

WHAT'S ON

4th Annual Classical Music Conference
Organiser: Lachyapar Venue: Convention Centre, ICC, Narayanganj
Date: Dec 26-27, Time: 1st day

Cultural Evening
Title: Bon Pakar Nityageti Organiser: Ministry of Chitragang Hill Tracts Affairs
Venue: Chhayanaut Auditorium, Dharmadhi
Date: Dec 30

Photography Exhibition
Title: Srikti-sukher Ulla Festival Organiser: Photofee
Venue: Drik Gallery, H-58, R-15A, Dharmadhi
Date: Dec 25-27
Time: 3pm-8pm

Remembering Soovas Dutt
Film Screening
Venue: Dance and Music Auditorium, Shikpakala Academy
Date: Dec 22-27

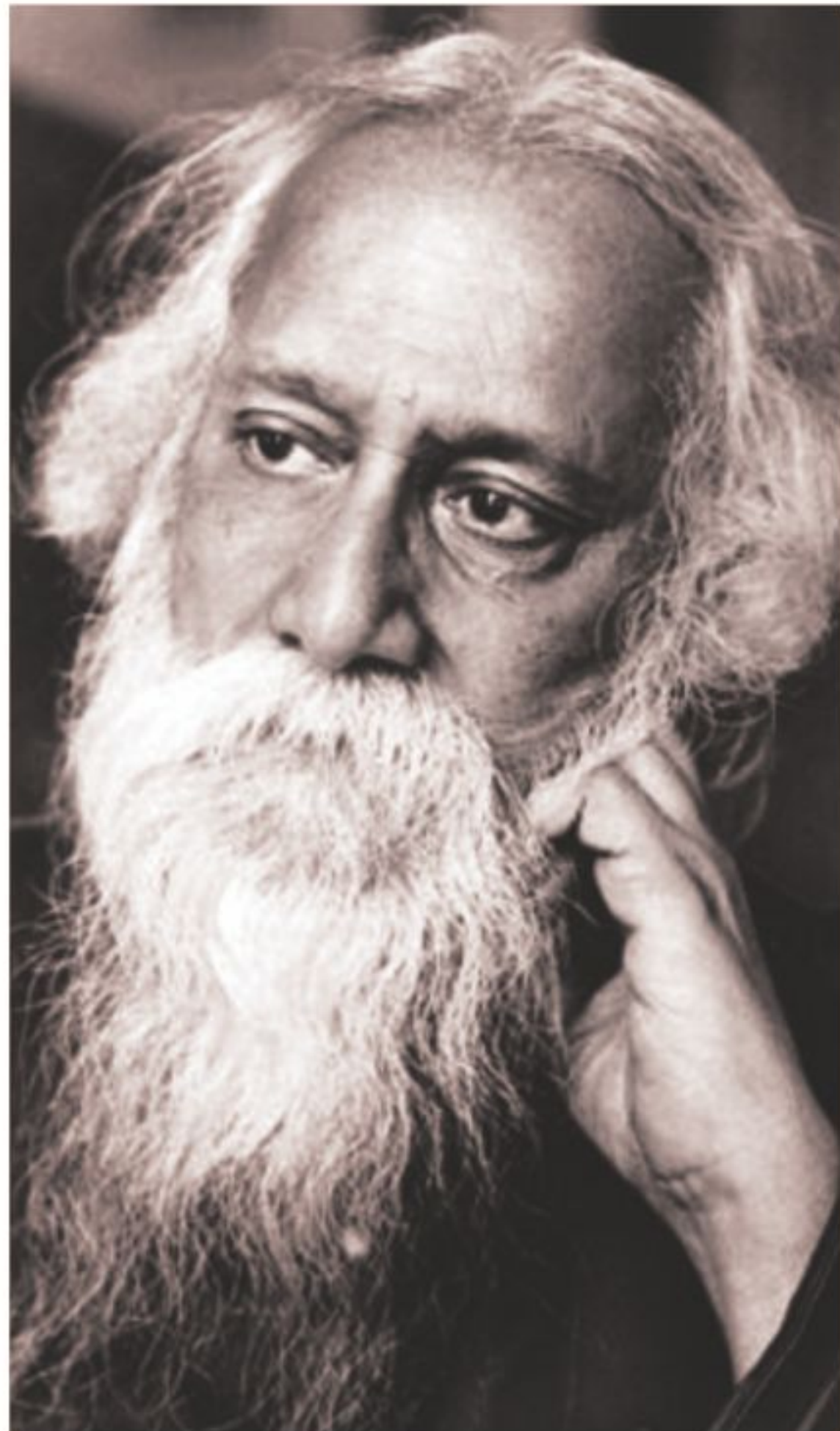
Musical Soiree
Artist: Lily Islam
Venue: Indira Gandhi Cultural Centre, H-35, R-24, Gulshan-1
Date: December 28
Time: 6:30pm

Solo Art Exhibition
Artist: Kazi Anirban
Venue: Dhaka Art Centre, H-60, R-74, Dharmadhi
Date: December 19-29
Time: 3pm-8pm

Concert
Artist: Quazi Krishnokol Islam
Venue: Indira Gandhi Cultural Centre, H-35, R-24, Gulshan-1
Date: December 29
Time: 6:30pm

Solo Painting Exhibition
Title: Serene Dream and Reality Artist: Ali Shaukat Ali
Venue: La Galerie, Alliance Francaise de Dhaka, Dharmadhi
Date: Dec 18-31
Time: 5pm-8pm

OF MEN, MUSIC AND MOVIES

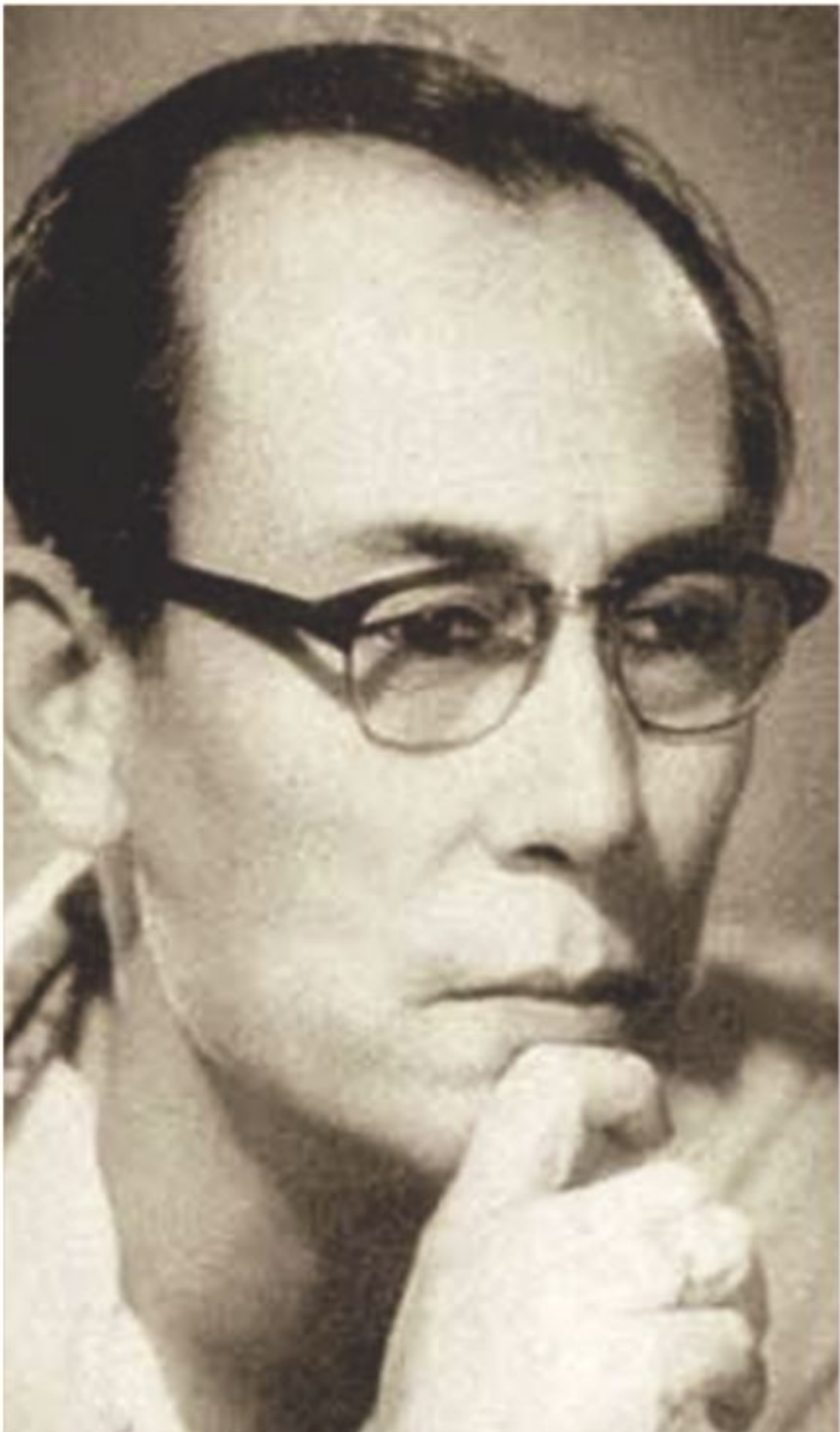


Rabindranath Tagore
HQ CHOWDHURY

In Bengal (Bangladesh and West Bengal), a song or 'gaan' for long was considered a verse expressed in the form of a tune. The verse being primary, poets from Tagore to Nazrul often used tunes from various sources to express their thoughts.

The extremely popular Hindi film hits, "Jalte hai jiske liye" ("Sujata", 1959); "Tere mere milan ki ye raina" ("Abhimaan", 1973); "Jay to jaye kahan" ("Taxi Driver", 1954); "Megha chhayee aadhi raat" ("Sharmilee", 1971); and "Mera sundar sapna beet gaya" ("Do Bhai", 1947) -- all composed by Sachin Dev Burman, are often subject of discussion amongst music lovers, as these have something in common with the Rabindra Sangeet, "Ekoda Tumi Preeye" (1917) in the strains of Kafi; and then "Jodi taare nai chini go" (1923) in Khamaj or Khambij as is called in Bengal; "Hey khoniker atithi" (1925) in Bhairavi; "Loho loho tuley loho" (1925); and "Rodon bhara a boshonto" (1936) of Kirtan flavours.

Whether the Burman composed songs were inspired,



Sachin Dev Burman

sourced from the same material or plagiarised is food for thought, keeping in mind that there are clear lines of demarcation between inspiration-application of folk and raga motifs and plagiarism.

A great composer is one who returns to the opening line of a song with ease, style and flair. The opening line could be from a raga or a folk song, the snatch of any song or a tune that a composer senses in the gentle winds of monsoon, for example. That being the case, we find songs with similar openings. But while most are forgotten, some attain immortality, thanks to the unique progression of the songs and their return to the opening lines. The Bhairavi based Atul Prasad song "Paglare montare tui bandh"; RC Boral's "Babul Mora" and Bhismadev Chatterjee's "Nabaruna raage" are classic examples of such unique products.

This is the secret behind the resounding success of Burman's Hindi songs in question. One just marvels at the progression of the songs and their return to the starting points. On the other hand, the corresponding Tagore numbers failed initially; the internal musical routes and the style of singing just did not have enough

impact on the listeners' mind.

In course of time, when Burman's massive hits were identified with the Tagore numbers, mind you with respect to the opening lines or a stanza, the old Rabindra Sangeet were re-recorded albeit with a modern approach (which in fact was more Burman-like than the originals!) to find listeners' acceptance. This prompted the "Tagore bhakt" to label Burman's 'gifts' as 'lifts'!

We tend to look for Tagore in every phase of our lives. When Naushad Ali composed in Malkaus, "Man tarpat hari darshanko" in "Baiju Bawra", we accused him of a "Tagore flick", as the song had semblance with "Anando dhara bohichhey bhuboney". Again, when Rajesh Roshan composed his "Chhukar mere man ko", we said it was a copy of "Tomar holo shuru", little realising that Tagore's piece itself was inspired by a European tune!

Tagore composed 2300+ songs, Nazrul around 2,700 and if we add the songs of Rajani Kanta Sen, DL Roy and Atul Prasad (and others), about 6,000 Bangla songs came into play during the 1881-1942 period, with the large chunk sourced from Bangla folk and Hindustani classical music. Obviously, mukhda and antara of many songs composed by others have similarity with the works of Tagore, Nazrul etc, because of the 'same raw material'.

One Tagore-Burman song however, is confusing though: "Shey din dujone" (a Pilu refrain) composed by Tagore in 1927 while travelling by train from Bangkok to Penang, and Burman's "Nain diwane" sung by Suraiya in the 1950 film "Afsar". Both have a striking similarity throughout the song.

Tagore was senior to Burman by a good 45 years; so the chances are, Burman was inspired by Tagore's work. However, one must not forget that Burman's initial moorings in music was back home in Comilla where his father, Tagore's senior friend, Nabadip Chandra Burman (1850-1930), apart from being a great patron of music, was also a Dhrupad singer of repute and a sitar player.

Kathak, one of the eight forms of north Indian classical dances, originated from the Sanskrit word katha meaning story, and kathhaka in Sanskrit means s/he who tells a story through dance. Reaching the Mughal court after the 16th century, Kathak began to acquire its distinctive shape and features. Today its popularity has cut across borders.

On the opening day (December 24), the organisers honoured Nriyaguru Syed Abdul Kalam by conferring him the Zinat Jahan Memorial Award after a short discussion. This was followed by several dance presentations. Directed by Sajju Ahmed, also the director of Kathak Dance Community, several artistes displayed a number of Kathak styles including bandana, panghat, chaturanga, nriya nirmity, gaugajgal, meghmalika and tarana. Sajju Ahmed with Oishi, Ruhi, Suparna, Jui, Benazir, Nirjhar and other dancers from Rangpur, Sylhet and Khulna took part in the performances.

On the second day (December 25), a seminar on Kathak Dance was held at Chhayanaut's seminar room in the morning. Sheikh Mehedi Hasan read out the key essay while noted dancers Amanul Haque, Mumun Ahmed, Nilufar Wahid Papri, Tabassum Ahmed, Abidur

The writer is a music and film buff.



PHOTO: ATUL JAKASH

Interplay of grace and rhythm

Kathak Festival at Chhayanaut ends

ZAHANGIR ALOM

A three day Kathak Dance Festival wrapped up yesterday at the main auditorium of Chhayanaut Shangsakti Bhaban, in the capital. Arranged by Kathak Dance Community (KDC), the festival, inaugurated by noted dance personality Laila Hasan, featured an array of solo and group dances by noted and promising dancers of Bangladesh along with several dance schools.

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Rahman, Kazi Rakibul Haque, Partha Pratim Das, Tilotoma Sengupta and Benazir Salam were discussants at the seminar.

After a short discussion participated by dance personalities Amanul Haque, Golam Mostafa Khan, Minu Haque and Sajju Ahmed, the second day's dance presentations started in the evening.

"Saju Ahmed has tirelessly traversed across Bangladesh for several decades teaching and nurturing Kathak artistes through popularising the genre. We have also seen his active leadership as the general secretary of Bangladesh Nriya Shilpi Sangstha (BNSS). Through the concerted effort of BNSS, we have convinced the University Grants Commission and the Dhaka University authority to open a distinctive Department of Dance at Dhaka University," said Minu Haque, current president of BNSS.

Young artistes of KDC set off the performance of the day. A solo presentation on dhamar, followed by Tabassum Ahmed. The artiste showcased emotive foot works with rhythmic balance. Choreographed by Sajju Ahmed, three artistes -- Pappu Saha, Suparna and Tanzina -- of Bulbul Academy of Fine Arts presented nriya nirmity at the festival.

Choreographed by Abidur Rahman, several artistes presented akriti while Tilotoma Sengupta of Chittagong performed bandana with a thumri that was originally choreographed by legendary dance maestro Pt. Birju Maharaj. Ajmeri Maskura of Rangpur also presented a nriya nirmity, choreographed by Sajju Ahmed. The artiste's stylish presentation coupled with graceful eye movements was evocative.

Noted dancer Mumun Ahmed choreographed sev-

eral performances that earned rounds of applause. Among them, solo nriya nirmity by Masum Hussain was captivating while Sharmin Soheli Soma's solo dancing to a thumri "Dagar Nayone", originally recorded by Pt. Ajoy Chakrabarty, seemed like a spring time butterfly dancing around thousand flowers. The graceful eyes of Soma did justice to the rhythms of thumri. Soma with other dancers -- Masum, Ongshu, Aroni, Rupkalpa, Wrisha and Nandini -- of Rewaz Performers School also presented a nriya nirmity. The dancers appeared like a group of blue nymphs on stage and enthralled the audience with their brisk gestures and adroit foot work.

Partha Pratim Das stood out as a dancer-choreographer on the second day. The artist first danced to a devotional bhajan and later performed a tarana based on Raga "Bageshree". The imagery of spring circling Radha and Krishna during dol was articulated in the last performance by Partha.

Cultural personality Kamal Lohani graced the concluding day's (December 26) festival as chief guest while noted dancer Sharmila Bandyopadhyay with renowned Tagore singer Rezwana Chowdhury Bannya spoke on "Tagore's thoughts on Dance Drama".

Expressing solidarity with the recent shocking incidents in Ramu, the organisers staged a Tagore dance drama "Chandalika" based on Kathak styles. The dance drama, staged by Sylhet based dance troupe Nriyashoili, had several lead characters -- Prokriti, Ma and Ananda -- donned by Nilanjana Das Jui (troupe leader), Subarna Saha and Mostak Ahmed respectively. Pratik Enda Tony directed music while Saju Ahmed directed the dance drama. Emceed by Mahmuda Akhtar, Maasranga Television was media partner at the festival.

Friends and fans pay homage to Sanjeeb Chowdhury

STAFF CORRESPONDENT

Friends, well-wishers and fans commemorated singer-songwriter and founder of the band Dalchhut, Sanjeeb Chowdhury, through a music festival named after him at the Faculty of Fine Arts, Dhaka University on December 25. The "3rd Sanjeeb Festival" featured Dalchhut along with a few new and coming bands.

Sanjeeb would have been 50 on December 25. The performers celebrated the late artiste's birthday with covering his songs. Sanjeeb, according to many, was one of finest songwriters of his generation.

His untimely death, at the age of 45, in 2007 shocked music enthusiasts across the country. He along with Bappa Mazumdar formed the band Dalchhut in 1996. "Ahi", "Hridoypur", "Akash Churi" and "Jochnnabihaar" are well acclaimed studio albums by the band.

Sanjeeb's idealistic and meaningful lyrics and Bappa's apt compositions carved a niche for Dalchhut from the very beginning. Apart from their own songs, Dalchhut worked with renowned folk artistes. The band's covers of Baul Shah Abdul Karim's songs are very popular.

Dalchhut arranged the festival at the Bakultala premises inside Faculty of Fine Arts. Apart from Dalchhut, bands such as Drik, The Brotherhood Project, Shahartoli, Onnoshor, Poridhi, Aranya and singers Shabbhyata and Shandhi per-

formed at the fest.

Most of the performing bands paid tribute to the artiste through covering his songs. Dalchhut performed some of its popular songs penned by Sanjeeb.

The Brotherhood Project, featuring Parvez and Joy Shahriar, performed five songs including "Bhalo Achi Bhalo Theko" and "Tomake Ashtei Hobo". Shohortoli paid tribute to Sanjeeb through singing his song "Swapnobaji". Drik performed "Adha Manush" and the Nazrul Sangeet "Mora Jhanjar Moto". Oronyo top performed a Nazrul Sangeet "Kara Ori Louhakatap" and its own composi ion "Amar Taar Chhire Gecche".

Dalchhut was the last act of the evening. It started with the popular number "Ami Tomakei Bole Debo" and continued with "Pori", "Baaji", "Amake Niswa Kore Deyechhilo Chand" and the Shah Abdul Karim number "Gari Chole Na".

During Dalchhut's cover of the Shadhin Bangla Betar Kendra song "Teer Hara Ei Dheuer Shagor", the audience cheered on and sang with the performers.

At the programme, a scholarship named after Sanjeeb was handed over to the authority of Department of Mass Communication and Journalism, Dhaka University. The department will give the scholarship to one of its meritorious students later, informed the organisers. Sanjeeb was a student of the department and later worked for several dailies and little magazines.



Dalchhut performs at the programme.

PHOTO: JAMIL MAHMUD

Xmas celebrations

OUR CORRESPONDENT, Netrakona

Christmas was celebrated on Tuesday at Purbadhala in Netrakona district. To mark the day the Garo Christian community drew up various programmes, including readings from the Bible, discussions on the life and ideals of Jesus, a cultural function, distribution of sweets, cakes, and other culinary delights and special prayers to seek divine blessings for the progress and prosperity of the nation and welfare of mankind.

More than 30,000 Garos joined in the prayers at these churches. And that was not all. People from the Garo community, in traditional colourful attire visited each other's homes and held musical soirées and exchanged Christmas greetings.

A discussion was held at the Gobindapur church under the auspices of local religious leaders highlighting the significance of Christmas Day. Presided over by pastor Austrin Ghagra, president of Gobindapur Church Working Committee, the meeting was addressed among others, by Reverend Nirendrya Chisim ex-general secretary of Garo Baptist Convention (GBC), Ashuk Chisim, Paritosh Chisim, pastor Luther Bonuary, Sudipta Chisim and Janita Kubi.

AZIBOR RAHMAN, Jhenidaha

On Tuesday night the Christian community joyously celebrated Xmas at AG church under Kaliganj upazila of the district.

Abdul Mannan AL lawmaker was present as chief guest while Poura Mayr Mostifzur Rahman Bizu was present as special guest. The grand festival was chaired by Christian West-South zone president John Talukdar.

A cultural show was also held after cutting a cake. The students of the AG church rendered songs and dances. About 600 members of 350 Christian families attended the programme. Here the students of the church are provided free tuition, uniforms and lunch. Besides, the students are offered Christmas gifts on a merit basis.

Father John Talukdar delivered a speech, extended good wishes to the congregation and called on all to be compassionate.



"Avatar" marked a ground-breaking moment in the development of 3D.

BBC News

It's three years since audiences around the world swarmed into cinemas to see James Cameron's "Avatar". It rapidly became the biggest grossing film of all time, in part because of its ground-breaking digital 3D technology.

But, in retrospect, "Avatar" now seems the high-point of 3D movie-making, with little since 2009 to challenge its achievement. Three years on, has the appeal of 3D gone flat?

Nic Knowland has been a respected director of photography in Britain for 30 years. He's seen cinema trends and fads come and go, but never one for which he's had so little enthusiasm as 3D.

"From the cinematographer's perspective it may offer production value and scale to certain kinds of film. But for many movies it offers only distraction and some fairly uncomfortable viewing experiences for the audience. I haven't yet encountered a director of photography who's genuinely enthusiastic about it."

Nic Knowland's opinion of 3D is backed by another British cinematographer Oliver Stapleton, who has shot Hollywood movies such as "The Cider House Rules" and "The Proposal".

anything since James Cameron's huge hit that the medium can reliably serve the needs of serious drama.

A current release which might give doubters pause for thought is Ang Lee's film "Life of Pi". Critics have praised the director's imaginative and sure-footed use of 3D, as the young hero drifts on the ocean slowly taking an impressively realised and very scary tiger.

Ang Lee is adamant that used intelligently 3D has now earned its place in drama: "Maybe because the 3D experience is still new, it does confuse some audiences. But a good director can use that confusion as a convincing tool, to make audiences believe in what's on screen."

But did Ang Lee have initial doubts about the technology? "Oh all the time. We have a long relationship with how 2D looks and with the good storytelling it's given us. We've grown up enjoying its solidity-- although filmmakers compensate the eye with the illusion of depth and with shadows."

"3D is more elusive - we trust and mistrust it at the same time. I think it reminds us of the first movies we saw in our childhoods."

Torsten Hoffmann is a German who recently moved his 3D Content Blog website to Australia. From there he's following what he says is now the real growth in the 3D market: Asia, and especially China and South Korea.

10:05	Tele-film	09:40	Drama
06:15	Shubho Shondhya		
09:00	Amaro Galle Ichchhe	11:30	Bangla Feature Film
	Halo	04:45	Bhalobashi Gaan
11:30	Music Euphony	11:00	Ghor Mon Janala
ETV			
04:30	Shankariti Shomachur		
05:25	Musical Programme		
07:50	Drama		
09:30	Ekshey-er Chokh		
Boishakhi TV			
11:00	Special Programme		
08:50	Drama: Ochen Ainay		
11:00	Musical Programme		
BANGLAVISION			
11:05	Shokal Belar		
	Roddur		
06:05	Shyamol Bangla		
09:05	Bipashar Otithi		
11:25	Gaane Gaane Deshe		
Rtv			
12:35	Bangla Feature Film		
06:00	Drama Serial: Shwapno		
	London		
11:30	R Music		

DRAMA SERIAL				
ATN BANGLA		08:15pm	Generation Next Dot	
08:40pm	Chupi Chupi	Rtv		
09:20pm	Chayabrita	09:05pm	Oloshpur	
CHANNEL 1		09:50pm	Eti Dulabhai	
09:35pm	Boeing 757	Desh Tv		
11:30pm	Roshni	07:45pm	Saatkahan	
ntv		08:15pm	Radio Chocolate	
08:15pm	Mayanganam	Gtv		
09:45pm	Shunno Shumikaran	08:15pm	Pancham	
BANGLAVISION				

NEWS BULLETIN			
BTV	News (Bangla) at 12pm, 2pm, 5pm, 8pm, 9pm, 10pm, 11pm, 12pm	Boishakhi TV	News (Bangla) at 10am, 2pm, 7pm, 9pm, 11pm, 12pm
CHANNEL 1	News (English) at 10am, 4pm, 10pm, 11pm, 12pm		
ATN BANGLA	News (Bangla) at 11am, 12pm, 2pm, 7pm, 10pm, 11pm, 12pm		
CHANNEL 1	News (Bangla) at 2pm, 9pm, 10:30pm		
ntv	News (Bangla) at 2pm, 7:30pm, 10:30pm		
ETV	News (Bangla) at 1pm, 3pm, 5pm, 7pm, 9pm, 11pm, 12pm		

TALK SHOW				
ATN BANGLA	12:30am	Lead News	12:05am	Kushey-e Raat
	01:00am	Onno Dristi		BANGLAVISION
CHANNEL 1			06:30pm	Talk of the Week
09:45am		Tritio Matra	Rtv	
12:30pm		Taroka Kothon	11:40am	Tarokalap
ntv			Desh Tv	
12:10pm		Ej Shomroy	10:30pm	Desh E Golpo
ETV			Gtv	
10:10pm		Toburo Badhon	12:00am	Shongbad



Elated winners of the contest.