

WHAT'S ON

**Art Exhibition**  
Title: Tribute to Mohammad Kibria  
Venue: Bengal Gallery of Fine Arts, Dhamondni  
Date: July 22-Aug 5

**Solo Painting Exhibition**  
Artist: Abu Kalam Shamsuddin  
Venue: Gallery Impressions, 67, Gulshan Avenue  
Date: July 17-Aug 6  
Time: 10am-8pm

**Group Exhibition**  
Venue: Gallery Chitra, R-6, H-4, Dhamondni  
Date: July 29-Aug 20  
Time: 10am-9pm

**Tapestry Exhibition**  
Artist: Tajul Islam  
Venue: Gallery Cosmos, Mallbagh  
Date: July 22-Aug 5  
Time: 11am-7pm

**Group Photography Exhibition**  
Title: India: The River of Mystery  
Venue: Goethe-Institut, H 10, Rd 9, Dhamondni  
Date: July 20-August 4

**Film Screening**  
Film: Above Water, Sound of Noise  
Venue: Goethe-Institut, H 10, Rd 9, Dhamondni  
Date: July 31

**Theatre**  
Play: Man Pabsoor Nao  
Troupe: Naraybed  
Venue: National Theatre Hall, Shilpakala Academy  
Date: July 21  
Time: 7pm

**Theatre**  
Play: Bichagan  
Troupe: Dhakshatak  
Venue: Experimental Theatre Hall, Shilpakala Academy  
Date: July 21  
Time: 7pm

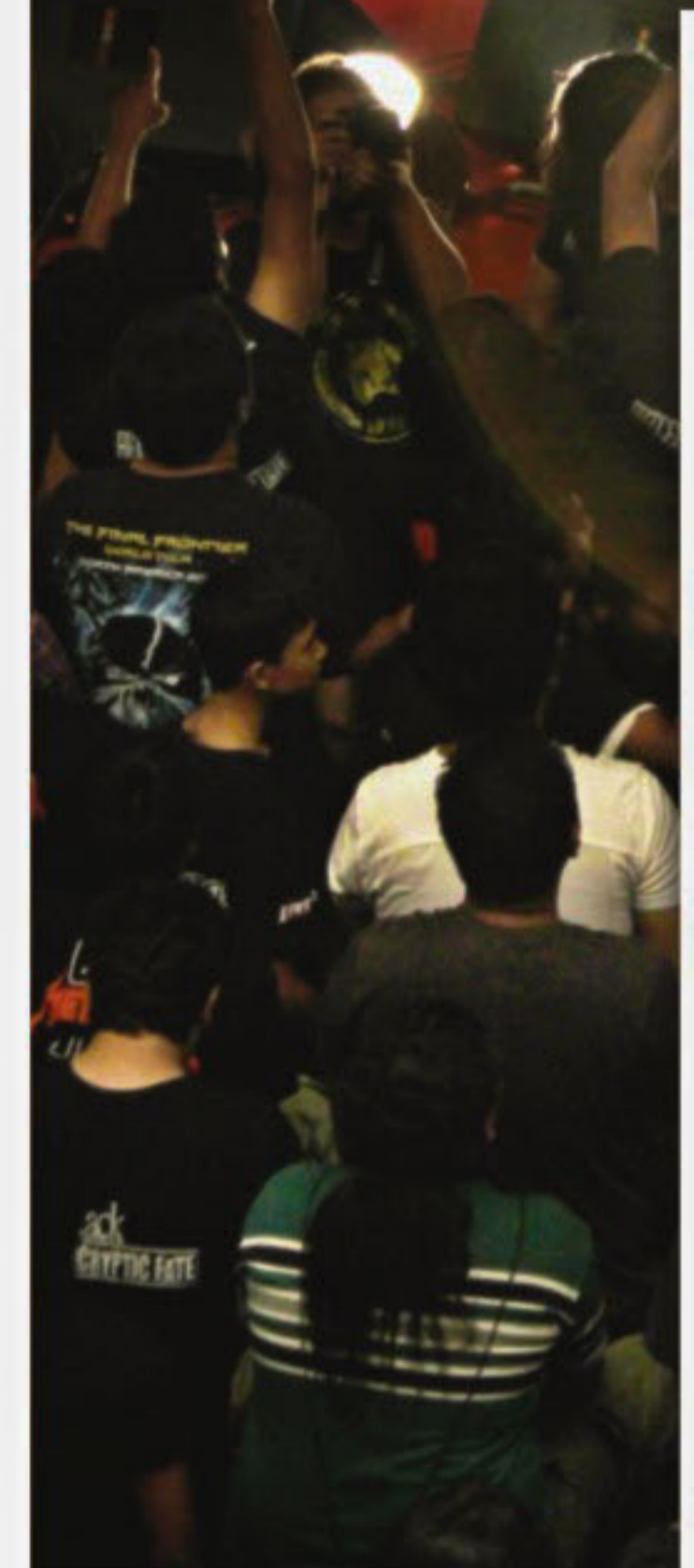


PHOTO: MUMIT M.  
(Clockwise from left): Cryptic Fate, Artcell and Black perform at the concert.

ABC FANS ROCKED

Artcell, Black and Cryptic Fate perform together

JAMIL MAHMUD

Fans adorably refer to them as "ABC" -- Artcell, Black and Cryptic Fate. They may have different musical approaches or prefer dissimilar lyrical patterns but they have one thing in common -- a large group of young, energetic and loyal fans.

Live Square Concerts, an event management group that only arranges concerts, created a unique opportunity to watch and hear the ABC trio perform live on one stage. The gig, titled "The ABC Generation is Back", was held at the auditorium of the Institution of Engineers, Bangladesh, on July 29.

If we put aside the Cryptic Fate debut album "Ends are Forever" (1994, in English), all three bands emerged after 2000. Together, they made a significant contribution, probably the most influential, to contemporary Bangladesh rock music.

Starting early in the evening, the show continued till midnight. Each of the bands performed for at least an hour and a half. The

senior-most band of the trio, Cryptic Fate, took the stage first. Influenced by the 1980s classic metal, Cryptic Fate's music has continued to develop and evolve into a style that is now considered unique. Following its debut album, the band started to climb the popularity ladder further through its later works "Sreshtho" (2001) and "Danob" (2006).

With Shakib on vocal and bass guitar, the band performed tracks including "Nidrahihi", "Bhoboghure", "Tepantor", "Prem" and "Cholo Bangladesh". The last song is a tribute to the Bangladesh cricket team that the band released during the last ICC World Cup.

Black was the second band to take the stage. One of the earlier riders to come out of the underground music scene in Dhaka, Black is known for their bold stage performance. With Jon Kabir on vocal and guitar, the band shined through its performance. Black's notable performances were "Ekhono Paini", "Haar Barao Tene Nao". Jon's gimmicks -- at one point lying flat on the stage -- were received with cheers from the

fans. Artcell, arguably the most popular among the trio at the moment, took the stage last. According to the band members, initially its music was heavily influenced by Metallica, though it has successfully moved away from that label through its ground-breaking albums "Onno Shomoy" (2002) and "Aniket Prantor" (2006).

It was half past 9pm on the clock. With some unusual sound checking, the quartet (Lincoln, Ershad, Cezanne and Shaju) started to rock the fans with their favourite numbers such as "Aj Ami Alo Chhaya", "Onno Shomoy", "Kandari Hushiar" and "Dukkho Bilash". With guest vocal Jamshed (of Power Surge) behind the mic, Artcell also performed its popular number "Rahur Grass" and a Metallica song.

Later the ABC trio came together on stage and performed a couple of numbers, including their trilateral act "Ashirbad" that was featured in a mixed album in 2006. Incursion and abc radio were the associate partners of the gig.



Friends and fellow artistes remember Abid

SHAH ALAM SHAZU

"Never imagined this is how we'd lose Abid. Death is inevitable, but it wasn't his time to go. He was a genuinely nice guy. He had this inherent ability to get close to people," said former "Closeup 1" champion Nolo Babu.

Another "Closeup 1" top contender Beauty recalled: "Abid bhai was a brilliant singer and his congeniality was equally, if not more, charming. This demise is unacceptable."

Abid's friend and fellow "Closeup 1" host Putul was inconsolable: "This grief of losing someone very close will forever haunt me. I still can't believe Abid is not among us any more. We've shared so many memorable experiences. I'm praying for his departed soul."

"Closeup 1" finalist and popular



singer Rajib said, "Out musical journey in the media started around the same time. When the news broke out, it sounded unreal. Abid will live on in peoples' hearts for his amicability and through his music."

Mehrab, Abid's fellow artiste who also competed on "Closeup 1", said, "Abid bhai was at times a mentor, and at others, a close friend. Of late, we couldn't manage to meet up as he was working and I was busy with my studies. We'll never get to meet again."

Seasoned singer and one of the judges on "Closeup 1", Kumar Bishwajit said, "Abid had the potentials to become a major artiste. This is a big loss and a great tragedy."

Popular adhunik singer and another judge on "Closeup 1" Fahmida Nabi regretted: "Some deaths are premature and cannot be dealt with easily. I cannot express in words how depressing this is. Abid was a promising singer. We'll never get to see this modest young man again."

Emerging singers and "Closeup 1" contestants Pulok, Kishor and Sabbir were grief stricken as well.

Pulok: "I'm now realising how devastating death caused by a mishap can be. Can't believe Abid bhai is no more."

Kishor: "he was always jovial and whenever we'd meet, he'd say 'Bhaidi kemon achhen?' Won't get to hear that any more."

Sabbir: "Come over from Chittagong to Dhaka as soon I heard the dreadful news. Abid's sudden demise still seems unreal to me."

Abid and his friend drowned in the sea at Cox's Bazar on July 29 evening. Divers rescued and rushed them to Cox's Bazar General Hospital. There, doctors declared Abid and his friend, Mostakim, dead. Abid's remains were at the Central Shaheed Minar in Dhaka yesterday morning for a public viewing. He was buried at his family graveyard in Khulna last night.

Shakespeare Resurrected

Musical play by Scholastica Alumni Association

AKRAM HOSEN MAMUN

Directed and compiled by the Founder Chairperson of Scholastica, Yasmeen Murshed and Wajed Al Rahman, Scholastica Alumni Association's production titled "Who's Afraid of William Shakespeare?" opened with the three witches of "Macbeth" resurrecting the Bard of Avon. The bard, awoken from his eternal slumber, found himself confronted by a couple of teenage students whining about his "endless iambic pentameter" that these students have to "stomach" to get through their exams.

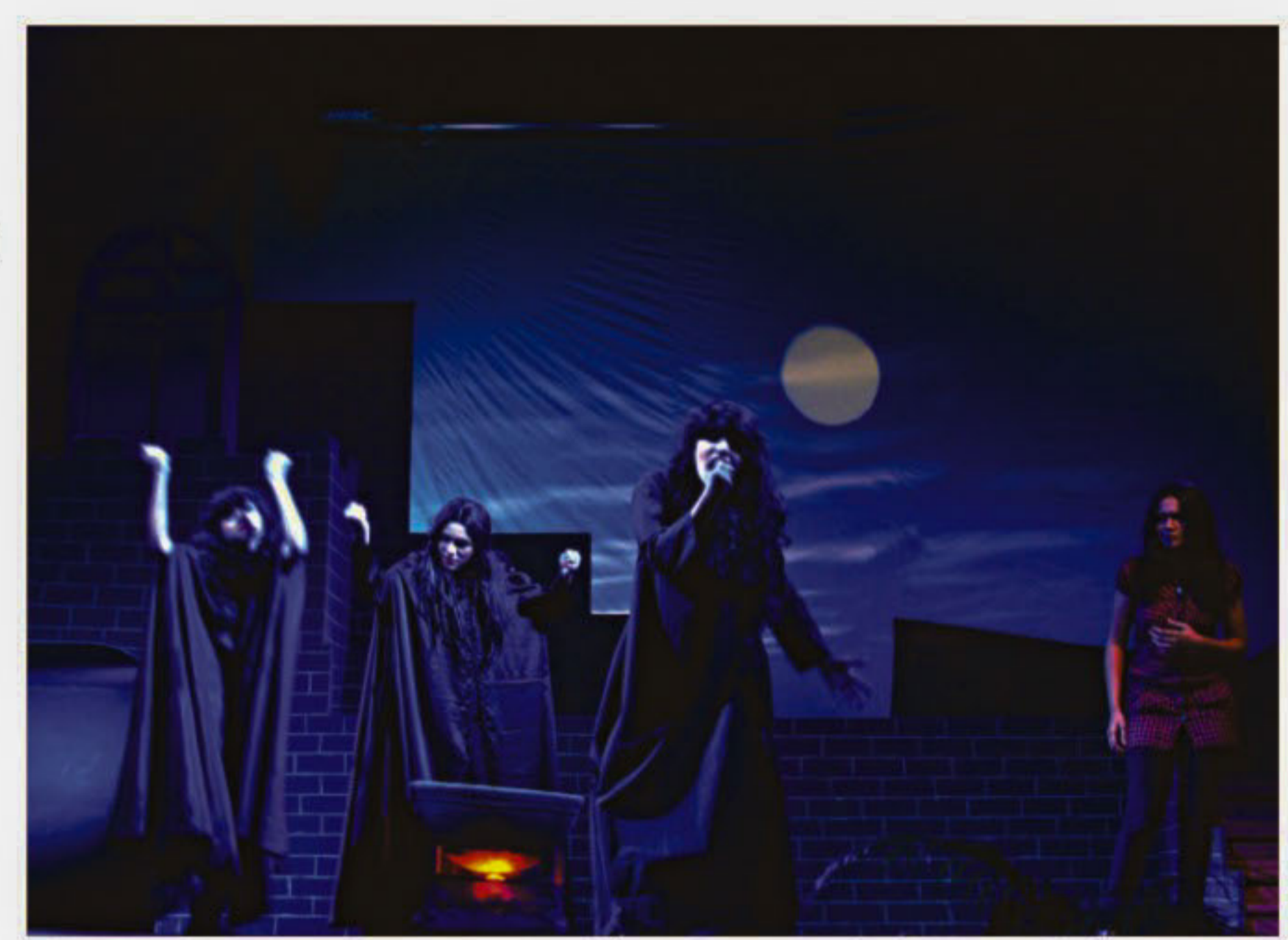
The hour-long production was characterised by fascinatingly dramatic, startling and above all, hilarious elements. With guest vocal Jamshed (of Power Surge) behind the mic, Artcell also performed its popular number "Rahur Grass" and a Metallica song.

Later the ABC trio came together on stage and performed a couple of numbers, including their trilateral act "Ashirbad" that was featured in a mixed album in 2006. Incursion and abc radio were the associate partners of the gig.

scenes, so that they can overcome their fear of Shakespeare.

The event was held on July 28-29 at the STM Hall, Scholastica's Senior Section in Uttara, Dhaka. The cast of the play included members of Scholastica Alumni Association -- most of whom are still students. And as a crew, they have displayed considerable theatrical acumen.

Returning to script of the production, one could feel that the compilation, jumping from one play to another, was almost like a mental test for the audience's familiarity with Shakespeare's works. As a crew, the production was more enjoyable to the initiated viewers, and at times, may have provoked more head scratching than appreciation in the ones who are not familiar with Elizabethan English, not to mention the metrical structure Shakespeare used in his plays and sonnets, known as the iambic pentameter. The term 'iambic pentameter', put in simple words, refers to a rhythm that works of a particular line establish. Small groups of syllables called 'feet' are used to measure the rhythm. While the word iambic means



the combination of an unstressed syllable followed by a stressed syllable, pentameter means that the line is made up of five such combination or 'foot'. Virtually, everything that Shakespeare ever wrote was in iambic pentameter.

To a comic effect, the juxtaposition of the mixture of contemporary and Elizabethan English language presented an intriguing contrast between the vocabulary and pronunciation of now and the 17th century.

the spitting out of Shakespeare's verses in rap with the hip swivel of Elvis Presley was hilarious. The most popular scene of "Romeo and Juliet", the witty dialogues in "The Taming of the Shrew", lines from historical plays such as "Henry V" and "Richard III", allusions to "Othello" and "Macbeth" -- all were rolled into this wonderfully humorous production.

My all these happened while the Shakespeare incarnation had a good time watching his own creations transcending the barriers of centuries and continents.

Monsoon's tempestuousness featured at 'Praner Khela'

ZAHANGIR ALOM

Monsoon in Bengal is anything but subtle: the gloomy sky often weeps away reminding us of the unforgettable moments of life, at times the rhythm of raindrops rejuvenates the passion, heavy shower amplifies that passion, nature wakes up and flowers blossom. These images and impressions of monsoon dominated this month's instalment of "Praner Khela", a regular musical programme arranged by Bengal Foundation. The soiree was held on July 28 at the Bengal Gallery of Fine Arts, Dhamondni in Dhaka.

Noted sarod artist Md. Yousof Khan and renowned classical vocalist Anup Barua performed at the programme.

Yousof Khan began with a performance of Raga Kirwani on sarod. The artiste played *alap*, *chor alap*, *vilambit*, *madhyalaya* and *drut gaut* on *teen taal*. A bit of *sawal jawab* with the tabla artiste Rabinranath Paul followed. While performing the raga, Yousof was so engrossed that it seemed like he was meditating through music and praying for rain. *Jhala* along with rhythmic *tehai* wrapped up his first performance.

Next was a romance inspiring misha (Raga Pilu and Kaf) (dn recital by the artiste). A hint of Raga Kirtananga uncaniously appeared amid the performance.

Following their performance, Yousof Khan and Rabinranath Paul joined other instrumentalists -- Selim Haider (guitar), Jalal Bhanusi and Rony Percussion -- in accompanying Anup Barua, a disciple of Ustad Mashkoo Ali Khan. The artiste rendered monsoon melodies, raga based Bangla songs, adhunik numbers, several thumris and a brilliant presentation that distinguished, and at the same time, mingled the styles of both folk and classical genres.

He first performed a Nazrul song, "Megh Medur Barosha-e Kotha Tumi". He also



Anup Barua (left) and Md. Yousof Khan perform at the programme.

included the Hindustani bandish in his performance. The euphoric playing of bandish seemingly fascinated the audience. Rendition of "Borosha Oi Elo" followed.

Barua was superb in his rendition of "Sraban Meghaya Chhailo Gagoney", set on Raga Gaur Malhar. Barua, a teacher at Chhayanoat, couldn't but resist articulating the bandish of the raga: "Thuki Aayi Badaria Shravan Ki".

The vocalist then performed several light songs, highlighting the yearning to be near one's beloved during monsoon. "Ei Meghla Din-e Ekka", "Sharadin Tomaye Bhebehy" and "Aaj Ei Brishtir Kanna Dekhey", originally recorded by Hemanta Mukherjee, Subir Sen and Ustad Niaz Mohammad Chowdhury were covered by the artiste.

Barua's next attempt was to demonstrate how classical music, a refined form,

emerged from folk tunes. He performed a classical styled cover of the Hason Raja number "Nisha Lagilo Rey". Barua employed Raga Mian Ki Malhar to make the rendition unique.

"One can introduce Raga Pilu, Pwadtip and Pwattmanjuri in this song," the artiste mentioned.

Later, Barua rendered two popular songs -- "Sona Bondhu Tui Amarey" and "Sinar Loye Bandhi Raikhom Toyarey" -- of Chittagong, where the artiste was born. He also touched upon Tilak-Sham -- a jod raga -- and Raga Jhinjhuti during the renditions.

Barua sang "Akash Eto Meghla" on request. With the bandish "Ye Nadia", the artiste rendered his swan song, a thumri based on Raga Charukeshi.

Eastern Bank Limited sponsored "Praner Khela".

Sultan's 87th birth anniversary Three-day programme in Narail

PONUEL S BOSE, Narail

A three-day programme marking the 87th birth anniversary of one of Bangladesh's pioneering painters, SM Sultan began at Sultan Moncho, Narail on July 29. Jointly organised by the SM Sultan Shishu Charu-O-Karukala Foundation, Bengal Foundation and Sultan Foundation, with Banglalink as the sponsor, the celebration will conclude today.

The programme included a boat race, cycle rally, discussion, cultural shows, a children's art camp and art exhibition. Well-known artistes of the country attended the celebration.

A fair, titled "Victoria Ushab-2011" was also held here at Sultan College premises with around 30 stalls.

The programme was inaugurated by Howladar Md. Rokibul Bari, Additional Deputy Commissioner (General), Narail. Others present at the inaugural programme were Sheikh Hanif, president SM Sultan Shishu Charu-O-Karukala Foundation; Bimanesh Chandro Biswas, general secretary; SM Sultan Shishu Charu-O-Karukala Foundation and Saiful Islam, Narail district official.

In the evening eminent personalities delivered speeches recalling SM Sultan at Sultan Moncho. A cultural programme was organised by Sannilito Sangshkritik

Jote, Narail. On the second day, July 30, Captain (Retd.) Mostofa Joglu Waheed, chief executive of Ariana Style Ltd. was the chief guest. Md. Abu Daud, principal, Narail Govt. Victoria College; Howladar Md. Rokibul Bari, Additional Deputy Commissioner (General), Narail and Julfikar Ali, Mayor Narail Municipality were special guests.

A cultural programme was held at the same venue, organised by local artistes of Narail.

Today, a painting exhibition featuring senior artists as well as youngsters is on the cards. The programme will include a boat race on the river Chitra, a discussion with distinguished guests and a cultural programme featuring performers from India.

A forty member sports and cultural team has come from India to attend the anniversary programme.

Sultan's paintings have been exhibited alongside masters such as Pablo Picasso, Salvador Dali, George Braque, Paul Klee and others. He was awarded with an Ekushey Padak (1982) for his outstanding contribution to the cultural movement, and Independence Award (1993) by the Bangladesh Government. According to art critics, Sultan was perhaps the most enigmatic painter of Bangladesh in contemporary times.

Mohammad Rafi: In old-fashioned pathos, in timeless passion

SYED BADRUL AH SAN

The evening descends. The rays of a tired sun play havoc with the cheeks of the woman you love to distraction. And you hum the old Mohammad Rafi song, "Hui shaam un ka khayal aa gaya / wohi zindagi ka savaal aa gaya". And there you have it. In the 31 years since July 1980, life without Rafi has been a time of declining, indeed increasingly mediocre music. He was a maestro, in that true sense of the meaning. Think of "Radhike tu ne bansri chauri"; or dwell on "Hue hum jin ke lie barbaad". There was that command in him of the various elements of music. Was that voice a gift of God? Never mind the answer. But what we do know is that Mohammad Rafi was an artiste whose presence in Indian music overshadowed every other presence in his time.

Of course, today we have all those challenges and competitions on television where the young gyrate to the songs of others who inhabited the period that Rafi so completely dominated. But when the young do not go back to Rafi, to Saigal, to Shamshad Begum, you have that certain feeling that people have little wish to tamper with the good and the great. Or music, for them, has mutated into a circumscribed affair.

Rafi's versatility said it all. Remember that spiritually uplifting "Parwardigar-e-alam tera hi hai sahara / tere siva jahaan mein koi nahi hamara"? Hum it, even as the monsoon clouds explode in thunder and lightning. There will come into you a true light of God as you have never experienced it before. And light is also what you are suffused with when you plumb the depths of Rafi's love songs. There is the racy that stobs the heart in a woman when he sings "Mohabbat chomee jinke haath / jawani paaon parhe din raat". Or maybe the woman you love will join you, to recreate the old Rafi-Lata duet, "Kabhi raat din hum dur the / din raat ka ab saath hai / wo bhi ittefaq ki baat thi / ye bhi ittefaq ki baat hai"? Or perhaps you will recall that scene where Dilip Kumar sings for a hard to get Waheeda Rehman: "Tu hai saaj / main hoon sharaabi".

Tragedy, overwhelming degrees of it, characterised Rafi's songs. Few could do it better than he, if at all they could do it. Watch the stars emerging from the womb of a pregnant night and hear the sadly lilting "Koi saghar dil ko behlata nahi / behkudi mein bhi qarar aata nahi". Or there is the heart-breaking "Toote hue khwabon ne / hum ko ye sikhayaa hai / dil ne jise chaha tha ankhon ne ganwaya hai". In "Main zindagi ka saath nibhata chala gaya / har fikr ko dhuen mein urhata chala gaya", you see not worry but a world burning up in the cigarette smoke rising from Dev Anand's lips. Tragedy defined Rafi. That has been the unvarnished truth. But then, there are all the other truths about him. He could just as easily slip into singing numbers that were positively light, even comical. "Kanto mein phansa aahat / zulfon mein phansa ye dil", it is a frivolous Rafi you run into. The repertoire does not end, nor here,



not anywhere. Reflect on Mohammad Rafi in the entirety, in the completeness he brought to his music. In the movie "Aan", the energetically romantic "Dil mein chhupa ke pyar ka toofan le chale" is soon replaced by the calmer "Takra gaya tum se dil hi hai roye na ye kyun ghayal hi to hai". You are quite likely to be drawn, suddenly as it were, to "Pukarta chala hoon main / gali gali bahar ki". And just as you begin telling yourself that no song could beat that one in appeal, you remember the passionate "Tere mere sapne ab ek rang hai" from the movie "Guide". That song, you know, is a statement on love, on the heart, as it should be heard in one who finds oneself in love. And, of course, love finds other ways of insinuating itself into the heart, as in "Chhalkaye jaam aaye aap ki / ankhon ke naam honton ke naam".

And yet love is all too often unrequited, or caught in a maze not of its making. In "Teri Surat Meri Aankhein", a decidedly less than good-looking Ashok Kumar, his back turned to a startlingly beautiful, startlingly surprised, quietly approaching Asha

Parekh, sings in all the gloom he can muster: "Tere bin soone nayan hamara" is a song for those who come that close to love, only to see it slip away and farther away. Such a sense of gloom, of quiet desperation comes alive in "Maime chand aur sitaron ki tamanna ki thi / mujhko raaton ki siahi ke siwa kuch na mila"; and in the duet, again with Lata Mangeshkar, where the subdued lover in him sings of love getting into bad knots: "Dekh liya main ne / qismat ka tama-sha dekh liya".

Rafi was of a class, indeed let his music create a class that began and ended with him. If the songs of his peers were noted for rarity in tone and imagery, Rafi's rested on the unique. People could sing his songs, but they could not replace them. If he danced his way through the sheer youthful joy of "Hum tum ye bahar dekho rang laya pyar / barsat ke mahine mein", he also ponderously made his way through "Dil jo na kaha saka / wohi raaz-e-dil kahne ki raat aayi".

It is a lost world -- of innocent love, of old-fashioned pathos, of timeless passion -- that rises out of the depths when you recall Mohammad Rafi. He was a world unto himself; his music was a magical carpet that transported you to the stars -- "Chalo didar chalo chand ke paar chalo". You think of the days that began with his song and ended with his. And from somewhere out in space the cadences of poetry flow in. You seem to hear once more the song that made its way into your soul when you sweated through teenage football in school. In "Yaad na jaaye beete dino ki / jaa ke na aaye jo din / dil kyun bulaye unhen", a slice of Rafi shines. Pieces of him remain, gleaming in the primeval suctation that binds the mermaid to her poet in unending time.

(Mohammad Rafi, pre-eminent Indian playback singer, passed away on July 31, 1980).

THE WRITER IS EDITOR, CURRENT AFFAIRS AND STAR BOOKS REVIEW

ATN BANGLA	01:25 Shurer Madhuri	05:15	Bangla Feature Film
	02:40 Business Week	05:15	Boishakhi-CNN
	05:10 Education Zone	08:10	Sharabshwa
	05:35 Dhak Dhol	09:20	Priyo Mukh
	11:30 Drama Serial: Amader Shongshar	09:20	Drama Serial: Shamparko
		10:50	Reporters Diary
CHANNEL i		10:52	Maasranga Television
01:05	Ebong Cinemar Gaan	07:30	Bangla Feature Film
06:00	The Daily Star Jibon-er Galpo	09:02	Sports Show
06:20	Kagojer Chhobi	09:30	Drama: Galgolguchcho
09:35	Drama Serial: Jogajog	09:30	Rupa Ami Ebong
11:30	Prokriti O Jibon	11:00	Rashed World Music
Rtv		11:00	Z Studio
12:35	Tawheed-eri Marshid Ameer	10:30	New Shaolin Boxer
01:10	Bangla Feature Film	01:30	City Island
05:00	Proditin-er Gaan	03:55	Sweet Home Alabama
06:00	Drama Serial: Gombor Bondhu	07:00	Kill Bill Vol. 1
		09:30	Kill Bill Vol. 2
			Star Movies

Abi Radio FM 89.2	06:00	Bhorer Jashay	07:30	Heli Dhaka
06:00	Mukhorbo Jiboni	10:00	Morning Express	
09:00	Daman Dugary	12:30	No Isolation	
09:05	The Ship (2nd season episode)	04:00	Dhaka Calling	
09:00	Dumeto Bakshy	06:00	Faith Update	
09:00	Shamtha Tara	11:00	Back to Back music	
07:00	Shir-er Maja	RADIO TODAY FM 89.6	06:00	Green FM
09:00	Razi-er Khatyay		08:00	Good Morning Dhaka
11:00	Golden Shesh Net		12:00	Today's Kida
RADIO FOORTI			04:00	U Tum

**Holdey Bus**  
On ntv at 09:00pm  
Single Episode TV  
Play  
Cast:  
Shahiduzzaman Selim, Tarin

**Kill Bill: Vol. 2**  
On 7 Studio at 09:30pm  
Genre: Crime/  
Drama  
Cast: Uma Thurman, David Carradine

**Amar Ami**  
On BANGLAVISION at 09:05pm  
Talk Show  
Guests: Al-Amin, Shamin

09:50	Dhrupti Kahini	11:25	Clearing
BANGLAVISION		03:25	My Life In Ruins
09:05	Shudhu Gaan	05:05	Alice In Wonderland
11:05	Shokal Belar Roddur	07:50	Tooti Fani
01:05	Bangla Feature Film	08:45	Spy Next Door
06:05	Ebong Class-er Bairey	10:25	Day Watch
11:25	Business Vision		HBO
		11:45	Home Fries
ETV		01:45	Ace Ventura: Pet Detective
05:30	Ei Shoptaher Bishwa	03:30	Kick-Ass
06:30	Desh Jurej Porodhi	06:00	Snakes on a Plane
07:50	Ta Na Na	09:30	Leap Year
10:10	Media Gossip	11:45	Transformers: Revenge of the Fallen
02:00	Sunday Live		Star World
ntv		11:30	Lights Out
10:05	Bangla Feature Film	02:30	Friends
12:50	Shasta Protidin	06:30	Mad Love
04:10	Janar Achhey Bolar	09:30	India's Most Desirable
		11:30	Glee
06:45	Joto Modhur Bhulguli		Discovery Channel
09:00	Drama: Holdey Bus	11:30	Man vs. Wild
		02:30	Build It Bigger
Desh TV		05:30	Rhodes Across India
04:00	Desh Janopad	09:30	Culinary Asia
04:30			