

Baishakhi Specials

TV play *Modhu Moyra* on ntv



Anisur Rahman Milon as Modhu Moyra

For four generations Modhu Moyra and his family have lived peacefully, making delicious *rasgullas* for the village market.

Traditionally they have been making only a certain amount, never exceeding more than one *handi* (pot/container). The family

has always strictly maintained the tradition even during great demand for the sweets.

Meanwhile, Amod Karbari, of the same village, is about to stand for the coming elections as chairperson. He tries to butter up Dewan Sahib from Dhaka with the traditional *rasgullas* and orders four *handis* of sweets from Modhu. Thus ensues a brawl between the duo as Modhu is absolutely against breaking the age-old custom.

A special TV play on *Pahela Baishakh* (Bangla New Year), *Modhu Moyra*, will be aired on ntv on April 14 at 8:50pm. Tarek Anam Khan, Anisur Rahman Milon, Tanvin Sweetie and others perform major roles in the play, written by Masum Reza. The play has been directed and scripted by Tawheed Mitol.

Ferdaus Wahid and Shaon to release albums



CULTURAL CORRESPONDENT

*Pahela Baishakh*, the first day of the Bangla calendar, is celebrated all over the country with festivity. On this day, popular pop singer Ferdaus Wahid and actress



Shaon will release two solo albums.

Ferdaus Wahid's album *Premier Tori* is a remix of the selected pop songs rendered by the singer. Ferdaus Wahid asserts that the new version of his popular

songs will gain wide acceptance. *Na Manushi Bon-e* is the title of actress Shaon's new album. Shaon has sung Tagore and Nazrul songs along with songs composed by Humayun Ahmed and other rural bards.

The name game



Sujata AKA Tandra Majumder

CULTURAL CORRESPONDENT

As in Hollywood, many aspiring Bangladeshi actors and actresses take on new names. Here's a look at some of the prominent name changes in the film industry:

Azim-Sujata are one of the legendary pairs of Dhakai films. A girl from Kushtia, Tandra Majumder is known as today's Sujata. Among the new age actresses, Shabnaz stepped into celluloid world with the film *Chandni* by Ehtesham, whose actual name was Sabrina Tania. The sweet girl from Khulna, Arifa Zaman is today established as Moushumi.

Not only the actresses, the actors also go for such name changes. Through HAKbar's movie *Jalchhabhi*, Farooq stepped into the Dhakai film world in 1971. And thus how the young man from Gazipur, Akbar Hossain Pathan metamorphosed into today's Farooq.

Chitrangada: A quality presentation by the students of Sunnydale

KARIM WAHEED

To celebrate its 20th anniversary, one of the leading English medium schools, Sunnydale, staged *Kobiguru* Rabindranath Tagore's dance-drama *Chitrangada* on April 4 and 5 at Shaheed Zia Auditorium, National Museum.

A stormy evening perhaps created the perfect ambience for Tagore songs. Young performers, clad in exotic colourful costumes, performed delightful *Manipuri* dances. All the dancers, singers and reciters belong to Sunnydale's senior section.

*Chitrangada* is a character from the Indian epic *Mahabharata*. The character intrigued



Tagore so profoundly that he created a play (dance-drama) adapted from the original story of *Chitrangada*. Tagore gave *Chitrangada* a new identity, an identity that's not lost in the shadow of a hero, Arjun. In Tagore's play, *Chitrangada* gradually recognises her worth and is at peace with the realisation.

The King of Manipur, Chitrabhanu appeases the God Shiva and receives the divine blessing that all his offspring and descendants will be males. However, after the Queen gives birth to a female child, the King decides to raise her as a "son".

Princess *Chitrangada* trains in warfare, archery and politics. One day, while hunting in a forest along with her entourage, *Chitrangada* comes across Arjun, the legendary hero. Arjun, the third Pandava, has taken a vow to forsake all material pleasures for a period of 12 years. But no one has made such an overwhelming impact on *Chitrangada*. The princess, clad in armour and armed with lethal weapons, is love stricken and she is determined to attain Arjun's love. However, her masculine attire and looks don't impress the hero.

In despair, *Chitrangada* invokes the spirit of Madandev, the god of love and asks for a miracle. The wish is granted and *Chitrangada* is transformed into a ravishing nymph. Her new avatar charms Arjun and *Chitrangada's* yearning to attain the hero's love is accomplished. However, *Chitrangada* comes to the realisation that she cannot keep Arjun beguiled with beauty alone for long. She decides to reveal her true identity, the identity of a valiant hero. She is certain that a hero will always appreciate the spirit of valour in others. And thus the punch line of the play is disclosed: A woman cannot be treated as a slave



Students of Sunnydale perform in Tagore's *Chitrangada*

PHOTO: STAR

and exploited to entertain male instincts, neither should she be put on a pedestal and worshipped. Men should treat women as equals, as friends, lovers who will stand beside them in need.

Maliha Majen Khan and Sudeshna Swayangprabha as the two avatars of *Chitrangada* are impressive, specifically the latter's expressions and movements were credible. Nuzhat Shahzadi as Arjun seemed comfortable in her role. It's becoming a trend to cast female actors in male leads in plays staged by schools. The trend is commendable in the sense that it's free of gender-bias but a male actor in the role of Arjun might

have been more interesting.

Sameeha Haq and Adrita Rahman lent their vocals to *Chitrangada*. The former's rendition of the classic *Bondhu kon alo laglo chokhey* was enjoyable; her voice has a certain grain that made the renditions interesting. Samina Hossain Prema's choreography and costume designs are laudable.

Rokaiya Haseena was the music director of the play. Set and light designs by Abdullah Al Mamun and Mohammad Zillur Rahman respectively complemented the theme.

Musical Soiree Classical music at Shilpakala Academy

CULTURAL CORRESPONDENT

A four-day classical music soiree, arranged by the Department of Music and Dance, Bangladesh Shilpakala Academy (BSA), began on April 4 at the Experimental Theatre Stage.

About 80 prominent and promising classical music practitioners will render vocal and instrumental classical music.

In his inauguration speech Abul Kamal Shafi Ahmed, the director of Department of Music and Dance of BSA, said, "Classical music is the pulse of music. It may be less popular but will never fade out like other popular music genres. And those who grasp the essence of classical music are transported to another plane."

Sarod player, Ustad Shahadat Hossain Khan said, "A four-day musical soiree is insufficient to promote classical music. There should be at least four soirees a year, so that the classical music practitioners get the scope to

prove their talent. Moreover, young talents especially the instrument players should be given priority, otherwise there will no more instrument players in the country."

Director General of BSA and chief guest Ahmed Nazir in his speech said, "BSA has initiated a programme to preserve the endangered cultural heritage of the country. In future BSA will arrange more programmes to promote classical music."

The first day's programme began with an impressive rendition of *Behag* raga by Amin Akhtar Sadmani. Acclaimed singer Siffat-e-Manzoor rendered *Bhairabi*, Iakub Ali Khan rendered *Vinna Saraj*, Mangal Chandra Mandal rendered *Emon*, Shamima Parveen rendered *Desh* raga. The presentation of *Puria Dhanesree* by promising singer Bakul Rani Chakrabarti was greeted with applause.

Ustad Shahadat Hossain Khan presented *Desh Mallar* on sarod on the opening day.



Shamima Parveen during a performance at the musical soiree

PHOTO: STAR

Celluloid

Na Bolona: A quintessential love triangle



KHALID-BIN-HABIB

Riaz and Shimla in a romantic scene

Film producer turned director Didarul Alam Badal has been much in the news. He has directed a new film *Na Bolona*. Mohammed Rafiqzaman is the scriptwriter of the film. Labeled as an out-and-out commercial film, the premier show of the movie was held at the Balaka cinema hall on April 5. The movie will be released today in Dhaka, Narayanganj and Savar.

*Na Bolona* revolves around three sprightly youngsters, played by Riaz, Shimla and Shoma. The film is replete with romance, display of emotions, melodious songs and the whole nine yards manifested in a typical mainstream movie. The storyline: Two college friends, Shanchita (Shoma) and Kobita (Shimla) live in Dhaka with their families. They are best of friends. The story takes a turn when one day, Shanchita's father tell her that he wants her to get married to his friend's son Antor (Riaz) who lives in Kolkata.

To keep in touch Shanchita and Antor start corresponding with each other through letters.

However, Shanchita for some unexplainable reason, implores her best friend Kobita to write the letters on her behalf. Eventually Antor decides to come to Dhaka for a visit to see his wife-to-be. When the three meet up, Antor finds out that he had been corresponding with Kobita and realises that she is his true love; Kobita reciprocates. Both decide to break this news to Shanchita and their families. Unfortunately circumstances stop them from revealing the truth.

The first half of the film is poorly developed. The relationships are not clearly defined and some dramatic sequences are not aptly acted out. Performances from the two leads played by Shimla and Riaz are the saving grace of the film. Shimla's expressions and histrionics are authentic. Riaz is credible in his role as a perturbed lover. Shoma's performance gradually improves in the second half. The cinematography and camerawork by Mahfuzur Rahman Khan is impressive. The scenes shot in Chittagong and Cox's Bazar are riveting. Music by Ahmed Imtiaz Bulbul complements the film.

Aniket Prantor Solitude resonates in metal music

Ershad Kamol

Four years after the release of their first album titled *Anyo Shomoy*, metal band Artcell has released its second album *Aniket Prantor* (no man's land) recently.

Desolation of the soul, frustration and social turmoil are expressed in an aggressive, hard-hitting and raw style in the album, which consists of 10 high groovy tracks. Of the 10 songs there are some fast ones and some mid-tempo ones. What is even more unique is the fact that not one real guitar solo has found its place in the album. The forceful and direct style of the songs is wrapped

into a technical web of drumming and furious riffs. There are some lead parts here and there, but not one solo of 'normal' length of style, which could have fitted nicely in with the untamed pace and aggressive parts.

However, drums played by Shaju is interesting. Throughout the album vocalist Lincoln has followed the 'raw' style of metal. Guitarist Ershad played a few catchy leads; Cezanne is the bass guitarist. *Leen*, *Smrityswarok*, *Dhushor shomoy*, *Pathor bagan*, *Shaheed sharoni*, *Chhayar ninad*, *Ghuney khaowa roud*, *Tomakey*, *Gantoboyohin* and *Aniket prantor* are the title of the tracks in the album.

The first track, *Leen* begins with rhythm guitar and vocal, thus expressing solitude of the soul. The lyrics as well as composition of the slow metal song are pleasant.

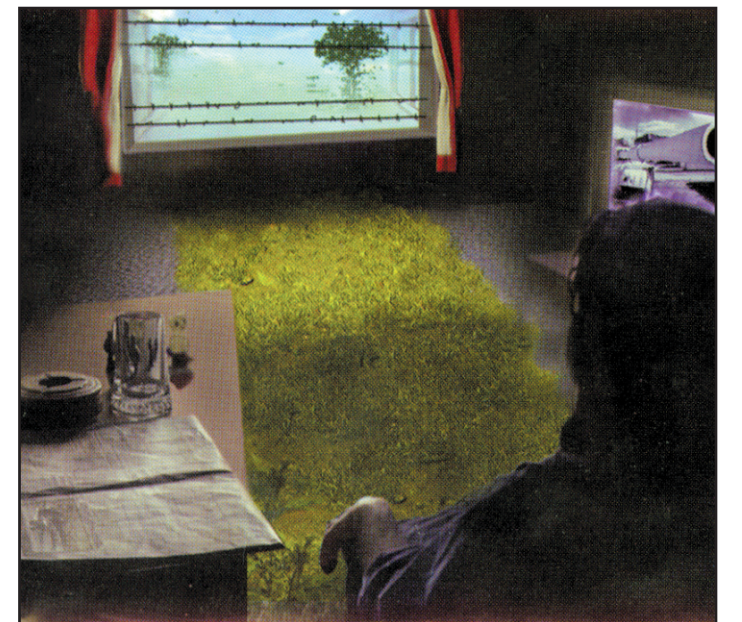
*Dhushor shomoy* is a standard track. It opens slowly but quickly gains momentum. The main rhythm and chorus are just basic, even though the fast paced part of the song works pretty well.

Very thrashing and raw in its attitude, the instrumental number titled *Chhayar ninad* successfully represents a lonesome individual going through the metro life. The high explosive track with a lot of depth in the rhythm guitars, work together fittingly.

*Ghuney khaowa roud* is one of the most interesting tracks in context of both lyrics and composition. It opens slowly but quickly goes into a riff and then once again makes a u-turn. The drums are packed with great details and variation, and its one of the best things about this song. The slower chorus part works pretty well combined with a cool underlying lead melody. Ershad played an effective lead in the track.

*Tomakey* is comparatively soft in attitude but interesting. Both Lincoln's vocal and Ershad's guitar are catchy in the song.

*Aniket prantor*, a track lasting over 16 minutes, is the last song of the album. Overall it is a great song



Cover-jacket of the album (Top) Hamin Ahmed (R) unwraps the album

with lots of depth and melody, though the main chorus line is too basic. Synthetic orchestration has made the song stand out more. However, at the end it takes faster pace in vocals and instrumental.

The rest of the tracks are mediocre. However, the 'raw' style followed in the tracks is not done to

perfection. As a result the tracks appear a little bit noisy.

*Aniket Prantor* can be entertaining to metal lovers.

6.5x3

