

WHAT'S ON THIS WEEK

Solo Drawing Exhibition

Title: The Surge of Emotion
Artist: Shahabuddin
Venue: Saju Art Gallery, F/40-41, North Super Market, 2nd Circle, Gulshan
Date: January 4-19
Time: 10am-8pm



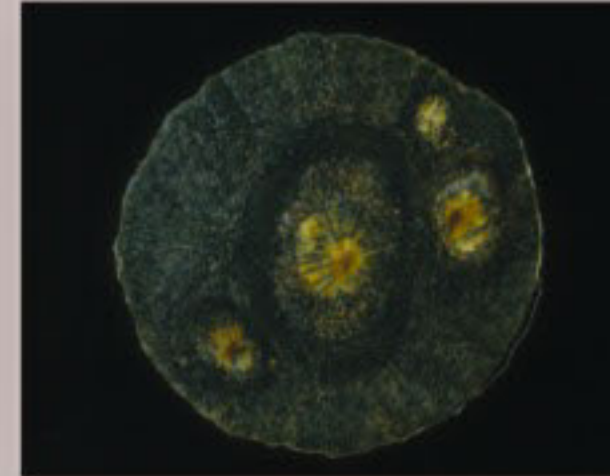
4th Int'l Documentary Festival

Organiser: Liberation War Museum
Venue: Liberation War Museum, Shegunbagicha
Date: January 7-13
Time: 3pm onwards



Solo Painting Exhibition

Title: Image
Artist: Mohammad Fokhrul Islam
Venue: La Galerie, Alliance Francaise de Dhaka, 26, Mirpur Road, Dhanmondi
Date: January 4-15
Time: 9am-12pm & 5-8pm



Selim Al Deen Death Anniversary

Organiser: Dhaka Theatre
Venue: Bangladesh Shilpakala Academy
Date: January 14-15
Time: 8:45am onwards



A duet of two generations

"Hridoy-ete Poth Ketechni" featuring Dwijen Mukhopadhyay and Shama Rahman



Shama Rahman and Dwijen Mukhopadhyay perform at the album launch. PHOTO: MUMIT M.

STAFF CORRESPONDENT

Those who are well acquainted with Bengali music of the 1950s are familiar with his voice. With his very "Hemanta [Mukherjee]-like" voice, he established himself as an accomplished Rabindra Sangeet and contemporary singer in the 1950s. Even in his 80s, Dwijen Mukhopadhyay's vocals sound unwavering.

Shama Rahman, one of the leading contemporary Tagore artistes, has carved a niche through her devotion to her medium. Her deep understanding of Tagore's lyrics and tunes have won her fans at home and abroad. On January 11 evening, Tagore enthusiasts of Dhaka gathered at the main auditorium of the National Museum, as an album featuring Dwijen Mukhopadhyay and Shama Rahman was launched. The album, "Hridoy-ete Poth Ketechni", was produced by Bengal Foundation, which also held the launching event.

Renowned Nazrul researcher Dr. Rafiqul Islam unveiled the album. Dr. Islam said, "As we were shivering on this chilly evening, Dwijen Mukhopadhyay's sonorous voice warmed our hearts. [Dwijen] Mukhopadhyay belongs to a range of legendary artistes like Hemanta Mukhopadhyay, Konika Bondopadhyay and

Debabrata Biswas. Shama, on the other hand, represents this generation of Tagore singers. This album has brought together artistes who represent two generations -- '50s and current."

Deputy Leader of the Parliament Syeda Sajeda Chowdhury, chief guest at the event, reminisced the days gone by -- fond memories of listening to Dwijen Mukhopadhyay records or "Call-er Gaan", as they were referred to. Among others, Abul Khair Litu, chairman of Bengal Group, attended the event. Luva Nahid Chowdhury, director general of Bengal Foundation, hosted the programme and introduced the artistes to the audience.

Highlight of the programme was live performances by both artistes. The live music session started with a duet, "Ami Hridoy-ete Poth Ketechni".

According to Mukhopadhyay, the album features three duets and four solos by each singer. Mukhopadhyay and Rahman performed another duet, "Amar Nisheeth Raat-er Badoldhara". A unique aspect of the song is "Chhandantar" or change in rhythm. Another duet by the duo was "Kon Puraton Pran-er Taaney".

Both Rahman and Mukhopadhyay performed solo as well. The event lasted over two hours.

Poush Mela ends on a happy note

OUR CORRESPONDENT, Satkhira

Gobindakati Binapani Library and Kalpurush Natya Sangstha jointly organised a three-day Poush Mela at the library premises of village Gobindakati in Kaliganj upazila.

The Poush Mela was inaugurated by Poet Gazi Azizur Rahman on January 7.

The mela featured recitation, drama, folk songs, an art competition, theatre, jatrपाला, dance, instrumental music as well as rural delicacies such as *pitha*. Members of cultural organisations including Fatepur Sangskritik Parishad, Bina Pani Natya Sangsad and Bishnupur Sangskritik Parishad gave performances. Retired schoolteacher Haridas Biswas presided over the concluding ceremony while it was addressed by among others by Makid Haidar, Gazi Azizur Rahman, Zahidul Haque, Mostafa Nuruzzaman, advocate Zafarullah, Pran Krishna Sarkar and Mukesh Chandra Biswas.

Speakers said that 'mela' is an integral part of rural culture. Due to rapid modernisation and globalisation, the rural denizens are forgetting their roots. The mela, they added, aims to remind people of their culture as well introduce the concept to the new generation.

Hoping for a better future

Int'l documentary festival on liberation and human rights ends today

JAMIL MAHMUD

The "4th LWM International Festival of Documentaries on Liberation and Human Rights" ends today at the Liberation War Museum (LWM) in Dhaka. Organised by LWM, the weeklong festival began on January 7. Over 30 documentaries from 14 countries including Bangladesh, India, Sri Lanka, Malaysia, USA, UK, Germany, Norway and the Netherlands have been screened at the festival.

The films are divided into three sections -- International, Bangladesh Panorama and Retrospective.

The International section features films like "Fidel Castro is Commandante" by legendary filmmaker Oliver Stone and "September 11" by British filmmaker Ken Loach. Apart from these, films on human rights issues such as "Wal-Mart: The High Cost of Low Price" (USA) by Robert Greenwald, "Our Daily Bread" (Germany) by Nikolas Ceyrathen, "Lanka: The Outside of War and Peace" (Sri Lanka) by Iffat Fatima and "Genocide in the First Half of the 20th Century" (USA) by Robert J. Emely are also screened at the festival.

The Bangladesh Panorama features films by both veteran and young filmmakers. Tanvir Mokammel's "Swapnobhumi", Manzare Hassin Murad's film on Hena Das titled "Hena Das: Her Odyssey", Niranjan Dey's "Nibhritocharini: Stories of Suhashini



"Fidel Castro is Commandante" by Oliver Stone is one of the films screened at the festival.

Das" and Mofidul Hoque's "Kaan Petey Roi" are some of the films from this section.

Fawzia Khan, Maruf Hasan, Shabnam Ferdousi and Wahidur Rahman Choton are, among others, featured Bangladeshi filmmakers at the festival.

Veteran Dutch documentary filmmaker

er Joris Ivens (1898-1989) is the featured personality in the Retrospective section. Four of Ivens' films -- "Borinage", "17th Parallel", "Four Hundred Millions" and "The Spanish Earth" -- are being screened as part of this section.

Festival director Manzare Hassin Murad thinks that it is an essential component for any museum to preserve audio-visual documents and he appreciates the initiative of LWM to arrange this festival. "One of the main objectives of LWM is to preserve authentic history. The purpose of this festival is to collect and preserve important audio-visual documents on the featured issues," said Murad.

Murad sees the festival as a success, as according to him the response from the filmmakers from overseas has been positive. Nevertheless, he is also concerned about the attendance of the local audience, as the turnout has not been impressive. One of the reasons could be the venue, as LWM is not a popular place for film screening, Murad asserted that, in future, the festival would be shifted at a more familiar place such as the Central Public Library or the National Museum premises.

Liberation and human rights are the major concerns of the films screened at the festival. As both issues are constantly discussed, the festival maintains solidarity with the rest of the globe.

Today, four films will be screened, starting from 3pm.

"Ballads and Paintings": Book of Shakoor's works published

A CORRESPONDENT

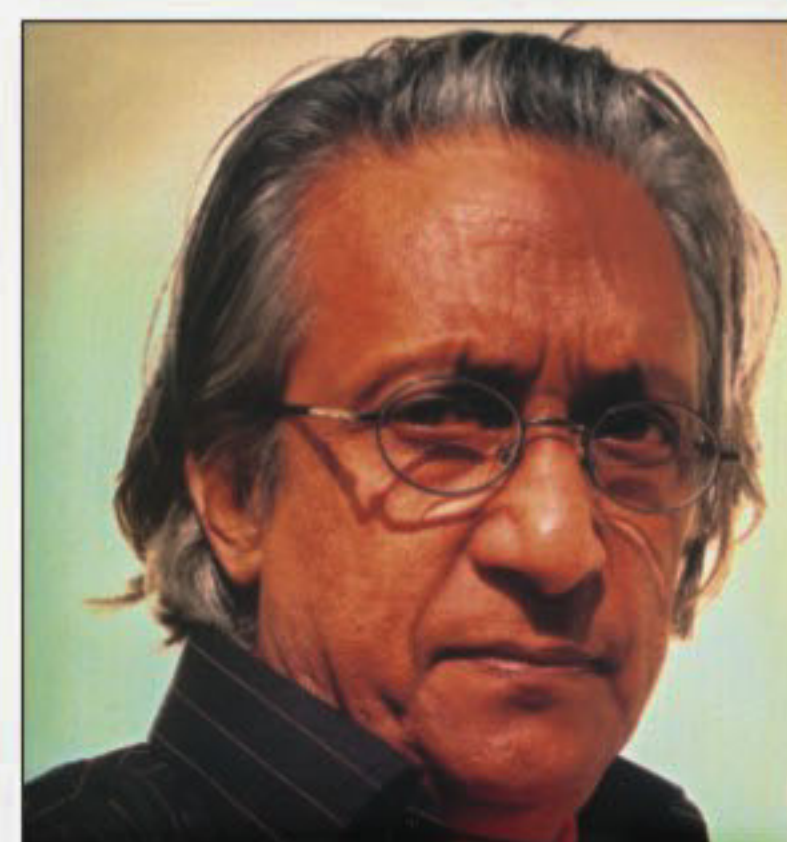
"Ballads and Paintings", a book featuring works of Abdus Shakoor Shah, was launched at Garden Gallery, Baridhara in Dhaka on January 12. Shakoor is one of the most well known painters of the country. His signature style involves folk motifs and traditional Bengali ballads.

There is a lot of variety in the publication. The book has all the potential of being a collector's delight, especially for art critics, reviewers, painters, researchers, collectors and enthusiasts. The book is obviously vivid and includes some rare photos of Shakoor.

Osman Jamal's (the South Asian contributing editor for Asian Art News and World Sculpture News) laudable article has added to the value of the book.

Noted art critic Moinuddin Khaled and Professor Nazrul Islam, chairman of the University Grants Commission, have also written for the book.

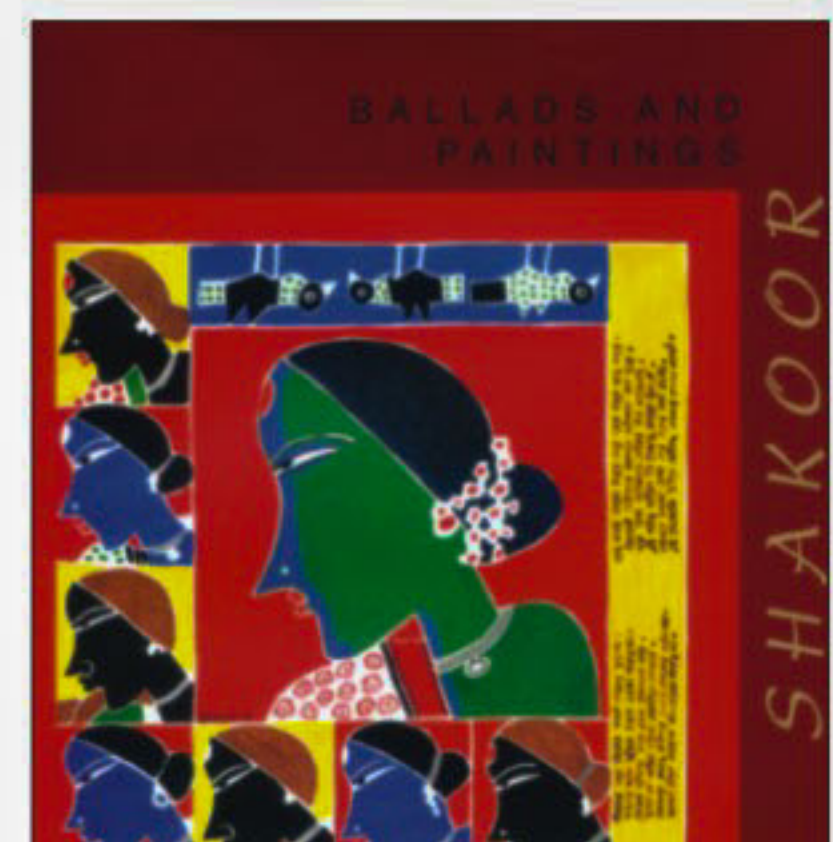
At the programme, Enayetullah Khan,



Abdus Shakoor Shah

editor in chief, UNB (United News of Bangladesh) and Dhaka Courier, and also the chairman of Garden Gallery, said, "Abdus Shakoor's works reflect the rural traditions of Bangladesh found in ballads and visual motifs."

"I am convinced that this book will be received warmly by art lovers in Bangla-



Cover of the book.

desh and abroad."

Food and Disaster Management Minister Abdur Razzaque; Executive Chairman of the Board of Investment Dr SA Samad; the South Korean Ambassador to Bangladesh, Suk-Bum Park and the Ambassador of Switzerland to Bangladesh Urs Herren spoke on the occasion.

Cultural event to observe 'Tebhaga Movement' anniversary

KONGKON KARMAKER, Dinajpur

Indigenous people along with several social organisations of Dinajpur recently commemorated the historic 'Tebhaga Movement' by holding a discussion, cultural programme and a rally.

The 'Tebhaga Movement' of 1947 was an uprising against the oppressive British Raj. The movement was spearheaded by farmers. The demand of the 'Tebhaga (sharing by thirds) Movement' was to reduce the share given to landlords to

one third. According to local historians, the movement has a fairly long history in East and West Bengal.

Among those who played significant roles in the movement were Comrade Gurudash Talukder, Haji Danesh and Ila Mitra.

According to the locals, the then authorities cracked down on the protesters including Shamir Uddin and Shibrum Majhi who were killed on the spot.

In honour of their immense contribu-

tion to the 'Tebhaga Movement', social organisations of Dinajpur observe their martyrdom on that day with programmes at villages in Chirirbandar upazila of Dinajpur.

In observance of the day, indigenous people brought out a procession, which wound its way through the roads of the villages. This was followed by a discussion.

The discussion was held in front of an altar that was built as a memorial honouring the martyrs.



The celebration was well attended by indigenous people of the area.

PHOTO: STAR

"Sherlock Holmes": An all-action take on the Victorian super-sleuth

There's an eccentric touch in the end credits for Guy Ritchie's "Sherlock Holmes". They're beautifully done, freeze-framing all the preceding mayhem into elegant graphic stills to recall Sidney Paget's original magazine illustrations. Then up pops the page for the movie's literary source -- credited to "the late Sir Arthur Conan Doyle". How late can you get? Watching this pumped-up Victorian buddy movie, Doyle might have wondered what mad century he'd stepped into.

You'll look in vain for a deerstalker on the head of Robert Downey Jr's Holmes. In the first scene he's busy cracking ribs. This Sherlock, we quickly discover, is a bare-knuckle boxer and man of action, whose phenomenal skills of amateur sleuthing are a virtual sideshow. Downey spends half the film stripped to the waist, diving away from explosions and repelling a 7ft French goon by bouncing hammers off his chest.

Thanks to Downey, and thanks in surprising part to Ritchie, it's a totally enjoyable spin on the character -- he's a



Jude Law and Robert Downey Jr in the film.

slovenly headcase who can't look after himself, not an opium addict but neurotic, perma-bantering student of crime and combat. Jude Law's Watson -- a definite plus -- is essentially Danny Glover in "Lethal Weapon", the stolidly reliable, long-suffering foil to his friend's quicksilver brilliance. Together, they confront the case of an Aleister Crowley-ish serial killer called Lord Blackwood (Mark Strong, with a wonky front

tooth), who is caught, sent to the gallows, pronounced dead, and then does a dastardly Lazarus routine. With the help of a wicked bunch of Freemasons, his even more dastardly idea of Parliamentary reform is to introduce poison gas into the House -- that'll teach them for the moats and duck houses.

The challenge here is finding any time for detection at all, in a movie so brusquely

determined to power its way from one crash-bang-wallop set piece to the next. Three minor characters are killed off somewhere in the middle, less for any crucial plot purpose than to provide Holmes with some locked-room riddles to solve: Downey turns up, fondles a few clues, and then waits to the very end to tell the audience what they all mean. In each case, the puzzles are less ingenious than Sarah Greenwood's production design, which is just fantastic -- a definite high point in the recent vogue for comic-book Victoriana.

As usual, Ritchie overdoes the flash; there's hardly a scene he doesn't want to edit back to front, and the opening sequence of Blackwood's capture, which he intends to feel like the overblown finale of a previous case, doesn't work at all. Still, it's fun flash, on the whole; powered by Hans Zimmer's antic score, the movie has a restless, try-it-on quality that keeps you on your toes.

Compiled by Correspondent