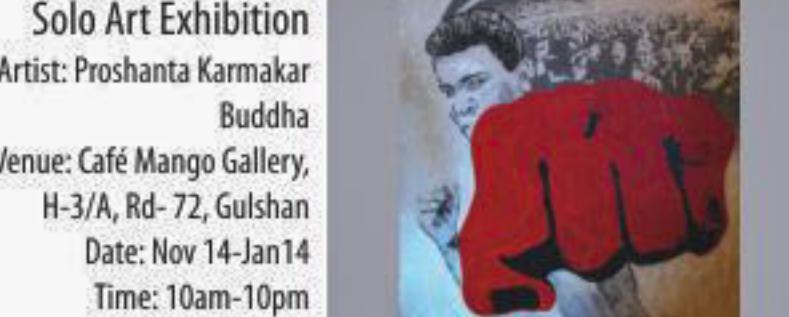


9th Annual Theatre Fest
Organiser: Dept of Theatre and Performance Studies, DU
Venue: TSC
Date: Dec 1-12
Time: 6:30pm



Solo Art Exhibition
Artist: Proshanta Karmakar
Buddha
Venue: Café Mango Gallery, H-3/A, Rd-72, Gulshan
Date: Nov 14-Jan 14
Time: 10am-10pm



Dance Drama
Bandi-Bandar Roopkotha
Srishti Cultural Centre
Venue: National Theatre Hall, BSA
Date: Dec 5 and 6
Time: 6:30pm



16th Asian Art Biennale Bangladesh
Venue: National Art Gallery, Bangladesh Shilpakala Academy
Date: December 1-31
Time: 11am to 8pm except Fridays (3-8pm)



Solo Painting Exhibition
Title: Life is Here
Artist: Kanak Champa Chakma
Venue: Bengal Art Lounge, 60, Gulshan Avenue, Circle 1
Date: Nov 15-Dec 6
Time: 12pm-8pm



NEWS bytes

A Most Violent Year named best film of 2014



"A Most Violent Year" a crime drama set in 1980s New York has been named film of the year by the influential National Board of Review. JC Chandor's film also picked up acting awards for its stars Oscar Isaac and Jessica Chastain from the New York-based collective of film historians, student and academics.

Isaac shared his best actor prize with "Birdman" star Michael Keaton. Clint Eastwood, meanwhile, won the best director prize for his Iraq war drama "American Sniper". A Most Violent Year, released in the UK in January, was regarded as a surprise choice by some in a year that has yet to see one title emerge as a clear awards contender.

Both films feature on the National Board of Review's 2014 Top 10, an eclectic list that also includes such films as "The Imitation Game", "Gone Girl" and "The Lego Movie".

Source: BBC

IT'S TRUE!



Scarlett Johansson appeared in a skit on the Conan O'Brien show in 1993 when she was eight. And in 2005, she returned to the show as a Golden Globe-nominated star. Despite already having six films to her name, Johansson was given an 'introducing' credit in "The Horse Whisperer" in 1998. She auditioned for the role of Lisbeth Salander in "The Girl with the Dragon Tattoo," but didn't get the role because she was considered too attractive for it. Alongside acting, Johansson has a career in singing. She recorded the single "Before My Time" for the documentary "Chasing Ice," which was nominated for Best Original Song at the 2013 Oscars.

On the shores of an ocean ...



(Clockwise): Vidushi Kaushiki Chakrabarty, Vidushi Malavika Sarukkai and Aman and Ayaan Ali Khan enthrall the Dhaka music lovers with their performances.



PHOTO: RIDWAN ADID RUPON

FAHMIM FERDOUS

Ustad Amjad Ali Khan stepped off the stage -- the world's biggest stage of classical music -- in a bit of an awe himself as a new day dawned on Army Stadium, and a familiar feeling of emptiness began to sink in. I paced around the stadium impatiently, unwilling to leave the arena where the air was still thick with the richest of melodies, enthralling rhythms and overwhelming emotions. The thousands in attendance that began to head out through the gates seemed reluctant too, in spite of many of them being sleepless for five nights in a row with working days in.

I have always been overcome with wonder whenever I was at the seaside, and what I was feeling in those moments was strangely similar. For me, and for the tens of thousands

(more than 55,000 of who were present on one night alone) that came and experienced the Bengal Classical Music Festival, it was like standing on the banks of a new kind of infinity. We do not know which one is Raga Khamaj and which one is Bhairavi, or that what is Malkauns in Hindustani is Hindolam in Carnatic; we do not know the difference between a jhaptal and a teentaal, let alone the Carnatic ones like the Adi tala; and we cannot tell a vocal gamak from a murki. But we can feel the romanticism of Khamaj and the peace of Bhairavi, and be it Malkauns or Hindolam (as Pandit Tejendra Narayan Majumdar and Ganesh Rajagopalan blanketed an entire stadium with on the fourth night) it takes us to a place of self-reflection. Our feet stomp in different beats on jhaptal and teentaal, and our heads and hands involuntarily groove differently for different alankarans

(ornaments). We do not know anything of classical music yet, and possibly feel the music very superficially, but it is starting to move us, and it is starting to stay inside of us.

On the closing day of the festival when an audiovisual of the behind-the-scenes of the festival was being shown, a sitar piece played in the background, and I instantly recognised it as Purbayan Chatterjee's Raga Jaijaiavanti, though I hadn't heard it ever since that night he performed here a year ago. Minutes later, my heart leaped in joy as another melody that I did not realise was rooted deep inside of me played on that AV: of the Jhinihoti recital by the iconic Pandit Shivkumar Sharma. Where were these melodies 'saved' in my memory and why did they give me such psychic jerks? I do not know.

Of the countless unforgettable moments from this year's festival, the

ones that stand out are: Guru Karakudi Mani and his quartet's breathtaking display of Carnatic percussion -- the roaring mridangam, powerhouse kanjira, resonating thalam and the astonishing ghatam -- that left some 40,000 people at a loss of words, Vidushi Malavika Sarukkai's riveting Bharatanatyam depiction of the Maricha Vadhama, the jugalbandi of the sarod and violin by Tejan Majumdar and Ganesh Rajagopalan, Aman and Ayaan Ali Khan's marvel on the sarod, Pandit Hariprasad Chaurasia's flute captivating a packed-to-brim stadium at 5am, Vidushi Aruna Sairam's tribute to Kazi Nazrul Islam (and Kamol Dasgupta) with an exemplary rendition of "Amar Kalo Meye Raag Korechhe", the Pahadi dhun played by Pandit Shivkumar Sharma transcending the audience to a valley in Kashmir, Pandit Yogesh Samsi's controlled chaos, accompanying three

soloists each on consecutive nights, and possibly most strikingly, the exit of one of the greatest luminaries of our times, Qayum Chowdhury, with an unfinished sentence hanging from the corner of his mouth, at the grandest festival of classical music -- something he deeply connected to.

Kaushiki Chakrabarty's thumri in Pilu kept ringing in my ears as I walked out: "Sajan Kab Aaoge, Main Kitte Bitaun Din Saara?" -- these artistes, and their creations, had become our beloved in these five days. It was love that defined it better than anything else; not to be understood, not to be analysed in their technicalities, and not even knowing why -- but to be touched, and to be moved. Being on the shores of an ocean -- not trying to dive to its greatest depths or explore its furthest corners, but to be in awe of its vastness.

We don't do goodbyes. See you next year, Bengal Classical Music Festival.

"Char Akhherer Bhalobasa" made for girls Popy on her new film

SHAH ALAM SHAZU

Three-time National Film Award winning superstar Popy has gripped audiences with her remarkable screen presence. In a recent conversation, she talked about her latest project "Char Akhherer Bhalobasa" released on November 28 and other subjects.

Tell us about the film..

Popy: I'm expecting a lot from "Char Akhherer Bhalobasa". I've always achieved more than my expectations from cinema. Although I'm very optimistic about the success of the movie, it totally depends on the viewers.

Do you always get a warm response from your audiences?

Popy: I'm so lucky to gain people's love and stay in the minds of discerning cinema lovers. I hope "Char Akhherer Bhalobasa" will entertain the audiences as it has very strong plot.

What is the plot of your new film?

Popy: "Char Akhherer Bhalobasa" depicts a love

triangle where my character is named Bhabna. It was shot in Cox's Bazar, Hotapara and some other locations. Teenage girls are our target audience and I hope they will enjoy the film greatly.

Who has supported you most in your successful career?

Popy: The media's support has got me where I am today.

You also occasionally appear in TV plays?

Popy: I want to appear on the small screen occasionally. In fact, I plan to act in a play ahead of Victory Day.

How do you feel about winning the National Film Award three times over?

Popy: As a artiste it is a great achievement.

Every artiste dreams of getting the award and I have bagged it thrice. I'm so lucky.

What's your expectation from the audience?

Popy: I really want to watch my new film with the audiences to get their immediate feedback. I love to hear viewer's comments on my movies.



Screening of Timeless Gitanjali in Tripura, India

Indira Gandhi Cultural Centre, in association with the Department of Information, Cultural Affairs and Tourism, Government of Tripura is screening the documentary "Timeless Gitanjali" directed by Dr. Chanchal Khan, eminent Tagore singer and researcher of Bangladesh, in Agartala on December 4. The screening will be followed by a rendition of songs by Dr. Chanchal Khan. Manik Sarkar, Chief Minister of Tripura will inaugurate the event.

The documentary was also screened in Kolkata on November 22, 2014 at Sri Aurobindo Institute of Culture, says a press release.

The film traces the history of Gitanjali from its original publication in 1910, leading to its translation and transformation into its English version, the events that shaped its Nobel award, and its relevance in today's world. A number of eminent Tagore researchers, artistes and academics have been interviewed in this documentary, highlighting Gitanjali's relevance as a timeless creation, and how this work became a part of Western literature. Shooting for this documentary was done in London, Kolkata, Shantiniketan and Bangladesh over the last year. Each of these places carries significant historical perspectives surrounding Gitanjali. The documentary also features songs, and recitation from Gitanjali.

The uniting factor of Gitanjali remains Shantiniketan in West Bengal and Shilaibanda in East Bengal (Bangladesh). Shantiniketan saw the initiation and creation of a significant amount of work contained in Gitanjali, while Shilaibanda saw the beginning of translation of his own works in English that found place in the Gitanjali. These historical facts demand being documented in a visual medium for future learners, and people of all ages", says the conceptualiser, planner and director Dr Chanchal Khan.

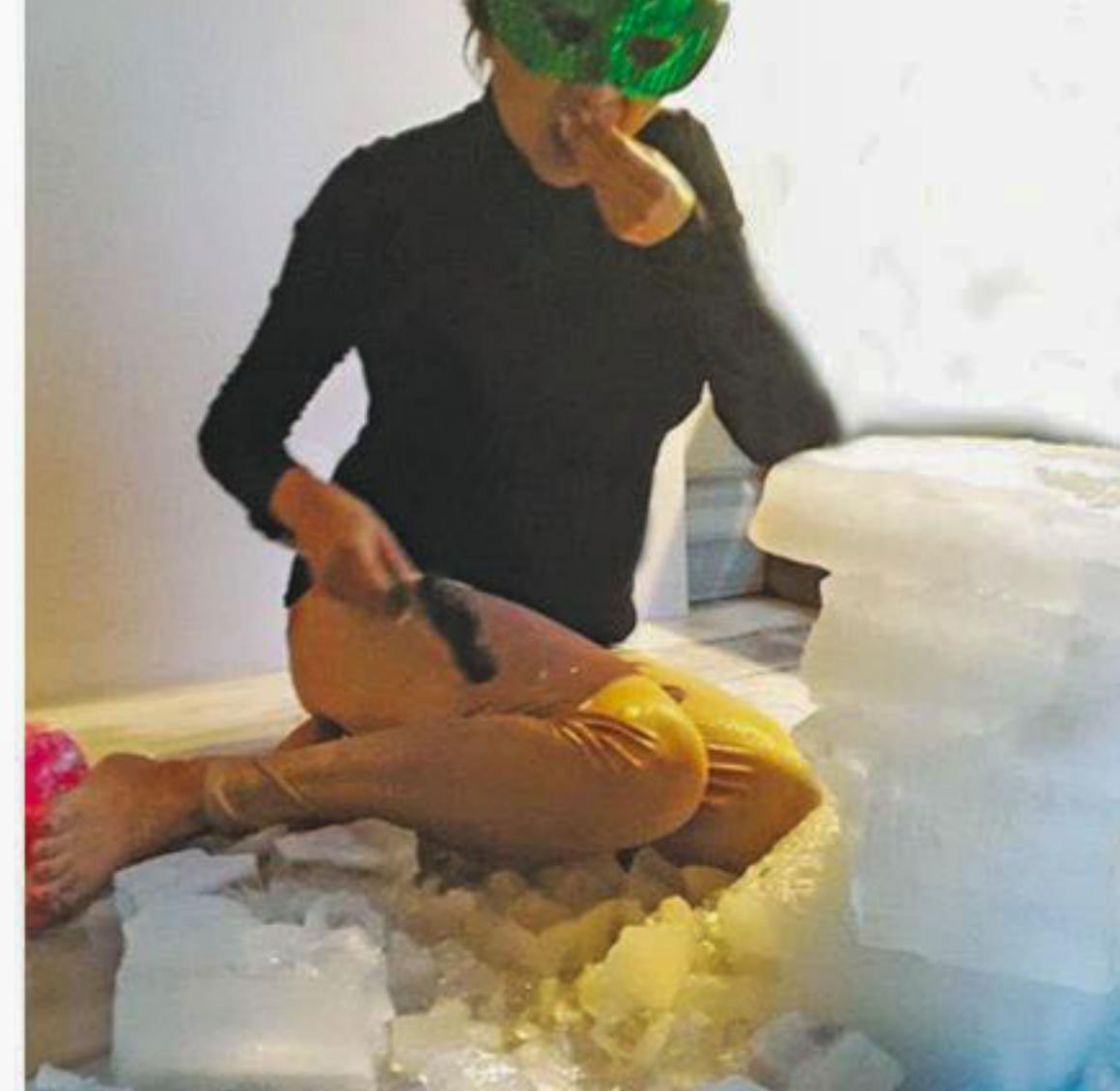
The documentary was funded by the India Bangladesh Foundation.

Sonam plays a 'ruffian' bride in Dolly Ki Doli

After her portrayal of a royal misfit in "Khoobsurat", Sonam Kapoor now turns into an unconventional bride in Dolly Ki Doli. The first look of the Sonam Kapoor starrer has been revealed and it shows Anil Kapoor's little girl in a not-so-docile-young-bride mould. A bride in a lehenga teamed up with a pair of sneakers and a jacket to boot, Sonam adorns a punk look in the film. "Dolly Ki Doli" is a tale of one bride and three suitors.

Source: Hindustan Times

Gallery Cosmos on display at Miami art fair



Gallery Cosmos is being showcased among 50 other international art galleries and new artist projects at the Select Art Fair 2014, being held at Miami Beach, Florida, USA from December 2 to 7.

The Gallery Cosmos features artworks of critically acclaimed and recognised Bangladeshi artists such as Monica Jahan Bose and Rokeya Sultana, and a video installation of Nazia Andaleeb Preema, says a press release.

The participation of Gallery Cosmos is aimed at exposing Bengali culture, pride and talents to international art connoisseurs and general art lovers. The fair is expected to have more than 15,000 visitors.