

Solo Oriental Painting Exhibition

Title: Reunion of Shakuntala

Artist: Malay Bala

Venue: Zainul Gallery, FFA, DU

Date: Nov 16-22

Time: 10am-8pm



Group Exhibition

Title: Drawings

Venue: Gelleri Kaya

Date: Nov 13-27

Time: 11am-8pm



Solo Exhibition

Chromatic Delusions

Artist: Maksuda Iqbal Nipa

Venue: Bengal Art Lounge

Date: Oct 31-Nov 21

Time: 12-8pm



5<sup>th</sup> Tone Int'l Art Biennale

2015

Organiser: Tone Art Society of Bangladesh

Venues: Galley Chittrak and Athena Gallery of Fine Arts

Date: Nov 13-30; Time: 10am-8pm



Solo Exhibition

Title: Rokeya

Artist: Rokeya Sultana

Venue: Bengal Shilpalaya, Dhanmondi

Date: Nov 17-Dec 5

Time: 12-8pm



(Clockwise from top left) Parvathy Baul, Abida Parveen, Niamh Ni Charra, Indian Ocean, Manganiyars and (below) Joler Gaan perform.

PHOTO: RIDWAN ADID RUPON / SHEIKH MEHEDI MORSHED

# Mellifluous music connects souls

## DIFF 2015 ENDS ON A HIGH NOTE

by ZAHANGIR ALOM

The maiden Dhaka International Folk Festival (DIFF) ended on a high note with an array of soulful performances on Saturday. The concluding day of the three-day grand festival was set off with a riveting performance by Bangladeshi band Joler Gaan. Rahul Anand and his band-mates swayed music lovers with “Bokul Phul”, “Ei Pagol”, “Patar Gaan”, and a new song “Chandani”.

The audience had its first encounter with Irish folk melodies at the festival, thanks to the fascinating performance by Niamh Ni Charra and her troupe. Presenting the mellow, energetic yet nuanced vibes of Irish music with a fiddle, bodhran frame drum and a concertina accordion along with an acoustic guitar and tap-dancing, they even got the audience to sing along in Irish. Indian Ocean was marvelous in their



unique act on stage. Starting off with offering a folk tune, the music troupe dedicated “Arej Ruk Jarey Bandey”, a song about divides and violence in the name of religion, to the victims of the Paris attack. Blending folk and rock sounds with a classical base, they got the spectators involved

in a sawal-jawab style hand-clap and khamak dual.

Parvathy Baul immersed in the simple yet ecstatic philosophy of baul-vaishnavism and offered music with sloka in her performance. The artiste incorporated the nuance of Natabar-Nataraj, Radha-Krishna, Lalita-

Bishakha and more in her presentation of songs. The intrusion of Tagorean adaptation of sloka “Tamochhi Momo Jibonang”, in the bard’s timeless Poetic Novel “Shesher Kabita”, was entertaining.

The highlight of event was the hypnotising performance by Sufi icon Abida Parveen, connecting tens of thousands of souls. Opening with “Man Kunto Maula” a Manqawat Quawwali by Amir Khusro in praise of Hazrat Ali(RA), she went on to sing a Hazrat Shah Niaz kalaam “Yaar Ko Hum Ne Jabaja Dekha”, and a Bulleh Shah poem “Tere Ishq Nachaya”. Her signature vocal projection, balanced yet mellifluous ups and downs of notation and a fabulous game of meend, gamak and pukar took the audience into a trance, before she got the audience on their feet with “Damadam Mast Kalandar”.

The festival came to an end with the performance of Rajasthani folk music. The

Manganiyars performed a familiar folk number “Kesariya Aao Mhare Des” and in their subsequent numbers, showcased the upbeat, booming folk vibes of the deserts of Rajasthan, using traditional instruments like the khartal, kamancha, sarangi and morsing and featuring the famous Kalbelia dance by two dancers. In closing, they performed a medley of “Nimbooda” (a folk song made famous by Bollywood), “Chhap Tilak” (an Amir Khusro kalaam) and surprisingly, “Sadher Lau”.

Despite the inexperience showing on the organisers’ part, the festival marked the beginning of a noble initiative, as much for the audiences to experience music of the roots of our country and around the world as it is for the folk musicians of the country. They now have a platform to reach out to big audiences – if the festival returns, as Sun Events and Maasranga TV MD Anjan Chowdhury promised to.

## Death anniversary of Shubash Dutta

### Torchbearer of a new era in filmdom



On this day in 2012, Shubash Dutta, a towering figure in the history of Bangladeshi filmdom, passed on. Starting his career in the mid-’50s, Subhash Dutta rose to fame in the ’70s.

Making an entry in the industry as poster designer of “Mukh O Mukhosh”, Dutta forayed into acting with “E Desh Tomar Amar”, and gained fame for his role in “Harano Din”.

However, it was Satyajit Ray’s “Pather Panchali” that influenced Dutta tremendously. In 1957, after watching the film in Dhaka, Dutta instantly decided to become a filmmaker.

In 1963, he started making “Shutorang”, a film that featured Dutta in the male lead alongside newcomer Kobori, who later rose to fame.

“Shutorang” was both a critically and commercially successful film. Then he made “Abirbhab”. In 1971, during the Liberation War, the Pakistani army arrested the director but he was released later as he was a known face in Pakistan through a number of Urdu films.

After the Liberation War, he made “Arunodoyer Agnishakkhi”, a classic in Bangla cinema history.

In 1977, Dutta made “Bashundhara” based on Alauddin Al Azad’s novel “23 Nombor Toilochitra”.

Dutta was a director, an actor, a producer, a playwright and a theatre actor. He played a key role in ushering in a new era in Bangladeshi films.

As recognition to his outstanding contribution to the country, Dutta was awarded the Ekushey Padak in 1999. He also won the National Film Award in the 70s.

Dutta was an inspiration to many during his lifetime. After his death, Dutta’s work continues to inspire aspiring filmmakers.

Compiled by cultural correspondent.

## Nobanno celebrations in Chittagong

by MINHAJ UDDIN, Chittagong

At the advent of Bangla month Agrahayan and season Hemanta, hundreds of city dwellers in Chittagong felicitated the traditional Nobanno Utsab (festival of new harvest) amid great festivity and cultural programme at DC hill on Saturday evening.

The celebration of Nobanno is a traditional festival of agrarian rural people. During this time, harvest is celebrated with different kinds of pitha (traditional cakes). However, young urbanites are deprived of such experience. That’s why the celebration of the festival is organised for the first time in Chittagong, said Rubel Das Prince, member secretary of organising committee. The programme was organised by Shishumela, a cultural organisation for children.

Speaking as the chief guest, Iftekhar Uddin, vice chancellor of Chittagong University said the new generation should understand that the celebration of Nobanno Utsab is reminding them of their rich heritage and culture. He said at present around 32 % or 5 crore 76 lakh people of Bangladesh are in the age group between 10 and 24. If the mindset of this group is uninformed, the nation as a whole would suffer.



A dance performance at the event.

PHOTO: ANURUP KANTI DAS

The programme was inaugurated by three farmers. Babul Jaladas and his troupe entertained audience by playing dhol, followed by chorus songs and group dance performances. Khelaghar Chattagram Mohanagari, Obhudoy Sangit Angan, Charuta Sangeet Academy, Nishpap Autism School, Surangan Bidyapit, Charuta Nrityakala academy and Nritya Niketon performed in the programme.

The chorus recitation by Bodhom Abriti

Parishad, Proma Abriti Sanghatan and Tarunner Uchhas followed. Besides, a pantomime presentation was performed by Pantomime movement centre.

Finally, local singers Shantanu Biswas, Kanta Dey, Suporna Roy Chowdhury, Aklima Mukta, Gita Acharya, Mithu Bosak and Boishakhi Nath participated in the event anchored by Kankan Das and Ayesha Huq Shimu.

## Dance festival ends at Chhayanaut

by A CORRESPONDENT

A two-day classical dance festival ended at Chhayanaut on November 14. Held at Chhayanaut’s main auditorium in Dhanmondi, the festival featured demonstrations of Indian classical dance forms -- Manipuri, Bharatanatyam, Odissi, Gaudiya and Kathak by both emerging and renowned dancers.

Khairul Anam Shakil delivered the wel-

come address on the opening day of the festival, followed by Manipuri dance by Tamanna Rahman (and her troupe Nrityam) and Warda Ribah (and her troupe Dhriti). Nirtyachhanda presented Odissi; Puja Sengupta and Amit Chowdhury presented Bharatanatyam solos while Monira Parveen Happy, Snata Shahrin and dancers of Nrityanchal presented Kathak, among others.

On the second day, Shantana Debi from

Sylhet opened the festival with Manipuri, followed by Samina Husain Prema and Bhabna performing the same discipline. Jasimuddin and Sudeshna Swayamprabha performed Odissi, Priyanka Perris presented Gaudiya, while Zuweiriah Mouly, Belayet Hossain Khan and Jago Art Centre artistes performed Bharatanatyam. The festival came to a close with Kathak performances by Munmun Ahmed, Tahnina Islam Jhumi and Kathak Nritya Sampraday.



Sudeshna Swayamprabha (L) and Samina Husain Prema with her troupe Bhabna perform at the festival.

## NEWS bytes

### “Spectre” stays strong on BO

Moviegoers are opting to stick with James Bond and Charlie Brown at North American multiplexes, with “Spectre” heading for \$35 million in its second weekend.

Fox’s “The Peanuts Movie” remained a solid draw with \$5.6 million on Friday. Holiday comedy “Love the Coopers” led the newcomers, heading for a third-place finish following a respectable \$2.8 million. Warner Bros.’ mining drama “The 33” showed only modest traction with \$1.8 million at 2,452 sites. The film which centers on the 2010 rescue of Chilean



miners, has taken in \$4.9 in Chile and \$3 million in Mexico.

Angelina Jolie Pitt’s marital drama “By the Sea”, with real-life husband Brad Pitt, opened fairly quietly in a limited release.

“Spectre” should cross the \$500 million mark worldwide by the end of this weekend with China expected to be particularly robust. The Metro-Goldwyn-Mayer and Eon Productions film carries a \$250 million price tag and has to gross at least \$650 million to break even.

Source: Variety