

WHAT'S ON



Poush Mela 1420
Organiser: Poush Mela Ujapan
Parishad
Venue: Ramna Botomul
Date: Dec 20-22
Time: 7am-9pm



Concluding Ceremony of Centenary Programme
Of National Museum
Venue: Main Auditorium
Date: Dec 22-Jan 22
Time: 9:30am-7pm



Solo Art Exhibition
Title: Return to Eden
Artist: Nasima Khanam Queenie
Venue: Alliance Française de Dhaka, Dharmad
Date: Dec 13-27
Time: 3pm-8pm



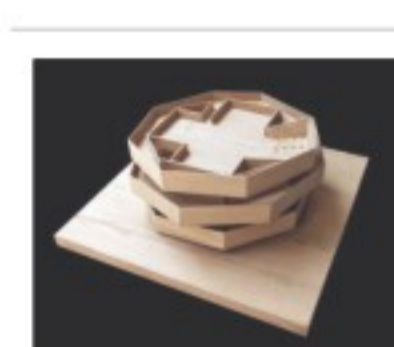
Solo Art Exhibition
Title: City of Rhythm
Artist: Kazi Salauddin Ahmed
Venue: Shipangan Gallery, Dharmad
Date: Dec 20-Jan 2
Time: 12pm-8pm



Theatre
Play: Raarang
Troupe: Aranyak Natyadali
Venue: Experimental Theatre Hall, Shipakala Academy
Date: Dec 23
Time: 6pm



Photography Exhibition
Title: Eternal Japan
Venue: Bengal Shipalaya, Dharmad
Date: Dec 21-25
Time: 12pm-8pm



Architectural Exhibition
Architect: Khaled Chowdhury
Venue: Bengal Art Lounge, Gulshan
Date: Dec 13-Jan 13
Time: 12pm-8pm

A MAN FOR ALL SEASONS



PHOTO: RIDWAN ADID RUPON

Friends, family and fans pay last tributes to an artiste of great stature.

SAURAV DEY

Khaled Khan, a man for all seasons, enthralled, entertained and inspired the audience on stage and on screen for about three decades. Though many audiences from newer generation have not seen his acting skills, audiences of the 80s and 90s have his authoritative presence etched indelibly in their minds. His work has been a source of inspiration for later generations. Apart from acting and directing, he was also associated with recitation, and also sang brilliantly. The multi-talented actor/director entered into theatre as a member of Nagarik Natya Sampradaya in 1975. Since then, the thespian appeared in more than 30 plays and mesmerised audience with his bold and lively performance on the stage. As an actor, some of his notable plays include "Dewan Gazi'r Kiss", "Irsha", "Ochloyayon", "Nuroldiner Sarajibon", "Darpan", "Galileo", "Roktokorobi" and a few others. His outstanding acting in "Irsha" brought him popularity; many people will also always remember his role of Bishu in "Roktokorobi".

Though he started as an actor, he later moved into directing, and presented a number of powerful plays to the audience. His notable directorial works include, Tagore's "Muktohdhara", "Putul Khela" (adaptation of Ibsen's A Doll's House), "Kaal Sondhay",

"Swapnobaj", "Rupobati", "Master Builder" and "Khudito Pashan."

Khaled Khan entered into television in 1981 with drama, "Shirighor" that ran on Bangladesh Television. Starting from then till the moment he was paralysed by a motor neuron illness, the artiste appeared in many television drama and drama serials. His bold acting took him at the peak of popularity on the small screen. "Rupnagar" a drama aired in 1993, is still remembered by people for Khaled Khan's dialogue, "Chi chi, tumi eto kharap?" Among many plays that featured Khaled Khan, Humayun Ahmed's "Eishob Dintrati", "Kon Kanon'er Phool", "Mofoshol Sangbad", "Domon", "Lohar Churi", "Shokal Sondha" are noteworthy.

In his lifetime, he received many awards for his outstanding contributions to theatre and television drama. He was awarded with Zakaria Award for his contribution to theatre, Nurunnahar Smriti Padak for best acting in television drama, Impress Onnodin award and many more.

It may be time for Khaled Khan -- known as Juboraj to his friends and family -- to lay in rest, but his art will never die. He will be remembered as a gifted artiste by colleagues, a caring, sincere man to his family, an impact-making actor to viewers, and an inspiration to many artistes of the theatre arena.

Memories of Juboraj

Friends and colleagues look back at times with **Khaled Khan**

STAFF CORRESPONDENT



Jhuna Chowdhury, Actor-Organiser

He was a great human being. His prowess as an actor was beyond question, but it was the man he was off-stage that I loved him for. He always wanted to stay an artiste; when we wanted to involve him with organisational activities, he would say he enjoys being an artiste more than any thing.

Tariq Anam Khan, Actor-Director

Khaled Khan was a strong presence on stage. His enthusiasm for the stage is rare to find these days. I have countless memories of him, of work and beyond -- especially during the movement against autocracy in the 90s. He had an amazing voice, and lent voice to a number of commercials made by me.

Salauddin Lavlu, Director

I would term Khaled Khan a pure artiste. We were very close friends; when my office was in Dhanmondi, myself, Masum Reza and he used to have lunch often, and talk about arts and literature. In my directorial debut on television, named "Koitoob", he played the lead role, alongside Aly Zaker and Golam Mustafa. We also acted together in BTV's appraised drama "Kon Kanon'er Phool". I have lost a true friend today.

Nima Rahman, Actor

He was a very good friend of mine. We worked together in Nagorik; I did a number of plays with him. "Dewan Gazi'r Kiss", "Ochloyayon" and "Dorpona" are all special to me. We were both students of Waheedul Haque; as a matter of fact, it was he who took me to Waheedul Haque. We have spent a lot of time together; the memories will remain.

Tauquir Ahmed, Actor-Director

Khaled Khan was better known as Juboraj; I used to call him Jubo'da. He was a complete artiste, something you cannot find these days. He had vast experience of the stage, was an excellent singer, and a successful director. It's unfortunate that he fell ill at a time when he still had so much to give. I have learned a lot from him. Though he is no more, the audience will remember him for his works, and so will we.

Ranjit Das, Painter

Khaled proved his ability as an actor to audiences from all walks of life. He was very amiable and a great conversationalist. Khaled had a great passion for art; he knew many artists in our country, and was very knowledgeable on our sub-continent paintings. He had this ability to quickly become the centre of attention at social and cultural gatherings.

Centenary programme of National Museum concludes

STAFF CORRESPONDENT

To celebrate the 100 years of Bangladesh National Museum (BNM), the museum arranged a two year long programme featuring exhibitions, discussion, seminar and more. As part of the programme, the concluding ceremony will be held at the main auditorium and the Nalini Kanta Bhattacharya Gallery of the museum today. The festival features discussion and art exhibition of iconic painters Zainul Abedin and Qamrul Hassan.

Speaker of the Parliament Dr. Shirin Sharmin Chowdhury will inaugurate the event as chief guest. Information Minister Hasanul Haq Inu will be present as special guest. Cultural Affairs Secretary, Dr. Ranjit Kumar Biswas will be present as honorable guest. M Azizur Rahman, president of Bangladesh National Museum's Board of Trustees will preside over the programme. Prokash Chandra Das, director general of Bangladesh National Museum will deliver the welcome speech at the programme.

As part of the festival, a rally will be brought out in the morning. Abul Raq Alvi, dean of the Faculty of Fine Arts will be present as chief guest at the rally. A number of magazines and books will also be published at the venue.



Of sweet melancholy, shringar and distant romance Chhayanaaut's shuddha sangeet utshab ends on a high note



Md. Moniruzzaman, Pandit Tushar Dutta and Khairul Anam Shakil perform at the programme.

ZAHANGIR ALAM

Chhayanaut's two daylong (December 19-20) Classical Music Festival 2013 wrapped up on a high note. The nightlong concluding session of the festival featured many memorable moments. Pandit Tushar Dutta mesmerised the packed audience with performing an immensely sweet Raga "Gorak Kalyan" at the session. Tushar Dutta, originally from Natore, has recently achieved the highest grade (Pandit) from All India Radio, India. "This is my first public performance after attaining the highest distinction and I am really very happy to dedicate it for the motherland," he said.

Speedy aakar taan and its clarity, fabulous murki, exquisite devotional plea and perfect pitch quality and strong command over all aspects of laya, rhythm and shruti, evoking the desired mood and emotions have created the hallmark of Pandit Tushar Dutta's music. The maestro showcased all the aspects of offerings in the raga.

Blending the traditional gayaki of two prominent granthas -- Agra and Kirana -- coupled with his love for styling special musical phraseology enthralled the music connoisseurs. Tushar Dutta embellished the special features especially the murki (musical ornamentation) of Raga "Gorak Kalyan" in such a way that reminded us of the exact rendition style of Ustad Salamat Ali Khan.

His presentation of vilambit bandish



Md. Moniruzzaman, Pandit Tushar Dutta and Khairul Anam Shakil perform at the programme.

ZAHANGIR ALAM

"Kaa Se Kahoon" (on vilambit ektal) and drut bandish "Jaye Kahan Kahoon" (teentaal) generated an emotive plea that seemingly made the music lovers dive into the realm of melodic paradise. It was like an ever-haunting lonely cloud aspiring for uniting with the celestial blue sky. Again, Each and every movement of the raga evokes romantic euphoria. Tushar in his rendition of raga displayed the ecstatic ups and down of melody that seemed like a blissful wandering around of a spring-time hill. He augmented the sweetness of Gorak Kalyan with the beautiful technique of rarely producing phrase "Pa, Ma, Re Sa", metaphorically blossoming a rare musical flower in the use of "Pancham" in the raga. Other aspects of his evocative performance traced meend, bachelawa and gamaki taan, weaving a garland with 16 guna taan with touching the notes of all the four octaves. Goutam Sarker on tabla, Bizon Mistry on harmonium and Dr. Jagodananda Roy and Alok Kumar Sen on tanpura accompanied the maestro's transcendental musical flight. Later, the artiste rendered one of his self-composed dadas, set on Raga Shivrjanjani.

Chhayanaut Guru Rezwan Ali Lablu performed raga Nayaki Kanada, a Mian Taansen creation, at the festival. His vilambit bandish was "Banera Mora Peyara" (vilambit ektal). Renowned tabla artist Swarup Hossain was superbly balanced on the rhythms of teentaal. He played various qaida, palta theka, tukra, peshkar, rela, chakradar and more. His

presentation of bol along with different compositions, including ones used in dance, playing anaktshwari, gopuchcha spellbound the audience. Ebadul Huq Shaikat recited Raga Charukauns, created by Pandit Ravi Shankar, at the event. The legend created it incorporating the notes of Raga Charukeshi and Malkauns. Shaikat's dhru-pad-ang alap and jod were on Choutaal (pakhawaj) while his next composition was on rupak taal. A drut teentaal composition followed by a jhala performance.

Priyanka Cope impressed the audience performing Raga Jogkauns at the festival. The vocalist first presented a vilambit ektal bandish "Sukhare Bar Payo" and later, performed a tarana on teentaal. Her dadra presentation on Raga Kirvani won hearts of many while the audience compelled her to render a popular Pahadi composition "Rangeen Sari" with frequent requests.

Renowned vocalist Khairul Anam Shakil rendered a highly romantic Raga Bageshree. Shakil, first gripping the apt mood of the raga, depicted the emotion of a lover waiting for a reunion with her beloved through his rendition. His vilambit ektal "Kaun Gata Bhayi", teentaal bandish "Nayi Nayi Dori Lagi" and drut ektal bandish "Apni Garaji Pakar Lina Baiyan" were the portrayal of sad-romantic beauty, shringar and depths of unfulfilled love. Iftekhar Alam Pradhan on tabla and Bizon Mistry on harmonium accompanied the singer.



PHOTO: RIDWAN ADID RUPON

Noted vocalist Anil Kumar Saha performed a meditative khayal set on Raga Malkauns. Saha always loves to immerse in the desired mood of the raga he performs, and this was no exception. His vilambit bandish was "Jinke Maan Raam Biraj" (on vilambit ektal) and drut bandish echoed "Aaye Pi Morey Manderva" (teentaal). The artiste rendered devotional puka in his bandish performance, while the sargam balance in vistar ang of Malkauns was systematic and refined.

The third session was set off with a choral performance set on Raga Bheemalashree by the artistes of Chhayanaut. Rezwan Ali directed it. Fakir Shahidul Islam presented Raga Puri at the festival. Based on Raga Chandrakauks, flautist Md Moniruzzaman recited alap, jod and jhala. His next composition -- a mishra dhum -- captivated the audience.

Eminent Chhayanaut guru Asit Dey wrapped the seventh festival with a number of khayal performances. The performer loves to perform lesser known ragas that are generally well received by classical artistes. He started off his part with Raga Ramkeli on jhumra, madhyalaya and drut teentaal. Next was a chhoto khayal performance on Raga Dev Gandhar. The chalan of the raga depicts the essence of Raga Jaunpur mingling with the note shuddha gandhar "Ga". Another chhoto khayal on Raga Bhatiar (teentaal) followed. And last but not the least, the artiste wrapped up the festival performing a sweet-romantic morning raga Bhatiri on teentaal.

IT'S NOT ABOUT WHAT YOU BUILD, IT'S ABOUT WHO YOU BUILD IT FOR.

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