

CULTURAL FEAST

CD Launch

Title: Aliti Raat
Artiste: Nazrul Islam
Venue: Training Centre of Bangladesh Shilpakala Academy
Time: January 27, at 4:00pm

Play

Title: Dhawa Mestari Moron
Group: Manipuri Theatre, Sylhet
Director: Shubhashis Shamir
Venue: Mahila Shamiti Auditorium, Bally Road
Time: January 28, at 7:00pm

Exhibition

Title: Les Jours de Jean-Jacques Rousseau
Artiste: Jean-Jacques Rousseau
Venue: Alliance Francaise, 26, Mirpur Road, Dhaka
Time: January 27-February 10

Book Publication

Ceremony

Title: Diner Sheshey Ghumer Deshey
Guests: Muhammad Habibur Rahman, Mustafa Nurul Islam, Prof. Anisuzzaman, Prof. Zillur Rahman Siddique, Manzur-e-Mowla, Prof. Serajul Islam Chowdhury, Prof. Karunamoy Goswami
Venue: Begum Sofia Kamil auditorium, National Museum
Time: February 04, at 4:30pm

Film Screening

Title: New German Feature Films
Organiser: Dhaka University Film Society
Venue: Goethe-Institut, House 10, Road 9, Dhanmondi
Time: February 01-03

Schedule
February 01
4:30pm Good Bye, Lenin
6:40pm Do Fish do it?
February 02
4:00pm Lichter
6:00pm Der alte Affe Angst
February 03
4:00pm Punklitschen und Anlon
6:00pm Das fliegende Klassenzimmer
8:00pm Emil und die Detektive

'Music lovers are more attracted towards Tagore songs now'

--Adity

NOVERA DEEPTA

THE melodious singer Adity Mohsin is all set to make a mark in the sphere of Tagore songs (Rabindra Sangeet). Among her achievements are albums such as Amar Mon Chhey Roy (by Bengal Foundation) and Sharodpratey (Prime Music, India) and another mixed album Anandadhara. Among her favourite Tagore songs are those which focus on love and nature. To quote her, "I have so many favourite songs. I can hardly name any specific one."

Adity believes that Rabindra Sangeet is attracting a large following. According to her, there are three reasons for this phenomenon. "The media has promoted this genre and attracted the audience on television, radio, audio cassettes and VCD. Secondly, the practice of Tagore songs is on the upswing because of an increasing number of training schools and institutions. Lastly, greater flexibility in rendering Tagore songs has popularised this art form. Because of the change in expression, style of singing and presentation, music lovers are more attracted towards Tagore songs than in the past," she maintains.

Adity began singing Tagore songs when she was a little girl. She started to take music lessons in Bulbul Lalit Kala Academy when she was 12 and took the basic lessons of music there till 1989. Saadi Muhammad was her mentor for quite a long time till 1991. Then she got the Indian Council for Cultural Relations (ICCR) scholarship from the Indian Government. After completing the six years course in Shantiniketan, she returned to Dhaka and started her career as a full-fledged Tagore singer.

In her Shantiniketan days she had many gurus who helped her specialise in Tagore songs: Kanika Bandyopadhyaya, Nilima Sen, Swastika Mukhopadhyaya, Gora Shrabadhikari, Anup Ratan Bandyopadhyaya and Mohan Singh Punjabe.



Adity Mohsin

Adity retains fond memories of Shantiniketan. In a moment of nostalgia, she said, "The environment hasn't altered. However, there are certain changes. For one, the eminent teachers who were renowned singers as well are no longer around. The present talented performers do not match up to legendary artists such as Ashish Bandyopadhyaya and Kanika Bandyopadhyaya. What's more is that the exemplary teacher-student relationship of the earlier years is missing."

Going down memory lane, Adity said, "I

enjoyed studying music at Shantiniketan because of the green, quiet and beautiful environs. We had total freedom and enjoyed our studies." Homesickness was kept at bay because there were many Bangladeshi students who used to organise special programmes on occasions such as Victory Day of Bangladesh, Independence Day or International Language Martyr Day. Indian students also took part in those programmes.

The students of Shantiniketan used to go to different places to perform Tagore songs outside Kolkata, including Saithia, Rampurhat, Burdhan and Baharampur. Adity says, "People used to wait for us eagerly. The audience was accomplished and enthusiastic. In comparison the intellect of the Kolkata audience was high. Each and everyone in the audience was aware of the origin of Tagore songs; they listened to the songs carefully and criticised the performances appropriately."

Adity supports the idea of making music videos of Tagore songs. Her logic: if it is appropriate and goes with the song there is no reason to object. But making of the video should be standard and artistic. And the director has to be adept in realising the true essence of the song.

Talking about the Rabindra Sangeet scenario in our country, she points out that in Bangladesh very few Tagore singers have reached the popular heights of those such as Saadi Muhammad, Rizwana Chowdhury Bonnya or Papa Sarwar. So today the question about taking it up as a profession is still too early.

About the quality of a Tagore singer, Adity feels that one should have the basic idea about the genre, and the ability to perform methodically. Adity emphasised, "Above all a performer should sing with sincerity. A Rabindra Sangeet singer must be able to empathise with the feelings behind a Tagore song."

Face to Face

Kirti Jain: Establishing indigenous theatre in World drama

ERSHAD KAMOL

There is a general belief that theatre was introduced in the Indian subcontinent during British rule. However, it is apparent that they are not well versed about our rich tradition. Though people often refer to "Sanskrit Theatre", practised about 2,000 years back in this region, only a handful are acquainted with indigenous theatre art forms which have been practised for thousands of years.

Kirti Jain, a professor of the New Delhi-based National School of Drama (NSD) is a theatre historian who strives to establish traditional indigenous art forms in world drama.

Born in 1949, Kirti, is an MA in English Literature from Delhi University and has a diploma in Theatre (specialisation in Direction) from NSD. From 1995 she has been serving in NSD as Professor in Indian Theatre History. Moreover, Kirti has worked in the "Documentation and Publication Programme", and the "Regional Resource Centre of the School". She says, "We have diversified, rich indigenous theatrical art forms like Katha Gyan and others in every region of Indian subcontinent. The presentation of these art forms is narrative, dance-drama, ritualistic and other forms. The most interesting thing is that each of the indigenous art forms has a very bold theatrical expression."

Why have we failed to develop theatrical history on the lines of the European? Kirti says, "Political turmoil, Turkish invasion, illiterate bards, poverty and lack of knowledge of the art forms are the main obstacles. During the British period their only aim was to diffuse their culture into ours. They have

penetrated their traditional theatre concepts into ours. Moreover, many cultures have been blended during the Turkish invasion in India, which interrupted the tradition. As the bards of the indigenous art forms were illiterate, we do not have many written texts of the art forms, which is one of the major obstacles of

Kirti Jain's The Other Side of Silence won tremendous appreciation and was invited for several National Festivals in different parts of the country, including the Sangeet Natak Akademi's Golden Jubilee Festival. It has also been invited for the International Theatre Festival in Lahore, Pakistan. Some important productions- Lehron Ke Rajhans with NSD Repertory 1992, Holi with Bhardendu Natya Akademi 1996, Subarnalata with Kshitij 1999, Tinka Tinka, 2001 with NSD students, based on the Gujarat earthquake, Kaun Thagua Nagariya Lutal Ho, 2004, based on Kashinath Singh's story, also with NSD students. Kirti says, "I have my own theatre troupe. Moreover, I work as the guest director for several other theatre groups. I also direct plays for the Repertory group of NSD."

"I am basically interested in directing plays on the social milieu. I request the playwrights to write on important social issues," she adds. Kirti has not watched much Bangladeshi theatre. But, the few plays that she has seen have made a lasting impression on her. As Kirti says, "A few years back I watched Bheela Shundori, a Centre for Asian Theatre production, based on an indigenous art form. It was a superb theatrical presentation."

As the director of NSD from 1988-1995, she introduced the Theatre in Education Company. Kirti has acted in and directed several plays including one at UK, Dartington College of Arts in 1982. Moreover, she has been contributing entries for the Companion to the Indian Theatre published by Oxford University Press (OUP), India and contributed entries on Indian theatre to the Oxford Dictionary of Theatre and Performance, being published by OUP, UK.



Professor Kirti Jain

developing our own theatre history. Further, we are not rich enough to give exposure to our theatre as Japan has done for Kabuki and Noh art forms, though these are not their indigenous forms but are practised by the elite class. But the major problem is that the artists in the subcontinent lack knowledge about our indigenous theatrical art forms. That is why these rich theatrical forms have been sidelined."

Kirti Jain is a prominent stage play director in India. Her production Aur

The Aviator tops the list with 11 nominations

REUTERS, Los Angeles

Hollywood had a wide-open race on Tuesday as Oscar nominations pitted two powerful dramas by veterans Martin Scorsese and Clint Eastwood against the charm of films about wine tasting, Peter Pan and Ray Charles.

Director Scorsese's epic film about billionaire Howard Hughes, The Aviator, clinched 11 nominations, followed by seven each for Eastwood's gritty boxing fable, Million Dollar Baby, and Finding Neverland, a bittersweet tale of the family that inspired JM Barrie to write Peter Pan.

Ray, a film that took director Taylor Hackford 15 years to find financing for, received six nominations. The quirky California wine country comedy Sideways garnered five, although, in one of the day's big surprises, its much-praised star Paul Giamatti was not nominated for best actor.

Fox as the front-runner for a best actor Oscar. Odds-makers declared Fox the favorite in the best actor category. He was also nominated for his supporting role in crime drama Collateral opposite Tom Cruise

Best actress nominations went to Annette Bening in Being Julia, Colombian newcomer Catalina Sandino Moreno in Maria Full of Grace, Britain's Imelda Staunton in Vera Drake, Swank in Million Dollar



Leonardo DiCaprio in The Aviator (L); Clint Eastwood and Hilary Swank in Million Dollar Baby

(news). No actor has won both accolades in the same year.

The other nominees for best actor were Don Cheadle in Hotel Rwanda and Johnny Depp in Finding Neverland.

Two of the year's most controversial movies fared poorly: Mel Gibson's The Passion of the Christ picked up three nominations—for cinematography, makeup and original score while Michael Moore's anti-Bush documentary Fahrenheit 9/11 did not receive any.

Baby and Kate Winslet in Eternal Sunshine of the Spotless Mind. It was the second time that Bening and Swank have been rivals for an Oscar with Swank having won in 2000 for Boys Don't Cry.

The other best director nominees were Taylor Hackford for Ray, Alexander Payne for Sideways, and Mike Leigh for abortion drama Vera Drake.

The Academy Awards will be on February 27 in a red-carpet ceremony in Los Angeles.

ALL TIME GREATS

Suchitra Sen: A paragon of beauty

In the space of a few seconds a range of a dozen emotions could flicker across a silent close-up of Suchitra Sen's face. She was one of the great silent emotive actresses of Bangla cinema. "She is the face that launched umpteen hits. She was a rage, the kind that only Marilyn Monroe succeeded in being in Hollywood," critics say.

Indeed, one only has to recall her film hits to realise the truth of this statement. There are Share Chuattar, Sagarika, Harano Sur, Saptapadi, Deep Jelei Jai (remade in Hindi as Khamoshi), Uttar Phalguni, Aandhi, Devdas and Saat Pake Bandha. Suchitra's ethereal beauty, coupled with her unparalleled talent and, above all, her on-screen chemistry with the late Uttam Kumar, gave her an eternal place in Bangla cinema. She fitted perfectly into the mould of the articulate, if tragic, heroine carving out an independent space outside that of family and tradition.

Born as Roma Sen, Suchitra made her debut in the unreleased Shesh Kothay in 1952. In the following year, she starred opposite Uttam Kumar for the first time in Sharey Chuattar. This comedy film, the breakthrough film of director Nirmal Dev, was hugely popular. However, it is remembered more for launching the star pair of Suchitra and Kumar. Following this hit, the duo starred in films

such as Shap Mochan, Sagarika, Harano Sur, Saptapadi, Bipasha and Grihadah.

Suchitra's forays into Hindi films were few but memorable. She made her Hindi film debut as Paro in Bimal Roy's Devdas opposite Dilip Kumar in 1955. Her next Hindi film was Hrishikesh Mukherjee's Musafir, which received a lukewarm response at the box office.

Gulzar's controversial film Aandhi (1977) turned out to be Suchitra's swansong. In the film she plays a politician whose marriage falls asunder because of her busy political career. Some of the obvious parallels between her character and that of then Prime Minister of India, Indira Gandhi, led to Aandhi even being banned for some time. Cast with the talented Sanjeev Kumar, Suchitra gave a mellow, mature performance as a politician.

The charismatic actress currently leads a reclusive life in Kolkata. A devotee of Ramkrishna Mission, Suchitra occupies herself with meditation and prayer. Carrying on in the film world after her are her daughter Moon Moon Sen and granddaughters Riya and Raima.

Compiled by Cultural Correspondent



TV GUIDE

All programmes are in local time. The Daily Star will not be responsible for any change in the programme.

News Bulletin

BTV
News Headlines (Bangla) at 8:55 am, 12:10 pm, 2:00 pm, 3:00 pm, 4:00 pm, 7:00 pm.
News (Bangla) at 8:00 am 1:00 pm, 5:00 pm, 8:00 pm.
News (English) at 3:00 pm, 10:00 pm.
Late Night News (Bangla and English) 11:30 pm.
CHANNEL-i
News (Bangla) at 7:15 am, 9:00am, 7:15pm, 9:00pm, 10:30, 12:15 am.
Teletext of BTV news (Bangla and English) at 11:30 pm.
ATN BANGLA
News (Bangla) at 7:00 am, 10:00am, 2:00 pm, 7:00 pm, 10:00 pm, 11:00 pm.
Teletext of BTV News (Bangla and English) at 11:30 pm.
TARA BANGLA
News/Headlines (Bangla) at 5:30 pm, 7:30 pm.
Tara News (Bangla) at 8:30 pm, 11:30 pm.
Tara News Bangladesh (Bangla) at 9:30 pm.
BBC WORLD
Every hour on the hour

BTV
07:30 Shubhechha Nin
09:00 Satellite Programme
12:15 Shongbad Potrer Pala Thekey
12:30 Bangla Feature Film
03:05 Telefilm: Shurur
06:00 Majhey Tumi
06:30 Khabor: Desh
06:30 Janapad
06:30 Drama: Moyna Tier
07:00 Biye
07:00 News Headlines, Share Market, Weather Forecast
08:30 Drama: Kingkirtobya
10:25 Teknai Theko Talula
10:30 Telefilm: Private Detective
12:05 Satellite Programme
CHANNEL i
09:30 Shongbad Potrey Bangladesh and Publio Reaction
09:45 Triloji Matra
10:40 Telefilm: Bondhu Ki Khabor Bolo
12:30 Telefilm: Sheeh Phera
02:30 Telefilm: Kala Golar Mala
04:45 Dekhar Gaan Shonar Gaan
05:30 Ari Ari Ari
06:00 Music Plus
06:30 Amar Chhobi
07:50 Drama: Shurela Phanda
09:35 Drama: Milon Shashur- Bari
ATN BANGLA
10:30 Anandishiti
11:10 Eid Shobar Jorino
12:10 Shornali Shadakalo
12:50 Telefilm: Chandrabhalo

03:50 Musical Programme
04:30 Shundar Jibonar Jono
05:10 Cinema Cinema
06:20 Mortal Combat
08:00 Drama Serial: Tana Poren
08:30 Drama Serial: Mati
09:00 Drama Serial: Khabor: Desh
09:30 Drama Serial: Mohona
10:30 Musical Programme
12:30 Bangla Feature Film: Bhalobasha Karey Koy
ntv
08:00 Anjker Shakal
08:30 Drama: Documentary
10:05 Priyamukh
11:30 Bangla Feature Film: Sididka Kabir's Recipe
02:35 Kichhu Katha Kichhu Gaan
03:50 Drama Serial: Shyaola Gambhira
04:25 Mahilangan
05:20 Shubho Shondhya
06:20 AIDS Protirodhey Bikolpo Nai
06:50 Drama Serial: Urey Jay Bak Pakkhi
08:20 Drama of The Week
11:25 Dindarpan
HBO
9:15 HBO Sneak Peek: XXX
9:45 What Girls Learn
12:00 As Good As It Gets
2:45 Damaged Care
5:00 Gremlins
7:15 Collateral Damage
9:30 Cobra
11:15 Tales From The Crypt: Demon Knight
1:00 As Good As It Gets

PICK OF THE DAY
Urey Jay Bak Pakkhi
On ntv at 8:20pm
Drama Serial
Cast: Shaon, Shwadhin Khasru, Challenger, Masum Aziz
Script and direction: Humayun Ahmed
Hannibal
On Star Movies at 10:15pm
Genre: Horror/Thriller/Crime
Cast: Anthony Hopkins, Julianne Moore, Giancarlo Giannini
Direction: Ridley Scott

Table with 4 columns: Time, Channel, Program Name, Cast/Details. Includes STAR MOVIES, STAR PLUS, STAR WORLD, STAR GOLD.

Table with 4 columns: Time, Channel, Program Name, Details. Includes DISCOVERY, NATIONAL GEOGRAPHIC, ANIMAL PLANET, STAR SPORTS, TEN SPORTS.