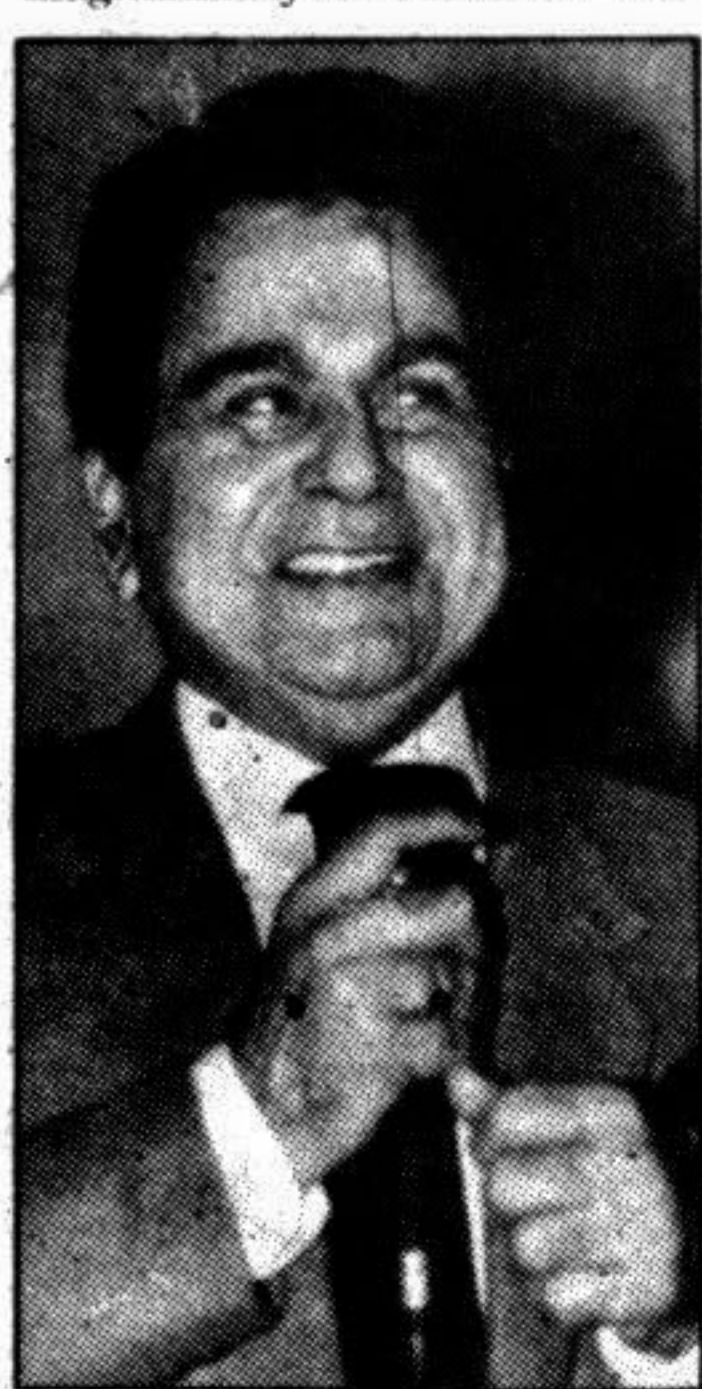


Gift of Dilip Kumar

by Nazma Yeasmeen Haque

DILIP Kumar returned home leaving a treasure of gift for all of us who watched him closely during his brief stay in Bangladesh. If his visit was 'wonderful' as he himself expressed it, it was simply his wonderful traits of personality that made him perceive things as such. A very natural yet a majestic person emerged from the speeches that flowed thoughtfully with spontaneity from his highly cultivated philosophy of life befitting various occasions that he attended.



alting humanism in stark contrast to when he was showered with an introduction of being reduced to a Muslim primarily by more than one speaker on the podium. He was far from having the least tinge of being communal endearing his concern for people all over the world where either political, economic, religious, ethnic or any other kind of problems exists. A realist recognising perpetuation of such or similar problems anywhere on the globe with a practical outlook toward their solutions for humanity; a compassionate person as Dilip Kumar is, did not lose faith in God who according to him, has not definitely abdicated His control or power over his kingdom rather had been teaching a lesson to all of us to learn from. The profound faith in God could not possibly have been expressed so succinctly in a few words as he did. When he emphasised the necessity for internal unity of a country in the wake of disturbance of a bigger scale, he, I am sure, did hint at the political situation of the country he was visiting. That bore a message of peace for the common people.

I saw a great statesman and a true keeper of history when Dilip Kumar admired Sheikh Mujibur Rahman and his contribution in the emergence of a new nation recollecting how he and others were following progression of news on our liberation war both in and out of studios in those days. He did

not forget to mention names of other great leaders of our soil including Hussain Shaheed Suhrawardy. His generosity touched the heart while he spoke at length about his close association with Bangladesh through whose encouragement and cooperation he began his career way back in 1940's that one day would take him to the pinnacle of fame in the film world of the sub-continent.

Only a great artiste of Dilip Kumar's stature who is much larger than a Thespian could pour out his heart in appreciating contributions of Radio and TV artistes in the cultural evolution of a society and, to exemplify that, could ask us to give a standing ovation to Ustad Barin Majumder in recognition of his contribution to classical music in Bangladesh. Undoubtedly his is a great heart that has transcended all artificial barriers distancing a person from the other. Expressing his gratitude towards those in the Government and also those outside the Government for his visit in Bangladesh, he showed his objectivity and straightforwardness of his personality while speaking in a function held under the auspices of the Ministry of Culture.

A natural, humble and an approachable person like Dilip Kumar was visibly embarrassed by some overenthusiastic and verbose speeches that smacked of pretensions to any sensible ears and could let go those by shyly smiling away



only. By describing modern day Hindi Films as passing through a lean period and that also by putting it mildly, this great soul had characteristically given vent to his concern and anguish over the slump in the artistic quality of films which in retrospect was alien to him. Quickly coming back to the reality of the situation, he had with ingeniousness given a bukk of the blame on non-availability of good stories and therefore, a gradual decline in the growth of good literature in his country while recollecting and relishing creations of top storywriters and novelists in the days bygone. He sounded like a Guru while lamenting on feebling number of students going for the study of literature and a Seer dreading humanity to be degraded by extrinsic values only.

A compassionate person and a meticulous economist

enmeshed and emerged when Dilip Kumar expressed his deep concern for the people in the film industry particularly the plight of the artistically committed entrepreneurs who are subjected to financial insolvency due to erratic taxation policies of the authorities concerned.

In a period of history conspicuous by its absence of role models in our society in almost all its aspects, Dilip Kumar stood out as an embodiment of virtues that are worth emulating. His personality accentuated by his pristine and enchanting smile kept us vibrant and that, in my opinion, is the best gift that Dilip Kumar left for us. An aura of recasting our thoughts and therefore, our life, will keep on flowing from our glimpse of him.

Photos by Mohsin

James P Grant

Continued from page 9

(ICDDR) in Dhaka that he made it one of his life's missions to make the Orsoline, drink available to every household all over the world. He was tireless in preaching the virtues of the oral rehydration technique in child care, he thought, the simple drink had cut down the mortality rate and removed a threat which gnawed at every mother whenever her child was afflicted by diarrhea or other intestinal diseases. Thanks to the catalytic role played by James Grant and the UNICEF and the WHO, today the infant mortality rate in most developing countries is coming down every year. The day should not be far off when infant mortality in the poor South will come down to the same level as in the rich North.

The immunization programme is yet another feather in the cap of this outstanding man. He was not only a man driven by a dream, but one who had the eloquence and persuasive power to convince others that the dream was both worthwhile and well within reach. Today most of the Third World countries, including Bangladesh, have ac-

cepted the goal of universal immunization for children against preventable diseases. James Grant was so deeply committed to this programme that while talking to him nothing else seemed to matter. I do not have the statistics about the actual progress in immunization but I understand that even in Bangladesh the rate achieved is quite impressive. This will no doubt remain an enduring monument to Grant's idealism as well as dogged determination.

James Grant was one of the key promoters of the World Conference on Education for All which was held in Jomtien in Thailand in 1990. ESCAP joined this initiative as a co-sponsor because I was convinced that the UN system had at last chosen a subject which should enjoy the highest priority in any plan for economic and social development. The 1990 World Summit on Children was one of the final crowning glories of this dedicated man. He used the summit to create an heightened awareness among the assembled presidents and prime ministers that in the final analysis, it is the children and their mental and physical

health which will determine the future shape of the world we live in. It is difficult to say if he fully succeeded in his goal but the fact that he could put the children at the top of the agenda of the UN even for a short time must be regarded as a tribute to his vision and idealism as well as his hard-headed organizing skill.

The world has lost a great man but in the death of James Grant the children of the world have lost their best friend. He has left behind such a high standard of performance and dedication that it will be hard for UN officials to live up to the standard.

While Mourning

Continued from page 9

One European mystic of the Middle Ages once said that "God has no hands or feet but yours." Jim Grant acted as the hands and feet of God, for the sake of all children - and he invited, he encouraged all of us also to act as God's hand and feet, for the wellbeing of the world's children. I don't know whether Jim experienced it that way, but I do know that many of us feel it that way.

While mourning his death, let us celebrate his life and legacy. The author is the chief of Unicef in Bangladesh

Bibhutibhushan

Continued from page 10 of a family capable of metaphorizing large-scale tensions in a colonial society. What is indeed particularly noticeable is that despite the eminence of the mother in Sarbojaya in

Pather Panchali, the growth of the woman in her - or say, the range and scale of what is called 'essential womanliness' - is extremely limited. Yes, the mother in Sarbojaya is very much there, but not the woman; or to put it this way, the mother in her is central, the woman marginal. Again, this mother does not receive familial recognition, though she gains some sort of novelistic eminence. This mother, thus largely familiarly unrecognized, yet a recurring presence subject to stresses and burns that a poor, almost fatherless lower-class family can cause, shows quite subtly how colonialism, with its classic strategy of dividing and disrupting the growth of the being (one is here reminded of Aime Cesaire's contention that colonialism not only divides the colonized politically and culturally, but it also precludes the possibilities of growth and development from within), gives us men and women largely undeveloped, and for that matter, incomplete. This is the kind of reality Bibhutii has more than successfully recreated fictionally, aptly clinching the point that the woman is and is not - that the woman is caught in the *aporia* of being.

The point becomes evident when we see that in Bibhutii's woman, there is more the mother or the sister than the lover as an independent being with her spiritual and physical urges and needs. In Bibhutii's world, love exists - a mother's love, for example; but not a woman's love, and thus, the mother at best serves the purpose of an ineffectual synecdoche. In *Aparajit*, Lila could have developed a full cycle of love relations with Apu; but, before Lila grew up to be a woman, she had committed suicide, thus crossing out the possibilities of the growth of a woman, and also the growth of an amorous man-woman relationship in the novel. It needs mentioning here that a mother is certainly a woman and a

woman, and a mother; but then, a mother is not the complete woman. Whatever absences and presences Bibhutii's incomplete women evoke, it may, however, fairly be said that Bibhutii's unique realism aptly deals with men and women caught in a world or a society where colonialism itself comes into conflicts with love-love being a breaking force, a shaping and progressive principle, and also a deconstructing tactic that threatens the colonial hegemony of dwarfing men and women alike.

Is it true then that Bibhutii has not exhibited any form of resistance to the hegemony of colonialism as such? Yes, he has. His own kind of resistance lies in his realistic and epistemological coming-to-terms with the prison-house of colonialism: he knew poverty well, poverty being the most flagrant and telling consequence of colonialism itself. He also knew the psychic, psychological, economic and social limits of the colonized - all captured in the microcosm of a family. Yes, for Bibhutii, a family is no better than a mini-colony which of course, in Bibhutii's own words, demands wrecks and consequent creations from within. The last utterance made in *Pather Panchali* is a short but suggestive sentence: 'Let us fare forward'. Bibhutii here clearly speaks of a movement which aims at breaking the prison-house that limits human relationships and naturalizes defeat and victimization, or policing of various kinds.

In evolving his own prose-style, a language which adequately constitutes the case for what I wish to call it 'lyrical realism', Bibhutibhushan Banerjee also seems to open up space for one's movement across signs and silences that speak more of movement than stillness; but this is not the movement of a boisterous rebel as such, but one of a writer who tots up and arranges syllables and silences gathered from the breath of the common people hailing from the lower classes.

TELEVISION

Story of the Trader and the Genie

Blind Mother Accepts Death of Her Son: As per his Pir-o-Murshad's divine advice, the honest trader reveals to his blind mother the fatal truth of his death at the hands of the Genie.

No mother can send her son to death knowingly.

But a promise in the name of "Allah" has to be fulfilled even at the cost of one's life and family.

The blind mother frees her son of the mother's debt and blesses his *kur'an* (cloth over a dead body) so (that his soul can find solace even) in the grave.

Trader Fulfills All His Duties: As Pir-o-Murshad sings in ecstasy of Life and Death in the same measure, the honest Trader gets his daughter married - he returns all the money he owed to anybody

even if that person had totally forgotten. Thus all his debts and duties in life are now fulfilled.

Trader Goes to the Genie to Die: As per his promise in the name of Allah the honest trader comes back to the abode of the Genie for his death.

A traveller moving with two dogs and traveller with one goat on seeing the trader sitting at the abode of Genies join him.

On hearing his story, the trader's honesty is beyond belief.

A Story Stranger than Genie's Story: The two travellers appeal to the Genie to spare the honest trader's life.

One of them offers to narrate a story which is stranger than the story of the Date Seed

which killed the Genie's son. And in case the Genie likes the story, he will forgive the traders crime by half.

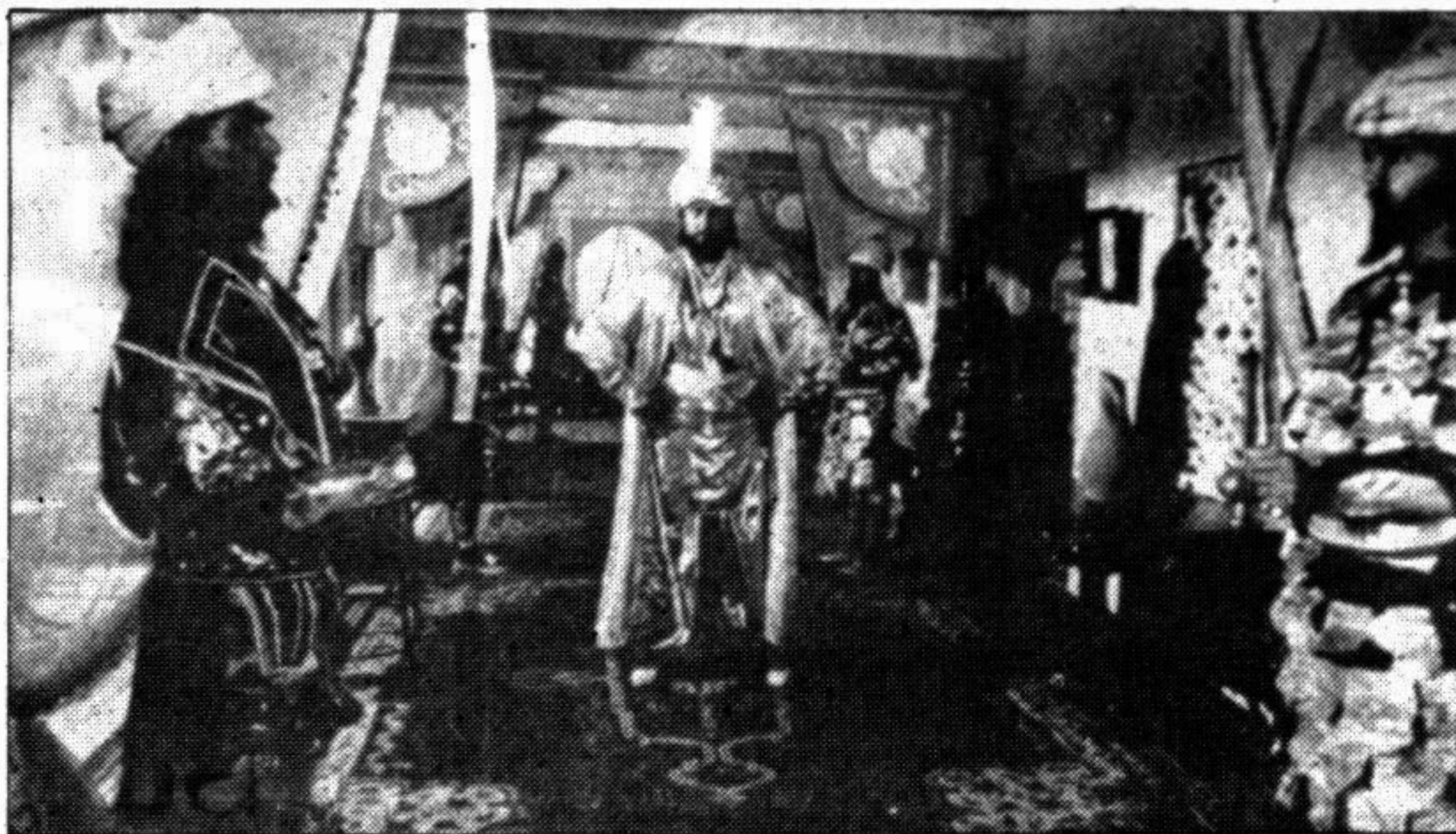
The Genie is fascinated at a story more strange than his story - he agrees.

The first traveller narrates that these two dogs accompanying him are his real brothers.

Sultan Spares Shehrazade for One More Night: The soldiers arrive to take Shehrazade to the executioner.

The Sultan's appetite for the story remains unfulfilled.

He spares Shehrazade's life for one day more so that she can complete the next night the Story of the Three Brothers and let him know as to how the two brothers had been turned into dogs,



Plus life smiles on princess Shehrazade for one more day.

Episode No 5 on BTV on February 10 at 8.30 pm.

Dark Justice: "In Mysterious Ways"

REVEREND Horace Blake (Jerry Hardin) is the kind of phony, money-mad television preacher who manages to bilk thousands of dollars from the trusting souls who believe his bizarre brand of evangelism. Blake is on trial in the courtroom of Judge Nicholas Marshall (Ramy Zada) for taking the life savings of an elderly woman, Mrs. Mildred Peabody (Sarah Corrie). Regrettably, Mrs Peabody has no solid evidence to pin the crime on Blake, and legally Nick is forced to dismiss the case.

Nick abides by the law in his courtroom, but during his off hours he delivers his own form of justice. Angered at his

inability to help Mrs. Peabody, Nick enlists the aid of his three friends, Gibs (Clayton Prince), Moon (Dick O'Neill) and Cat (Begonia Plaza). Reverend Blake has been bringing in money by telling his viewers that God will send him to Hell if he doesn't raise ten million dollars.

When Blake opens his Bible, it catches fire. Later, a photo of Jesus comes miraculously to life, and the ghost of Blake's dead father appears to haunt him. After several days of these contrived "visions," Blake breaks down, proclaiming his guilt on national television.

Episode No 6 on BTV on February 12 at 9:00 pm.

STAR Plus: New Line-ups for February

FEBRUARY on STAR Plus holds a host of new programmes for the best family entertainment beginning Monday, February 6th, 1995.

Top of the list is the international run-away hit, HOME AND AWAY, which will run each weekday evening at 18:30 (IST)/71.00 (UAE). Set in beautiful Summer Bay, Sydney, Australia, the story follows the lives of the Fletchers - a different kind of family. Different because it is made up of a couple, Tom and Pippa, and their five foster kids who come from broken homes, orphanages and institutions, HOME AND AWAY delivers a unique mix of honour and real-life situations that has captured viewers around the world.

STAR Plus have a great new line-up for youngsters in February, including Marvel Comics Superheroes: THE INCREDIBLE HULK, CAPTAIN AMERICA, SPIDERMAN, MIGHTY THOR and THE FANTASTIC FOUR. Each weekday morning at 06.00 (IST)/04.30 (UAE), these cartoon superheroes will entertain kids with their constant fight against evil and injustice.

Next, children can catch the exploits of JEM, a beautiful young woman who can transform herself into the leader of the sensational Holograms, the

hottest rock star ever, Monday through to Friday at 07.30 (IST)/06.00 (UAE). Jem and her friends romp through a series of high life adventures - all accompanied by original hot pop music.

For pre-school viewers, STAR Plus has a delightful programme, PLAYABOUT, devised by popular children's presenter Floella Benjamin, each weekday morning at 09.00 (IST)/07.30 (UAE). Each entertaining and educational show features a pair of lovable puppet characters and presenters who introduce the concepts and basic awareness of numbers, letters, colours, shapes and telling the time through songs, stories and games.

Weekend viewing begins with Transformers, the ultimate animated action-adventure series, on Saturdays and Sundays at 06.00 (IST)/04.30 (UAE), beginning February 11th. TRANSFORMERS are ordinary-looking planes, cars and vehicles that transform into mighty robots who are locked in a never-ending struggle for domination of the universe.

Each Saturday at 08.30 (IST)/07.00 (UAE), wacky comedian Rik Mayall brings to life the famous tales of the Brothers Grimm in the acclaimed series, GRIM TALES.

Assisted by a magical storytelling chair, Mayall retells these stories for the screen, capturing their unique combination of the nice, the nasty and the nonsensical. The treatment of these tales is not only funny but visually very exciting.

Reprising the original storyline of the drama series, RETURN TO THE PLANET OF THE APES, each Sunday at 07.30 (IST)/06.00 (UAE), beginning February 12th, is the animated version which tells the story of three astronauts who travel forward in time to discover the planet Earth inhabited by apes.

For viewers who like a little intrigue, watch out for STAR Plus MYSTERY MOVIES slot each Monday at 20.00 (IST)/18.30 (UAE). The acclaimed RUTH RENDELL series kicks off this new slot with Wexford and Burden investigating the mystery of THE VEILED ONE. It all begins when a woman is found garroted in Kingsmarkham's multi-storey car park, her body covered by a bloodstained curtain...

Sunday afternoon viewing hits new highs with STAR Plus BEST SELLERS slot which will showcase top movies and mini-series based on best-selling novels, beginning with FORD: THE MAN AND THE MA-

CHINE, on February 12th at 12.00 noon (IST)/10.30 (UAE). Based on the book by Robert Lacey, it tells the story of Henry Ford, the man who coined the principles of the steam engine with the simple engineering of a bicycle and changed the course of human history. Imaginative, ambitious and determined, Henry Ford had the singularity of purpose associated with all great men and it led directly to his enormous triumphs, but also to his painful tragedies. This two-part mini-series goes behind the names and into the lives of Henry Ford and his only son, Edsel.

For viewers who enjoy insightful documentaries, there's STAR Plus WORLD AROUND US slot, hosted by John Moorhead, each Sunday at 15.00 (IST)/13.30 (UAE), beginning February 12th. The first special is entitled AHIMSA - NONVIOLENCE, the first major documentary on the world of the Jains, the oldest religious group in India. Dr Michael Tobias, the writer/director/producer of this documentary, is himself a Jain, living in Hollywood. He managed to obtain permission to film at such never-before-filmed locations as Mt. Abu in central-western India; and placed before his lens all the leading Acharyas (sages) of the Jain faith. Ultimately, this is a film that is, in itself, a form of meditation.

Viewing Video

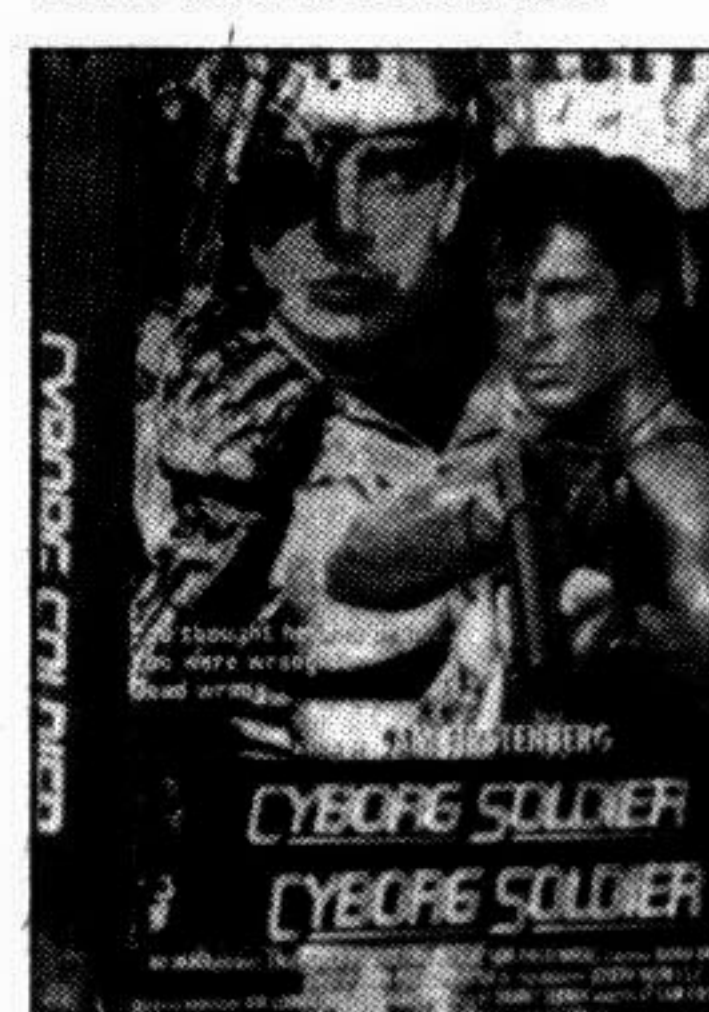
by Lenin Gani

WHEN Jack Ryan's (David Bradley) partner is killed during a Drug Enforcement Agency (DEA) raid to capture notorious drug dealer Jesse Starkraven (Morgan Hunter) he vows to avenge his death, this is the theme of *Cyborg Soldier*. After thinking so, Starkraven is safely behind bars and on death row, but Ryan gets a rude shock when he learns that Starkraven has escaped. But actually he has been transferred to a top secret government establishment called the Hurricane Research Centre where an experimental robot soldier is being developed using convicted criminals.

The robots or cyborgs have many unique features and are controlled by a special bracelet. Starkraven renamed Spartakus wants to establish his own private army but doesn't

count on Ryan arriving to upset his plans.

The film which was gradually building up to be something worth watching but unfortunately peters out, in the end to reach a conclusion.



ENGLISH

Name	Type	Cast
Nell	(Drama)	Jodie Foster
House Guest	(Comedy)	Phil Hartman
In the Army Now	(Comedy)	Pauly Shore
Cyborg Soldier	(Action)	David Bradley
Teclano Sapiens Revenge		Roger Rodd
		Jean Carr
Night Of the Running Man		Andrew Macarthy
Deadly Weapon		Rob Freeman/John Savage
8-Man	(Sci-Fi/Action)	
Seeds Of Deception		
(Based on a true story)	(Thriller)	Melissa Gilbert
Arizona Dream	(Romantic)	Johnny Depp/Jerry Lewis

Source: Film Fair Video and other clubs.

RWANDA

Postcards from Hell

Continued from page 11

commune is called and some men come forward individually to collect sacks of grain. All is orderly and the progress of the sacks can be followed through the crowd. Then it starts - some men with sticks and machetes rush towards those carrying the food. The food is dropped and the fighting starts, more join in to try and steal the food. Twenty minutes later it is calm. "Not bad," remarks the aid worker, "only one dead and two injured." Distribution resumes...

8. Hotel Karibu, Goma, Zaire: On August 1 the management announces "high season" and the hotel rooms double in price. The cost of beer rises steadily, each evening, half a dollar more. The Zairian band continues to accompany dinner with songs about love, enjoying their biggest-ever audience made up of aid workers and journalists. The talk around the table is not about the plight of the refugees but how to organise a trip to see the gorillas...

9. Mugunga camp, west of Goma, Zaire: Four women give birth almost simultaneously. Two mothers die quickly afterwards. Their babies are placed in a cardboard box in the corner of the makeshift tent. No water, no milk, and dead mothers. The nurse is crying silently, tears streaming down a completely exhausted face as two more women in labour replace the corpses and

the walls of the abandoned babies weave into the larger background noise of despair.

10. Goma, Zaire: The brave Irish men collect up bodies to take to the mass graves. Well, we do wear gloves and masks, but the smell really does get to you. Also the worst thing is picking up the unwrapped bodies. With this heat, they kind of rot really quickly so when you pick up the legs you've got to make sure you got a good grip, otherwise your fingers sink into the bone. It's like jelly and bits start dropping off, but I prefer doing this end to the grave end. You really start to think some of them aren't dead and you see them move, then your imagination starts - what if, what if... Maybe not straight away but at night when you try to get to sleep. Yes I know I smell funny, we hose ourselves down with disinfectant every evening, and I've been advised to burn all my clothes - somehow you don't fancy putting them on again...

11. Ruhengeri, Rwanda: The new hospital is being set up. The beds are wood with a large square hole cut about three-quarters of the way down. The orderly is placing a yellow plastic bucket under each bed and then the patients are carried in. The weakened cholera and dysentery victims are placed naked on the beds with a thin blanket to cover them. The sound of dripping begins, soon the smell is overpowering. - GEMINI NEWS



Scenes from "The Casebook of Sherlock Holmes" (left) and "Apology" (below).

