



**WHAT'S ON**

**Dhaka International Folk Fest**  
Venue: Bangladesh Army Stadium, Banani  
Date: Nov 12-14  
Time: 5pm-12am




**Group Exhibition**  
Title: Drawings  
Venue: Gelleri Kaya  
Date: Nov 13-27  
Time: 11am-8pm

**Draw ings**




**Solo Exhibition**  
Chromatic Delusions  
Artist: Maksud Iqbal Nipa  
Venue: Bengal Art Lounge  
Date: Oct 31-Nov 21  
Time: 12-8pm


**MAKSUDA IQBAL NIPA CHROMATIC DELUSIONS**  
31 October - 21 November, 2015



**Chamber Concert**  
(Trumpet and Piano)  
Organisers: Embassy of the Russian Federation & Bengal Foundation  
Venue: Krishibid Institution Complex Auditorium, Farmgate  
Date: Nov 10, Time: 7:15pm



**Solo Oriental Painting Exhibition**  
Artist: Amit Nandi  
Venue: Zainul Gallery, FFA, DU  
Date: Nov 10-15  
Time: 10am-8pm





Anjan Chowdhury

# “FOLK MUSIC IS OUR CULTURAL IDENTITY”

Anjan Chowdhury speaks about DIFF

FAHMIM FERDOUS

Folk music has seen a rather steady rise in popularity in the last few years among the urban population; the buzz surrounding the upcoming 'Meril presents - Dhaka International Folk Fest (DIFF)' is a strong case in point. Organised by Sun Events, the three-day event from November 12-14 at the Army Stadium premises in Dhaka, will feature the most prominent names in the country's folk music arena, along with a number of enthralling performers from India, Pakistan, Ireland and China.

Anjan Chowdhury, managing director of Maasranga Television and Director of Square Group spoke to the Daily Star about the impetus behind organising the festival, and his expectations.

"Our connection with folk music is that of the soul; it is the cultural identity

of Bangalees. If we can ignite a spark of an awakening among the people, that would be the success of this festival. We want to encourage and inspire our listeners, and if we can do it properly, it will be a success for Bangladesh," Anjan Chowdhury said.

About the character of the festival, he elaborated: "We are calling it the Dhaka International Folk Festival, but it will be identified by Bangladesh's folk music. Without the practitioners of folk music here, this art form would not be alive, so we must remember their contributions and give them their due credit and respect. About the foreign folk musicians, I think it's also important for our listeners to know what is happening musically around the world. We are doing this on a rather small scale this year; the foreign artistes who are coming are not that widely known to the mass audiences,

except for maybe those who follow folk music closely. Their participation will give our audiences a chance to get to know them, and also a good experience for our folk musicians to be on the same platform. The inclusion of the foreign artistes will make the festival interesting, and it will be a matter of prestige for the country's cultural arena as well."

Among the festival's featured artistes are Bangladesh's noted artistes Farida Parveen, Momotaz Begum, Bari Siddiqui, Rob Fakir, Kiran Chandra Roy, Chandana Majumdar, Shafi Mondal, Nashid Kamal, Labik Kamal Gaurob's Magic Bauliana, Joler Gaan and many others. From Pakistan, the legendary Abida Parveen, and revered mystic singer Saieen Zahoore are performing. Papon, Indian Ocean, Nooran Sisters, Manganiyars from Hamira, Arko Mukhaerjee, Paban Das Baul and

Parvathy Baul will travel from India, while Niamh Ní Charra from Ireland and the Yunnan Art Troupe from China will also grace the stage.

Entry to the festival is free but registration is mandatory. Online registration can be done via [dhakainternationalfolkfest.com](http://dhakainternationalfolkfest.com) or [shohoz.com/events](http://shohoz.com/events), while one may also sign up through SMS, by sending DIFF to 6969.

The festival is presented by Meril, and co-sponsored by Ruchi, with Maasranga Television as the broadcast partner. It is supported by Bengal Digital, Mediacom Limited (PR partner), Square Hospital Limited (medical partner), AEGIS Security Force (security partner), Square Informatic Ltd. (technology partner), Amari Dhaka (hospitality partner), Shohoz.com (registration partner) and Radhuni (food partner).



## Emon and Momo join hands after eight years

A CORRESPONDENT

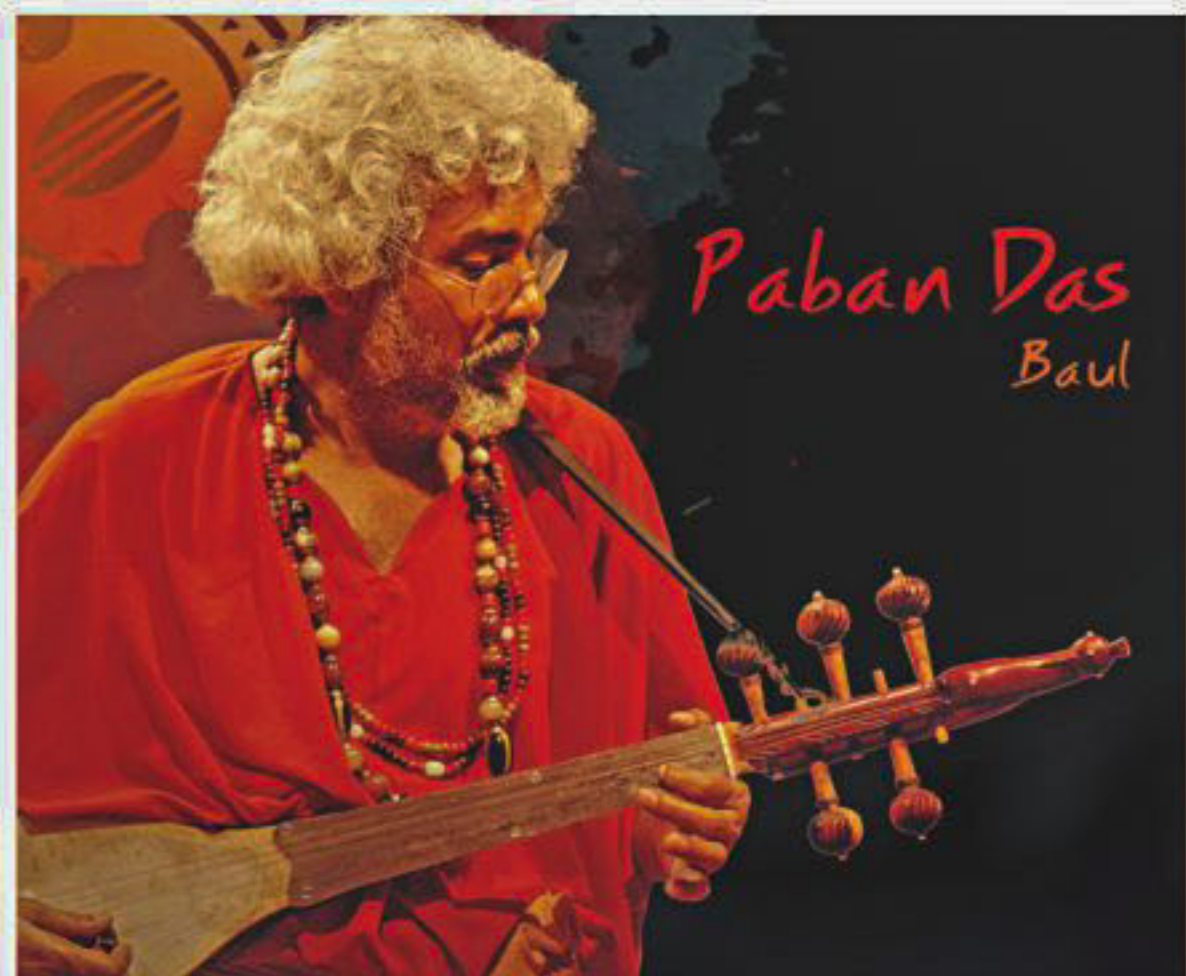
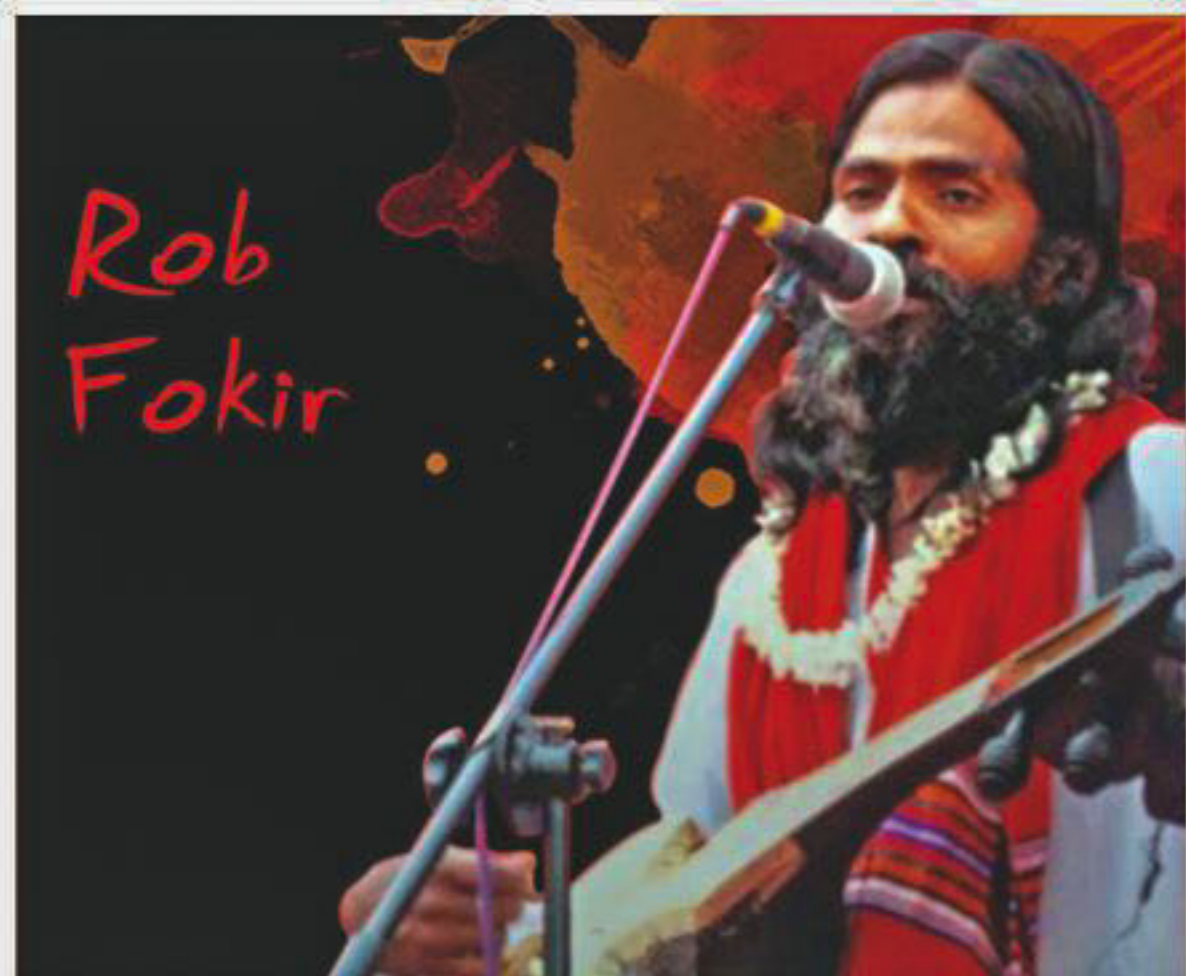
Popular actors Momo and Emon are pairing up after eight years for tele-film "Ghuri Tumi Kar Akashey Oro". The duo was first seen in Humayun Ahmed's film "Daruchini Dwip".

Written and directed by Jamal Mallick, shooting for the tele-film wrapped up recently in the capital.

About working with Emon after eight years, Momo said, "I feel like eight years have passed in a blink. I am grateful to the director for giving me a role in this tele-film. It felt great to work with Emon once more."

Emon said, "Momo and I stepped into the media at the same time. I am hopeful about our new tele-film. The story is interesting."

The tele-film will go on air on a satellite channel on Valentine's Day 2016.



## Latin Dance by Rhythm and Dance at RCC

A CORRESPONDENT

Latin dance has a long and complicated history but the elements that come back again and again are self expression and rhythm. A dance programme presented by Rhythm and Dance, choreographed by Nilima Chowdhury, was held recently at the Russian Culture Center. The first dance was performed by junior students of Nilima, in the song "Let it go", from "Frozen", little girls dressed like Elsa. The second piece, was a well loved samba also choreographed by Nilima, instructor of Rhythm and Dance.

The second part was presented by adult students. The first dance was a salsa both solo and group (cuban rueda). Next came a belly dance with Latin fusion presented by Nilima and her students. The dance number also included Argentine Tango, Bachata, Kizomba, Zouk, dances that sweep all over dance floors in the world.

As a passionate dancer Nilima talked about the impact of Latin dances in our society. "It has become popular not only among chic urbanites but also among all sections and age groups," she said. When asked, she said, they were motivated to learn dance for various reasons: some to keep fit, some interested in finding dance partners or friends or because of the influence of satellite TV. "I think the most important thing is they love to dance, so they want to learn." Finally Nilima said, "We dance for laughter, we dance for tears, we dance for hopes, we are the dancers, we create the dreams."



## NEWS bytes

### SPECTRE rules global BO

James Bond and Charlie Brown brought the box office roaring back to life, as "Spectre" and "The Peanuts Movie" attracted big crowds over their opening weekends.

"Spectre," the latest 007 adventure, took first place, debuting to \$73 million from 3,929 theaters — a hefty figure and the second-highest debut in series history, but one that nevertheless trails the launch of "Skyfall." Going into the weekend, tracking suggested that the film would debut to \$80 million, but the strength of "The Peanuts Movie" and some critical grousing about plot holes wide enough to drive an Aston Martin through may have depressed ticket sales.

Internationally, however, "Spectre" remains a juggernaut, and pushing its worldwide total to more than \$300 million after two weeks in release.

With a production budget of \$250 million and millions more in marketing costs, "Spectre" has to pull in \$650 million globally to break even.

Source: Variety



## Bangladesh: A Brutal Birth

Images by Kishor Parekh

KAVITA, New Delhi

"All I can smell is rotten flesh..." said a deeply disturbed Kishor Parekh, India's first photojournalist on his return from the war zone of East Pakistan (now Bangladesh) in 1971. His horror of the war is captured in his famous work "Bangladesh: A Brutal Birth". The series of black and white photographs taken at the height of the bloody war for liberation in 1971 are technically perfect. But the series, part of a photo book by the

same title, conjure up the nightmare that still haunt Bangladeshis—death, rapes, violence, and the relentless climate of fear.

Parekh's iconic "Bangladesh: A Brutal Birth" was on display at Delhi Photo Festival 2015 held in the beautiful surroundings of the Indira Gandhi National Centre for the Arts (IGNCA). The work was exhibited for the first time in India—a feat for Nazaf Foundation, the organiser of the festival. The book is a rarity, a prized possession among those lucky in enough to have got hold of it,

while even his family only has two copies—one of which was at the exhibit.

The photographs are haunting even for those unfamiliar with the history of the Liberation War: here lies a boot of a soldier, there stretched on the road is the bloodied corpse of a young boy. There are women whose faces reveal signs of their misery. But there are less horrific images too — photographs of soldiers tending to a frightened young boy and Pakistani Lieutenant General AAK Niazi and Indian Lieutenant General Jagjit Singh Aurora at the signing the Instrument of Surrender, that emerged as the iconic image of the war.

Difficult to believe but it took Parekh 50 rolls of film, just five days of shooting and 10 days in a darkroom in Hong Kong to come up with the startling images that are now part of photojournalism history.

The Indian government commissioned 20,000 copies of the book to raise awareness of the war. International recognition followed—Parekh's Bangladesh works featured in many front ranking national and international publications like National Geographic, Paris Match, Time magazine and Stern Popular Photography.

Parekh died after a heart attack in 1982 while on an assignment in the Himalayas.



## Lakshyapar holds Late Autumn Session

Soiree with style

STAFF CORRESPONDENT

Lakshyapar's "Late Autumn Session" ahead of its 7th Annual Classical Music Conference was held recently at Sudhijan Pathagar, Narayanganj. Hosted by the privately managed library, it was more than a mere soiree of classical music. Lakshyapar has stayed on its mission of opening up the latent beauty and splendor of sub-continental classical music for less trained ears.

The core of the current session was a lecture demonstration on "Relating Classical Music and Folk Music" conducted by Dr. Asit Roy of RU's music department and Arifur Rahman of Nazrul University's music department. The presentation was designed to help the audience feel and discover for themselves the affinity between pairs of folk songs and made-easy short raga forms. And indeed, it worked very well as seen from the

enthralled faces among a packed audience of over 250 people. This part continued for about two hours during which Dr. Roy used three raags- Jhinjhit, Kamwaj and Bhairavi and corresponding folk songs. Sabuj Ahmed (tabla) and Arup Shil (dotara) were accompanists on this segment of the programme. The last section brought on stage promising sarod player from Kolkata, Trailee Dutta. She played ragas Patdweep, Hemanta and Pilu. What was remarkable about the artiste's performance was her command over the complicated sarod, and her subtle sense of humour oozing through her finger-tips as she went into a spree of conversational exchange with the tabla of Mir Naqibul Islam.

The curtain fell following Lakshyapar coordinators extending their gratitude to Sudhijan Pathagar authorities for their unstinting patronage. The programme was broadcast live on Radio Lakshyapar and

