

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

WHAT'S ON

Solo Exhibition
Title: Dreams-Sowing
Artist: Kanak Chandra Chelma
Venue: Gallery Chitra, R-6, H-4, Dharmoadi
Date: Jan 28-Feb 12

Group Art Exhibition
Title: From the Kamapuhli
Venue: Embassy of Italy, H-7, R-54, Gulshan-2
Date: Jan 27-29
Time: 2pm-8pm

Musical Soiree
Praner Khela
Artist: Tapan Choudhury and Sumana Rahman
Venue: Bengal Shikhalaya, H 42, Rd 16, Dharmoadi, Date: January 28

Solo Exhibition
Artist: Anukul Chandra Majumdar
Venue: Nordic Club, Gulshan-2
Date: Jan 15-30

Tribute to Waheedul Haque
Organiser: Chhayanaut
Venue: Chhayanaut auditorium, Dharmoadi
Date: January 27

Documentary Screening
Documentary: 1971
Venue: Bangladesh Film Centre, 160, Lake Circus, Kalabagan
Date: January 27-28
Time: 6pm

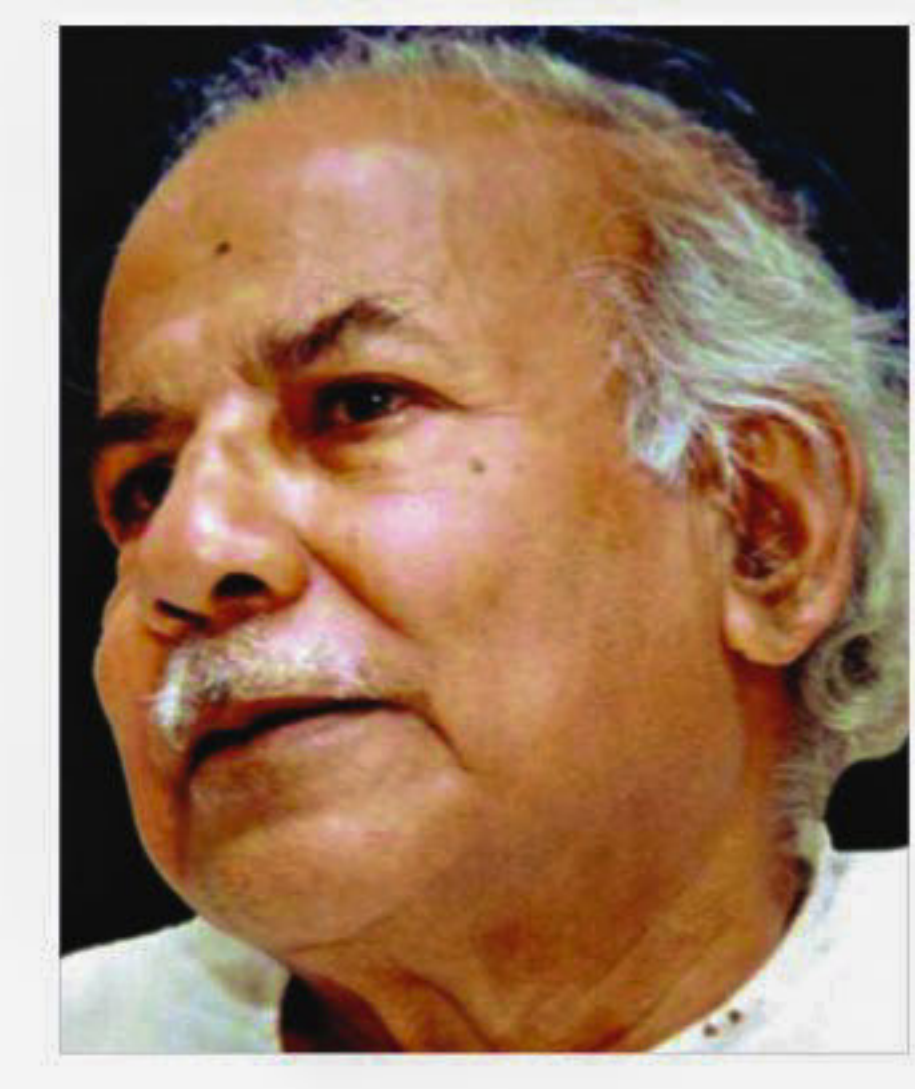
5th Int'l Children's Film Festival
Venue: Central Public Library, Shahbagh
Date: Jan 21-27
Time: 10am onwards

DS CAFÉ



Azizul Hakim is the celebrity of the month at DS Café. He will be on the hot seat and take your calls at The Daily Star office on Wednesday, February 1, between 3pm and 4pm. Readers, fire away all your questions at him! The best question will be highlighted in the transcription. Call- 8126155, 01711623915 and 01711623917.

WAHEEDUL HAQUE Troubador in search of heritage



It was on a December day that I first met him. There was something of the stern-looking about him as he asked me if I could write an editorial in the half hour ahead. I said I could. It was something I should not have said, for there was the distinct possibility that I would fail to meet the deadline. Besides, I had never before written an editorial. In the event, though, the gods came in to help. The editorial was ready in fifteen minutes. Waheedul Haque smiled, gave me a cup of tea and then took me to Barrister Mainul Husein. I walked out with an appointment letter in my hand, thrilled that I was officially a journalist. In the times after that exciting moment in my life, I travelled all across this city with Waheed Bhai, knowing all that I yet did not know, imagining everything that I had not imagined till that point in time. On a rickshaw taking us toward Shahbagh one autumn evening, he spoke about the universe. We are all concerned, said he, about the minuscule dots we are in this cosmic pattern of things. But doesn't it interest you to imagine that the universe could have begun somewhere up there and then narrowed itself all the way till it took your shape and dimension? I wondered, for what Waheed Bhai had just told me made me, made every individual, the centre of the universe. That was the way he thought. And even as ideas took shape in him, he did not let go of the yearnings of his soul. Music was a fundamental part of his soul. Those rickshaw rides were all too often punctuated by the songs he sang all the way, the ragas he tried out on sizzling afternoons. It was a particular moment in national history that I shared with Waheed Bhai. As the democratic movement against the Ershad regime gathered pace, Waheed Bhai and I found ourselves inexorably drawn to the public rallies, became part of the human sea which gathered to hear the politicians of the fifteen-party alliance at Manik Mia Avenue. We walked through police tear gas shells on Bangabandhu Avenue. There was a song he sang with profoundity in those days. Ekono galo na andhar / ekhono roilo je bandha. It was forever the dark he railed against. If in 1961, the battle against the sinister Ayub Khan martial law regime came in the shape of Chhayanaut and the Tagore centenary celebrations, in 1971 it was as an organizer of the Liberation War that Waheedul Haque upheld the dignity of this country. He was a full-blooded Bengali, a substantive believer in secularism and would brook no compromise on the issue of Bengali nationalism. I will not forget the withering manner in which he re-emphasised national history for a visitor who had just referred to the 1971 war as days of trouble --- gondogoler denguli. Waheed Bhai stopped writing, looked the man in the eye, and quietly told him that there had been a war of national liberation in 1971. Where was the gondogol? Idealism for Waheedul Haque was all. He was a fervent believer in socialism. He once told a visitor, who wondered if communism would at all define life for us in the future, that being a communist required the kind of sacrifice and dedication none of us had at that stage in our lives. What was important, therefore, in the

meantime was for us to focus on rebuilding secular nationalism, on beating back the medieval forces that had seized the country in 1975. He was hugely enthused when Mikhail Gorbachev rose to the top in the Soviet Union in 1985. For once in a long time, he mused, here was a young, decisive and urbane communist leader ready to take on the likes of Ronald Reagan. When Gorbachev collapsed along with the Soviet Union, he was disappointed, as were so many of us. Waheed Bhai's greatness lay in his ability to straddle both the political and the cultural. On a visit to Bangabandhu's residence in late 1989 (it had not yet turned into a museum), he and I shared 'gur' and 'muri' and tea with Sheikh Hasina even as he dispensed words of wisdom to the young leader of the Awami League. At around the same time, when a popular Rabindrasangeet artiste came up to him and asked him if he watched her perform on television, he curtly told her that the goal of Tagore music was not the creation of celebrities. And that was that. There was this fastidiousness about him when it came to music, to journalistic writing. It was he who inspired me into listening to Subinoy Roy when he learned that Sagar Sen was all I knew about Rabindrasangeet. The leftist that he was, he hardly ever agreed with the opinions of The Economist. But he did enlighten me on the superior quality of the editorials produced by the journal. I have never missed reading The Economist since. Waheedul Haque was a troubadour who went discovering music, and disseminating it, in the hamlets and villages of Bengal. Along the way, he came across the various manifestations of heritage. The question of roots was a cardinal point of his social beliefs. His knowledge of herbs and plants and trees was prodigious. He once gave me a book which detailed nearly every kind of medicinal herb and plant found in Bangladesh. On a walk through Ramna Park and Suhrawardy Udyan, he named all the trees, before pointing out their scientific terms and then proceeding to tell me about their historical background. He was always the teacher, forever the guru from whom flowed an eternity of knowledge. At home, in Asadgate, I discovered the meek child that he was before his mother. He was close to being sixty, but that was no reason for his waiting, worried mother not to reprimand him for coming back home late. He stayed quiet, head bowed in contrition. Our paths diverged after that seven-year association at the New Nation. I met him quite a few times at the old office of The Daily Star, usually when I came home from London (where I was serving a stint at the Bangladesh High Commission). We shared stories. He was amused at the tales I related. Come back soon, he said, and we will have the good old days again. Now he is gone, for good. The good old days will never be, not for me, not for the thousands who learned about life, about the stars in the heavens, from him. He goes back into the womb of creation. The darkness he sang of is not about to lift any time soon. (Waheedul Haque- Tagore exponent, journalist, aesthete- died on January 27, 2007)

Syed Badrul Ahsan is Executive Editor, The Daily Star

Devotion in dance

Odissi dancer Monalisa Ghosh performs at National Museum

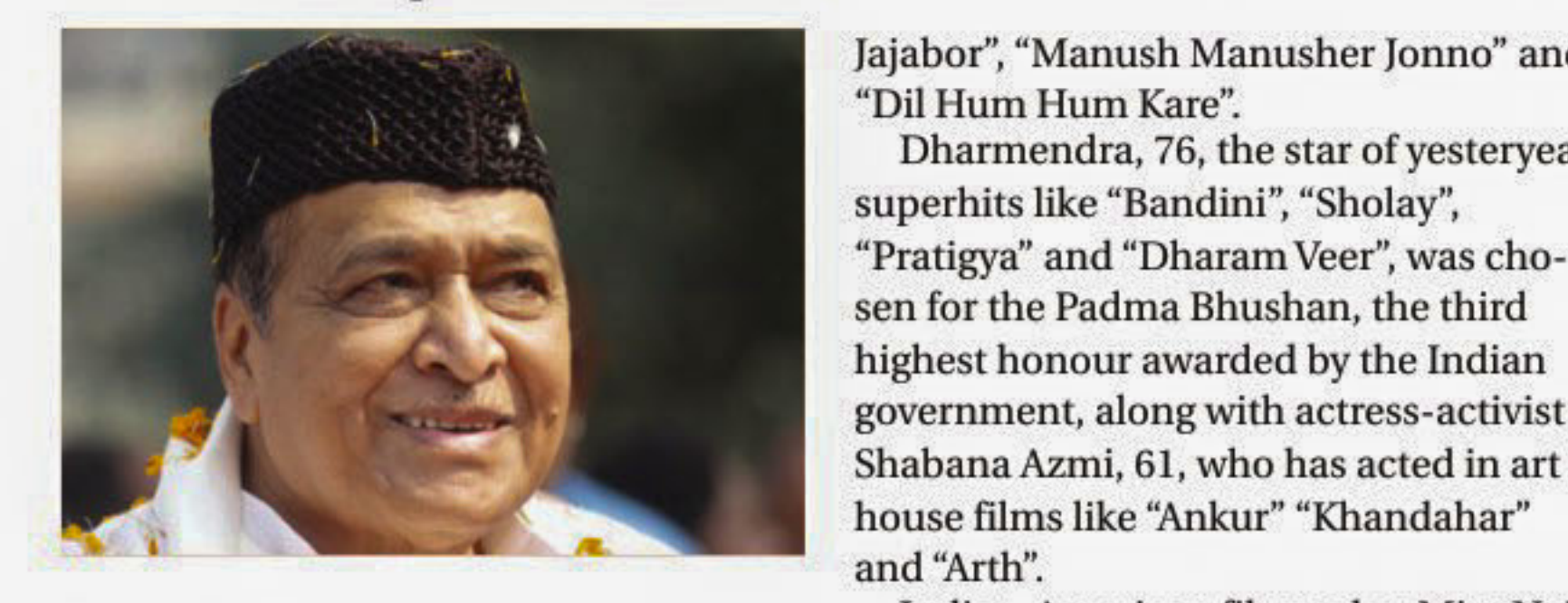
ZAHANGIR ALOM
Indira Gandhi Cultural Centre, High Commission of India, Dhaka organised an Odissi performance by an ICCR (Indian Council for Cultural Relations) sponsored seven member troupe led by Monalisa Ghosh at the main auditorium of Bangladesh National Museum on January 25. Information and Cultural Affairs Minister Abul Kalam Azad attended the event as chief



Monalisa Ghosh (L) and Yudhisthir Nayak perform at the event.

guest. Acting Indian High Commissioner Sanjay Bhattacharya and Secretary, Ministry of Cultural Affairs, Suraiya Begum, NDC were present as special guests at the programme. A number of dignitaries, including former Chief Justice Muhammad Habibur Rahman, enjoyed Monalisa's performance accompanied by live classical and semi-classical music. Odissi is one of the eight Indian classical dance forms, originated in the 2nd century BCE. It is known for graceful movements, sculpturesque postures, rhythmic footsteps, lively expression and intricate choreography. The dancer looks like a moving sculpture and the lyrics are deeply rooted in human philosophy. Odissi is particularly distinguished from other Indian classical dance forms by the importance it places upon the Tribhangi (literally: three parted break), the independent movements of head, chest and hip. It is suggested by scholars that Odissi is the Ardyashakti Parameshwari Kalika. Eminent Indian classical vocalist Subhankar Chatterjee with Abhiram Nanda on flute, Rama Chandra Behera on mardala, Swapaneswar Chakraborty on sitar and Amit Biswas on percussion accompanied Monalisa during the performance. That was followed by "Pallabi" -- a piece that forms an ecstatic harmony between melody and dance with rhythmic footwork and graceful movements, signifying the joy of life. Based on the myth of "Ramayan", Monalisa presented her own composition depicting Ravan abducting Sita. Monalisa, along with Yudhisthir Nayak, also performed "Oshtapadi" at the programme. Showing the vigour of Shiva in "Tandav" and feminine grace of Parvati in "Lashya", Monalisa presented a devotional piece, titled "Ardhanarishwar". Based on several ragas, Subhankar Chatterjee's bhajan also expressed devotion to the divinity. Monalisa concluded her performance with "Moksha", "Moksha", meaning "spiritual liberation", represents a spiritual culmination for the dancer who soars into the realm of pure aesthetic delight. With the cosmic sound of the "Om", the dance dissolved into nothingness -- just like "Moksha" or nirvana. Amit Biswas, an architect by profession, directed the entire group performance. Noted Bangladeshi dancer Shibli Mohammad with Shima emceed the event. Monalisa Ghosh is one of the leading Odissi artistes in India. She mastered her skills as a dancer, choreographer and teacher at the prestigious Kala Vikas Kendra, in Cuttack, Orissa, receiving training under legends such as Guru Kelucharan Mahapatra, Smt. Sanjukta Panigrahi and Guru Ramani Ranjan Jena. She has performed all over India, sharing stage with leading maestros. Her dance has been widely acclaimed for classicism, lyricism and spiritual expression. The troupe also performed at the Circuit House in Khulna on January 21 and at the Ashwini Kumar Town Hall in Barisal on January 23. The group will perform at the Shilpakala Academy Hall in Mymensingh tomorrow at 6:30pm.

Posthumous Padma Vibhushan for Bhupen Hazarika



PALLAB BHATTACHARYA, New Delhi
Legendary singer Bhupen Hazarika has been posthumously chosen for Padma Vibhushan, India's second highest civilian honour, while veteran film personalities Dharmendra, Shabana Azmi and Mira Nair are among this year's Padma Bhusan awardees. Hazarika, who died in November last year, has sung immortal songs like "Oh Ganga Tumi Boichho Keno", "Ganga Aamar Ma Padma Aamar Ma", "Ami Ek

Award giving ceremony at National Museum

A CORRESPONDENT
About 30 children who were winners of a children's art competition were awarded certificates recently at a ceremony held at the main auditorium of Bangladesh National Museum. The competition was organised by the Bangladesh National Museum as part of the 40th anniversary of Independence. Prominent artists Qayyum Choudhury and Mustafa Monwar handed over certificates to the winners. The museum's Board of Trustees president M Azzur Rahman and director general of National Museum, Prakash Chandra Das,

Table with TV channels and programs: ATN BANGLA, CHANNEL i, ETV, etc.

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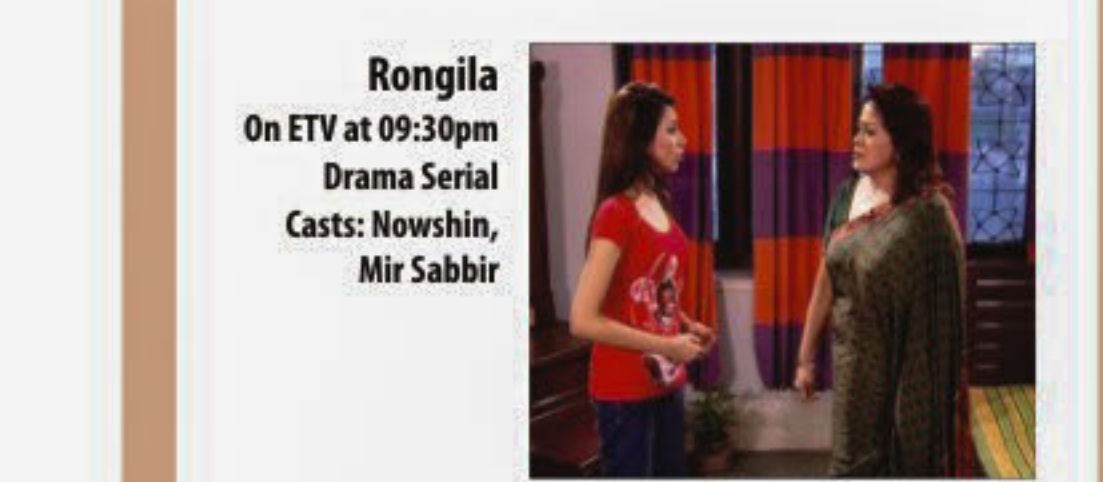


Table with TV channels and programs: 12:05, 1:30, 3:30, etc.



TV WATCH Mila on STYLE GURU tonight

A CORRESPONDENT
"Style Guru", a talent hunt to discover the next big fashion designer, is heating up as contestants are getting into no holds barred competitive mode. The judges were not at all easy on the contestants either. Tonight pop sensation Mila will make an appearance on the show and throw a challenge to design an outfit for her next concert. Mila says, "This challenge will test whether these aspiring fashion designers can make outfits that can impress an international audience while keeping Bengali sensitivities in mind, or not. Usually I come up with my look for special events but it would be great to have these young designers take this load off me." "Lancer Ex presents Style Guru" is aired every Friday at 9:05 pm on ntv. The show is re-telecast on Thursdays at 10 am.



Celebrating 30 years of MILES. Grameenphone's special offer for music lovers. Download as many welcome tunes as possible between 24 January 2012 - 3 February 2012. Top 150 downloaders shall receive couple tickets for the concert.

Natyajan recently organised a weeklong (January 14 - 21) theatre festival at the National Theatre Hall, Bangladesh Shilpakala Academy. The festival featured nine plays. Plays were also staged at the Experimental Theatre Hall. Former Chief Justice Muhammad Habibur Rahman inaugurated the festival as chief guest. Ramendu Majumdar, ITI Worldwide president, and Liaquat Ali Lucky, director general, Bangladesh Shilpakala Academy, were present as special guests. On the closing day, Natyajan staged its latest production "Bhuboner Ghatay". Chitralekha Guha played the protagonist. The play is written by Professor Syed Manzoorul Islam and directed by S.A.A. Bokhary.