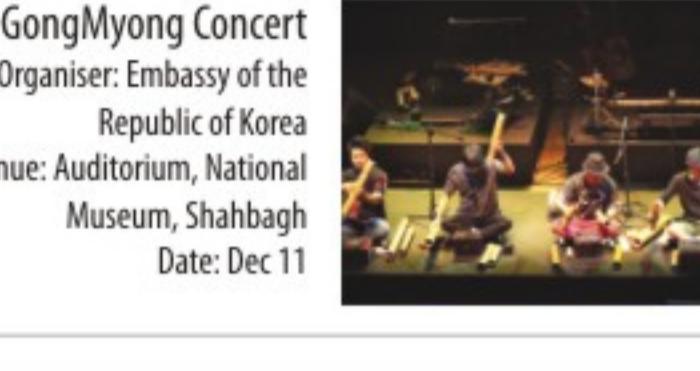


WHAT'S ON



Victory Day Celebration
Organiser: Bangladesh
Shilpkala Academy
Venue: Shilpkala Academy premises



GongMyong Concert
Organiser: Embassy of the Republic of Korea
Venue: Auditorium, National Museum, Shahbagh
Date: Dec 11



Group Art Exhibition
Venue: Gallery of Fine Arts, Asiatic Society, Nimgali
Date: Nov 27-Dec 9
Time: 12pm-8pm



Concert
Band: Bohemian
Venue: India Gandhi Cultural Centre, Gulshan 1
Date: December 9
Time: 6:30pm



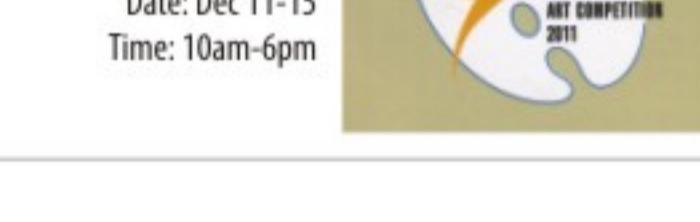
Photography Exhibition
Celebrating 40 years of Independence
Venue: La Galerie and Galerie Zoom
Date: Dec 9-22
Time: 3-9pm



Exhibition
Title: Tagore and Kanta
Venue: Art Gallery, Bangladesh Shilpkala Academy
Date: Dec 2-10
Time: 11am-7pm



Group Art Exhibition
Title: Masters of Bangladesh Art '11
Venue: Radius Centre, Gulshan-1
Date: Nov 25-Dec 17



16th Berger Young Painters' Art Exhibition
Venue: Zainul Gallery, FFA, DU
Date: Dec 11-15
Time: 10am-6pm

Travels through Liberty

In conversation with Raisul Islam Asad



The year was 1971. I was a student of Intermediate 2nd year at Jagannath College. I can still see the night of March 25 if I close my eyes. Razgarbagh was right next to our house. Along with a few others, Nasiruddin Yusuf, took refuge in our house.

After that night, I remember running off to Old Dhaka, since all my friends, especially those who were Hindus, lived there. The horrid images that confronted my eyes on the way cannot be described in words. All I could see around me was fatality. Corpses everywhere. I rushed to Thakat Bazar to look for my friend Ranjit Kumar. I looked everywhere, even among the corpses. Eventually, I retreated.

The war began. Most of the people from my neighborhood had fled. Bachchu (Nasiruddin Yusuf) and I started sending off the weapons that arrived, by stuffing them inside quilts.

I had the feeling that I would not be able to stay in the country much longer. I set out for Bikrampur shortly.

One morning, Bachchu, another friend, and I started for Comilla. On the way we saw villages that had been devastated by the Pakistani army. A rickshawalah agreed to help us. He offered to take us across the Railway Line.

The army confronted us on the way. However, we managed to move across it. As we entered a dense forest, the darkness around seemed impenetrable. We struggled our way into Indian territory.

We came across quite a few familiar faces in Agartala. Passing through Guwahati and various other places, we finally reached Calcutta. There was a team in West Bengal that provided training to young men from Bangladesh. We signed up immediately.

I was most likely Dhaka the day our country achieved independence. Perhaps, at my elder sister's place.

Today I'm a citizen of a free country. I have no regret, no thirst for anything else. I can now proudly claim my biggest achievement: going to war and winning it.



AN ACTOR'S SPYGLASS

Kagemusha

The body-double

for roughly two minutes. This was a revolutionary feature in cinema: to begin with a long indoor shot. From the conversation, the audience understands that a thief has been saved, as he resembles the warlord Shingen, and now he is sitting in front of the latter. Shingen's brother, Nobukado Tsutomu Yamazaki, spots the thief as the latter was about to be hanged. Nobukado takes the thief under his custody and he figures that his resemblance with the warlord might be useful.

Nobukado, himself was the previous body-double of the warlord. He, however, wants to have his brother's approval before officially making the thief Shingen's "Kagemusha".

When Shingen asks the thief why he was about to be punished, the latter responds with disdain: "I have stolen a few coins and you have killed hundreds, so who should be punished? Who is wicked?" His boldness impresses Shingen and the warlord

instructs to begin training him as the Kagemusha.

The original Shingen is injured in the battlefield; he is shot by a sniper. Mortally wounded, he orders his generals to keep his death a secret for three years. Shingen dies while being carried over a mountain pass, with only a small group of witnesses. Nobukado presents the thief to the generals and contrives a plan to have this Kagemusha impersonate Shingen full-time to protect the Takeda clan.

Although Shingen's rivals suspect that the warlord has died, they are later convinced by the Kagemusha's performance.

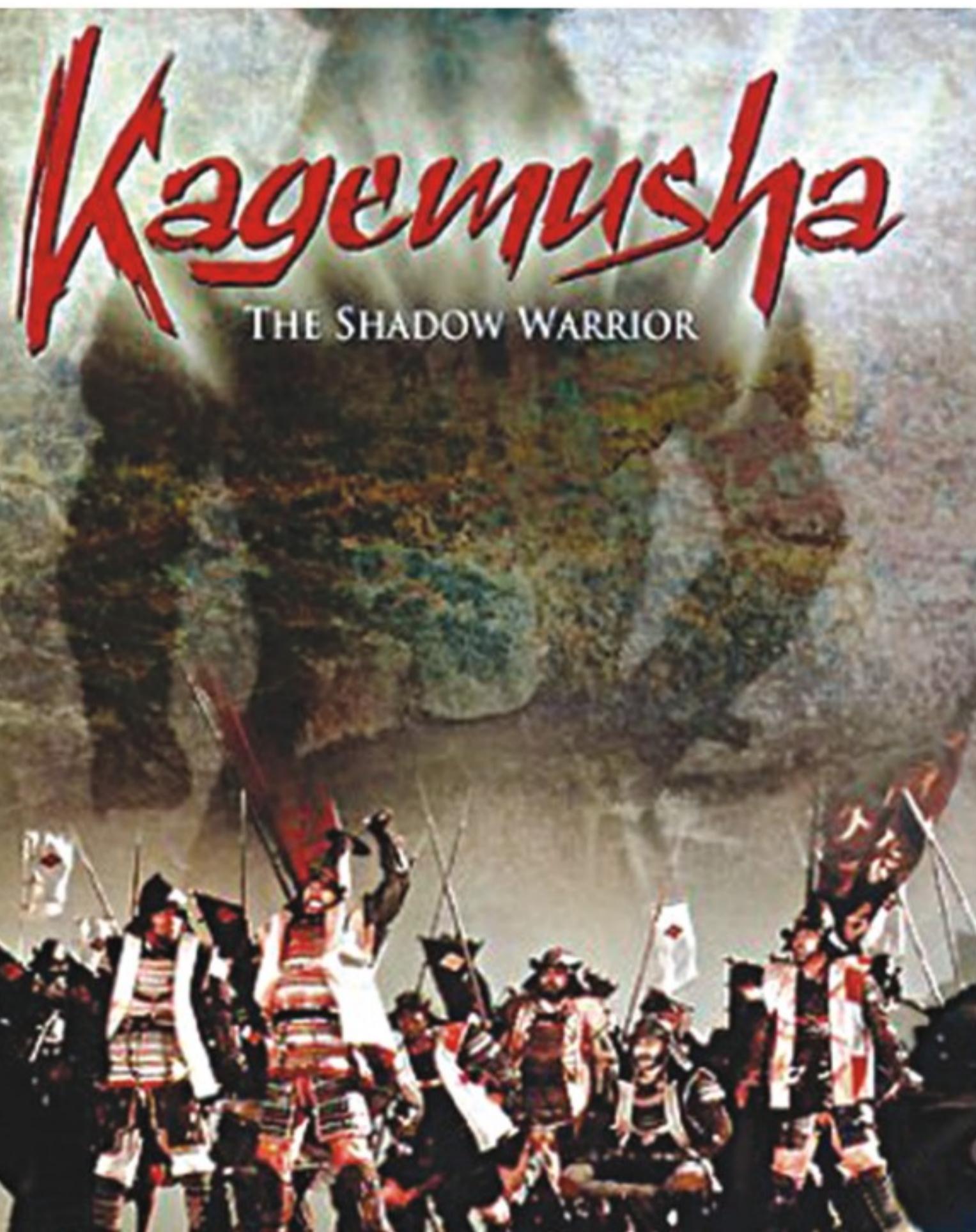
Returning home, the Kagemusha successfully fools Shingen's concubines and grandson. But soon trouble starts brewing.

I won't spoil the thrill by revealing the twists, but will share this: the war strategy of ancient Japan has been depicted in a way that hadn't been tried before. The tone of the film is an unusual blend of humour and suspense. Kurosawa presented a slice of feudal Japan that South Asian viewers might be able to relate to – fighting clans, use of muscle in politics, conflict within a clan to establish the identity. There is a dream sequence, which is perhaps the most spectacular part of the film. This is the most vibrant dream sequence that I have ever seen. In the film you will also come across some interesting Japanese traditions, like making an offering to the "Lake Lord". Kurosawa also highlighted the indigenous "Nah" performance. This is similar to our folk performing arts forms.

"Kagemusha" won the Golden Palm at the 1980 Cannes Film Festival. It was nominated for two Academy Awards – Best Art Direction and Best Foreign Language Film. "Kagemusha" won the César Award in 1981 for Best Foreign Film.

As the director, Kurosawa faced a lot of hurdles while filming this ambitious project. I will conclude with an interesting fact: while Kurosawa was having a hard time generating funds for this film, he made a series of paintings of Kagemusha and this drew the attention of George Lucas and Francis Ford Coppola who eventually helped him get funding.

The writer is an actor and theatre activist.



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Bishwa Shahitya Kendra launches 10 new mobile libraries



STAFF CORRESPONDENT

With the help of the Danish Embassy in Bangladesh, Bishwa Shahitya Kendra has launched 10 new mobile libraries for the readers. The new libraries will be added to the already existing 31 mobile libraries that are serving nearly one lakh readers in 45 districts. The new libraries will serve readers in 10 districts.

The Danish Embassy has taken the responsibilities of buying the vehicles and books as well as a three-year maintaining cost. The libraries formally started their journey through a launching programme held recently at Central Public Library, Shahbagh, Dhaka.

President of Bishwa Shahitya Kendra, Professor Abdullah Abu Sayeed; Secretary, Ministry of Foreign Affairs and trustee of the centre, Mijarul Quayes; senior programme officer of Danish Embassy, Mehel Aminuzzaman, and representative from Manusher Jonno Foundation, Iftekhar Hossain, among others, were present at the programme.

Focusing on the importance of reading books, Professor Sayeed said, "Nowadays people do not go to the libraries. Bishwa Shahitya Kendra launched a library consisting of nearly one lakh books; yet people hardly come to read. We launched mobile libraries so that books can be read to the readers."

The Norwegian Embassy previously sponsored several of the libraries in two instalments. Manusher Jonno Foundation has been the sponsor of the project since 2005.

OMER AIAZ ONY

"Kagemusha" (Shadow Warrior) is a Kurosawa classic, made in Technicolour. Interesting fact: George Lucas and Francis Ford Coppola were the executive producers of the film. These two American film icons convinced 20th Century Fox to produce the film; the primary producer was not able to fully finance it as the film went over budget. This is another Kurosawa saga featuring a vast landscape and elaborate war scenes. This film was based on the Battle of Nagashino (1575) and the protagonist, fashioned after the warlord Shingen Takeda Tatsuya Nakadai.

The film starts with a long shot where the viewer can see three identical-looking people in the same costume. A conversation becomes audible but the audience can't identify who is talking, as there is no cut in-between

Although Shingen's rivals suspect that the warlord has died, they are later convinced by the Kagemusha's performance.

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The writer is an actor and theatre activist.

Shafeen Ahmed @DS Cafe

Rock icon and lead singer of Miles, Shafeen Ahmed recently dropped by at DS Cafe. Phones rang constantly as fans sought to touch base with the singer.

Shafeen, whose career spans a little over three decades, had a lot to share with his fans. Excerpts from the conversations:

Sakib, Eskaton, Dhaka: What inspired you to step into the world of music?

Shafeen Ahmed: Being the son of Kamal Das Gupta and Feroza Begum, my connection with music has been inherent. I have grown up with music, which made it only natural for me to delve in it. With some invaluable lessons from both my parents, I started paving my own way.

Mishuk, Rajshahi University: We have interacted on Facebook at times. We have a programme at our university up ahead; it would be a pleasure to have you here.

Shafeen Ahmed: It was nice to get an invitation. However, I will not be able to make it, I'm afraid. If I get a chance, we'd definitely meet. Stay well, and good luck.

Loni, Banani, Dhaka: Your mother, Feroza Begum, is a pioneering Nazrul Sangeet artiste. What got you interested in rock and not Nazrul songs?

Shafeen Ahmed: As a child, I took lessons in Nazrul Sangeet from my parents. My practice included a bit of classical music as well. Later, however, I got more into western music. With time, I started practising and covering those songs. When we started creating original Bangla songs, we realised that these two genres – Bangla and western – could create an amazing combination. This fusion earned us astounding popularity. Our music has been appreciated by Bangla all over the world.

Runu, Narsingdi: When was Miles formed?

Shafeen Ahmed: It was formed in 1979. We have been walking steady for 32 years now. Masum, Narinda, Dhaka: You seem to be into fashion as well. Do you always wear brand-name jeans?

Shafeen Ahmed: I must say there is always a lot of talk about what I wear. My fans

tend to follow my style. I buy jeans from Bangladesh, but sometimes when I do go abroad, I buy clothes from there too.

Oni, Mogbazar, Dhaka: Have you been working on any English song lately?

Shafeen Ahmed: Yes, we have worked on some English numbers of late. You might have heard five such songs, which are going to be included in the next album, "Protichobhi". Apart from that we have also done another English song, since there seems to be an audience for that. The music and lyrics were by me. It will air on the radio shortly. This song, however, probably won't be included in our next album. We do have an earnest desire to work on a music album featuring only English numbers. We will definitely start working on it once we are done with the Bangla album.

Sohel, Dhaka: What would I need to

do to be a musician?

Shafeen Ahmed: Rock or Metal, whichever genre of music you like, should be practised with utmost dedication. Give it as much time as possible and never stop pursuing it. Give yourself some years.

When we started, we didn't have all the options available now. We reached where we are today only through hard work. Sayma, Dhaka: To what extent did your parents influence your music?

Shafeen Ahmed: If we write down the history of Bangla music, my parents' names are bound to be mentioned. So their influences were inevitable.

Ronin, Rampura, Dhaka: Dhaka City Corporation has been divided into two parts. How justified do you think this decision is?

Shafeen Ahmed: On a humorous note, maybe from now we will all be getting new addresses! Questions like which part of Dhaka are we living in are soon to emerge.

However, the decision has been sanctioned. I believe it should have been done by the judiciary, with valuable opinions from the experts, since this one decision is going to make a big difference in everyone's lives. Arranging a public poll would also have been logical. I was surprised at how hastily this whole matter was handled. In only four minutes, this decision was sanctioned with no thought to the future. Sagar Chowdhury, Sylhet: How can someone be a good singer? What does one have to do in order to be a tabla Player?

Shafeen Chowdhury: At first, obviously you would need to learn how to play tabla. Keep trying. Practice has alternative; take lessons from an expert. Dedication is vital, and of course one needs to be a good person as well.

The Daily Star: How did Miles begin?

Shafeen Ahmed: It started a long time ago. We first started performing at Hotel Intercontinental, which later became Sheraton, and now Ruposhi Bangla. Back then, there were not many venues to perform at. Concerts were still an unfamiliar trend here. BTV was the only TV channel. Thus, under such conditions, getting to play five days a week at a five star hotel was a big opportunity. That was the start of our journey. Even though we started our journey in 1979, we started performing in public from the year 1982.

Tahera, Malibagh: When did you first start planning for an album?

Shafeen Ahmed: The thought of launching an album came to us in that very year, 1982. That is a very memorable year for us, since that was the year when we first took part in a concert at Shilpkala Academy. Our first album was in English.

Ratan, Chittagong: Is music still as good as it was in the old times?

Shafeen Ahmed: I do not want to comment on it. However, good music is still prevalent. In the long run, only good music will prevail.

TRANSCRIBED BY SHAH ALAM SHAZU.



Bahurupi Natya Sangstha stages Agunmukha



A CORRESPONDENT

GongMyong concert in Dhaka

The Embassy of the Republic of Korea in Bangladesh will organise a musical soiree, titled "GongMyong Concert" on December 11 at the auditorium of Bangladesh National Museum, Shahbagh. Abul Kalam Azad, Minister of Cultural Affairs will inaugurate the programme. The programme will feature several musical performances like "Paper Lady", "Speed Movement", "War and Peace", "Treasure Island", "Walkabout" and "Sunflower".

Innovative modern sounds, fused with the ever-green traditional music of Korea, serve as the backbone of GongMyong. With their unique and fascinating palette of music, the performers can satiate audiences from both the home and abroad. GongMyong has four members: Lim Yong-Ju, Park Seung-Won, Song Kyong-Keun and Kang Sun-Il. Trained in traditional Korean music, they invented their own unique musical instruments using bamboos and named it after their group, GongMyong. All the members are adept at playing all sorts of wind and percussion instruments. Binding them to a particular genre is impossible, since they have branched out into the world of versatility.

GongMyong has been proud ambassadors of traditional Korean music ever since their debut. Having performed at the Vancouver Music Festival, Melbourne National Art Festival, Montreal, Cambodia and Sri Lanka, they have represented their exclusive music at occasions like the World Music Expo "WOMEX" in 2008, the "MIDEM" held in Cannes, France in 2009, Forde Music Festival in Norway, Sommarscen Malmö in Sweden, San Marino Ethno Festival in Italy, UK tour in October 2009, Singapore, "CINARS" in Montreal and many more.



ATN BANGLA
10:30 Flavour of Spices
03:05 Bangla Feature Film
05:00 Gram Gonjer Khabar
08:00 Drama
11:30 Drama Serial: Amader Shongshor