

WHAT'S ON THIS WEEK

Suchitra Sen Retrospective
 Organiser: Suchitra Sen Smriti Sanrakshan Parishad, Pabna
 Venue: Mukto Moncho, Pabna
 Date: November 26-December 3



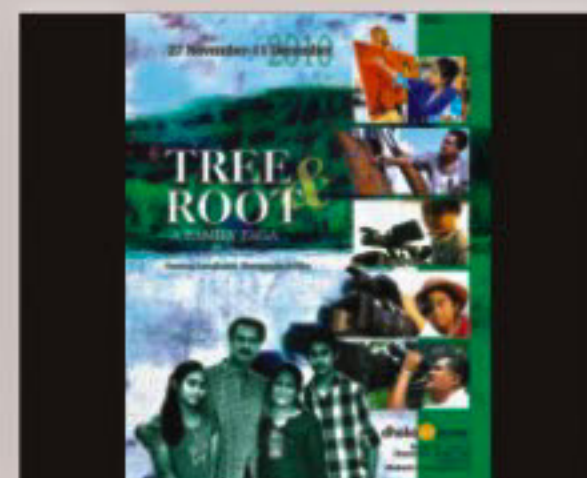
Drawing Exhibition
 Artist: Rafiqun Nabi
 Venue: Gallery Chittrak, H-21, R-4, Dhanmondi
 Date: December 3-20
 Time: 10am-8pm



Solo Photography Exhibition
 Title: Bangladesh on Top of the Everest
 Photographer: Musa Ibrahim
 Venue: Alliance Française de Dhaka, 26, Mirpur Road, Dhanmondi
 Date: November 26-December 9
 Time: 9am-8pm



Group Art Exhibition
 Title: Tree & Roots
 Artists: Mithu, Kanak Chandra, Arjo and Shiropa
 Venue: Dhaka Art Centre, R-7/A, H-60, Dhanmondi
 Date: November 27-December 7
 Time: 11am-8pm



A musical high

Performance by Bose brothers at Shilpakala Academy



Pandit Kumar Bose (tabla) and Pandit Debojyoti Bose (sarod) perform to an appreciative audience.

ZAHANGIR ALOM

Surpassing the sphere of words, when an instrumental world is revealed, it oscillates our hearts gently, rejuvenates our passion and often makes us nostalgic. Such an ambience was created by the Bose brothers -- Pandit Kumar Bose (tabla) and Pandit Debojyoti Bose (sarod) -- at National Theatre Hall of Bangladesh Shilpakala Academy on November 27. The performances were part of "Ananda Jagya", an Indian cultural festival in full swing in the capital. Indira Gandhi Cultural Centre, High Commission of India, Dhaka, in association with Bangladesh Shilpakala Academy arranged the festival.

Noted Bangladeshi Tagore singer Lily Islam introduced the Bose brothers to the audience.

With a charming smile, Pandit Kumar Bose said, "My ancestral roots are in Jessore and Barisal. I spent my childhood in Barisal, where my mother's side of the family is from. Those experiences here have certainly left a mark on

me. I'm excited to be in Bangladesh. Political boundary may separate us but the bond of blood cannot be removed."

Pandit Debojyoti Bose, a disciple of Ustad Amjad Ali Khan, said, "I'll play Raga Latangi, which is not performed much any more, but is very melodious nevertheless. I try to highlight these melodies that are on the verge of extinction."

Pandit Debojyoti started tuning his sarod with *bandana*. He went on with *alap* of the raga very slowly, almost like a butterfly coming out of its cocoon. Pandit Kumar joined his younger brother during the *bistar*, *chor*, *jhala* and *tehai* with *vilambit ek taal*, *teen taal*, *drut ek taal* and *drut teen taal*.

'Latangi' is a mingling of Raga Yaman and Puria Dhaneshree. The perfect time to perform or listen to this raga is between dusk and evening.

Starting slowly with his tabla, Pandit Kumar ascended to higher musical realm. With his characteristic style, he passionately produced divine rhythms.

Pandit Debojyoti played sarod in a way that resembled a vocalist's performance. Rather, it could be said that he made his sarod sing at his will during the one-and-half-hour long performance.

In the second session, Pandit Debojyoti started with a *dhun* set on Raga Khamaj, while Pandit Kumar played *teen taal*. Exquisite *loykari* on tabla with awe-inspiring *bistar* on sarod captivated the audience. The ears of the music connoisseurs were really on a high when Pandit Debojyoti weaved a melodic garland with a number of ragas like *Hangsadhvani*, *Kaunshik Dhwani*, *Rageshree*, *Durga*, *Kalashree*, *Malkauns*, *Chandrakauns*, *Behag* and *Shankara*.

Suddenly, the tune of the Rabindra Sangeet "Je Raatey Mor Duarguli Bhanglo Jhorey", set on Raga Bageshree, bloomed and pleasantly surprised the audience. This was followed by the hundred year old *bandish* on raga "Khamaj" that was played by Debojyoti's guru Ustad Hafiz Ali Khan, father of Ustad Amjad Ali Khan.

Pandit Debojyoti also played a *baul* composition that was followed by Raga Charukeshi, a Santali tune, and last but not the least, the tune of "Jodi Tor Daak Shuney Keu Na Ashey". Everyone in the audience, particularly Tagore enthusiasts, gave the artistes a standing ovation.

Chiranjit Mukherjee accompanied the brothers on tanpura. Secretary to the Ministry of Information and Culture Hedayetullah Al Mamun greeted the artistes.

After the untimely demise of his father, Kumar Bose became the disciple of Pandit Kishen Maharaj. He performed on tabla with legendary singer Angur Bala when he was only nine. He bagged several awards including the Sangeet Natak Academy Puroshkar. Pandit Kumar Bose played tabla with Pandit Ravi Shankar for 10 years. Pandit Debojyoti accompanied renowned violin player V.G. Jog when he was just nine.

Bose Brothers also presented a lecture-demonstration on instrumental music at R.C. Majumdar Auditorium of Dhaka University yesterday.

Suchitra Sen Film Festival opens

AHMED HUMAYUN KABIR TOPU, Pabna

The second Suchitra Sen Film Festival began in Pabna, hometown of the screen legend, last Friday amidst festivity. Seasoned filmmaker Amjad Hossain inaugurated the eight-day festival at the Town Hall (Mukto Moncho) premises.

"One of the few true screen legends in the sub-continent, Suchitra Sen had made immeasurable contribution to Bangla cinema," chief guest Amjad Hossain said at the inauguration of the festival.

Md. Saidul Haque, convener of Suchitra Sen Smriti Shangrakhan Parishad, chaired the inauguration programme.

Deputy Commissioner of Pabna, Md. Mostafizur Rahman, was the special guest. His speech highlighted the life and works of the screen legend. Among others, Managing Director of Universal Group and Roopkotha Cinema Hall, Sohani Hossain; secretary of the festival organising committee, Dr. Ram Dulal Bhowmik; cultural activists Zakir Hossain and Gopal Shannal spoke on the occasion.

Coordinator of the festival, Pradip Shannal Gopal said that they have selected the films "Path-e Holo Deri", "Indrani", "Bipasha", "Komol-Lota", "Devdas" (Hindi), "Rajlakkhi-Shrikanta" and "Alo-Amar-Alo" for the festival this year.

Secretary of the festival organising committee, Dr. Ram Dulal Bhowmik said that the Pabna is the home district of Suchitra Sen, and the festival has attracted people of the district and beyond.

"Suchitra's ancestral home in Pabna town has been unjustly occupied for years. We urge the authorities to restore this historic site and set up a museum here to keep the memories of Suchitra alive," Bhowmik said.



Alter Bridge Comes Back - Darker, Heavier, Stronger

FAHMIM FERDOUS

American rock act Alter Bridge unleashed their third studio production, *AB III*, on October 10, in a somewhat break-out from what they are known for. To start with, *AB III* could be loosely classified as a concept album, the most striking feature that separates it from its last two albums *One Day Remains* and *Blackbird*. The sound has certainly evolved from the last time you heard them, with more gallop and pounce. One of the most striking metamorphoses that you'll find in the band is if you put it on a scale against Creed of 2004. The album is framed around a character "desperately struggling to find their place in a world steeped in doubt and emptiness," in contrary to the other two Alter Bridge records that focused on "hope and perseverance in the face of adversity." The band's frontman Myles Kennedy has said that the album "touches on the thoughts and emotions of someone who has come to question everything that was once regarded as an absolute truth" and that it is about "the realization that everything you once believed in might not exist." However, there are tracks in *AB III* that touch on other emotions as well.

The album opens with *Slip to the Void*, and after a grim-sounding intro, fiery guitar-work and rip-through vocals wakes you up. Isolation, the next in queue, kicks into full throttle without any fuss, and continues building up with signature styles of guitarists Tremonti



and Kennedy. *Ghost of the Days Gone By*, the track to follow, lays back slightly after the boom. The lyrical tonality also eases out, and a sweet little solo adds the cherry on top. *All Hope is Gone* comes next, with no signs of receding on the awesomeness scale. Nested right between the first two grizzly tracks and the flowing track 3, *All Hope is Gone* begins to bring in the depth factor of the album.

AB III almost enters another phase with the next piece, *Still Remains*, with a bass-packed intro and familiar bursts and breaks. The standout for the song remains the catchy riff patterns, along with

Kennedy's display of vocal prowess. *Make it Right* is the track to follow, with usual flare in a not-too-smashing fashion, with a brilliantly crafted lyric. Drummer Scott Phillips steps into top gear, and the chorus is as good as you can picture yourself screaming at a concert to. One of the standouts of the album. *Wonderful Life*, the next song, catches you off-guard in a blissful surprise, with immense feel and a gripping melodic ballad-like progression. Acoustic guitar interludes, yearning vocals and the sheer smoothness of the tracks makes you fall in love with the whole album. *I Know It Hurts* plays next, with a rather misleading intro that takes your

mind to the opening tracks, but then glides in to the maturity of the album as a whole. The energy picks up again, only in proper proportions, to set you up for what comes next. Which is *Show Me A Sign*, that beautifully brings back the flavour of darkness and struggle, switching between chaotic riffing-drumming and a grave, inner-voice-style singing backed by a spooky guitar pieces. Fallout follows suit, with a refreshingly plucked intro, and builds up as the vocals depths are showcased. *Breathe Again* returns the sweetness, added to the voice-range skills of Kennedy, and marks for reasonably good listening. *Coeur D'alene*, the French-named song after a city in Idaho of USA, comes in typical Alter Bridge exuberance, generating horse-power without kicking the tempo up too high. A slash-and-move solo stamps this otherwise not-so-extraordinary song. *Life Must Go On* begins with a beautiful plucking, almost as if to remind you that the album is nearing a close. The lyrics releases positivity at the end of a thrilling ride, with a composition that has pretty much of all the makings of a track to go on repeat on your music player. Words *Darker Than Their Wings* brings the album to a fitting end, nicely summing up the striking elements that the album possesses.

One of the most fulfilling things about the album is that it is unput-downable on the first go, and there are just so many tracks to return to later, you wouldn't mind giving all 14 tracks another listen. A definite must-have for the collection of every rock lover.

Gulshan Hossain back from French art symposium

'Tasks-Tasks' is an initiative of the association Arts and Architecture. This year the association arranged a symposium, the first of its kind, at Saint-Lô, Normandy, France. The event took place from September 2 to 13, says a press release.

The association chose around 30 painters and sculptors from across the world. Artist Gulshan Hossain was selected from Bangladesh to attend the prestigious event. Other noted artists selected to attend this international event included Albert Lobo (France), Andrey Aranyshv (Russia), Antonio Patallo (Canary Island), Golnar Tabibzadeh (Iran), Maria Balae (Romania), Miguel Isla (Spain), Nadaud Guilloton (France), Segi Yanar (Turkey) and Utpal Barua (India).

The event kicked off with an introduction between the event sponsors and the artists. Each artist was allocated a particular sponsor based on a preview of his/her work.

The idea of the symposium was to enable the artists to paint or sculpt under the eye of the public. The artists did their work on materials

supplied by the sponsors. The materials were a bit quirky, even by the usual eccentric standards set by the artists themselves.

For example, a renowned group provided its nominated beneficiary an antique car. Gulshan Hossain was sponsored by EIB Guerin Saint-Lô, an Electrical Company and was provided a big sheet of insulating plastic to paint on it. The size of it was 274cm X 214 cm. The idea was to challenge these artists with mediums they are not usually accustomed to and monitor the outcome.

The highlight of the occasion was an auction of paintings. The proceedings of that went towards Reza Deghati's AINA Foundation. The work of Gulshan Hossain had the good fortune of being bid at the highest price.

"I am very lucky that I had the opportunity to attend a symposium of such scale. It was an enriching experience, especially in terms of exchanging different artistic values and cultures from all over the world. I would encourage the relevant organisations in Bangladesh to hold such events," said Gulshan Hossain.



Gulshan at work.