

WHAT'S ON THIS WEEK

Ekushey Book Fair
Venue: Bangla Academy
Date: February 1-28
Time: 3pm-9pm



Musical Soiree
Artist: Rinku
Venue: Bangladesh Shishu Academy
Date: February 23
Time: 6pm



Cultural Programme
Organiser: Amra Surjomukhi
Venue: Bangladesh Shishu Academy
Date: February 25
Time: 5pm

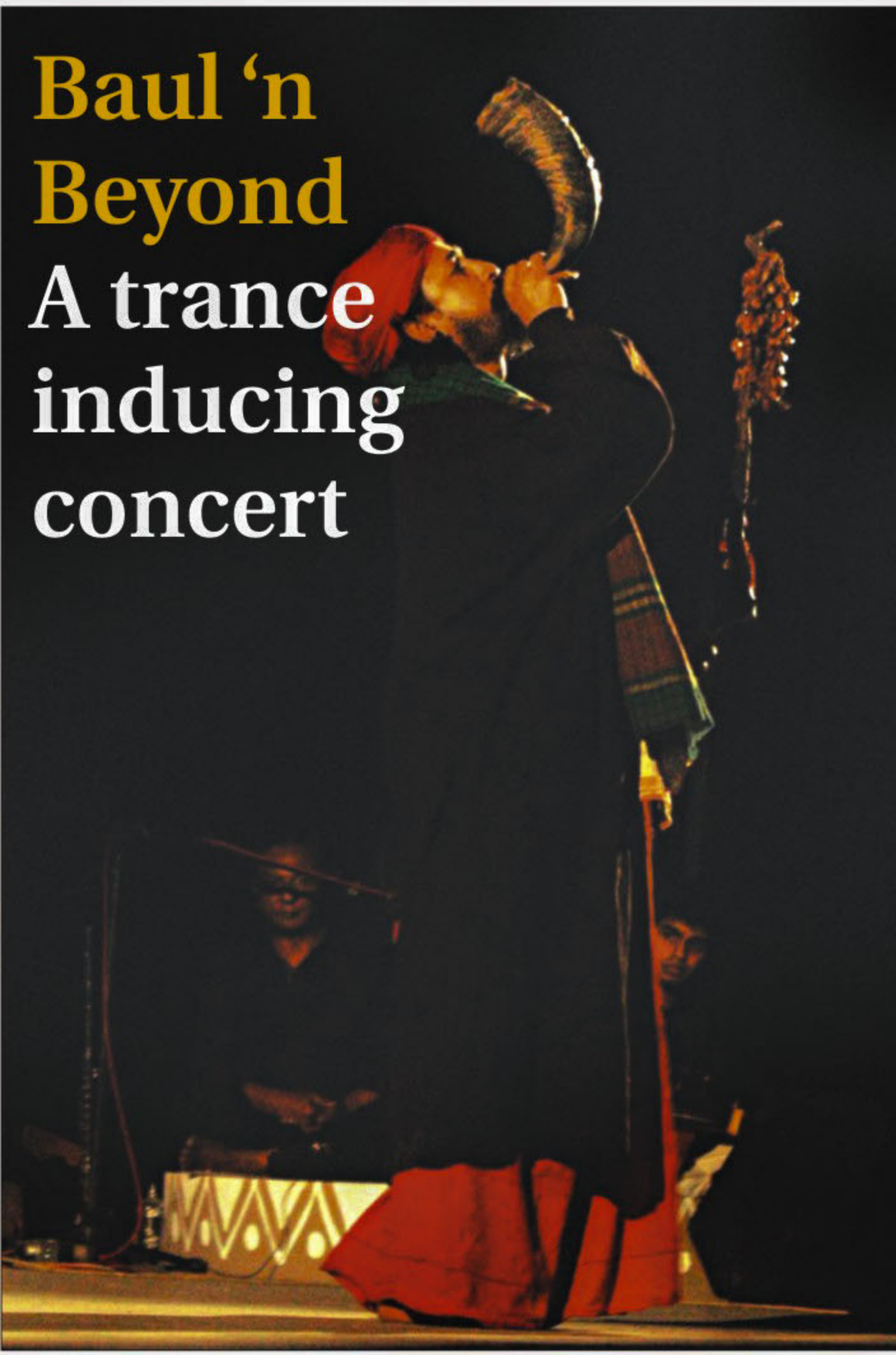


Film Screening
Organiser: High Commission of India Cultural Centre
Venue: Indian Cultural Centre, H-35, R-24, Gulshan-1
Film: Sagarika
Date: February 26
Time: 6pm



Baul 'n Beyond

A trance inducing concert



Anusheh Anadil (centre) with Baul singers during a group rendition.



Pandit Tanmoy Bose (left) immersed in a Lalon song.

JAMIL MAHMUD

Featuring superb improvisations by master percussionist Pandit Tanmoy Bose with soulful renditions of Lalon songs by Bauls from Kushtia -- the musical ensemble "Baul 'n Beyond" turned into a mega affair on February 21. The event was held at the Hall of Fame, Bangabandhu International Conference Centre. Shadhona (Centre for Advancement of South Asian Dance and Music) along with event management group Carnival arranged the concert.

The aim of the show was to understand and appreciate the universal appeal of music, which transcends borders and is able to break the barrier of languages. There was another attempt -- to regenerate interest in the humble world of Bauls, their songs and philosophy at a time when urban music and entertainment go hand-in-hand with glitz and pomp.

The ensemble featured over 20 accomplished musicians -- proficient in different genres such as folk, classical, jazz and contemporary -- from Bangladesh, India and the United States. It was a journey into the world of mysticism through verses and tunes of Lalon.

Bauls from Kushtia, including Rob Fakir, Baul

Shafi Mondol, Baul Alauddin Biswas and Fakir Bajlu Shah along with Kanganini Sufia and members of the bands Bangla (Bangladesh), Taal Tantra (India) and Jazmin (USA) were on the stage together.

Tanmoy Bose, who is the leader of Taal Tantra, conducted the ensemble. His vibrant approach made each performance admirable.

Coincidentally, it was the day to pay tribute to our Language Movement martyrs and the artists did not overlook that. The first song of the evening was "Amar Bhai-er Roktey Rangano". After that chorus, the rest of the concert featured only Lalon songs.

The concert featured 15 Lalon numbers embodying different *tatwa* (philosophy). Rob Fakir started with "Jagat Muktey Bholalen Shai". He also sang "Shabder Gharey Ni-shabdo Kori". Shafi Mondol rendered "Helaye Helaye Din Boye Jai" and "Khepa-rey Karey Boley Jeeb'er Atma".

Throughout the concert, only the local artists were on vocals. Anusheh Anadil (of Bangla) sang three songs -- "Emon Manob Janam Kobey Go Srijon Hobey", "Jaat Gelo Jaat Gelo Boley" and "Allah Bolo Monrey Amar, Mawla Bolo".

Kanganini Sufia's stirring renditions included "E Boro Ajab Kudrati". Alauddin Biswas and Bajlu

Shah sang "Din Duniya-e Ajib Manush" and "Shob Lokey Koy Lalon Fakir Hindu Ki Jobon" respectively.

Rahul Anand (of Prachyanat) hosted the event through enactment and narrating core aspects of Lalon's philosophy.

The renditions followed two styles. Some performances featured traditional instruments and the *akhra* (as sung at Lalon's den in Kushtia) style. Others were improvisations. During the improvisations, all performers took part to demonstrate their expertise.

Apart from the traditional instruments *ektara*, *dotara*, *dhol*, *mandira* and *banshi*, the ensemble also featured guitars (three lead and three bass), saxophone, *sarod*, drums, keyboard, percussions as well as few lesser-known instruments such as *cajon* (an Afro-Peruvian instrument).

The concert was vibrant, soulful and appealed to youngsters. At the concert, Bose was of the view -- "music has no boundaries". His view echoed in Seth Blumberg's (lead guitarist of the US band Jazmin) ardent playing with Anusheh's rendition of "Jaat Gelo Jaat Gelo Boley" and Leo Dombecki's (saxophonist of Jazmin) interlude with Shafi Mondol's rendition of "Khepa-rey Karey Boley Jeeb'er Atma".

Baftas 2010: A peculiarly British awards

For all its glamour, glitz and famous faces, the Bafta film awards turned out to be a very British occasion.

Before the cream of the cinema world made their way inside London's Royal Opera House, the red carpet through shivered in winter temperatures under a leaden sky and the odd rain shower.

While Hollywood acting hopefuls George Clooney and Meryl Streep stayed away, some of the Tinseltown talent who made the trip noticed the chill.

"Precious" star Gabourey Sidibe, who was wearing a shimmering short-sleeve gown, put it simply.

"It's colder than the Golden Globes! They happen in Los Angeles, and the Baftas happen in London in winter."

But the American was suitably impressed that her film about a down-trodden teenager from Harlem had made it across the Atlantic.

"It's a double honour to be nominated because it's not my country. You guys don't have to care!" she giggled.

Armando Iannucci, no stranger to a homespun awards ceremony, said it

certainly isn't the Oscars -- and should not attempt to be.

"I think they should feel different -- and British -- and celebrate our own films," said the In The Loop creator, bound for a balmier Academy Awards next month.

While US film "The Hurt Locker" walked away triumphant with six Baftas, there was a sense of the academy stating that British is best.

Colin Firth and Carey Mulligan came away with the main acting prizes, which the elfin star of "An Education" branded "completely insane".

"I never thought I'd get one," she said after her triumph, appearing to be weighed down by her bronze mask statuette.

"You can never get used to being nominated against Meryl Streep -- it's just too bizarre," she had revealed on the red carpet, before going one better and beating the Hollywood legend.

But she dismissed suggestions that following up her Bafta moment with an Oscar will be at all possible.

Firth landed his first Bafta by revealing

how only a fridge repair man saved him from sending an e-mail to turn down his winning role.

"I don't know what's best for me," admitted the star.

While Firth attracted a whoop of delight from fans braving the star-studded stretch of upholstery, their baying screams were reserved for a man not even in contention for acting honours.

"Twilight" star Robert Pattinson was the object of their frenzied adoration, while it was left to girlfriend Kristen Stewart to give them a nod after winning the Rising Star award.

Pattinson outdid another young man who gave this year's Baftas a special touch that only the Oscars could dream about.

Prince William, the new president of Bafta, stopped to have pictures taken with fans.

Inside the auditorium he performed his first duty by presenting Vanessa Redgrave with her academy fellowship.

Source: Internet



A three-day long photography exhibition on Old Dhaka was held at Drik Gallery recently. The exhibition was inaugurated by noted historian and columnist Dr. Muntasir Mamun.



Drishyapat recently staged "Socrates-er Jabanbandi" at the Experimental Theatre Hall, Bangladesh Shilpakala Academy. The play is written by Shishir Kumar Das and directed by Ali Mahmud.

Aamir Khan in a war of words with Javed Akhtar

PALLAB BHATTACHARYA, New Delhi

Who should get the credit for a hit movie song? The lyricist, music composer, singer or the actor who lends his/her lips to it?

Well, the debate on this issue has gripped Bollywood and seen superstar Aamir Khan pitted in a battle with lyricist Javed Akhtar and the actor resigning from a committee of experts set up by Indian government to review proposed amendments to copyright laws.

Aamir has sent a letter to Indian Human Resources Development Minister Kapil Sibal informing him that he has resigned from the committee as his integrity was being questioned by some members in the debate on the copyrights issue.

"It seems to me that there is an attempt by certain people to attack me in public by printing lies about me, thereby turning the attention from a genuine debate on



Javed Akhtar

copyrights issues.

"In the light of these public attacks on me, I don't think I'm comfortable to be part of this committee," said Aamir.

The actor and Akhtar had sparred on the issue of royalty on songs at a meeting recently with Aamir arguing that the success of a film song did not solely depend on the efforts of the lyricist, music composer and singer and a star contributed to it while Akhtar citing numerous instances of how some songs had actually made stars out of newcomers in the film industry.



Aamir Khan

Akhtar particularly pointed to the hit song "Papa Kahtey Hain" from Aamir's debut film "Qayamat Sey Qayamat Tak" which made him an instant heartthrob.

Akhtar said all over the world writers and musicians get their due credit and royalty for their creations but in India right from the first contract, the writers and the lyricists lose their rights.

He said even the government acknowledged that writers and lyricists work like bonded labourers. "Even a musician of the calibre of

Ustad Bismillah Khan had to die in abject poverty. Isn't that shameful?" the lyricist added.

The experts committee was set up to discuss the film industry's concerns about amendments to the Copyright Act of 1957 and the proposed amendments would seek to strike a balance between lyricists, writers and music composers and the producers of a film. The final aim is to ensure lyricists and composers become part of the revenue flowing from use of songs and music for purposes outside the film.

Aamir said the amendments to the Copyright Act are long overdue. The actor had recently been embroiled in the row between makers of the latest box office hit movie "3 Idiots" starring him and Chetan Bhagat, the author of the book on which the film was based, over the issue of credit to Bhagat. Aamir had sided with the film's producer Vidhu Vinod Chopra and its director Raj Kumar Hirani in the war of words with Bhagat.

Theatre recently staged Abdullah Al Mamun's popular play "Meraj Fakir-er Ma" at National Theatre Hall, Bangladesh Shilpakala Academy. The powerful play highlights the age-old conflict between religion and humanity. In most cases the essence of religion has been misinterpreted, to the benefit of some in the society. The question, which the play puts forward is, should religion precede humanity? The play is directed by Ramendu Majumdar.



PHOTO COURTESY: BANGLAR CHOK