

Zainul Quamru Exhibition
Venue: Nalini Kanta Bhattacharya
Gallery, National Museum
Date: Dec 22-Jan 18
Time: 10am-8pm



Theatre Play: Kunjush Troupe: Loko Natyadal
Venue: National Theatre Hall, Shilpkala Academy
Date: Dec 30; Time: 6pm



Group Art Exhibition
Title: Shilpacharya and his Outer
Venue: Bengal Shilpalya, H-42, R-
16, Dhamondi
Date: Dec 28-Jan 8
Time: 12pm-8pm



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



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



One and only Khaled Khan

CHANCHAL KHAN

Khaled Khan went down fighting after a battle of over a decade. A friend, dear friend Khaled fought like a king, and a prince, as his nickname Jubraj suggests. I met him as a classmate in Dhaka College in the mid-'70s. I was looking for some good singers for a college function that I was coordinating. There came Khaled in a white pyjama-pajabi, fresh from his home town in Tangail. Quietly he sat amidst us, and I asked "So... can you sing? Try one for us..." He said he did not know how to play the harmonium and sang in an open beautiful voice Nazrul's "Aj modhuro bashori baje..." We were spell-bound, moved, surprised. He was a shy man then and we did not know he would be such an icon in our theatre world with his acting skills, mastery in direction, even a singer-actor in "Raktakarabi", and in many other plays.

Just two weeks ago, Khaled came in a wheelchair to my flat in Banani along with his wife, singer Mita Haque. I invited him to a farewell party to say goodbye to a friend. I was thrilled when he accepted my invitation, as he was usually reluctant to leave home, except for his workplace at ULAB in Dhanmondi, or consulting our common homeopath in Malibagh. He said in a faltering voice, "Chanchal, ami to jabo, kintu ami to tomader moto golpo korte parbo na..." (I will go but I won't be able to talk).

A clean shaven Khaled came beautifully dressed in a black sleeveless jacket, with the look of a person who must have dyed his hair not too long ago. He looked great, and my home was filled with joy with his presence. I could see in the eyes of Mita, a deep happiness, as with other guests from music and recitation circles.

Back in July 2009, a year after I returned to Dhaka, Khaled and I were invited by Ekushey TV to be guests in "O Bondhu Amar". Khaled was still in a

wheelchair, health gradually failing despite his strong positive mind and will to live. He left his wheelchair to sit on a sofa, as the 'On Air' light turned on. He pretended throughout the recording time that he was perfectly normal as any human being could be and we talked on so many subjects.

Khaled and I would meet at least once a week in his Dhanmondi home, and talk for hours on the phone. I would bring different varieties of tea when I could and

other mates.

We promised that he would be the adviser whose wisdom and sharp eyes and mind would not escape anything that contradicted our history and heritage. In the eyes of the investors, he was perhaps seen as a not-so-modern man or young and able enough to contribute to the profit agenda of the investors.

Then another dream of his came up in our usual dialogues. This was about his vision to help the weavers of our declin-



talk about tea blending and curing that made black tea different from green or even white. He shared many of his interests and wanted to do collaborate with me on something meaningful. We talked about music, politics, history, media, food, medicine and what not. He refrained from talking about drama and the people who he thought had deserted him after he fell ill and was of 'no use to any one', as he said. He wanted to be associated with GaanBangla TV which I happened to be the initiator with some

ing cottage Jamdani industry. He was sad that our farmers, weavers, artisans did not get their due share and even credit for what they did with their sweat, tears and often blood. He asked me if we could apply for some funds from foreign donors, not a huge amount, just enough to help them take control of their own destinies through a collective ownership based undertaking. A proposal was written which never saw the light of the day. He was a man who was neither a fan of the ultra religious bigots, nor a fan of the

so-called progressive people who, as he has seen had changed colours many times. Their so called principles were overturned by money, and chase for fame. He said to me, "...You see, no one from my drama circles keeps in touch with me, except for a few... but they will rush to my dead body when I am not there."

Khaled understood music so well. He was vocal, as much as his fading voice could be against what he called fundamentalism in our music arena. We talked about pollution in the music industry, the so-called 'bandwagon' taking on the healthy music heritage we had. He was so happy with my association with the birth of GaanBangla as he thought with him and me together, along with other mates, we could truly bring about a cultural revolution.

While we both agreed to see each other on a regular basis, at times my work, the Dhaka traffic, and my absence from the country, made this difficult. He would call me, assisted by his aide, and say "...tumi to miah aila na..." (you haven't come.. what's wrong?).

Yes Khaled, I will never come to you again. I have no time for you any more. I do not ask for your forgiveness Khaled for not being able to help you fulfill your dream I only ask for your understanding of why I failed to work with you in carrying forward your dreams. You and I talked about your possible treatment in Australia. I did speak to a few people there in medical circles. That did not work out either. We spent some lovely times in the last few years. Let those memories remain with me, and perhaps with you.

Thanks Khaled for your beautiful recitation of Tagore's "Padma" in my documentary "Bangladeshey Rabindranath". I will listen to it every now and then and remember you with all fondness.

Goodbye Khaled. See you one day.

Chanchal Khan, noted Tagore singer and development practitioner writes from Phnom Penh, Cambodia.

Familiar melodies at their best

Nagar Baul rocks audience at IGCC



Nagar Baul in their element.

STAFF CORRESPONDENT

As part of regular cultural programmes of the Indira Gandhi Cultural Centre (IGCC) Dhaka, Nagar Baul -- one of the most popular bands of the country -- enthralled an audience at the IGCC Gulshan premises on Saturday. Opening with the uncharacteristic covers of Dire Straits' "Once Upon a Time in the West" and following it up with Pink Floyd's masterpiece "Wish You Were Here", James and his band took the audience on a joyride of his and the band's most popular tunes, including "Ma", "Poddo Pata'r Jol", "Mirabai", "Sultana Bibiana", "Taray Taray", "Jatra", "Je Pothe Pothik Nei" and "Pagla Hawa". He also threw in his Bollywood hits "Chal Chaley Apne Ghar", "Alvida" and closed the show with "Bheegi Bheegi", the song that catapulted him to recognition in the Indian film industry. Raihan on lead guitars, Sabbir on bass guitar, Khayam on keys and Zimi on drums played tight instrumental arrangements to go with the expressive baritone vocals of James.

The event was organised in association with Asian Paints, IRCON and Marico Bangladesh.

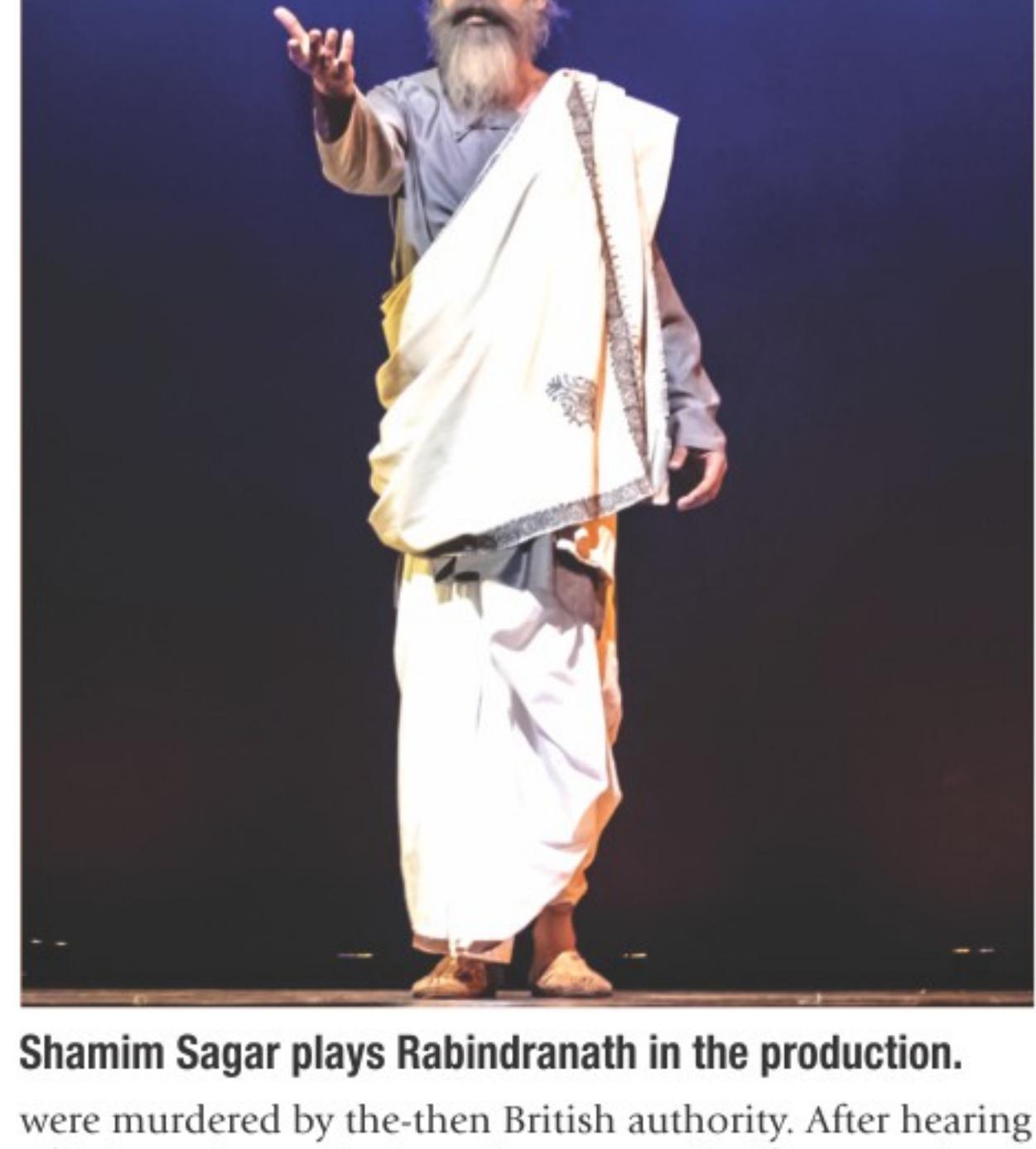
"Rudro Robi O Jallianwala Bagh" staged

BSA National Repertory's latest production

STAFF CORRESPONDENT

National Theatre Repertory staged their latest production, a historic one -- "Rudro Robi O Jallianwala Bagh", at the National Theatre Hall of Bangladesh Shilpkala Academy (BSA) on December 27. Written by Manzur-e-Mawla, the play has been directed by Ataur Rahman.

The play narrates the tragic event that happened in Jallianwala Bagh in Amritsar, undivided India. On Punjabi New Year (April 13), in 1919, peaceful revellers



Shamim Sagar plays Rabindranath in the production.

were murdered by the-then British authority. After hearing of this cruelty, Rabindranath Tagore called for a meeting in Calcutta (now Kolkata) and subsequently, in protest, renounced his knighthood conferred by the British.

In the play, the spectators see fragments of processions and movements as well as an agonised Tagore roaming around on the stage and reciting poems. Mahatma Gandhi's protest, along with his followers, is also depicted at times in the play.

Shamim Sagar, who played a young Tagore in the Palakar production "Banglar Mati Banglar Jol", once again played the Nobel laureate poet. This time, he played an aged Tagore. Shahazada Shamrat played Mahatma Gandhi, while the cast also included Ataur Rahman, Fakhruzzaman Chowdhury, Golam Shahriar, Aminur Rahman, Nur Zaman, Mahfuz Rizvi, Shamima Akhtar and Joyita Maholshanish.

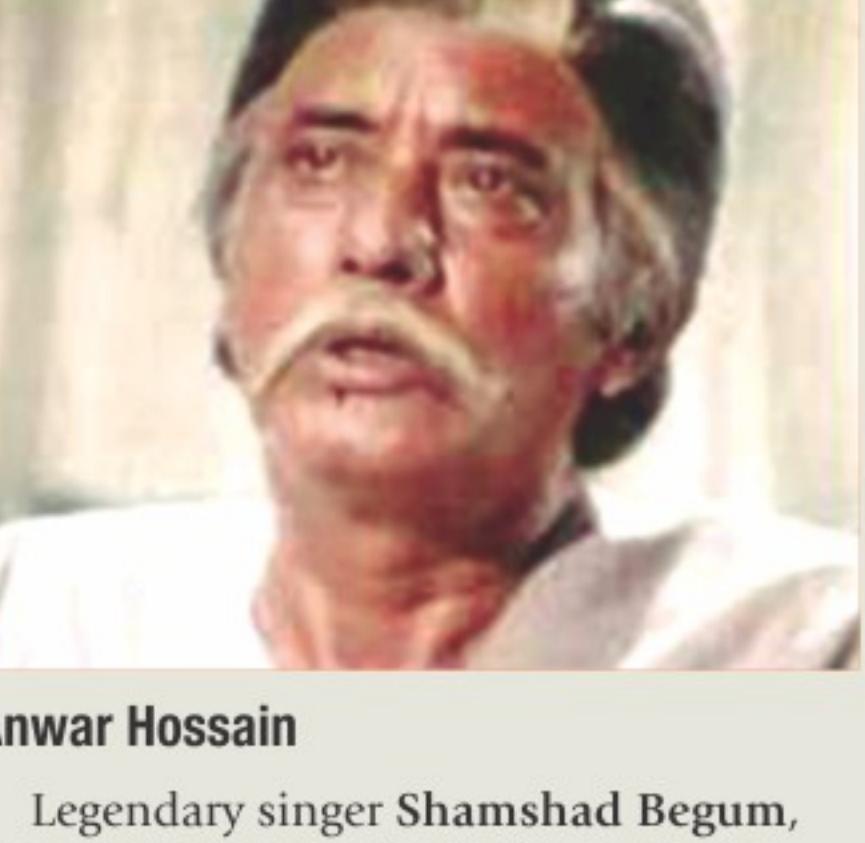
Charles Freer Andrews (1871-1940), a British Christian missionary and a friend of both Gandhi and Tagore, was an active supporter of the Indian national movement. Tagore's conversation with Andrews along with many protesting characters from several Tagore's theatrical masterpieces including Nandini of "Roktokorobi", Raghunath of "Bishorjon", Panchak of "Achalaayan" and Amba of "Muktadhar" came on stage to magnify the elements for the play. Promising dancer-choreographer Srimonti Pooja Sengupta donned the role of Nandini in the play.

Nasirul Haque Khokon's design saw both bright and dimmed use of light. Junayed Usuf was the set designer. Ajoy Das directed music while Tamanna Rahman choreographed for the play.

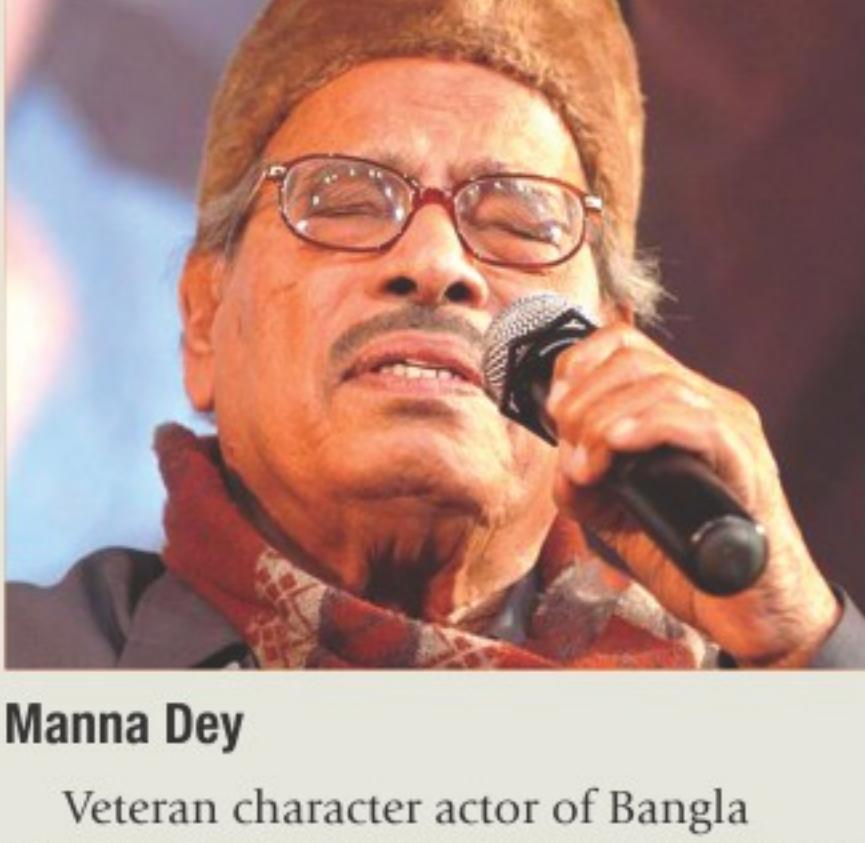
Stars we've Lost in 2013



Abdur Rahman Boyati



Anwar Hossain



Manna Dey

STAR ARTS & ENTERTAINMENT DESK

Veteran Bengali film actor Haradhan Bandopadhyay passed away on January 5 at a hospital in Kolkata. He was 87. The actor worked with Satyajit Ray in a number of films. He also worked with other renowned directors like Mrinal Sen and Satyajit Ray's son Sandip Ray.

Eminent litterateur and musicologist Abdus Shakur breathed his last at his Dhanmondi residence in the capital on January 15. He was 72. He is the author of five novels, several storybooks and essay books. He also edited books on different subjects.

Acclaimed Indian painter Ganesh Pyne, who effortlessly blended modernism with a traditional Indian style, died in Kolkata on March 12. He was 76.

Eminent photographer Amanul Huq, who documented the Language Movement and worked with legendary filmmaker Satyajit Ray, passed away in the city on April 3. He was 88.

Legendary singer Shamshad Begum, one of the first playback singers in the Hindi film industry and voice behind hit songs like "Mere Piya Gaye Rangoon" and "Kabhi Aar Kabhi Paar" passed away on April 23 at her residence in Mumbai. She was 94.

Swadhin Bangla Betar Kendra artiste Bipul Bhattacharya breathed his last at a hospital in the capital on July 5. He was 58.

Veteran Bollywood actor Pran Krishan Sikand, best remembered for his roles in films like "Zanjeer", "Upkar" and "Ram Aur Shyam", died in Mumbai on July 12.

Belal Mohammad, a freedom fighter and an organiser of Swadhin Bangla Betar Kendra, died at Apollo Hospital in the capital on July 30 at the age of 77. He received Shadhinota Padak-2010 for his outstanding contribution to the Liberation War.

Renowned folk singer Abdur Rahman Boyati died in the city on August 19. He was 74. Besides being a folk singer, he was also a lyricist, music composer, director and poet.

Veteran character actor of Bangla cinema Anwar Hossain passed away due to old-age complications on September 13, at the age of 82. He played a queer variety of characters in his illustrious career, be it of a hero, rebel, father and whatnot.

Ekushey Padak recipient poet Md Dilwar Khan died in his house in Sylhet city's Bhatarkhola on October 10. He was 77.

Legendary playback singer Manna Dey, whose timeless voice was engraved in the hearts of millions of music lovers in the Indian subcontinent, died on October 24 after a prolonged illness. The most distinctive feature of Dey was the ease with which he modulated his voice according to the thematic requirement of a particular word or line containing the emotions.

Popular theatre and TV actor of the 90s, Khaled Khan has passed away on December 20 at BIRDEM Hospital in Dhaka after suffering from motor neuron disease and respiratory problems for a long time. He was 55.

Tagore masterpiece on screen

Rahul and Konkona bring "Shesher Kobita" alive



The last on-screen appearance of the duo was critically acclaimed.

you can sense how the entire tale has a degree of hard reality and how Tagore looked at the way we cherish our memories," he said.

The film was world-premiered in the Dubai International Film Festival held earlier this month.

About Rahul, Konkona said

with Rahul again after 'Mr and Mrs Iyer'. He is a family friend and a wonderful, brilliant co-actor I have worked with."

"Mr and Mrs Iyer", featuring the two actors in lead roles and directed by Konkona's mother Aparna Sen, was released in 2002.

Suman Mukhopadhyay had earlier made critically-appreciated movies like "Raja Lear", based on Shakespeare's "King Lear", and another Tagore classic "Chaturanga" which was made in 2008 and was screened in 36 national and international festivals. Another film "Herbert" by the director had won the national film award in 2006.

Nasirul Haque Khokon's design saw both bright and dimmed use of light. Junayed Usuf was the set designer. Ajoy Das directed music while Tamanna Rahman choreographed for the play.

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PALLAB BHATTACHARYA, New Delhi

After more than a decade, actors Rahul Bose and Konkona Sen Sharma will be seen together sharing screen pace when they appear in lead roles in the feature film "Shesher Kobita", based on Rabindranath Tagore's classic of the same title.

Rahul plays the role of Amit Roy and Konkona does the role of Labonnoy in the film directed by Suman Mukhopadhyay, who refuses to call his work a modern interpretation of the novel.

"I have sought to recreate the feel of the early 20th century as far as set-props, vehicles and