

WHAT'S ON

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

Theatre
Play: Debatar Grash
Troupe: Manipuri Theatre
Venue: Studio Theatre Hall, Shilpakala Academy
Date: December 29-30

Solo Art Exhibition
Artist: Abus Shukoor Shah
Venue: Gallery Chittrak, R-6, H-4, Dharmadoni
Date: Dec 27-Jan 10
Time: 10am-8pm

Photography Exhibition
Photographer: Shamsudhar Lowly
Venue: National Art Gallery, BSA
Date: Dec 29-Jan 3
Time: 11am-8pm

Solo Exhibition
Title: Enlightened Area
Artist: Sajid Bin Doza
Venue: Alliance Francaise de Dhaka, Dharmadoni
Date: Dec 30-Jan 12

Recitation Festival
Organiser: MuktoDhara
Venue: Shaikat Osman Auditorium, Central Public Library, Shahbagh
Date: December 30-31

National Folk Music Fest 2010-2011
Organiser: Bangladesh Lok Sangghe Parishad
Venue: Dhaka
Date: Dec 30, 31

Theatre
Play: Bicharan (200th and 21st show)
Troupe: Trijakh Natyagat, Chhatragang
Venue: Theatre Institute, Chhatragang
Date: Dec 30-31
Time: 6:30pm



Tribute to a titan

Zainul Abedin's 97th birth anniversary observed

STAFF CORRESPONDENT

Yesterday marked the 97th birth anniversary of Shilpakacharya Zainul Abedin (1914-1976). The Faculty of Fine Arts, University of Dhaka and several cultural organisations have arranged programmes to celebrate the birth anniversary of the maestro.

On the occasion, a three-day long festival is now on at the Charukala (Faculty of Fine Arts, DU) premises. The festival features a 'mela', musical soiree, discussion and an award giving event. AAMS Arefin Siddique, Vice Chancellor of Dhaka University was present as chief guest at the opening ceremony of the festival on December 29. Begum Jahanara Abedin (widow of Zainul Abedin) inaugurated the festival. Professor Emdadul Haque Mohammad Matlub Ali, Dean of the Faculty of Fine Arts, Harun-ur Rashid, Pro Vice-Chancellor of Dhaka University; Professor Dr. Mizanur Rahman, Treasurer of Dhaka University, among others, were present at the festival. The festival ends tomorrow.

This year, the organisers honoured two leading contemporary artists Qayyum Chowdhury and Murtaja Baseer with the 'Shilpakacharya Zainul Abedin Shammanana' for their immense contribution to Bangladeshi art. AAMS Arefin Siddique handed over the awards to the recipient artists.

Born in Mymensingh, Zainul grew up in a serene landscape by the river Brahmaputra - the river being a source of inspiration to the artist from an early childhood. He gained admission in Calcutta Government Art School in 1933. After his graduation he became a teacher at the art school. A series of water colours that Zainul did as his tribute to the Brahmaputra River earned him the Governor's Gold Medal in an all-India exhibition in 1938.



Murtaja Baseer (3-R) receives the award from AAMS Arefin Siddique.

Dissatisfied with the stereotypes of Oriental style, Zainul moved on towards Realism and created his own style. He made a versatile use of lines in his interpretation of the everyday people. His 'Famine Sketches,' a series of paintings Zainul made in 1943, addressed the death of food created by the Raj. Bengal was affected the most by the famine. That series earned Zainul international acclaim. Drawn in Chinese ink and brush on cheap packing paper, the series is a compilation of haunting images of intolerable cruelty and the utter helplessness of the masses dying slowly of hunger. His lines are very evocative and sensual. He is also famous for his landscapes, which mainly delve into scenic and pan-

oramic beauty of rural Bengal. The works were mainly watercolours. A well-known figure for his leadership qualities in organising artists and art movements, Zainul took the initiative to found the Government Institute of Arts and Crafts (now the Faculty of Fine Arts) in 1948 on Dhaka University campus, of which he was the founding principal. In 1975, Zainul Abedin set up a folk museum at Sonargaon, and a permanent gallery in Mymensingh (Shilpakacharya Zainul Abedin Sangrahashala) to display some of his works. He became actively involved in a movement to preserve the cultural heritage of Bengal. Zainul died in 1976 in Dhaka.

Actress Doel dies of cancer

A CORRESPONDENT

Film actress Doel died of cancer at a city hospital on December 29. She was 45. The once popular actress breathed her last at Diphang Hospital, finally giving in to a two-and-a-half-year struggle with cancer. After Doel, whose real name is Ifte Ara Dalia, suffered a brain haemorrhage in 2009, she was admitted to Square Hospital in the capital. Her health condition kept deteriorating since then. Doel made her film debut in 1982 through acting opposite Razzak in 'Chandranah'. 'Kabulivava' was her last film with husband Subrato and daughter Dighi, who has now earned popularity as a child model and actress. Born on September 25, 1966 in Bikrampur, Doel has played a variety of roles in nearly 100 films.



Two-day theatre festival against corruption ends

OUR CORRESPONDENT, Barisal

A two-day theatre Festival against corruption ended at Barisal Aswani Kumar Hall on Tuesday night. Mobilisation for Alternative Programme (MAP) organised the event titled 'Durniti Birodhi Natya Utsab' with six plays staged by five troupes. "Through this festival we expressed solidarity with the movement for preventing corruption. We also called upon people to be conscious and active in realising the dreams of a corruption-free country", said Shubhangkar Chakraborty, executive director MAP. Theatre teams of MAP staged "Shob Harader Deshey"; Pancha Shiri Group Theatre staged "Bichar Chai"; Barisal Theatre staged "Shironamhin" and "Fera"; Natyam staged "Swarna Chor" and Barisal Natak staged "Tobuo" at the festival. Among others, AL lawmaker, Talukdar Md. Yunus; divisional chief UNICEF/ A H Toufiq Ahmed; Professor Shah Sajeda; Jiban Krishna Dey; Dr. Syed Habibur Rahman; Mukul Das; Rahima Sultana Kajal; Kajal Ghosh; Professor Nazmul Hossain Akash and human rights activists Basudev Ghosh addressed the inaugural and closing ceremonies of the festival. A keynote paper on "Durniti Protirodhey Natak O' Natya Kormider Bhumika" (role of theatre and theatre activists in preventing corruption) was also presented by Shaymol Sen at the festival.

The actor with a golden touch

Joya Ahsan in uncharted territory

SHAH ALAM SHAZU

Joya Ahsan certainly has a golden touch, making a success in every field she enters, be it as a model or actor on the small and silver screen, where she has earned raves for her performance in "Guerilla". However, the modest actor leaves it to the audience to measure her success. Recently, Joya entered uncharted territory by appearing as a ramp model at a fashion show in Gulshan's Pink City. Joya Ahsan says the experience was unique, adding that she accepted the offer only upon the insistence of her long-time friend Shahrukh Amin. Saying that it was with Shahrukh that she stepped into showbiz, Joya adds that her catwalk experience was set off by an exquisite dress by the fashion designer and makeup artiste Farzana Shakil.

Asked on how her acting experience dovetails with that of being a ramp model, Joya answers it was an unforgettable experience in the TV play "Cherry Phul", where she portrayed the role of a catwalk model. However, the actress adds that only time can tell whether there will be any future ramp modeling gigs for her. As for her new year's resolution, Joya plans to continue working in good productions and maintain consistency in her performances. She will also travel to Kolkata next February to work in her first ever Indian film "Aborto". Joya's performance in the 2011 film "Guerilla" has already earned acclaim in the country, and was judged as the best Asian film at the recent Kolkata festival. Traveling to cinema halls around the country for the launch of "Guerilla" was a unique experience, Joya adds.



Her portrayal of Alta in "Choita Pagol" is also a first for the actress as it is a long running serial. Joya Ahsan termed Mahfuz Ahmed as one of her favorite co-workers, saying it was at his request that she agreed to do the extensive serial. Although scorching heat and torrential rain made the shooting process hard, the love that the audience bestowed on the cast and crew made the efforts worthwhile, adds Joya.

Other works by Joya Ahsan in the past year include the successful serial, "Miththa Tumi Dosh Pipra" and many one-hour-TV plays and telefilms including "Bhalobashi Tai Bhalobeshi Jai", "Joi Torongo" and "Daliya". Meanwhile, the talented actress has also begun shooting for a Redwan Rony film titled "Chorabali" where she will star opposite Indian actor Indranil. In the movie, Joya Ahsan plays the role of a crime reporter. The actress has high hopes for the film and says she is enjoying working on the project.

"Shamisen" meets South Asia

JAMIL MAHMUD

The Japanese three-stringed musical instrument shamisen has a glorious history. Originating from the Chinese instrument sanxian, shamisen was introduced in the sixteenth century in Japan. Shamisen can be played solo or in ensembles. Traditionally Japanese men and women play shamisen with a plectrum called bachi that is together used for creating melody on strings and rhythm on the body part of the instrument. What would be the experience if this Japanese string instrument played along with the traditional subcontinental string instrument sarod and percussion such as tabla? A demonstration of such a feel was articulated at a concert held at the National Music and Dance Centre auditorium of Bangladesh Shilpakala Academy, on December 28.

Later he invited his subcontinental band mates and the trio went for an hour-long jamming session. Multi-skilled Tsuji also played the nylon-string guitar during the jamming. As there was a sarod, some pieces articulated the reflection of a melancholic mood. However, the trio created a mesmerizing piece that they termed akin to "the flight of a bird". The joyful piece created sound and resonance of woods as well as singing of birds. Later the trio invited a quartet of Bangladeshi artists whom they had met prior to the concert. However, the bold invitation proved to be a not so wise decision, as lack of understanding was apparent among Bangladeshi artists and the trio during their performance. Together they performed a Japanese number "Sakura" and a Bangladeshi traditional piece before going over the last piece.

The programme wrapped up with Tsuji's strokes on the shamisen that created the notes of our National Anthem, while the rest of the musicians accompanied him. Before the Shilpakala concert, the trio performed at a couple of more shows -- one held at the Alliance Francaise de Dhaka and the other at the Japanese Embassy. The trio visited Bangladesh to mark the 40th anniversary of Establishment of Bangladesh-Japan Diplomatic Relations. Shiro Sadoshima, Ambassador of Japan in Bangladesh and Liaquat Ali Lucky, director general of Bangladesh Shilpakala Academy, among others, enjoyed the concert.



The guest trio invited Bangladeshi artistes whom they had met prior to the concert and performed together.



A three-day children's theatre festival and competition, organised by Bangladesh Shishu Academy, ended on December 28. The festival was held at the Shishu Academy auditorium. Minister for Cultural Affairs Abul Kalam Azad inaugurated the festival, while State Minister for Cultural Affairs Pramod Mankin attended the closing ceremony as chief guest. Several troupes from different districts staged plays throughout the fest. The festival ended through an award giving ceremony.

Tobu Matha Noabar Noy premiered



A CORRESPONDENT

A TSC-based recitation organisation "Baakshilpangon" recently premiered its first production "Tobu Matha Noabar Noy" at Shawkat Osman Memorial auditorium of Central Public Library, Shahbagh. President of International Theatre Institute (ITI Worldwide) Ramendu Majumdar inaugurated the programme. Compiled and directed by Azharul Haque Azad and Md. Nasiruddin respectively, the production included spirited poems by Shailesh Dey, Kazi Nazrul Islam, Shamsur Rahman, Sikandar Abu Zafar, Sukanta Bhattacharya, Rudra Muhammad Shahidullah, Mahabub Alam Chowdhury and others. Jharna Sarkar, Sonali, Rana, Pulak, Jewel, Taki, Kabir, Imu, Niru, Dina, Deboshree and others participated in the production that captured the anti-British movement, Language Movement of 1952, mass upsurge of 1969, Liberation War of 1971 and the social backdrop of the post-Liberation period.

Of Men Music and Movies

H Q CHOWDHURY

It happened on the night of December, the third. "The god of happiness", Dev Anand, who had given joy to millions in his packed sixty seven years of film life left for eternity. In the world of Hindi films, the inevitability of his death did not diminish its emotional impact. Despite what we know about life, we just think some people will never die. Dev Anand's death was thus incongruous. For fans who knew him only onscreen, it was hard to reconcile the indestructible and quintessential 1946-2011 movie star to make a final bow to nature. For those who knew him off-screen as the writer, it was only expected that the ever highly energetic, easygoing friend for all seasons would emerge as an emblem for many to follow.

To his friends, he was just Dev, the man who had the guts to go to Bombay in 1945 for a career in films, with only Rs30 along with his most prized possession, an album of stamps, new and old, collected over the years. He initially stayed with the renowned journalist Khwaja Ahmad Abbas for a while. But he knew staying too long at the hospitality of friends could lead to mutual dislike and contempt arising out of familiarity. So, one fine morning he left, lying to his well wisher that he was off to his friend's house whom he had recently met. He took a bus that took him as far as the last few 'annas' in his pocket allowed. He got off the bus to face the sweltering Bombay heat. He badly needed a drink and he sold his stamp album for Rs30. Unbelievable stories, for an honour's English graduate of Lahore Government College. But his strong belief, 'that special ray of sunshine', would finally be on him, was his driving force.

His breakthrough as a leading man came in 1946, with Hum Ek Hain. His idol Ashok Kumar then starred him in 'Ziddi' which gave him a status. But it was in 1951 when he secured his reputation as an actor with a performance in Baazi. From then onwards, his charismatic appeal and inimitable charm took over most of his acting credentials. Dev had vision. He wanted to produce his own movies and so the banner Navketan Films, from 1949. Over the years, his production house discovered or sensed talents of various hues. Directors (Guru Dutt, Vijay Anand), cameramen (V. Ratra, Fali Mistry), composers (SD and RD Burman), lyricists (Sahir Ludhianvi, Shailendra), actors (Waheeda Rahman, Zeenat Aman, Tabu), -- a phenomenal set of creative persons to emerge from the portals of Navketan. This makes him different from his contemporaries.

As a performer he drew on his startlingly good looks. He embodied a new kind of urban male look that came into vogue in the early '50s. During his long innings in which he starred in 100 plus films, it is true he did not prove he was a great actor but he was always a big star; that famous swagger in his gait, style of talking, jaunty smile to nonchalantly size up the leading ladies beat all in the game. When critics scoffed at his acting capability he would come out once in a while with roles which made others envious, as in Kalpana, Kalabazar, Manzil, Bombay Ka Babu, Tere Ghar Ka Samne, Baat Ek Raat Ki, Hum Dono, Guide, Jewel Thief, Tere Mere Sapne. These raised him to his professional peak. He wanted to produce his own movies and so the banner Navketan Films, from 1949. Over the years, his production house discovered or sensed talents of various hues. Directors (Guru Dutt, Vijay Anand), cameramen (V. Ratra, Fali Mistry), composers (SD and RD Burman), lyricists (Sahir Ludhianvi, Shailendra), actors (Waheeda Rahman, Zeenat Aman, Tabu), -- a phenomenal set of creative persons to emerge from the portals of Navketan. This makes him different from his contemporaries.

And, at the same time, cemented his trademark film persona, essentially that of the romantic man. Fair and handsome, he stood for goodness, decency, sobriety and sound sense. A film had to be very bad indeed to undermine his appeal at the box office. From the 1950s to the 1970s, he was the star of nearly every film he played in. Producers loved to team him with anyone from Khurshid, Suraiya, Kamini Kaushal, Nargis, Madhubala to Geeta Bali, Kalpana Kartik, Usha Kiran, Meena Kumari, Nalini Jaywant, Nutan, Vyjantimala, Waheeda Rahman, Mala Sinha, Asha Parekh, Sadhana to Hema Malini, Mumtaz, Rakhi, Sharmila Tagore, Zeenat Aman and even Suchitra Sen and Sandhya Roy. Not that Dev always played the prince of virtue. In Baazi (1951), he



Dev Anand

was a scoundrel, a tramp, a have not, on the wrong side of the law but with a heart of gold; a roadside Romeo in House No: 44 (1954), a black marketer in Kalabazar (1960). In Bombay Ka Babu (1960), he appeared as an impersonator; in Guide (1965) he was the loving, then leering and finally sardonic cheat and earlier a respectable stab in Hum Dono (1962) with a double role. He also played a number of sunnier roles in light comedy, such as the incompetent advocate in Paying Guest (1957), a journalist in Solva Sala (1958), an architect in Tere Gharke Samne (1963), a salesman in Teen Deviyani (1965). Guide was his greatest triumph both as a producer and an actor. It was the best too for Waheeda Rahman, the other lead actor, Vijay

Anand the director, SD Burman the composer, Fali Mistry, the camera man and Shailendra, the lyricist. The film vaulted him to dizzying heights and to become a bench mark in Hindi films. It was followed by another, the great thriller, Jewel Thief, which went into record as one of the biggest hits of his career catapulting him to a position where no hero had been before. When his heydays were over, he gave the impression of being under moral stress. He tried hard at portraying his conscience at work. But a movie is like the combined notes of all instruments that play melodiously in harmony. If a note of any instrument goes out of tune, it breaks the flow creating displeasure. Unfortunately, most movies directed by Dev had this problem. But that did not stop him from work. He moved on until the last day. He never cared whether the film was a flop or a hit, whether it was accepted or rejected, condemned, ridiculed so long his thought and message were released for people to see, hear and react to. He was indefatigable.

Certain elements in his character stand out. In his early days as an actor, he was madly in love with Suraiya. She was his 'nosey' 'her', "Steve". But religion was the barrier to their union. Fifty years later, at Suraiya's death, his feelings were visible -- moist eyes, choked voice in the presence of many. He kept his promise to Guru Dutt, giving him his first break as a Director in Baazi. He courted Kalpana Kartik and on the set of Taxi Driver (1954), during a brief break between shots, he cut across the street to register marriage with her. Waheeda Rahman was unknown in CID, but he was so impressed by her performance that he insisted that she receive equal billing. SD Burman had a heart attack during the making of Guide and wanted to quit; he waited until Dada's recovery that took months. When he saw from his terrace, the 'fallen from grace' Indian Defence Minister Krishna Menon alighting from a ranshackle car, he rushed down to greet him and offer company. And he always picked up the phone, not his secretary.

He had a style which few could match. When the undersigned met him for the first time in his office, he gave the impression he was longing to meet the man. Moving slowly to a corner, he took a book from the shelf and read out a passage on Bangladesh. "I would never part with this book," he said leaning against a wall that had a Van Gogh painting. He was known for his close connection with Pearl S. Buck, Shirley Maclaine, the Chogyal of Sikkim, the King of Nepal. He shared his experiences with men like Charlie Chaplin, Vittorio De Sica, Alec Guinness and Frank Capra. He loved his country and even floated a political party to give a new direction to Indian politics. A man whose thinking was international. That was Dev Anand. Adieu, my friend, the dinner that our buddy Ayesha was to arrange on January 05 in Mumbai was destined not to be. You are now on your final journey; but 'Musafir, Jayega Kahan' -- we cannot let you go, you will always be with us, the unforgettable star of mainstream Indian cinema!

ATN BANGLA	11:30 Shokal Belar Pakhi
03:05 Flavour of Spices	03:05 Music Hour
03:05 Bangla Feature Film	04:30 Duranto Khabar
05:00 Gram Gonjer Khabor	09:25 Rongroop
08:00 Drama	11:05 Shorol Path
Maasranga Television	
CHANNEL I	02:30 Kichhe Gaaner Dupur
11:05 Tele Shomoy	05:30 Cinema
12:30 Tilio Natya Aponi	06:30 Bangladesh Priyo
01:30 Hridoyer Gaan	Bangladesh
07:50 BBC Special Programme	09:02 Housefull
Desh TV	11:00 Tomay Gaan Shonabo
03:00 Gaaner Bhetay Bela Debay	Z Studio
06:30 World Music	01:30 The Manchurian Candidate
09:45 Drama	04:20 Kill Bill Vol. 2
11:45 Call-er Gaan	07:15 Once Upon a Time in Mexico
ntv	09:30 Late Bloomers
10:30 Apnar Jiggasha	11:25 Saviny Private Ryan
Drama Serial: Kobi	Star Movies
05:30 Tili-er Fake	03:05 Stone
06:50 Rupmadhuri	04:50 The 6th Day
11:30 Grand Music	07:00 Brooklyn's Finest
Rtv	09:10 Fair Game

RADIO	
abc radio FM 89.2	12:00 Boier Poka
06:00 Bhorer Janalay	02:00 Forti Unlimited
09:00 Mahabato Jiboney	06:00 Bumper to Bumper
12:00 Darun Duprey	06:30 Gid-Forti
03:00 Desanta Boley	01:00 Back to Back music
05:00 Shoudhurat	RADIO TODAY FM 89.6
07:00 Shajer Maya	06:00 Green FM
09:00 Raat-er Akashey	08:00 Good Morning Dhaka
11:00 Gopjer Shesha Nes	11:00 Fish Back
RADIO FOURTH	08:00 Khasne Program
08:00 Adhabai	02:15 Rupali Gaan

Ittyadi
On RTV at 08:30pm
Magazine Programme
Host: Hanif Sankeet

Enter the Dragon
On HBO at 9:30pm
Genre: Action
Cast: Bruce Lee, John Saxon

Tomay Gaan Shonabo
On Maasranga Television at 11pm
Musical Soiree
Singer: Mustafa Zaman Abbasi

10:10 Doctor's Prescription	11:05 Anaranda
03:45 Natuner Joygan	HBO
05:30 Ghare Baire	11:55 Sherlock Holmes
07:35 R Music	02:35 Clash of the Titans
11:30 Drama: China Foxin	04:40 Blown Away
BANGLAVISION	
10:10 Bhalo Thakun	07:30 Frost Giant
11:05 Amader Ranaaghar	09:30 Enter the Dragon
06:25 Gaan O Gaan	11:55 Splice
11:25 Ami Ekhon Ki Korbo	Star World
Boishakhi TV	11:30 Love2 Hate U
05:15 Boishakhi-CNN	02:30 Supernatural
Sharadaoishu	03:30 Achievers Club
Bishoy-er Bangla	10:30 The Shield
06:20 Bijoy Prane Prane	11:30 The Big Bang Theory
11:30 Boishakhi Bimdono D	12:00 Home Improvement
Sankshiti Sangbad	National Geographic Channel
ETV	04:30 In the Worms
10:02 Sonamuni Shukhe Oshukhe	07:30 Swamp Lions
01:30 Bangla Feature Film	11:30 The Indestructibles
06:30 Tanana	12:00 Banged Up Abroad
09:30 Drama Serial: Moynatondro	Discovery Channel
10:10 Drama: Love Contest	11:00 Million 2 One
12:05 Phone O Line Studio Concert	04:30 Dual Survival
Diganta TV	08:30 Man vs. Wild
	10:30 Shocks
	11:30 My Storying Story

DRAMA SERIAL	
ATN BANGLA	08:20pm Kotikabuti
09:20pm Mostjheel CA	09:50pm Otschur
11:00pm Hawaii Nithai	09:50pm Pandi-er Mela
Desh TV	
08:15pm Shogno-shuk	BANGLAVISION
ntv	09:45pm Gulshan Avenue
08:15pm Rupkorha	Boishakhi TV
02:30pm Teli-film: Kobi	08:10pm Onno Shokal
Rtv	ETV

NEWS BULLETIN	
RTV	BANGLAVISION
News (Bangla) at 8:00 am	News (Bangla) at 7:30am
2:00 pm, 5:00 pm, 8:00 pm	1:30pm, 5:00pm, 7:15pm
News (English) at 10:00am	10:30pm
4:00 pm, 10:00 pm	News Headlines (Bangla) at 10:00am, 12:00am, 4:00pm
Late Night News (Bangla and English) 11:30 pm. (To be telecast on all Bangla channels).	News (English) at 6:00pm
News (Bangla): 2:30 pm, 4:30 pm, 6:30 pm, 8:30 pm, 10:30 pm, 12:30 pm	ntv
CHANNEL-I	News (Bangla): 7:30am, 9:00 am, 2:00 pm, 9:00 pm
News (Bangla): 7:00 am, 10:30 pm, 12:30 am	News (Bangla): 7:30am, 9:00 am, 2:00 pm, 9:00 pm, 10:30pm, 12:30pm
ATN BANGLA	News (Bangla): 7:00 pm, 10:00 pm, 11:00 pm, 1:00 am, 4:00 am
NEWS (Bangla): 7:00 pm	News (Bangla): 9:00am, 11:00 am, 1:00pm, 3:00pm, 5:00pm, 7:00pm, 9:00pm, 6:00 pm

TALK SHOW	
CHANNEL I	12:05pm Moha Shatta
09:45am Tilio Matra	Al-Quran
12:05pm Kara Alaap	Moner
05:30pm Shamoyiki	Kotha
Desh TV	Boishakhi TV
07:45pm Mikh O Mahkharata	11:10am Boishakhi
Rtv	Sanglap
10:40am Taroklap	12:00am Zero
BANGLAVISION	Hour
	Maasranga Television

THE WRITER IS A MUSIC CONNOISSEUR AND ASSOCIATED WITH RESEARCH IN SCIENCE AND TECHNOLOGY.