

CULTURAL FEAST

Cultural Programme

Title: Shahshor Pochish Bocchor
Organiser: Nijera Kori
Featuring Patho Natok, Gono Sangeet and Peler Gaan
Venue: Rabindra Sarobar (near Dharmundi Lake)
Date: January 27-28 from 3 pm

Photo Exhibition

Title: Visible
Organiser: Bangladesh Street Children
Venue: National Museum
Date: January 22-February 4

Exhibition



Title: The Language of Joy
Organiser: Bengal Gallery of Fine Arts
Venue: Royal Orchid, H# 60, R# 131, Gulshan 1
Date: January 25-27

Cultural Programme

Title: Mukijuddho O Nari
Organiser: Women Studies Department
Venue: Liberation War Museum
Date: January 13-31 at 4:30 pm

Theatre Festival

Venue: National Theatre Stage, Shilpkala Academy
Schedule:
Play Troupe Date
Bindra Dhaka Theatre February 1
Nityanjan Desh Natok February 2
Chhoy Theatre February 3
Bihari

PiJ
Konjush Lolo Natyadai February 4
Shyampram Prangone Mor Feb 5
Samayer Theatre Art February 6
Projone Unit
Raarrang Aranyak Natyadai Feb 7
Projapati Natyakendra February 8
Circus Circus Prachyanud February 9
Chhayanaut ngorik Feb 10

Kathak Dance

Troupe: Shobhana Narayan and her troupe
Organiser: High Commission on India
Venue: Osmani Memorial Hall
Date: January 31 at 7:00 pm

Exhibition

Title: Antorikhon
Artist: Swapna Chowdhury
Venue: Bengal Gallery of Fine Arts
Date: January 22-February 5

Bauls songs

A dilemma in the authentic preservation of Baul songs

ERSHAD KAMOL

BAUL songs have attracted widespread attention for their mystic approach to humanism as well as their marvelous tunes. Nowadays preservation of the authentic tunes and lyrics of the folk songs has become an oft-discussed topic; quite a few of the urban singers are accused of distorting the folk genres in the name of fusion.

However, a large number of researchers face major obstacles in the course of preserving Baul songs, especially in relation to

compositions are undoubtedly authentic. I have doubts as to whether many of the 'claimed' Lalon songs were composed by Lalon or his devotees."

One of the common problems in the preservation of the oral literature is the lack of written texts of the bards or direct followers. In the case of Lalon Shah's songs -- Kangan Harinath Majumdar (1833-1896), Lalon's direct disciple, inspired Rabindranath Tagore to publish 285 Lalon songs in the monthly *Prabasi* of Kolkata. The rest of the documentation is based on the rendition of Lalon devotees.

example, there is a predominance of *Sufism*, *Tantric* beliefs and *Sahajiya* rituals, while in the Panju Shah tradition, *Tantric* beliefs and *Sahajiya* practices are absent.

But, for hundreds of years, the followers of these traditions have interwoven the philosophy and music of the principal gurus. Professor Mridul says, "The alarming factor is that many of the rural Bauls deliberately or unwittingly blended the genres. And documentation from these sources can easily misguide people."

Professor Mridul's observation



Bauls perform at a recent festival

Lalon's songs because of the continuous blending process of oral folk genres at the grassroots level. It is for this reason that questions arise about the authenticity of numerous songs preserved as "Lalon's compositions".

Mridul Kanti Chakroborti, professor of the Department of Theatre and Music, Dhaka University, has conducted research at the grassroots level. He says, "Two hundred and eighty-five of the 2000 (approximately) Lalon

of these documentations -- *Banglar Baul* by Upendranath Bhattacharjee and *Haramoni* by Monsur Uddin are the most popular.

In the Baul tradition are many principal gurus such as Lalon Shah, Panju Shah, Delbar Shah, Panchu Shah, and others. Moreover a special section of the Bauls known as *Kartabaja*, follow *Vaishnava* traditions. And each of these traditions is different in devotional rites and music.

In the Lalon Shah tradition, for

has been reflected at the recent 'Baul Council' arranged by Tariqat-e-Ahle Bayeet, an alliance of different organisations of Sufis and Vaisnavas, where the Bauls from different *aakhras* and *mazaars* presented mystic songs as well as traditional *kirtans* as Lalon songs.

Questioned as to how Lalon compositions can be considered authentic, Babul Khan, who sings in an *aakhra* in Faridpur, says "If any song includes the lyric *Lalon bole* (Lalon says), it is enough proof that

it is an authentic Lalon composition."

However, Professor Mridul differs. As he says, "Many songs that conclude with *Lalon bole* are not essentially composed by Lalon Shah. The diction and philosophy delivered in these songs are totally different from that of Lalon's composition published in monthly *Prabasi*. Many Bauls have added *Lalon bole* at the end of their own compositions to popularise the song, which has made the documentation of authentic Lalon songs more difficult."

Subsequently, Lalon's disciple, Maniruddin Fakir, and his disciple, Khoda Baksh, attempted to put these songs into a particular frame. Khoda Baksh's disciple, Amulya Shah, was a reputed musicologist who set Baul songs, especially Lalon songs, to music. These songs were developed by his disciples: Bebal Shah, Shukchand, Dasi Fakirani, Chandar Gauhar, Nima Shah, Mahendra, Kama Kshyapi and Moti Fakirani. Mahim Shah, Khoda Baksh Shah, Jhadu Shah, Karim, Bella, Fakirchand, Jomela, Khorshed Fakir, Laily and Yasin Shah further developed these in later years.

Shudhin Das has done the notation of the songs rendered by Khoda Baksh Shah, a disciple of Maniruddin Fakir; the latter was the direct disciple of Lalon Shah. Professor Mridul says, "The tune of the songs rendered by Khoda Baksh is different from that of songs rendered by many rural Bauls as well as Lalon singers, who render for metro audience like Farida Parveen, Kiron Chandra Roy and others."

Farida Parveen claims that her presentation style is different from that of the Bauls at Lalon's *akhra*. She says, "Pakirs at the *akhra* sing Lalon songs in their own style. My emphasis is on the classical aspect to give it a more polished form."

The ongoing process of blending of the oral compositions by Lalon Shah and other prominent Bauls has emerged as a dilemma for the authentic preservation of Baul songs.

Govinda in Aparna's Jewellery Box

A hard-to-conceive combination indeed: Govinda, prince of "B" masala movies, is to be directed by India's most acclaimed female director, Aparna Sen in her forthcoming project, *Jewellery Box*

Confirming the news that he'll star opposite Aparna's daughter Konkona Sen Sharma, Govinda says, "When Aparna came to me with the part, I was thrilled. I have never worked with a female director. That too someone who has made such beautiful films. I loved Mr & Mrs Iyer."

Secondly, I have never shot in Kolkata and that's another high for me. Because I love the city and Bangali culture."

Tight-lipped as always, Aparna

doesn't disclose much more than the fact that Govinda will indeed star in her first Hindi film. "I'm very reluctant to talk about my film in



advance. But yes, Govinda is to play a central role in *The Jewellery Box*. Govinda can be extremely funny and that's the quality I'm going to

tap in my film. I can see him and Konkona giving each other perfect comic timing," says Sen, fresh from applause for *15 Park Avenue*.

The Jewellery Box is the story of three generations of women. Govinda plays the hedonistic son of a zamindar's family who turns a blind eye as the family crumbles to bankruptcy. Interestingly, Sharmila Tagore will star as a ghost in the film.

As is standard practice for her films, the actors will have to undergo rigorous bouts of workshops before facing the camera.

"At this point in my career, I need this challenge," says Govinda.

Source: Internet

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Nondito Norok-e
Of shattered bliss...

Shoma (L) and Shimul in *Nondito Norok-e*

KARIM WAHEED

Based on the first work of fiction by noted author Humayun Ahmed, *Nondito Norok-e*, directed by Belal Ahmed opens on the big screen today.

The movie follows the fortunes of a suburban middle class family. The parents along with their two sons and daughters (Rabeya and Rabeya's parents) call in a local midwife. Rabeya dies from excessive bleeding in the process of an abortion. Montu realises who has taken advantage of his mentally challenged sister, kills the culprit and is sentenced to death by the court. Thus the illusion of "bliss" of an average family is shattered.

The plot and perspective of the movie are stimulating. The set, attire and props suggest that the movie is set in the late '70s or early '80s, when Ahmed wrote the story. However, there were some contradictory elements, such as the house that Haroon's family moves into. Some scenes were executed impressively, like the court scene beginning and ending with a noisy

mother sees an ulterior motive and accuses Rabeya's mother of trying to fix a match between Haroon and her "deranged" daughter. The consequence: Rabeya is locked in a room for days.

Haroon gets married to a bride chosen by his mother. Meanwhile, it becomes apparent that Rabeya has conceived. Afraid of the stigma attached to unwed motherhood, Rabeya's parents call in a local midwife. Rabeya dies from excessive bleeding in the process of an abortion. Montu realises who has taken advantage of his mentally challenged sister, kills the culprit and is sentenced to death by the court. Thus the illusion of "bliss" of an average family is shattered.

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old fan.

The high point of the movie: newcomer Shoma. This debutant shows promise in the role of Rabeya. Her portrayal of the mentally challenged character is not so subtle at times; regardless she has done a splendid job. Ferdous did not have much to do. Litu Anam does a commendable job at underplaying the character of an enraged young man. Seasoned actor, Afroza Banu as Rabeya's mother fits the bill to the hilt.

The background music by Emon Shaha is impressive. The Nazrul song *Hey Madinabashi* by Sadya Afreen Mallick, Tagore song *Aji jhorjhoro mukhoro badoro din-e* and songs by Hemanta Mukhopadhyay have certainly added flair to the movie. However, Rabeya belting out a complex ghazal by Nazrul after hearing it just once was not digestible.

All in all, the movie has the potential to attract a "thinking" audience and should be considered as a breath of fresh air in the barrage of movies that fail to make the grade.

Tune to Sisimpur this Friday

Sisimpur is a Bangla adaptation of the popular children's television programme called *Sesame Street*. Named after a fictitious countryside place, *Sisimpur* is aired Friday mornings on BTV.

Synopsis of the new episode: Tuktuki and Ikril play with the picture of an iguana and are soon joined by their good friend Shiku who tells them more about iguanas. Children learn the concepts of up and down with the help of a nut eating fox and a cunning bird. After that they get a bird's eye view of the world with the help of a wonderful song, during which a bird flies us across rooftops, car parks, railways, schools, roads, playgrounds and many other places. All this and more for viewers.



Source: Internet

Moss spills all in memoir



The only lines ex-supermodel Kate Moss is concerned with are the ones appearing in her new book. The scandal-plagued supermodel has inked a deal with Virgin magnate and close pal Richard Bronson to pen a tell-all memoir of her turbulent year.

"Richard and Kate have agreed to bring out her autobiography," a spokesman for the media mogul told *British Vogue*. "It's a chance for her to put across her side of the story."

The autobiography will allow Moss, 32, to tell her side of the drug scandal that led to her fall from grace and subsequent comeback. Last September, Britain's *Daily Mirror* tabloid published front-page photos of the runway veteran snorting what appeared to be large amounts of cocaine.

The photos prompted Burberry and H&M to drop the supermodel from their planned campaigns and led to Moss' stint in an Arizona rehab clinic last fall.

Source: Internet

TV GUIDE

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

CHANNEL-i

12:05 Drama Serial: *Chithi*
12:30 *Muktangan*
01:30 *Darse Hadees*
02:35 *Siddique Kabir's Recipe*
03:15 *Music Express*
04:25 *Cartoon: Fardi*
05:20 *Tiffin Phankey*
06:20 *Shubho Shondhya*
06:50 *Ki Kotha Tahar Shethay*
08:25 *Drama Serial: Kachher Manush*
09:10 *Drama Serial: Urey Jai Bokpokhi*
11:25 *Dindarpan*

Rtv

07:45 *Upolobdhi*
09:35 *DRockstar*

10:00 Drama Serial: *Shef Tumi Ei Tumi*

12:00 *Islam Ki Boley Amra Ki Kori*

11:45 *Islamic Programme*

03:40 *Binod Jummarab*

04:45 *Ispahani Pure Snax*

05:00 *Quiz Time*

05:10 *Gram Karim Khabar*

05:15 *Shesh Akhbor*

06:20 *Amra Korbo Jai*

08:00 Drama Serial:

08:30 *Chotubhuj*

09:00 Drama Serial: *Lal Neel Beguni*

09:30 Drama Serial: *Ek Jonamay*

10:35 *Gondhoraj Samsung Cine Aha*

12:10 Talk Show: *Ner*

02:15 *STAR MOVIES*

08:35 *Ajker Shokal*

09:30 *Biz Week*

10:35 *Shangskriti EI*

11:50 *Shoptho*

12:00 *Apnar Jigyasa*