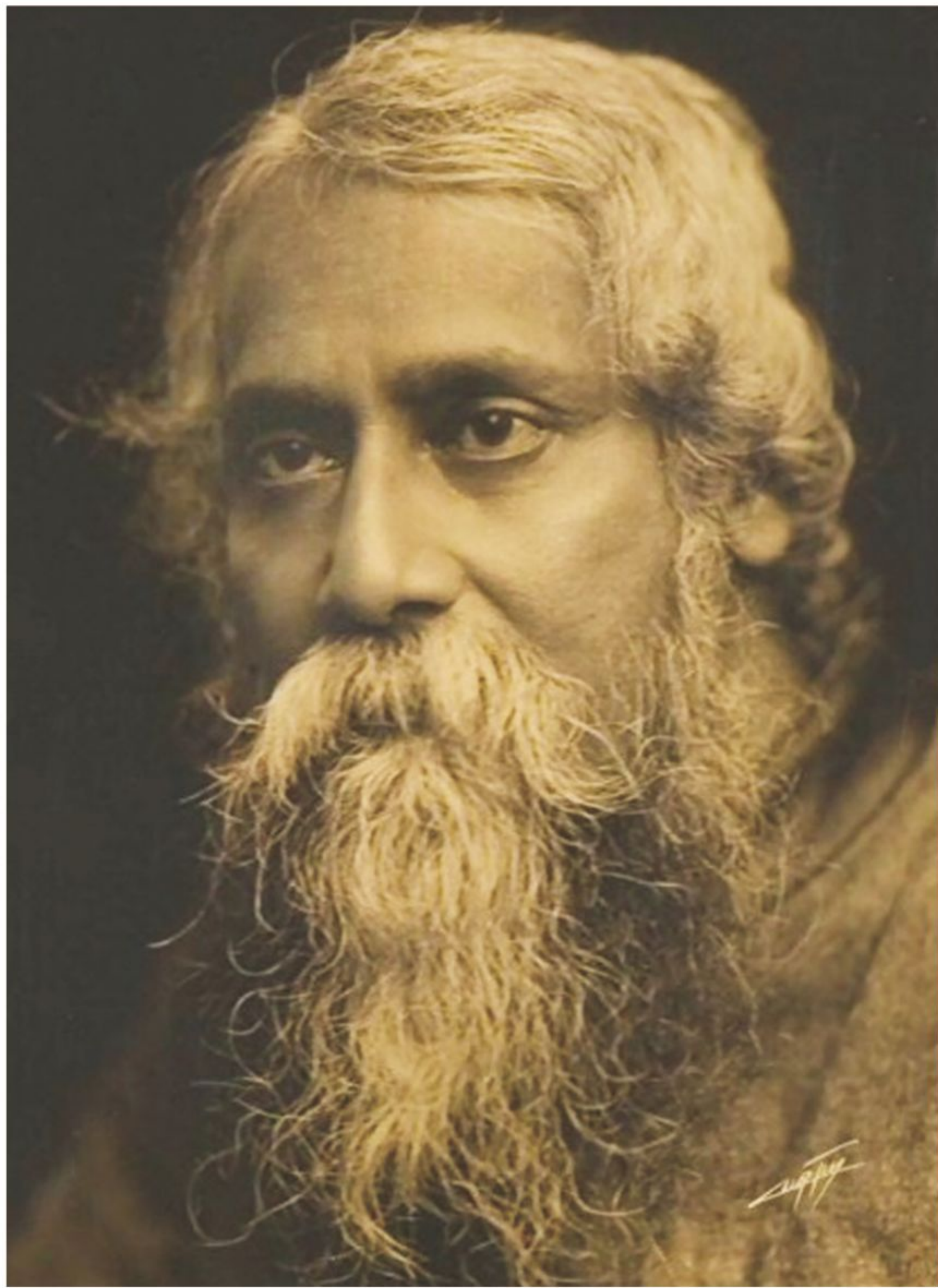


71st death anniversary of Rabindranath Tagore



Death, as seen by the bard

ZAHANGIR ALAM

"Moron Re Tuhu Momo Shyam Saman" and "Moritey Chahina Ami Sundar Bhuboney" -- composed by Rabindranath Tagore suggest a beautiful contradiction in how the bard saw death. Death is inevitable like birth. That's why life goes on following the rules of the world. On Tagore's 71st death anniversary, noted singers -- Sadi Mohammad, Papiya Sarwar and Bulbul Islam -- talked about the bard's thoughts on death.

Sadi Mohammad

Rabindranath Tagore had lost many of his near and dear ones, including two of his daughters and a son, during his lifetime. Tagore, unlike others, put his inner pain out of sight. When his daughter Madhurilata [Bela] died, Tagore saw her off, just stroking her forehead. The bard's thoughts on death indicate that the body is perishable but the soul is eternal. It is like going toward another world from the one we live in. That's why he composed the song "Keno Rey Ei Duartuku Par Hotey Shongshoy". Tagore did not get overwhelmed by death; rather he mingled his trauma with the joys of the world. He would diffuse the joy among others through his innate creativity.

Papiya Sarwar

Tagore went through much grief in his life but he transformed this into strength. He would only offer us joys of life. Tagore searched life in nature -- in the smile of moonlight or in the dance of raindrops. The change of nature would constantly console him. He wrote the lyrics "Kanna Hashir Dol Dolano Poush Phaguner Pala" that signify the healing by time with the changes of nature. Soon after the death of his son, Tagore concealed that grief in his heart, and composed the song "Aaj Jyotsna Raat-e Shobai Gekhhey Bon-e". He went back to celebrate nature. Again, he wrote "Ontor Momo Bikoshito Koro". This indomitable spirit of Tagore inspires us the same way. We find peace in our heart rendering the bard's compositions.

Bulbul Islam

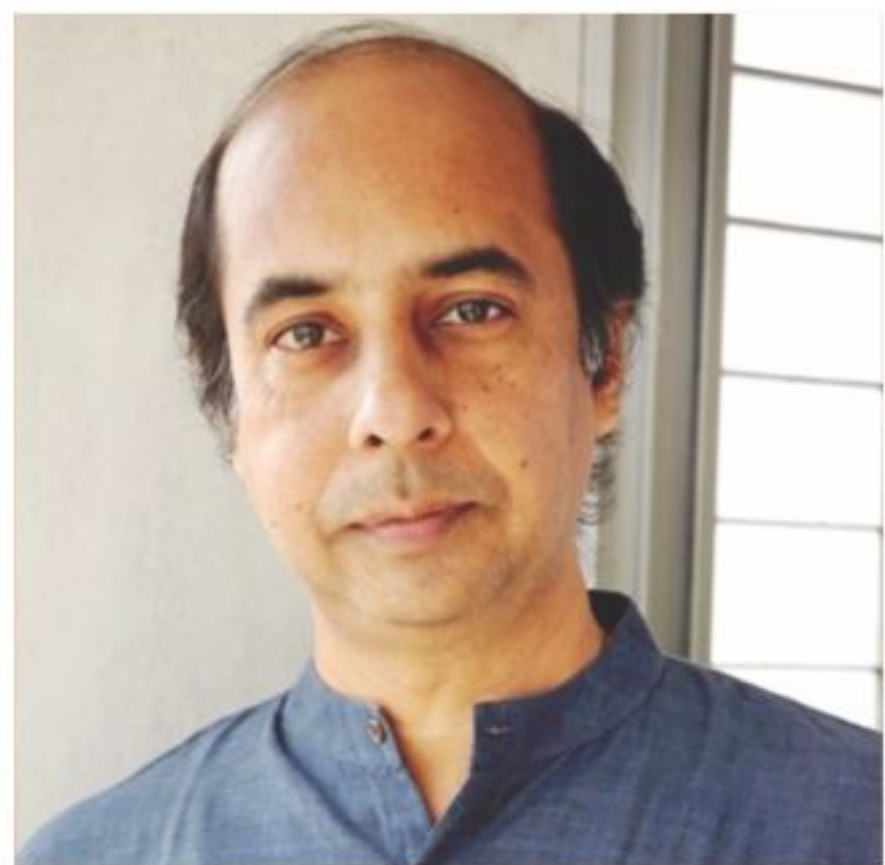
Tagore's thoughts on death were not the same as the thoughts of common men. He considered death as an inevitable episode, like birth. His composition -- "Achhey Duhkho Achhey Mrityu" -- suggests this concept. After the death of his son, Shomi, Tagore composed the song "Prem-e Praner Gondhey". He would look at death as a natural occurrence. Actually death is inevitable for everyone or everything that was once born. Sometimes we easily accept death of our near and dear ones; sometimes we cannot, but ultimately we give in and accept death. The world moves on. Birds continue chirping; the gentle breeze flows as before. And thus, we have to move on too.



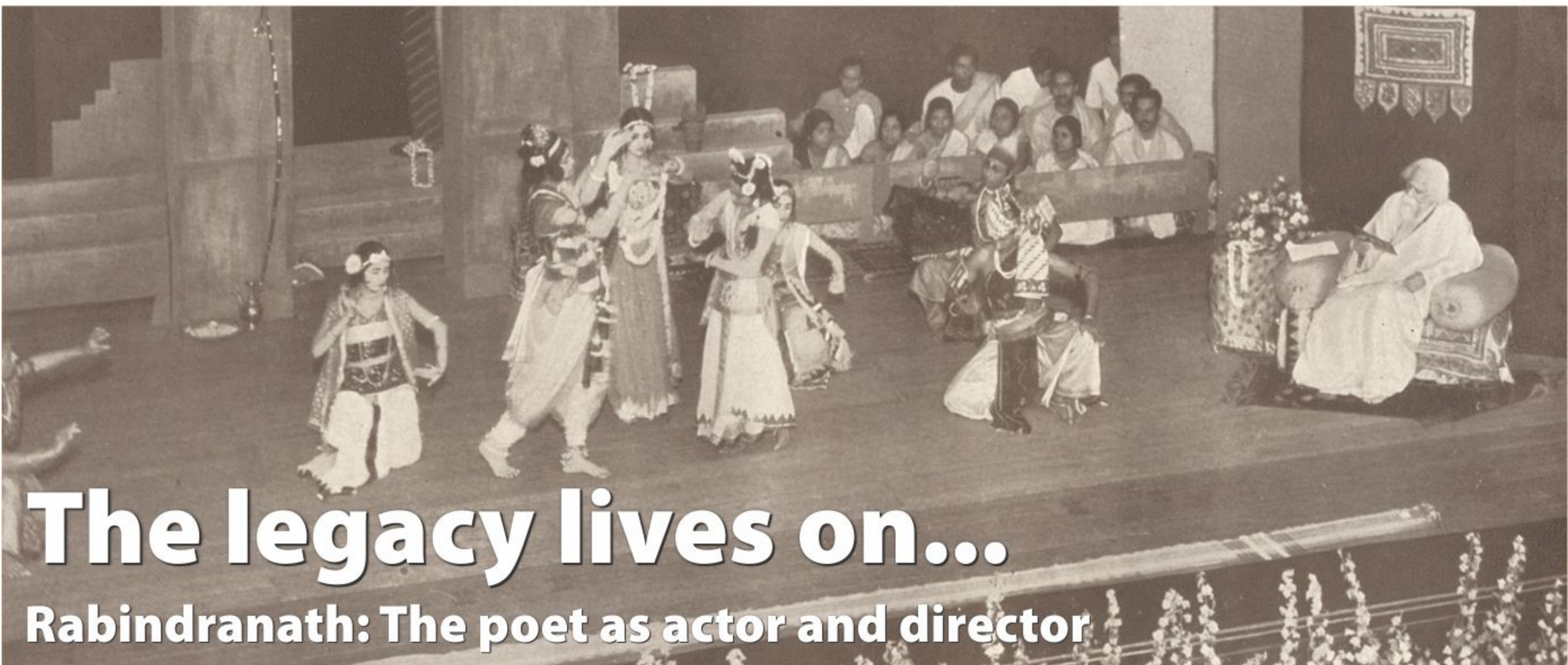
Sadi Mohammad



Papiya Sarwar



Bulbul Islam



The legacy lives on... Rabindranath: The poet as actor and director

The plays were rehearsed before Tagore. He would often sit on the right side of the stage and at times took part in the music, reading and recitation.

A CORRESPONDENT

Tagore's childhood in Jorashako (a locality of Kolkata) was culturally very opulent. The environment was enlivened with the performances of renowned maestros and talented jatra artists. Even in his early years, Tagore developed a taste for jatra gaan and was inclined to act in plays.

Tagore began writing plays at a relatively young age and also managed to enact those written by children of his family. Except for one or two performances in his early years, most of the time he used to play the complex characters or the protagonists of his own plays. Simultaneously, he would take on the mantle of the director.

Tagore's early dramas featured only the artists from his family. He also did excellent work grooming theatre activists. "Mukto Kuntola", was among the first plays that Tagore launched in his boyhood. "Mukto Kuntola" had the touch of Western theatre and not that of jatra. Even though Tagore's thoughts about theatre somewhat changed later, there was a distinct influence of the West in his productions starting from "Balmiki Pratibha" (1881) to "Kal Mrigoya" (1882), "Raja o Rani" (1889) and "Bishorjan" (1890). As the Shakespearean style was followed in Tagore's plays, the stage decoration and the planning of scenes were also inspired by the Western style.

Later, Tagore thought of dropping redundancy from acting. It is this philosophy that was reflected in his works

like "Sharodotshab" (1908) through the dance dramas that were staged during his later years. This can be termed as the 'Shantiniketan Phase' in the history of Tagore plays. At this phase, the plays produced by Tagore had simple but indicative symbols in stage decoration. The play "Raja" in 1910 was also performed in the same style.

There were several pragmatic reasons for promoting a new trend in theatre as exemplified in the 'Shantiniketan Phase'. Because of financial constraints, it was not possible to have expensive sets.

It is worth mentioning here that as there was no opportunity for female students at that time to pursue their study in Shantiniketan, male artists used to play the female roles in plays like "Raja" or "Prayoshchitto".

The stage setting of "Falguni" (1916) or "Dakghar" (1917), staged in Kolkata, were a bit heavy but it helped deliver the theme of the play symbolically.

Although "Raja o Rani" and "Bishorjan" were staged following the Western style of theatre, later the adaptation of these two plays -- "Tapoti" (1929) -- revealed Tagore's new ideology of theatre. Symbolic features, dropping still back-ground, continuous acting, creating characters like Bibek -- all these elements clearly bear an indication of the very new theatre ideology.

Tagore always believed that it was jatra and not theatre, which was a strong weapon for mass communication.

Since 1921, in his seasonal musical drama and dance drama, Tagore began to give priority to the indigenous jatra style. This very style was pursued in staging "Shesh Barshan", "Srabon Gatha", "Bashanto", "Shundor" and "Nataraj".

Tagore was always fascinated by dance and admitted the invaluable role of this performing art in acting. Since "Kal Mrigoya" (1882), Tagore included little girls of his family, even for auxiliary characters like 'Bon Debi'. Tagore himself was adept in dancing. He featured efficiently as a dancer, as "Thakurda" in "Raja", "Kabishekhar" and 'Andho Baul' in "Falguni" and 'Baul' in "Dakghar".

A harmonious bridge between music and dance was observed in musical drama like "Bashanto" (1923), "Shesh Barshan" (1925), "Shundor" (1925) "Nataraj" (1927) and "Geetotshab" (1931). Later on the subjects of plays were gradually presented in the form of dance.

Tagore's role was of the director-producer in the 'Dance Drama Phase'. The plays were rehearsed before him. He would often sit on the right side of the stage and at times took part in the music, reading and recitation.

Though less known as an actor and director in stage plays, Tagore's legacy lives on in the form of simple stage sets and the inclusion of dance in theatre.

Source: "Rabindra Smriti", "Kaler Matra O Rabindra Natok" and "Natyomancho Natyaroop".

Research combining all aspects of Rabindra Sangeet

In Conversation with Jhumur Ahmed



PHOTO: MUMUKSHU

STAFF CORRESPONDENT

She hasn't been in the limelight, but singer and scholar and music teacher Jhumur Ahmed certainly deserves recognition for her dedication to Rabindra Sangeet.

Jhumur, who teaches at Chhayanaout's music school and UODA, is currently working on her PhD at Jahangirnagar University. Her subject is "Rabindra Sangeet -- Bani, Sur, Chhando" (Lyrics, Tune and Rhythm of Rabindra Sangeet).

"There have been much research on Tagore but I don't think anyone has done extensive research combining all three aspects (lyrics, tune and rhythm) of his songs," says Jhumur.

Inspired by her parents -- Sohrab Ahmed and Hasina Parveen -- Jhumur started her initial music lessons from her father. She completed a Rabindra Sangeet course from Chhayanaout in 2001. Among her teachers are: Tagore exponent Dr. Sanjida Khatun and accomplished singer Abdul Wadud.

Under ICCR scholarship, Jhumur completed her Honours from University of Calcutta and Masters from Rabindra Bharati University. In Kolkata, she took classical music lessons from Kalpana Bhattacharya and Rabindra Sangeet lessons from Rajasri Bhattacharya.

After returning from Kolkata, when she was contemplating the subject of her PhD, her guru Dr. Sanjida Khatun suggested that she should conduct a thorough research on all aspects of Rabindra Sangeet.

"Tagore had tried to come out of the influence of classical music and create original tunes. In his later years, the Nobel laureate poet focused more into original tunes. My dissertation highlights this," Jhumur says, adding, "I've also discussed lyrics of the songs he composed toward the end of his life."

Asked if she is facing some limitations, the artiste says, "Not many books are available in Dhaka. I have to

bring books from Kolkata."

What is the USP of her dissertation? According to Jhumur, "There have been many papers and researches on the lyrics of Rabindra Sangeet. However, most of the individuals doing these researches were/are not singers, so naturally the rhythm and tunes of the songs have not been elaborately discussed. Scholars who are not singers usually treat the rhythm of songs and poems similarly. Tagore had introduced several types of rhythms in his songs. Taal [tempo] is what differentiates between songs and poetry.

"Many singers are reluctant to write about tunes and rhythm. Hence I think research on a combination of all these aspects is necessary."

"I'm also trying to highlight the differences between the songs Tagore composed during his initial phase and his later years," she says.

Speaking on practice of Rabindra Sangeet, as a teacher, Jhumur says, "There are many schools offering courses and lessons in Rabindra Sangeet but we have to consider whether youngsters are learning distorted versions of these songs or not. Tagore made clear instructions in his lifetime that his creations shouldn't be distorted.

"Many listen to Rabindra Sangeet but how many truly understand the songs, the messages? One has to study Tagore, in depth, to fully understand his creations. This is particularly necessary for an artiste who is supposed to breathe life into his songs.

"I've heard renditions of Rabindra Sangeet that don't follow the original notation, in Shantiniketan. I was shocked! At Chhayanaout utmost importance is placed on the original notation of songs."

Why isn't she visible at musical programmes? "I'm currently focusing on my dissertation and I also don't feel that I'm ready for public performances. Recording albums is also not my priority right now" -- Jhumur's response.

Memorial meeting for Humayun Ahmed

STAFF CORRESPONDENT

Boi Prokashok and Bipoanon Samabay Samity jointly organised a memorial meeting for recently deceased writer Humayun Ahmed, on August 5 at BFC Auditorium, Aziz Super Market in Shahbagh, Dhaka. Poet Belal Chowdhury; Harisul Haque; publishers Masum Rahman, Mesbahuddin Ahmed, Rabin Ahsan; photographer Nasir Ali Mamun and others were present as discussants. Faisal Arefin presided over the programme. The speakers discussed on the life and works of Humayun Ahmed.

The speakers urged the government to set up a book market and naming it after Ahmed, in the Dhaka University area.

Belal Chowdhury said, "Humayun was simple by nature and was an avid nature lover. His creativity will work as guidelines for promising writers in our country. He

understood the psyche of the middle class and made them the protagonists of his literary works."

Rabin Ahsan said, "Humayun Ahmed can only be compared to Humayun Ahmed, as he managed to create a milestone in Bangla literature. He was not only successful in literature but also in TV and films, with his TV serials, plays and movies."

Mesbahuddin Ahmed expressed the view, "Humayun excelled in whatever he did. His passing away was grieved by the entire nation. His books and later his TV serials, plays and movies became instant hits."

Masum Rahman said, "His departure has created a vacuum in Bangla literature. His unique style of storytelling drew young readers. He also excelled in the relatively new genre in Bangla literature -- science fiction. To his credit, Humayun wrote the first Bangladeshi science-fiction."



Masum Rahman speaks at the programme.

Procession for Humayun Ahmed

AMINUL ISLAM, Mymensingh

Sammilito Sangskritik Jote (SSJ), Mymensingh unit, brought out a procession in the district town today to mourn the death of noted writer Humayun Ahmed.

The procession which began from Mymensingh Press Club premises paraded the main thoroughfares of the town and ended at Mukul Niketon High school premises. The convener of SSJ, Amir Ahmed Chowdhury Ratan, led the procession.

Noted educationists, cultural personalities, writers and human rights activists joined the procession. A discussion was held recalling the life and work of the illustrious writer and filmmaker Humayun Ahmed at Mukul Niketon High school auditorium. Amir Ahmed Chowdhury chaired the discussion, which was attended by hundreds of people from all walks of life.



Noted educationists, cultural personalities, writers and human rights activists joined the procession.

The speakers included Advocate Abul Kashem, secretary of Awami Shilpi Goshthi; president of Shesh Sangskritik Sangstha, Advocate Motalab Lal; president of Bangladesh Mohila Parishad, Ferdous Ara Mahmuda Helen; and vice-chairman of Bhaluka Upazila Parishad,

Monira Begum.

The speakers were of the view that Humayun Ahmed was a pioneer of modern Bengali literature and he is the only writer after Tagore and Nazrul who influenced hundreds of thousands of readers in the country.

Hawk Koch named new Oscars boss

Producer Hawk Koch has been elected the new president of The Academy of Motion Picture Arts and Sciences, which stages The Oscars every year.

Koch, whose credits include Source Code, starring Jake Gyllenhaal, and the Wayne's World films, replaces Tom Sherak, after three years.

He will spend one year in the unpaid role after being voted for by the group's board of governors.

One of his first big tasks will be to choose a producer for 2013's Oscars.

Koch had already served as first vice president of the film academy last year, and is currently also co-president of the Producers Guild of America.

He also previously worked as assistant director on films such as The Way We Were and Chinatown.

He becomes the first second-generation president in the Academy's 85 year history, after his father Howard W Koch served as AMPAS president in the late 1970s.

The 66-year-old will only be permitted to serve a single term before leaving office.

Presidents are allowed to serve up to four consecutive terms as long as they are on the AMPAS board, but Koch will next year reach his nine year limit as a governor.

He had been favourite to succeed Sherak in the low-key elections, and was the first candidate to receive more than 50% of the vote from the Academy's 42 governors.



During his three-year presidency Sherak oversaw a change to the voting system for the best picture Oscar, with voters now ranking the nominees in order of preference from one to 10.

Koch will now continue Sherak's work on the new Academy Museum of Motion Pictures, set to open in Los Angeles in 2016.

He is the 32nd person to serve as Academy president, a job first held by Douglas Fairbanks in 1927.

SOURCE: BBC

Beetle Baily

Henry

Henry

Henry

Henry

Henry

ATN BANGLA	11:20 Business and Finance 01:25 Matir Shubash 04:45 Jhatpat Iftar 06:10 Islami Sawal O Jawab 09:15 Baishey Shrabon	01:30 Business Time Line 03:30 Suphala Bangladesh 08:40 Onushondhan 09:40 Drama Serial: Ranga Maa 12:05 News of the Day
CHANNEL i	01:05 Ebrong Cinemar Gaan 01:30 Hridoyer Gaan 04:05 Amar Chhobi 07:50 Chhutor Di Ebrong Ekti Travel On	11:00 Gaanguli Mor 08:00 Drama: Tyag 09:02 Ontorey Rabindranath 11:00 Tomay Gaan Shonabo
ntv	08:45 Bangla Feature Film 06:15 Chobbo Nobor Pothey 09:00 Maggi Taste n Balance Kitchen	09:15 Bangla Feature Film 05:30 Alokitto Ramzan 09:15 Haater Kachhey Pother Khabar 10:00 Shesh Purochkar 11:15 Islamic Jiggasha
ETV	09:45 Drama Serial: Ocheni Prottimbo 11:30 Aponar Jiggasha	CHANNEL 24 01:05 Eto Jibon 08:10 Shopping & Cooking 10:15 Drama Serial: Jolchhobi 11:35 Sports 24

abc radio FM 89.2	12:00 My Time 09:00 Mukhonto Bhooney 12:00 Darun Dupurey 03:00 Duranto Bishley 05:00 Showdura 07:00 Shajher Mape 09:00 Raat-er Akashey 11:00 Golper Shesh Nei	01:00 No Tension 04:00 Dhaka Calling 09:00 Night Rider 01:00 Back to Back music RADIO TODAY FM 89.6 08:00 Good Morning Dhaka 12:00 Today's Adda 04:00 U Turn 07:30 Hello Dhaka 10:00 Raat Eter Gaan
-------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Chalachitre Rabindranath
On Gtv at 11:00pm
Special Talk Show
Guest: Tawfik Mokammel & Manjural Hasan

Peter Pan
On HBO at 09:30pm
Genre: Adventure/
Family
Cast: Jeremy Sumpter, Jason Isaacs & Olivia Williams

Drishtidan On BANGLAVISION
at 09:05pm
Single Episode TV
Play
Cast: Akshan Habib Nashim, Shohana Saba

11:30 Ekushey-er Business 07:50 Siyam O Shuchashta 06:20 Drama Serial: Rojadar 10:10 Cine Hits	Gtv 11:30 Bangla Feature Film 06:00 Mahay Ramzan 08:30 Drama Serial: Jonani 09:35 Bhalachobi Gaan 11:00 Chalachitre Rabindranath
Boishakhi TV 04:15 The Business Show 05:30 Shorashori Doctor 08:00 Ramzan Protdin 11:00 Tatar Ranna Musical Programme	Fox Movies 03:10 The International 07:00 X-Men: The Last Stand 08:45 X-Men Origins: Wolverine 10:35 The Double
BANGLAVISION 11:10 Bangla Feature Film 04:05 Ramzan O Amader Jibon 05:30 Qur'an-er Alo 07:00 Style File 08:15 Drama: Distridal	HBO 03:15 The Scorpion King: Rise of a Warrior 07:25 I Still Know What You Did Last Summer 09:30 Peter Pan 11:55 Dante's Peak
Desh TV 03:00 Gaan R Gaan 06:20 Ramzan Protdin 09:45 Cinema Express 11:45 Musical Programme 12:30 Total Sports	National Geographic Channel 02:30 Caught in the Act 04:30 Mega Structures

ATN BANGLA	08:40m Rupantarar Maanush	09:20pm Oniponth
CHANNEL i	09:35pm Alice in Wonderland	Rtv 08:15pm Side Effect
ntv	08:15pm Kagorer Bari	Desh TV 07:45pm Sat Kahon
ETV	09:30pm Tattu Ghora	CHANNEL 24 09:30pm Shahr
Boishakhi TV		Gtv

BTV News (Bangla) at 12pm, 2pm, 5pm, 8pm, News (English) at 10am, 4pm, 10pm, ATN BANGLA News (Bangla) at 11am, 12pm, 2pm, 7pm, 10pm, News (English) at 9am, 3pm, CHANNEL i News (Bangla) at 2pm, 5pm, 10:30pm, ntv News (Bangla) at 2pm, 7:30pm, 10:30pm, ETV News (Bangla) at 1pm, 3pm, 5pm, 7pm, 9pm, 11pm,	Boishakhi TV News (Bangla) at 10am, 2pm, 7pm, News (English) at 9am, 6pm, BANGLAVISION News (Bangla) at 10am, 2pm, 7:30pm, 10:30pm, News (English) at 1pm, 3pm, 6pm, 9pm, Rtv News (Bangla) at 1:45pm, 6:45pm, 10:45pm, Desh TV News (Bangla) at 2pm, 7pm, 9pm, 11pm, Maasranga Television News (Bangla) at 7pm, 1am,
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

ATN BANGLA	11:30pm Je Kotha Kru Boloni	12:00am Zero Hour
CHANNEL i	12:30am Lead News	BANGLAVISION 11:25pm Proboishi Mukh
12:05am	Trinito Matra	Rtv 11:30pm Our Democracy
12:30am	Tanika Kothon	CHANNEL 24 12:00am Modhyasider Muktabar
12:05am	Ekushey-er Raat	Gtv 12:00am Shongbad Shongbad
08:35pm	Public Intellectual	