

Bengal Classical Music Festival
Organiser: Bengal Foundation
Venue: Army Stadium, Dhaka
Date: Nov 27-Dec 1
Time: 7pm-8pm



Solo Art Exhibition
Title: How Do I Rent a Planet
Artist: Razib Datta
Venue: Kalakendra
Date: Nov 20- Dec 10
Time: 5-9pm



10th DU Theatre Festival
Venue: TSC
Organiser: Theatre & Performance Studies Dept
Date: December 3-8; Time: 7pm



5th Tone Int'l Art Biennale 2015
Organiser: Tone Art Society of Bangladesh
Venues: Galley Chitrak and Athena Gallery of Fine Arts
Date: Nov 13-30; Time: 10am-8pm



Solo Exhibition
Title: Rokeya
Artist: Rokeya Sultana
Venue: Bengal Shilpalaya, Dharmundi
Date: Nov 17-Dec 5
Time: 12-8pm



PHOTO: RIDWAN ADDI RUPON / SHEIKH MEHEDI MORSHED

To the depths of MUSICAL DIVINITY

ZAHANGIR ALOM

The second night's melodic proceedings of the fourth Bengal Classical Music Festival was evocative of many magical performances. The living legend Pandit Ajoy Chakrabarty made music lovers delve deep into the core of divinity. The Pandit started off with a meditative bandish "Mere Manme Baso Allah Tero Naam", based on Raga Bairagi, also known as Raga Bairaga Bhairava (based on the South Indian raga, Revati).

Pt. Chakrabarty presented a self composed vilambit bandish "Nata Banao, Rishta Banao". He also showcased various meendkhanda, rare musical phrases of the raga styled by legendary maestros including Ustad Bade Ghulam Ali. He rendered an antique bandish "Sur Su Sadhe Re Rasik" on teentaal. The performance was characteristic of Pandit Chakrabarty's exquisite pukar, gamaki alap in mandra saptak, boltaan, and effortless swar vistar in three octaves, long meend and murki. Through his soulful rendition, the maestro created a transcendental aura, aiming to connect the divinity with his melody. He later performed a Bangla song "Banshi Bajey Jogiye", set on raga Jogiya.

Shubhayu Sen Majumdar played Raga Malkauns on his esraj before him. Through his performance, the maestro diffused their sweet melancholic aroma of blooming flowers at the dead end of the night. Shubhayu produced soothing melodies and mesmerised all, styling meend, bahelawa, murki and speedy yet balanced taan. The artiste prominently produced pukar-ang in his recital that was suggestive of melancholy. Later, he performed a short yet heart-wrenchingly romantic recital on Raga Khamaj.

The audience, for the first time, enjoyed a rare jugalbandi of Carnati vocal by the forerunner legend Dr. Balamuralikrishna and Shank Basuri created by Pt. Ronu Majumdar. Ronu Majumdar first took the stage and captivated all with his stunning spell of Raga Bageshri recital. The artiste's speedy taan performance coupled with graceful generation of murki, meend



(Clockwise from top left) Dr. Balamuralikrishna and Pt. Ronu Majumdar; Pt. Ajoy Chakrabarty; Pt. Suresh Talwalkar and Sawani Talwalkar -- and Shubhayu Sen Majumdar perform at the festival.

PERFORMING TONIGHT AT THE FESTIVAL

Kuchipudi by Guru Raja and Radha Reddy
Carnatic violin by Ganesh and Kumaresh Rajagopalan
Santoor by Pt. Shiv Kumar Sharma
Sarod by Pt. Tejendra Narayan Majumdar
Dhrupad vocals by Ulhas Kashalkar
Tabla by Ustad Zakir Hussain



saraswati veena to the Dhaka audience. The lucid strokes and notes that she produced in the performances of Ragas Kamavardani, Kapi and a folk tune on Carnatic Behag, enchanted all.

Pandit Suresh Talwalkar, generating an artistic fullness along with daughter Sawani Talwalkar, played a breathtaking tabla lahora at the festival. The maestro played beats and rhythm encompassing diverse kayda, rela, loggi, chakradar, chakradar tehai and more. He presented a kayda, composed by Ustad Alla Rakha and a complex Chakradar tehai.

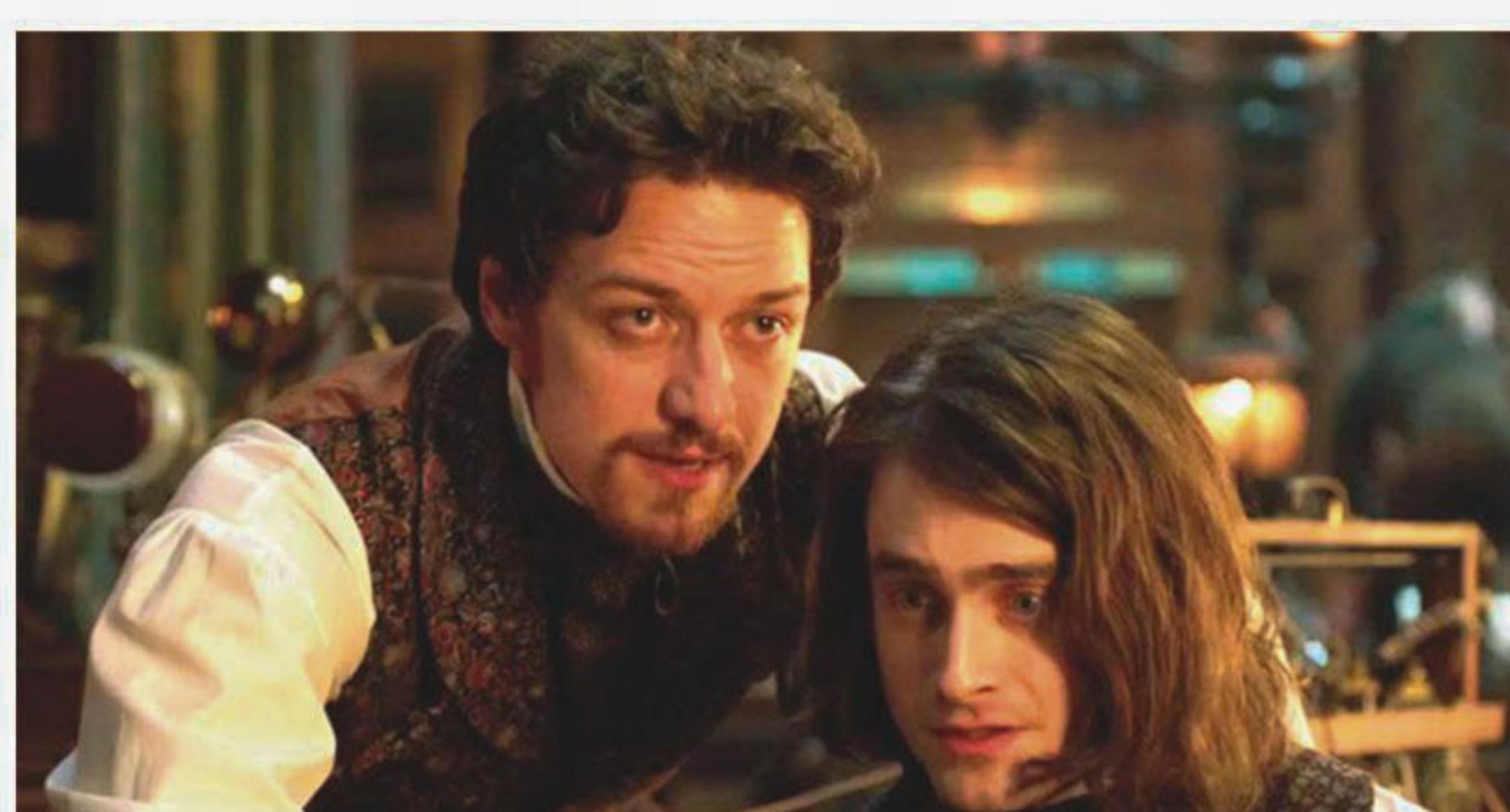
Among other performances, the immaculate dhrupad performance on Raga Yaman by Pt. Uday Bhawalkar was a special treat for the music enthusiasts. Bengal Parampara students Susmita Debnath Suchi rendered khayal on a romantic Raga Behag, while Avijit Kundu opened the evening's performances with a dhrupad on Raga Bhopali.

and pukar kept Dhaka music lovers rapt. The entire audience gave a standing ovation as the legendary Dr. Balamuralikrishna came on stage. He along with his troupe comprising a violinist, a mridangam artiste and his favourite disciple (on vocal support) took part in some rare jugalbandi performances with the flautist and tabla artiste.

Based on Dr. Balamuralikrishna's self composed piece of raga Abhogi Kanada, the solo and jugalbandi pieces were enthralling. Prior to that, the senior-most maestro of the festival rendered several of his own compositions on Carnatic Ragas Nata and Kadanakuthuhalam.

Vainika Jayanthi Kumaresh was on stage to debut the

VICTOR FRANKENSTEIN stumbles at Box Office



The first numbers for the opening weekend of "Victor Frankenstein" are out, and they're about as unattractive as the monster itself. Facing tough competition in the wake of a few big Thanksgiving releases, "Victor Frankenstein" is falling victim to its peers. According to The Hollywood Reporter, in its first two days in theaters, the Daniel Radcliffe-James McAvoy star has made a ghastly \$1 million nationwide. At this rate, the new flick is likely to recoup a mere \$4-\$5 million in its opening weekend. These opening numbers, when compared to the rather large budget (\$40 Million), make the results even more tragic.

Released this past Wednesday, "Victor Frankenstein" is a retelling of the famed Mary Shelley novel, as well as the story of Dr. Frankenstein's monster we all know. This new film attempts to set itself apart by focusing on the perspective of Igor, Frankenstein's well-known assistant. Giving the two characters a close friendship, this movie gives additional backstory to Igor -- a point of view fans have yet to see in past

incarnations of the Frankenstein story. There was a considerable amount of hype around Victor Frankenstein during its post-production and through the release of trailers and promotional materials. The casting of A-List actors James McAvoy and Daniel Radcliffe to play Victor Frankenstein and Igor, respectively, successfully excited filmgoers, and X-Men and Harry Potter fans alike. The sci-fi

world was then given further reason for cheers as Tywin Lannister himself, Game of Thrones' Charles Dance signed on as well.

Unfortunately, the film did suffer from issues regarding its release date -- hurting the hype and press surrounding it. Victor was originally scheduled to release in October 2014, but the date continued to be pushed back, and pushed again, until it ended up November 2015.

Adding to the issue of competition and release date, reviews for "Victor Frankenstein" have not been favorable thus far. While the trailer did boast some exciting visuals, and a story we all know and love, it turns out that most people will not be seeing "Victor Frankenstein" in theaters, and those who do may not be particularly happy they did.

Source: Cinemablend

NEWSbytes

Coldplay debuts "Everglow" feat. Paltrow



Coldplay has debuted another song off upcoming album "A Head Full of Dreams". Chris Martin shared "Everglow," which features guest vocals from Martin's ex-wife Gwyneth Paltrow, on Zane Lowe's Beats 1 radio show.

Martin explained to Lowe that the song's title is a word he learned from a surfer.

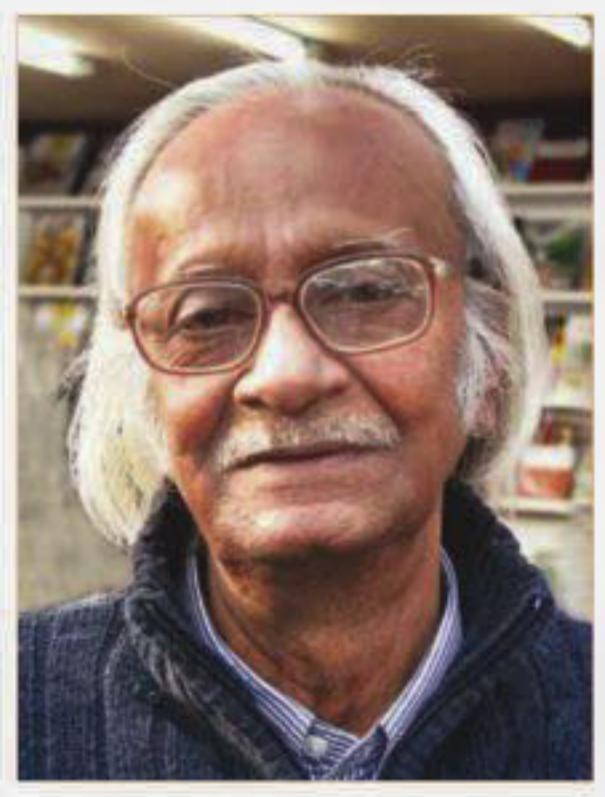
The Coldplay front-man told Rolling Stone magazine that the song is "about a relationship's enduring spark." Regarding Paltrow's vocal contributions to the track, Martin said, "We just did it in the studio one day. It was just a friendly kind of thing."

"A Head Full of Dreams" will also feature guest vocals from Beyoncé, Blue Ivy Carter, Tove Lo, Martin and Paltrow's children and Noel Gallagher, plus a sample of President Obama's rendition of "Amazing Grace". Lead single "Adventure of a Lifetime" has Coldplay fans abuzz over the album, rumoured to be the band's last, which will drop Dec. 4.

Source: Variety

IN LOVING MEMORY OF QAYYUM CHOWDHURY

First death anniversary of pioneering artist



FAYZA HAQ

In his simple trademark kurta pyjama, Qayyum Chowdhury was as imposing as a Roman emperor in a toga and laurels. In the '50s, veering away from folk art and moving away from realism, Qayyum entered a phase of semi-abstraction. This gave him subject for work and from it he developed his unique style. He used folk art for stylistic reasons. He borrowed from the lives of the common man. His figures were flat but supple. His bright colours had a mass appeal. He took images in their geometrical shapes and arranged them in a modern way.

On this day just a year ago, the stalwart passed away on the stage of the world's biggest classical music festival (an art form he held close to heart), with an unfinished sentence hanging from his mouth. This year's edition of the Bengal Classical Music Festival is fittingly dedicated to his memory.

Qayyum reworked forms in a poetic way. The decorated designs of country boats filled his work. He kept his main object in the centre. He left the space around his subject with minute forms. Thus his central figures stood out because of the play of chiaroscuro. His work was always rhythmic, neat and clean. In his "Bathing Women" (2002) and "Village Autumn" (2002), the women in hues of red, blue and beige merge with nature, the rivers, trees and fields.

Even his black and white drawings for magazines, newspapers and books had and beauty of their own--like the



Raju serves as film fest jury in Hawaii

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Dr. Raju also spoke as an invited panel speaker at a conference titled "Chasing the Dream: Culture, Capitalism and Cinema" organized by the University of Hawaii, in recognition of the 25th anniversary of NETPAC.

The festival took place from November 11-22.

Dr. Raju is the Dean of the School of Liberal Arts and Social Sciences (SLASS) of Independent University, Bangladesh. He also served as jury at major international film festivals in France, Australia and South Korea.



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