

WHAT'S ON

Solo Art Exhibition
Title: Snagangon
Artist: Proshanta Karmakar
Venue: Nordic Club, Gulshan-2
Date: Nov 21-Dec17

Photography Exhibition
Title: Bangladesh: The Price of Freedom
Photographer: Raghu Rai
Venue: Bengal Gallery of Fine Arts, Bengali Shilpalaya, H-42, B-16, Dharmamandi

15th Asian Art Biennale
Venue: Bangladesh Shilpakala Academy, Segunbagicha
Date: December 1-31
Time: 11am-8pm

Int'l Short Film Fest
Organiser: Bangladesh Short Film Forum
Venue: Central Public Library, Shahbagh
Date: December 13-19

Solo Art Exhibition
Artist: Kahu
Title: The Making of Kahu Art-2
Venue: Radius Art Gallery, Gulshan
Date: Nov 30-Jan 15

Solo Art Exhibition
Artist: Kalidas Karmakar
Title: Alluvial Faces and Diary
Venue: Institute of Art and Culture, Gulshan
Date: Dec 1-20
Time: 10am-8pm

Photography Exhibition
Title: Touch the Sky
Photographer: MA Mohit
Venue: Drik Gallery, H 58, Rd 15A, Dharmamandi
Date: Dec 7-14; Time: 12-8pm

Victory Festival 2012
Organiser: Sammito Shangkritik Jote
Venue: Central Shaheed Minar, Dhaka
Date: Dec 14-16; Time: 4pm

DID YOU KNOW?

Before the Spirit - A Musical Odyssey on TV

SONG OF FREEDOM

Films on the Liberation War

- Four documentaries made during the War -- Zahir Raihan's "Stop Genocide" and "A State is Born", Babulal Chowdhury's "Innocent Millions", Alamgir Kabir's "Liberation Fighters" -- are considered to be the first films made in Bangladesh.
- Chashi Nazrul Islam's "Ora Egaro Joni" (1972) is considered to be the first feature film on the War.
- "Muktir Gaan" (1995), based on foot-age shot by Leer Levin during the War, by Tareque and Catherine Masud is the most critically acclaimed Bangladeshi documentary.
- Humayun Ahmed's "Shyamol Chhaya" (2005) is the first film made on the Liberation War representing Bangladesh at the Academy Awards in Best Foreign Language Film category.
- Tanvir Mokammel's nearly four hour-long documentary "1971" (2012) is the lengthiest film on the war so far.



EULOGY

Pandit Ravi Shankar

Opening the gates of heaven with music

SHUMON SENGUPTA

One can never say enough about this maestro, this legend of Indian classical music.

An ace student of Ustad Baba Allauddin Khan of Brahmanbaria (Bangladesh), Pandit Ji belonged to the Maihar Gharana -- the "house of music" which his formidable Guru created in the early part of the 20th century after the latter settled down in the town of Maihar in central India. Baba Allaiddin Khan groomed young Ravi Shankar like his own son and passed on all the treasures and secrets of his gharana to his student with an open heart and hand. The receiver needless to say, proved to be a worthy recipient -- worthy of his guru, worthy of the sitar and worthy of the art.

Pandit Ravi Shankar presented the sitar along with Ustad Alla Rakha on the tabla at the Woodstock and Monterey music festivals in the USA in late '60s and took his listeners in USA and subsequently in Europe and rest of the world by a storm. There was no looking back from there.

In many ways Pandit Ji launched Indian classical music at the world stage and showed the world, indeed many in India as well, its sheer power. He re-wrote the rules of Indian classical performances and took it beyond its traditional and limited boundaries.

By all standards, he was a global citizen.

I have heard Pandit Ravi Shankar perform live on five occasions, the last time at the Netaji Indira Stadium in Kolkata in 2008 when he performed with his daughter Anoushka. I had secured premium tickets and dragged my reluctant five-year-old daughter through the maddening crowds to listen

to Pandit Ji, telling her that she will probably hear Pandit Ravi Shankar live for the first and the last time that evening. That was indeed the case. He was 88 then.

Pandit Ji was a humanist. He loved his students and he had a deep sense of concern for the oppressed and deprived. He, along with Ustad Alla Rakha, performed at the Concert for Bangladesh in Madison Square Garden, New York City in 1971 and was one of the key movers, along with George Harrison, of this landmark concert.

He was a guru par excellence in the true Guru-Shishya Parampara (the Indian system of teaching and learning, while living with and serving the teacher). He taught scores of students, without any fee. Many of his students would live and have their meals in his house for months, learning from him without any payment. And Pandit Ji imparted his art to his students liberally, for he was keen to secure the future of Indian classical music.

Pandit Ji was certainly a sadhak (a spiritual seeker) in the true Indian classical tradition in which his art became a means of opening the gateways to anandam (bliss) -- to a higher level of consciousness for himself and for his listeners.

I have often wondered, what set Pandit Ji apart from a few other artists of his generation who were equally gifted, who had equally formidable gurus and whose trainings were as much rigorous. Ustad Vilayat Khan for example had a command on the sitar as no other artiste had. His treatment of the raga was unique and would often have its surprise elements, making the listener gasp in wonder and delight. He was a genius. But then Ustad Vilayat Khan was, in

my view, largely a connoisseur's musician.

Pandit Ji on the other hand was truly multi-faceted.

He was an outstanding composer. One has to watch Satyajit Ray's "Pather Pahncali" to get the sense of the heart-wrenching melodies that he could extract from the strings of the sitar. One has to watch Richard Attenborough's "Gandhi" to get the sense of the immense dynamism and intensity Pandit Ji could bring out of this instrument. Not many in India are aware that he set Mohammed Iqbal's "Saare Jahaan Se Achha" to music.

Pandit Ji was also performer par excellence for he took his otherwise esoteric music to the masses across the globe, or one could say brought the masses to his sitar. Everyone loved Pandit Ji's music -- connoisseur and layman alike. He was among the first to create a meeting ground between Indian and Western classical music by collaborating with many great artists from the west.

Pandit Ji was an artist of exceptional capability. At times he would send his listeners into raptures, into a state of frenzy, at other times he would offer a seemingly endless cascade of melodies. Yet at other times the heavens would open up and he would sweep his listeners to the realm of the gods making them forget about their material existence -- he wrenched such intense bhava (emotions) from his instrument.

I am blessed, for I have personally experienced all these.

Thank you Pandit Ji. May you rest in eternal peace.

The writer is the country director of an international NGO in Sierra Leone, is an aesthete and a music enthusiast. He hails from Kolkata, India and has Bangladeshi ancestry.

Kabir Chowdhury's first death anniversary

STAFF CORRESPONDENT

Yesterday marked the first death anniversary of educationist, translator and author Kabir Chowdhury. He was also one of the pioneering figures of the movement against fundamentalism in Bangladesh.

Chowdhury was born in 1923 in Brahmanbaria. His family hailed from Noakhali.

With a master's in English literature -- graduating in 1944 from Dhaka University -- Chowdhury was appointed Education Secretary in 1972, immediately after the Liberation War when his younger brother Shaheed Munier Chowdhury was killed by the local collaborators of the Pakistani army.

Chowdhury was member-secretary of the first National Education Commission under Dr. Kudrat-e-Khuda and later, became the Education, Sports and Cultural Affairs secretary.

Chowdhury also played a major role as the director of Bangla Academy from early 1969 to mid-1972 in propagating secular values during the mass movements in the period. He was made the National Professor in 1998.

He headed several organisations that worked for secular democracy, such as the Ekattor Ghatok Dalal Nirnul Committee, Citizens Social Rights Movement and Citizens United Front. He worked closely with the late Jahanara Imam in trying to bring to book the killers of 1971 as war criminals.

Kabir Chowdhury acted as chairman of the Bangladesh Afro-Asian Writers Union for many years. He was also a member of the presidium of the Bangladesh World Peace Council and the Bangladesh Afro-Asian Peoples Solidarity Organisation.

In his long career Chowdhury spoke at many national and international meetings of writers and social activists on literature, socialism, secularism and democracy. He addressed gatherings in Germany, Russia, USA, Bulgaria, Angola, Japan, Pakistan and India.

For his contributions to education, literature and civil society movements, Kabir Chowdhury was nationally and internationally honoured. Among the numerous awards he received were the Bangla Academy Literary Award, Ekushey Padak, Shadinota Padak, Bangabandhu National Award, Mohammad Nasiruddin Literary Award, Sher-e-Bangla Award and India's William Carey Award.



Cultural activists recall the Liberation War

Mustafa Monowar: The "Puppet King" goes down memory lane

KAVIDA, New Delhi

The scenes from the refugee camps in West Bengal in 1971 are indelibly printed in Mustafa Monowar's mind: Grim, distressed faces and a deathly silence which enveloped everyone, including the children. "They were getting basic necessities such as food and clothes but laughter, which is crucial for human beings, was missing. Even the children did not play together. The trauma was tremendous because of the inhumanity of the Pakistani army. So I thought I would have puppet plays to boost the refugees' morale and bring back laughter in their lives," says Monowar, puppeteer, artist, director and producer of TV programmes and author of screen plays.

And he did do that through his puppet plays, such as "Agachha", "Rakhash" and "A brave farmer". The play with maximum impact was Agachha. Drawing a parallel between unwanted weeds and the Pakistani oppressors, the play shows how the farmer pulls out the weeds that ruin his crop and throws them away just like the Pakistani rulers need to be weeded out before they destroy the ethos of the country.

The greatest accolade for Monowar was the audience's spontaneous laughter in the camps, particularly in Kalyanpur. Young and old alike joined in mirth fuelled by the satire. Monowar, as he admits, was moved to tears at the response. "I was so emotional because I saw their laughter and joie de vivre had returned. I realised that it was almost as important to laugh as to have food," says the versatile artiste. One old man in the refugee camp said it was the first time that he had laughed after a month.

Another proud memory is of when Lear Levin, an American documentary filmmaker, visited the country and made a film on these puppets. Later, Tareque Masud added many shots to those taken by Levin and called his film "Muktir Gaan".

Coming back to the present, Monowar says puppetry is a very good medium for satire. Though Bangladeshi politicians are not accustomed to satire, he says he uses it subtly to lampoon them. Now he is busy with reviving folk stories and great writers

of children's tales through puppetry. He has also worked on Hans Christian Andersen's "The Nightingale" and "The Ugly Duckling".

Meanwhile, Monowar is upbeat about the puppetry medium. As he says, "Puppetry is a great medium to learn aesthetics and painting. All art forms can be combined in puppetry--painting, voice and oratory, for example. It is a very important medium for children." And his delighted young and old fans would tend to agree.



A puppet character depicting General Yahya Khan performs at a refugee camp during the Liberation War.

Pandit Ravi Shankar to receive posthumous Grammy award

AFP, Los Angeles

Sitar legend Pandit Ravi Shankar is to receive a posthumous lifetime achievement Grammy award, organisers of the music industry's top prize show said Wednesday.

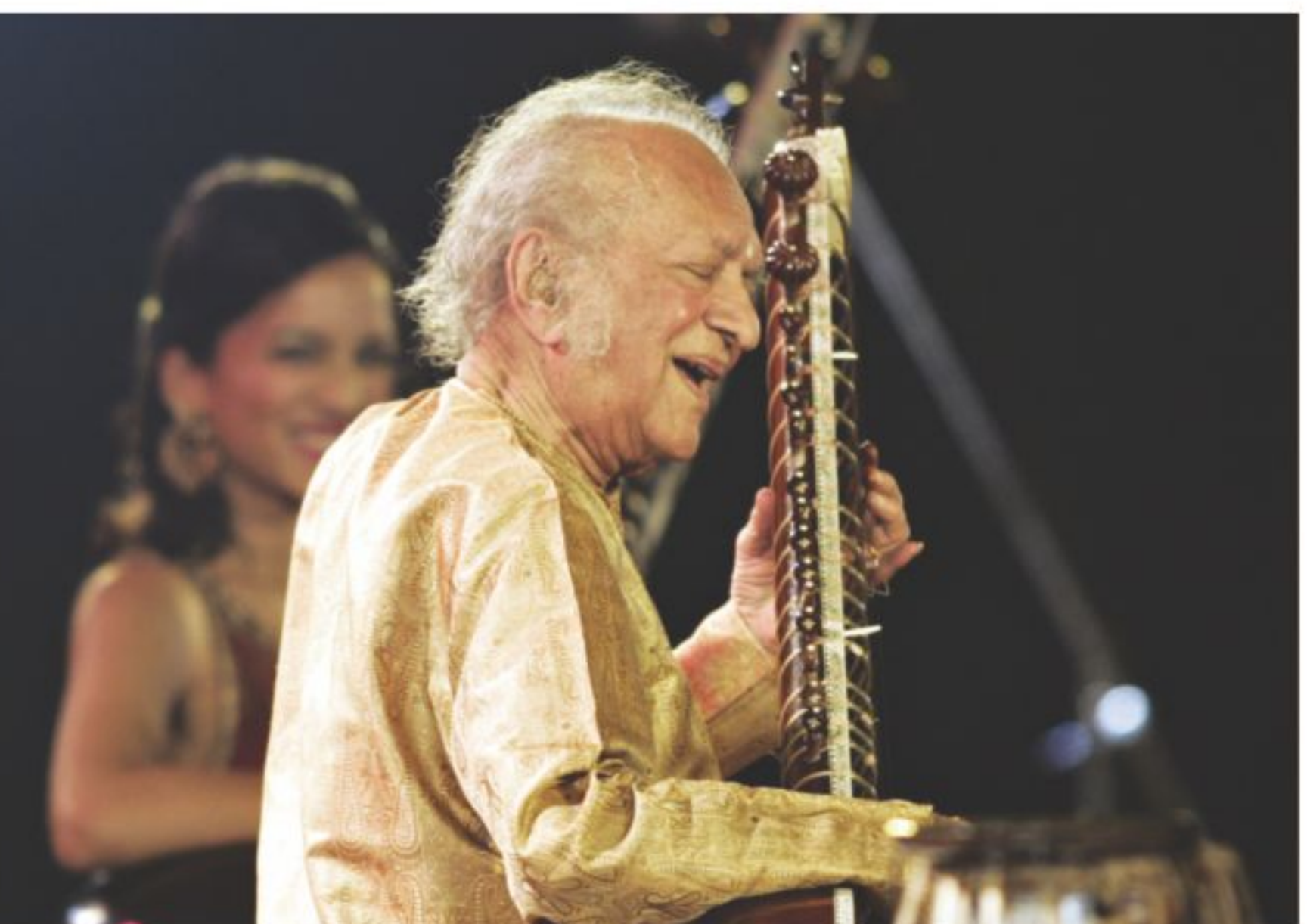
Three-time Grammy winner Shankar, who died on Tuesday in California, is among seven artists including Carole King and the Temptations named as Grammys Lifetime Achievement Award honourees.

"He was selected before his death and notified last week he was receiving the honour," a Grammys spokeswoman, Stephanie Schell, told AFP when asked if Shankar was added to the list after his death.

"As one of the world's most renowned sitar players, (Shankar) is a true ambassador for international music," the Recording Academy said in its brief biography of the Indian musician, alongside those of the other honourees.

"As a performer, composer, teacher and writer, he is considered a pioneer in bringing Indian music to the West," it added.

The sitar pioneer taught his close friend George Harrison, the late Beatle, to play the instrument and collaborated with him on several projects, including the ground-



This file photo shows Ravi Shankar and his daughter Anoushka Shankar performing at the Dover Lane Music Conference in Kolkata on February 7, 2009.

PHOTO: AFP

breaking "Concert for Bangladesh" in 1971.

Harrison called Shankar "The Godfather of World Music", and Yehudi Menuhin, widely considered one of the greatest violinists of the 20th century, compared him to Mozart.

The other Grammy lifetime award recip-

ients are "You've Got a Friend" singer King, classical pianist Glenn Gould, jazz musician Charlie Haden, blues legend Lightnin' Hopkins, Motown greats the Temptations and Patti Page, famous for "How Much Is That Doggie In The Window".

The 55th Grammy Awards show will be held in Los Angeles on February 10, 2013.

Conference on 'The Influence of Shakespeare' at North South University

Shankar received a Grammy nod only last week, when the Academy announced those shortlisted, including his "The Living Room Sessions Part 1", released by his East Meets West Music label, for Best World Music Album.

His daughter Anoushka Shankar was also nominated in the same category for her Deutsche Grammophon release, "Traveller".

In a comment via his publicist after the nominations were announced, Shankar said: "It is thrilling to see something we worked so hard on, and released on our own label, given this wonderful recognition."

"And, of course, I am deeply proud of my daughter Anoushka and her own nomination. Actually, I think she might give a better speech," he added.

Another daughter, five-time Grammy winning singer Norah Jones, paid tribute to her father. "He will be greatly missed by me and music lovers everywhere," she said in a statement.

She posted two videos of her father on her Facebook page. "Here are some great clips of my dad playing the sitar for anyone who never saw him perform live," she wrote.

"He's 51 in the first clip and 92 in the second clip, and an inspiration in both. I love you and miss you, Pops."

Conference on 'The Influence of Shakespeare' at North South University

A two-day conference, titled "The Influence of Shakespeare", will be held at the Bashundhara campus of North South University on December 14 and 15, says a press release.

Organised by the Department of English, NSU, the conference will feature nine academic sessions with papers by academics from different public and private universities. Professor Serajul Islam Chowdhury, Professor Emeritus of English at the University of Dhaka, will give the keynote speech while Dr. Fakrul Alam, Dr. Niaz Zaman, Dr. Selim Sarwar, Dr. Mohit ul Alam, Professor Golam Sarwar Chowdhury and Dr. Masud Mahmud will speak at the plenary sessions.

The conference will conclude with an adaptation of "Hamlet" by Nagorik Natya Sampradaya.

Vidya Balan getting married today



In the series of celebrations leading up to Vidya Balan's wedding today, the mehndi ceremony took place on December 12 at the actress' Mumbai residence.

The do was attended only by close family and Vidya's friends from school and college.

Dressed in a Bengali sari and floral jewellery, the bride-to-be beamed at the cameras as she made an appearance.

Vidya Balan is getting married to UTV's head honcho Siddharth Roy Kapur. Before they made their marriage plans official, the couple had been very secretive about their relationship. The couple will reportedly get married in both Tamilian and Punjabi ceremonies.

SOURCE: INTERNET

How well do you know 007?

Test your knowledge to win **FREE PREMIUM TICKETS to SKYFALL** with

The Daily Star **STAR GAMES** JAMES BOND QUIZ.

QUIZ: 14

- 1) Which 'Desperate Housewives' actress had a role in "Tomorrow Never Dies" as Bond's former mistress?
- 2) What is the name of Denise Richards' character in "The World is not Enough"?
- 3) Miranda Frost from "Die Another Day" was an Olympic gold medalist in which sport?

To participate for your chance to win **TWO FREE PREMIUM TICKETS to SKYFALL**, email your answers to skyfall.quiz@thedailystar.net or skyfall.quiz@gmail.com by 4pm today with your name, DOB, mobile number and address. The winners of the quiz will be announced tomorrow on the newspaper and through email.

Answer of Quiz 13:
1. FELIX LEITER.
2. CELLO.
3. 006 (OR 6).

Winners of Quiz 13:
01. Tasbia-Tun Naher - Kwarlar Moddha Para, Dhaka
02. Roksana Sayed - Tongi, Dhaka
03. Osama Ahsan Majid - Mymensingh

BTV	Tom & Jerry Tales	11:05	Shomy Katuk Gaan-e Gaan-e
10:30	Theatre		
03:05	Bangla Feature Film	02:30	Maasranga Television
11:00	Ronangon-er Dinguli	05:02	Ichchhey Gaan-er Dugur
			Square Hospital Doctor's Chamber
ATN BANGLA		08:00	Drama
03:05	Bangla Feature Film	09:00	Game Show: Houseful
05:00	Gram Gonjer Khabor	12:02	Drama
08:00	Diploma Misti Loral		
11:00	Tune with Us		
CHANNEL i		09:15	Bangladesh Vs West Indies (Live)
12:05	Prokriti O Jibon	05:00	Bangla Feature Film
02:40	Telefilm	09:00	Power Voice
07:50	Sherakontha	11:45	Music Box
09:35	Top Model		
ETV		11:15	Fox Movies
10:02	Sonamoni Shukh-e Oshukh-e	02:30	Trepass
		05:00	Don't Be Afraid of the Dark
01:30	Bangla Feature Film	07:00	The Beach
06:30	Tarana	08:35	The Son of No One
			Dark Water

RADIO	
abc radio FM 89.2	12:00
09:30	Edik Odik
01:20	Aoi Shondhaney
05:30	Kacha Lanka
03:30	Haawa Badal
07:20	GP Lounch
07:45	Megh Barata
08:10	Adda
11:10	Guitar Never Lies
RADIO FORTI	
08:00	Addabazi
	Boier Poka
	Forti Unlimited
	Bumper to Bumper
	Club Forti
	Back to Back music
RADIO TODAY FM 89.6	
	Green FM
	Good Morning Dhaka
	Flash Back
	Islamic Program
	Rupali Gaan