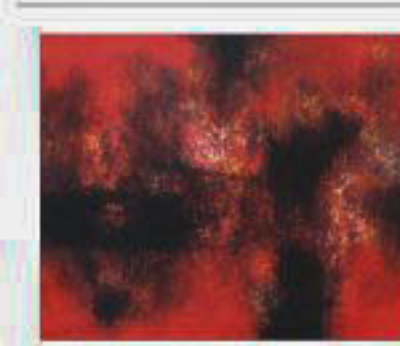
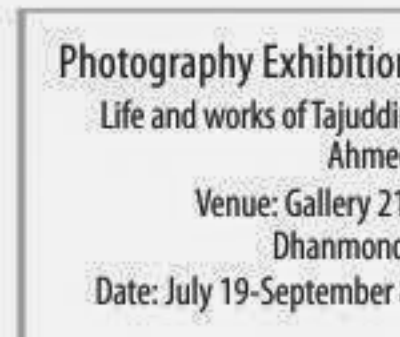


## WHAT'S ON



**Art Exhibition**  
Reality Versus Imagination and Illusion  
Artist: Samiran Chowdhury  
Venue: Gallery Cosmos  
Date: August 30-Sep 11



**Photography Exhibition**  
Life and works of Tajuddin Ahmed  
Venue: Gallery 21, Dharmad  
Date: July 19-September 8



**Ganga-Jamuna Theatre & Cultural Fest**  
Venue: National Theatre Hall, Bangladesh Shilpakala Academy  
Date: Sep 1-6; Time: 6pm



**Solo Classical Music Recital**  
Artist: Pooja Tishar Dutta  
Organisers: The Daily Star & Bengal Foundation  
Venue: Daily Star-Bengal Arts  
Date: September 11, Time: 6:30pm



**Solo Art Exhibition**  
Title: Message  
Artist: Samanjit Roy Chowdhury  
Venue: Bengal Shilpakala, Dharmad  
Date: Sep 6-22



**16th Annual Bonsai Exhibition**  
Organiser: Bangladesh Bonsai Society  
Venue: WVA Auditorium, 3-20, Rd-27 (old), Dharmad  
Date: Sep 5-8, Time: 10am-8pm and



**An Evening of Stand Up Comedy**  
Performers: Mizakel-Alkel Challengers  
Venue: ICC, Gulshan-1  
Date: Sep 6



**Solo Exhibition**  
Personage of Egyptian Vision  
Artist: Dr. Haidi Jahan  
Venue: La Galerie, Alliance Française de Dhaka  
Date: September 2-13  
Time: 3pm-9pm



PHOTO: REDWAN ADDI RUPON

## Love burnt by flames of melancholy

Nrityanchal's "Rai Krishna Padabali" at Ganga Jamuna Fest

ZAHANGIR ALOM

On the third day (September 3) of the ongoing Ganga Jamuna Theatre and Cultural Festival, renowned dance troupe Nrityanchal staged their acclaimed production "Rai Krishna Padabali" at National Theatre Hall of Bangladesh Shilpakala Academy (BSA).

Inspired by "Bhanusinger Padabali", one of Tagore's earliest works, noted Bangladeshi poet Sheikh Hafizur Rahman wrote the dance-drama. Tagore not only composed the extraordinary lyrics, but also the soulful music for the dance-drama "Bhanusinger Padabali". It also includes a composition by Vidyapati – Tagore's heart-felt tribute to the Vaishnav saint.

The endless journey of love between Rai and Krishna was set in Vrindavan. Rai (the role donned by danseuse Shamim Ara Nipa) is distraught prior to Krishna's (donned by Shibli Mohammad) ascension to the throne of Mathura. Rai shares unforgettable memories of Krishna with the

Gopis and Gopinis (friends) – Subal, Lalita, Bishakha, Brinda and others.

Meanwhile, Krishna's childhood friend Subal informs Rai of Krishna's intention of meeting her. Rai's longing for Krishna intensifies as she waits. The moment Krishna appears, she, however, feels awestruck. Her love, burnt by the flames of melancholy, has turned into ash. Krishna tries to appease her by praising her beauty. Eventually after endless persuasion by Krishna, Rai surrenders herself to him.

A raas leela follows, where the Gopis-Gopinis (donned by a number of artistes of Nrityanchal) dance to celebrate Rai and Krishna's eternal love.

Krishna riding on a royal chariot in all his splendour presented a fine sight. The dancers of the troupe aesthetically used graceful mudras when they pleaded with Krishna to remain in Brindaban. The artistes also fabulously performed the Raas Leela. Gaudiya with experimental dance style was incorporated into the production.

Renowned Bangladeshi and Indian singers – Haimanti Shukla, Rezwana Chowdhury Bonya, Manomoy Bhattacharya, Antara Chowdhury, Jayati Chakrobarty and Agniv Bandyopadhyay – lent their voices to the musical. Noted Indian elocutionists Soumitra Chatterjee, Prodip Ghosh, Bratati Bandyopadhyay, Debashish Basu and Amit Roy narrated the story. Ratna Chowdhury, of India, directed the music.

Sheikh Hafizur Rahman's "Rai Krishna Padabali" was edited by Shankar Talukdar to suit the presentation. Sukalyan Bhattacharya (from India) planned and directed the dance-drama. The artiste also planned the costumes and props.

At the end of the show, noted media personality and coordinator of Nrityanchal, Muhammad Jahangir invited eminent Nazrul exponent and editor of Star Arts and Entertainment Sadya Afeen Mallick on stage to hand over the festival crest to Nrityanchal director duo Shibli Mohammad and Shameem Ara Nipa. The writer of the dance-drama Sheikh Hafizur

Rahman was also on stage.

"There is no rehearsal room exclusively allotted for the dance troupes; we can use the theatre troupe's rehearsal room only if it is not booked. To stage a large scale production like 'Rai Krishna Padabali', we cannot go on stage without rehearsal and we have no alternative venue at National Theatre Hall. Another problem is where to keep the sets of the production for further performances. One individual has agreed to give us storage facilities in Sripur, Gazipur. Today's set is newly designed and costs Taka 1 lakh. The previous set was destroyed due to lack of a storage. Many groups invite us to stage this production outside Dhaka, but there are no proper halls. Yet we are grateful to Shilpakala for allotting us this venue. We hope to stage 'Rai Krishna Padabali' every three months, as many people want to watch it. Professor Abdullah Abu Sayeed has acquired tickets for 200 of his students to watch this show as part of the course of 'Alokito Manush Chai' of Bishwa Sahitya Kendra," said Muhammad Jahangir.

He is not the conventional father that we see; he is radical. He is bohemian, modern and cool, speaks in English and smokes heavily. I have done similar roles earlier. I will not have to adapt myself to the character; it is typical Janan. Tell us about the music of the film. AD: My son Neel is doing the music. I don't do commercial music because I don't understand it very well. Neel has a better grasp of it, and he will do it combining popular singers from both Dhaka and Kolkata. But I can safely assure that it will be different from what people usually see in Bangladeshi commercial films. Music will be a very interesting part of the film.

AD: I am popular here through my music; some 40 percent of my listeners are Bangladeshis. I have performed for Bangladeshi communities in New York, Manchester, Chicago and other places. Bangladeshi listeners have made a contribution to the success of my music. I also remain in touch with Bangladeshi musicians. Ayub Bachchu, Maqsood, Bappa, Lucky Akhand have been a part of my work. I have key connection here and I love Bangla.

## IN CONVERSATION

"A breakthrough in Bangladeshi cinema is just around the corner"

... Anjan Dutt

SAURAB DEV

Anjan Dutt, though widely popular in Bangladesh as a singer, primarily considers himself a filmmaker and actor. The Kolkata-based artiste has just taken on the direction of "Mon Baksho", a Bangladeshi feature film.

In a relaxed conversation with The Daily Star, the actor-director-singer expressed the hope that the Bangladeshi audience will get to know him as a director and will respond favourably to his first directorial work produced in Bangladesh.

You are more popular here as a musician rather than director. What motivated you to project yourself as filmmaker to the Dhaka audience?

AD: I am basically an actor and a filmmaker; music came much later into my life. I started off as an actor and cinema has been my main profession but I became very popular as a singer. My primary identity in India is that of a filmmaker.

Psychological conflicts are a hallmark of the stories you relate through your films. Where does "Mon Baksho" stand on that ground?

AD: The script is interesting, and that's why I am here. I felt like it had been written for me, though it's different from my own scripts and it's kind of poetic, and unconventional. Tushar Abdullah's story encirces a modern, restless, uncertain and liberal young girl who seeks true love. Today's society is different and everything, including love and relationships, are becoming virtual. The girl dwells in a virtual life; she dates many individuals but struggles to find true love. She finds love in someone, but her trust is in another person; she finds romance and sensuality in someone who cannot offer security. The story is about the girl and how she gets the right person. It is full of psychological conflicts and humour. At the same time, it is modern and touchy.

How did you select the cast for the film?

AD: I gave my producer and associate director samples and briefed them about my requirements. I wanted some good-looking, energetic and bright boys and girls who are popular in films. Then I auditioned them; some of them were good, while the rest didn't fit my criteria. Whoever I contacted came forward though most of them haven't watched any of my films and don't even know that I am a filmmaker. They are listeners of my music and they love me. I will show them DVDs of my films so that they get to know about my style of filmmaking. I do not care whatever they are doing here; I will groom them according to my need. I hope they are ready to break out and fit into a new mould.

You recently went location scouting for



PHOTO: STAR

"Mon Baksho". How did that go?

AD: I wanted a mixture of cityscapes and landscapes. The major portions of the film will be shot in Dhaka, and some locations are in Jafong and border areas. I need tea gardens, forest, bungalows and will shoot on the Sylhet-Meghalaya border and Manikganj. I want village, river, pastoral lands, although the story is Dhaka-based.

And you're also acting in the film...

AD: I will play the role of the girl's father, a poet. He is not the conventional father that we see; he is radical. He is bohemian, modern and cool, speaks in English and smokes heavily. I have done similar roles earlier. I will not have to adapt myself to the character; it is typical Janan.

Tell us about the music of the film.

AD: My son Neel is doing the music. I don't do commercial music because I don't understand it very well. Neel has a better grasp of it, and he will do it combining popular singers from both Dhaka and Kolkata. But I can safely assure that it will be different from what people usually see in Bangladeshi commercial films. Music will be a very interesting part of the film.

Here film music is separated from mainstream music but in India, the same singers sing different types of songs.

Your films are artistic, and yet very popular. How do you balance the two?

AD: I believe in making sensible commercial films; that is why I selected popular faces. I believe mainstream actors can do offbeat characters. Dev, Jishu, Shubhasri are commercial actors but they have also done art films.

I believe there should be differences in the kind of films: there's dance, drama, romance-filled commercial films for a certain category of audience, and there are modern, different and artistic films for a classy audience. That change should come soon in Bangladesh.

What are your expectations from the Bangladeshi audience?

AD: My expectation from Dhaka is not different from what I expect in Kolkata. I hope the audience will receive the film well; particularly I want the youth to come and watch it. There was a time in the '80s and '90s, when the youths in Kolkata didn't watch Bangla films. But this trend didn't last and the younger generation started going to movie theatres. When I made "The Bong Connection" in 2004, youths were drawn to cinema halls. From then I have been drawing a young audience to halls. It was a breakthrough in Kolkata cinema and since then, many directors like Srijit (Mukherjee), Kaushik Ganguly, Mainak (Bhaumik) are prioritising a youth-centric audience. My listeners are the target audience of my films. So I would expect the affluent, educated young audience to come and watch my films.

What do you think is the major lacuna in Bangladeshi cinema?

AD: In Bangladesh, the multiplex culture prevalent in Kolkata and other Indian states is yet to take off. I have to factor that in as well when I make a film in Bangladesh, since a portion of urban youths are reluctant to watch Bangla films. I believe a change in Bangladeshi cinema is just around the corner, which will develop a polished cinema-going audience.

How would you evaluate your bond with Bangladesh?

AD: I am popular here through my music; some 40 percent of my listeners are Bangladeshis. I have performed for Bangladeshi communities in New York, Manchester, Chicago and other places. Bangladeshi listeners have made a contribution to the success of my music. I also remain in touch with Bangladeshi musicians. Ayub Bachchu, Maqsood, Bappa, Lucky Akhand have been a part of my work. I have key connection here and I love Bangla.

## Expressing powerful emotions on screen

In conversation with Masum Reza

SHAH ALAM SHAZU

Renowned TV playwright Masum Reza catapulted into the spotlight with his popular mega serial "Ronger Manush" several years ago. He also caught public attention with his scripts for theatre troupe Desh Natok and the film "Molla Babou". Now his hands are full with scripting many plays.

The talented playwright-screenplay writer spoke to The Daily Star on various facets of his professional life:

What was your first play?

Masum Reza: A documentary on Chand Ali. It came about when I went to watch the stage play "Khapa Pagler Peachal" at Bangla Academy. On my arrival in Kushtia, I wrote the script for the documentary, casting my close circle.

Since when have you been associated with Desh Natok?

Masum Reza: Since 1988, and I'm still going strong with the troupe.

What do you look to portray through your plays?

Masum Reza: Art. That is why actors should not confine to one medium of performance. I wrote several plays like "Nittapuram" for Desh Natok. Every play of mine is like a slice of life. I always try to portray powerful emotions through them.

What was your first major work for television?

Masum Reza: "Koital", directed by Salahuddin Lavlu. It cast great actors of that time Golam Mostafa, Aly Zaker, Khaled Khan and Shirin Khan Moni. Lavlu and I received many congratulatory phone calls after the play went on air.

Tell us how you conceived "Ronger Manush".

Masum Reza: It was named "Ronger Manush" after I fell in love with the colourful picture of rural life. I tried to portray that in the play. I wrote a half portion of the song for the serial while the rest was written by accomplished playwright Selim Al Deen. To me, we could able to create a new stream through "Ronger Manush".

"Ronger Manush" was followed by a number of plays in a similar genre; what do you think about that?

Masum Reza: This mega-serial transformed the contours of TV plays, much like a river which changes its course. I'm very proud of it. In fact, if "Ronger Manush" had been scripted by someone else, I too would have been inspired by it.

Is it tough for the viewer to focus on a TV play, interspersed between big volumes of TVCs?

Masum Reza: I don't want blame commercials or TV plays. For me, my art is like my child; other playwrights and directors should also approach a play with affection. It is a pity that plays are not done with more dedication.



PHOTO: DARSHAN CHAKMA

## NEWS bytes

Frozen characters to return in Disney short



Disney has announced it is to bring "Frozen" back for a special one-off short adventure called "Frozen Fever". It will feature Anna, Elsa, Kristoff and Olaf the snowman and will see Elsa's icy powers threaten to overshadow Anna's birthday party.

Oscar-winning animation "Frozen" is now the biggest animated feature of all time, having taken nearly \$1.3 billion at the worldwide box office.

"Frozen Fever" will air next spring, according to Variety.

The new animated short will feature a new original song by Robert Lopez and Kristen Anderson-Lopez, who won an Academy Award for "Let It Go". Both Jennifer Lee and Chris Buck will return to direct it, although it's not yet known exactly how "Frozen" fans will get to see it.

Source: BBC

## FILM REVIEW

## GUARDIANS OF THE GALAXY

Power-packed entertainment



FAHMIM FERDOUS

Marvel Comics superheroes have been lighting up the big screen on a very regular basis in recent years, producing some of the biggest global blockbusters. Be it solo heroes in Iron Man, Captain America or Thor, or their team-up in Avengers, fans of superhero films can't seem to get enough of them. "Guardians of the Galaxy", the latest in that line, has been no exception. Since its USA release on August 1, it has taken box offices across the globe by storm, and thankfully for the Dhaka audience, the film is releasing in 3D today at the Star Cineplex, following its premiere on Tuesday.

The first thing to notice about "Guardians" is that it's nothing like the other films of the Marvel Cinematic Universe. It's set in a world more distant than the others; none of the superheroes are 'superheroes' per se, and despite not having any typically big name in the cast

(the two biggest names in the cast, Vin Diesel and Bradley Cooper, aren't even seen in their own skin in the film), the film packs a big punch.

Set against an intergalactic backdrop, Peter Quill (Chris Pratt) is a 'ravage', who has become part of a group of space pirates after being abducted in his childhood from Earth following his mother's death. He steals an orb, but finds out that disciple of the fanatic Ronan (from planet Kree) are after it. Gamora (Zoe Saldana), a personal assassin of Thanos (a recurring supervillain in Marvel Comics) is sent to capture it too. Bounty hunters Rocket, a genetically-modified intelligent raccoon (played in performance-capture by Brad Cooper) and his accomplice humanoid tree Groot (voiced by Vin Diesel) are after the bounty named after Quill, and they are all arrested by the Nova police and sent to prison. There, they meet powerful inmate Drax (played by pro wrestler Dave Bautista), and they form an unlikely team of superheroes, in a

quest to keep the orb safe, that contains an ultra-powerful 'infinity stone' which Ronan is after, to serve his purpose of destroying Xandar, the capital of Nova. Their thrilling adventures eventually results in Nova being saved, and Ronan being defeated.

What the film does brilliantly is pack humour and spunk in an uncomplicated, fast-paced story. Touchy, humane elements are incorporated ever so subtly but powerfully, while the action and thrill quotients are up to the brim. The Computer-Generated Imagery is absolutely magnificent, and the entire cast does a superb job. The audience laughs, shrieks, screams and is touched, and connects to the characters immediately. The most important message the film delivers is that heroism is not in extraordinary powers or skills, but in bravery, humility and sacrifice, and that is where the film, directed by James Gunn and distributed by Walt Disney Studios, touches a chord most superhero films can't.

## IT'S TRUE!

English actress Keira Knightley is the face of an Amnesty International campaign to support human rights, marking the 60th anniversary of the United Nations Universal Declaration of Human Rights. In 2004, she travelled to Ethiopia alongside Richard Curtis, Sanjeev Bhaskar and Julian Metcalfe on behalf of the Comic Relief charity. She posed for photos for WaterAid in 2005 and also for the American Library Association's "Read" campaign (a promotional poster of Pride & Prejudice). [94] The dress she wore to the 2006 Academy Awards was donated to the charity Oxfam, where it raised £4,300. For International Women's Day 2014, Knightley was one of the artiste signatories of Amnesty International's letter to UK Prime Minister David Cameron, campaigning for women's rights in Afghanistan.



## Konal on DS Café

Popular singer Somnur Monir Konal is the featured celebrity of this month at DS Café. She will be on the hot seat and take your calls at The Daily Star Centre on September 9, between 4 and 5pm. Readers, fire away all your questions at her! The best question will be highlighted in the transcription.

Call 01711 623915 and 01711 623917 to speak to Konal.



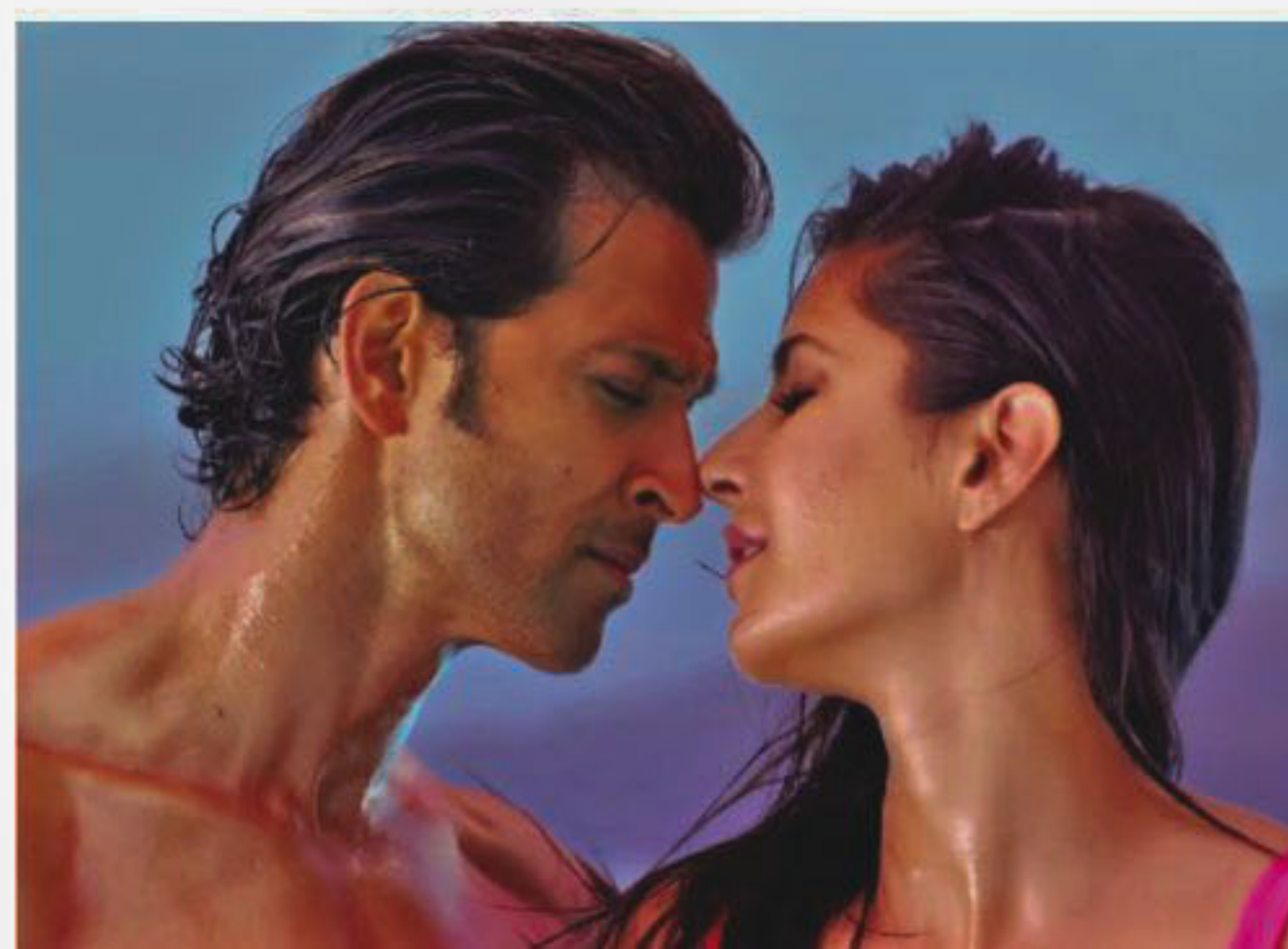
## Hrithik-Katrina sizzle in "Meherbaan"

After the energetic "Tu Meri", "Meherbaan" – the second track from upcoming film "Bang Bang", is all set to woo the audience. The out-and-out romantic track, which is out now, boasts of Hrithik Roshan and Katrina Kai's sizzling chemistry, and has been shot in Greece that lends it aesthetic appeal. More importantly, the song is crucial to the film, as the couple realises they are in love while on the run from villains.

Director Siddharth Anand says "There are love songs and then there is Meherbaan. This is the first song we made for 'Bang Bang' and it has got three superstars – Hrithik, Katrina and Grece."

Hrithik was equally excited about it. "This is a romantic track that I haven't stopped humming since I heard it. Hope everyone loves this song as much as I do." Adds Katrina, "I think Ahmed (Khan, the choreographer) captures modern love songs well, making it seem effortless and new. It's the first time I'd been to Greece and it was breathtaking. With all that support, Hrithik and my job was easy."

Source: TOI



## Charity exhibition to open at Athena Gallery

A CORRESPONDENT

A nine-day group art exhibition for the noble cause of raising fund for a school -- will begin at the Athena Gallery of Fine Arts from tomorrow.

The inaugural ceremony will take place today at 6pm with Commerce Minister Tofail Ahmed, as chief guest and former Caretaker Government Advisor Tapan Chowdhury as special guest. The exhibition, titled "Art Beat", has been organised by Sir John Wilson School, in cooperation with the Athena Gallery of Fine Arts in order to raise funds for the construction of the school's permanent campus at United City, Dhaka.

Over 121 paintings donated by 113 renowned artists of the country, will be on display for sale. The sale proceeds will be used in constructing the school campus.

The exhibition will remain open every day from 10am to 8pm till September 14.



## The Judge opens Toronto Film Festival

The Judge, starring Robert Downey Jr and Robert Duvall, opened this year's Toronto Film Festival (TIFF) today.

Festival director Piers Handling described the film, directed by David Dobkin, as "a moving, textured story about family, duty and the way we remember our past."

In recent years, TIFF has gained a reputation for being a key indicator of Oscar success. Previous winners of its audience award have gone on to win best picture including last year's "12 Years a Slave", "Slumdog Millionaire" and "The King's Speech".

In "The Judge", Downey Jr plays a big city lawyer who returns to his hometown when his father, the town's judge and played by Duvall, is suspected of murder. The film also stars Vera Farmiga, Vincent D'Onofrio, Jeremy Strong, Dax Shepard and Billy Bob Thornton.

Among the films already announced, is a trio of major British films that will receive their world premieres. Stephen Hawking's biopic "The Theory of Everything", starring Eddie Redmayne, will have a gala premiere. "The Riot Club", a big screen adaptation of the hit play

"Posh", an Oxford University-set thriller, will also debut at Toronto. Alan Rickman's period drama "A Little Chaos" -- starring Kate Winslet -- will close the festival. It sees Winslet play a landscaper invited to design one of the fountains at the Palace of Versailles, with director Rickman also co-starring as King Louis XIV.

Other films to receive world premieres at the festival include the film adaptation of 1980s TV show "The Equalizer" starring Denzel Washington, and Reese Witherspoon drama "Wild", directed by Dallas Buyers Club's Jean-Marc Vallée.

Two other biopics will have their premieres -- "Love & Mercy", about The Beach Boys frontman Brian Wilson starring Paul Dano, and "Pawn Sacrifice", which stars Tobey Maguire as chess legend Bobby Fischer.

Other films to be screened include Richard Gere in homeless drama "Time Out of Mind", Michael Douglas in thriller "The Reach" and Kevin Costner in racial drama "Black and White".

The 39th edition of TIFF runs from September 4 - 14.

Source: BBC