

Pahela Boishakh  
Celebration  
Organiser: Chhayanaut  
Venue: Ramna Batomul, Dhaka  
Date: April 14  
Time: 6am



Mongol Shobhajatra  
Venue: Faculty of Fine Arts,  
University of Dhaka  
Date: April 14  
Time: 9am



Chaitra Sankranti  
Programme  
Organiser: Shurer Dhaba  
Venue: Bangabandhu Int'l  
Convention Centre  
Date: April 13  
Time: 6pm



Shaatkhan Rongila  
Mela  
Organiser: Jatra  
Venue: Jatra Dhanmondi outlet,  
Rd 27  
Date: April 10-14  
Time: 6pm



Bengal Boishakh  
Utshab  
Organiser: Bengal Foundation  
Venue: Bengal Shilpalaya,  
Dhanmondi  
Date: April 13-15  
Time: 6pm



## Boishakhi Utshab at Bengal Shilpalaya

STAFF CORRESPONDENT

To diffuse the spirit of Pohela Boishakh, Bengal Foundation has arranged a three-day (April 13-15) Boishakhi Utshab at Bengal Shilpalaya, Dhanmondi. Folk music performances will begin at the morning session on Pahela Boishakh (April 14). Besides that, programmes will start at 6pm everyday.

On the opening day, Faizur Rahman will present a dotara recital while singers Kabir Palash, Shimu Dey, Anindita Chowdhury and more will perform songs. Rajrupa Chowdhury will play sarod while Kiran Chandra Roy and Chandana Majumdar will sing at the festival.

Liton and his troupe will usher in Pahela Boishakh with Dhak in the morning



session while Sufiul Alam Raza, Halima Parveen, Siddikur Rahman and Bhajan Baul will present folk songs.

The evening session will have Murtaja Kabir Murad on flute. Sharmila Majumdar, Barsha Majumdar, Supriya Das and Priyanka Das will perform rag-based songs; Bhaswar Bandopadhyay will recite; Nahid Sultana, Sumona Rahman and Jhuma Khandakar will sing adhunik songs and noted singers Sharmin Sathi Islam, Sumon Chowdhury, Khairul Anam Shakil, Bulbul Islam and Shama Rahman will perform Panchokobir Gaan in the session.

The concluding day's programme will begin with a sitar recital by Firoz Khan. Hasan Arif will recite while renowned singers Farida Parveen, Aditi Mohsin, Mita Haq, Sadi Mohammad, Rezwana Chowdhury Bonnya and Iffat Ara Dewan will perform songs at the festival.



PHOTO: RIDWAN ADID RUPON

## An exuberant celebration of music

### Dhaka sways at Grameenphone tri-nation music fest

FAHMIM FERDOUS

Music, in its own way, can lift people. It can make them forget their daily worries, woes of city life and things that are not going right in life. And on a hot, humid April evening, people in thousands left their troubles behind as they danced, swayed and sang their lungs out to three immensely popular musicians in the sub-continent.

Grameenphone, in its annual attempt to give back to their "Star Subscribers", organised a "Tri-nation Music Fest" at the capital's Army Stadium on Friday, featuring LRB, Kailash Kher (India) and Ali Azmat -- of the Junoon repute (Pakistan).

As the show began a little after 6pm, the stadium filled up to the brim, and there were still people standing outside in queues. LRB, the first to take stage, looked to be in full throttle ahead, with a two-drum kit setup (which frontman Ayub Bachchu later said was the first in Bangladesh, and will be a feature in all future LRB shows), and a heavy rock sound. Songs like "Rakhe Allah Mare Ke", "Mon Chaile Mon Pabe" and their closing number "Hawker" featured power-packed instrumental arrangements, while the softer numbers like "Shei Tumi" and "Ami Toh Preme Porini" saw the entire crowd singing along, waving the lights on their cell-phones in the dark. And though their sound lacked



clarity and crispness, they made up for it with their power. It's no news that AB has left his best vocal days behind, but the man can still make the guitar do unbelievable things, and there were no shortage of the tricks, be it finger-tapped solos or use of effect pedals and the tremolo.

Ali Azmat, arguably the biggest rock star Pakistan has ever produced, opened his set-list with the Junoon classic "Dosti", to give the crowd no

respite from dancing and jumping around. His repertoire included a number of old Junoon numbers -- "Mera Mahi", "Pappu Yaar", "Yaa Bina", "Saeen", "Khudi" (based on an Allama Iqbal poem), "Garaj Baras" and "Sayonee", alongside songs from his current band Social Circus, and his Bollywood hits "Yeh Jism Hai Toh Kya" and "Maula". His expressive voice -- jumping between octaves and going into spontaneous falsettos -- con-

tained an infectious energy that spread throughout the stadium. He also heartily praised the Dhaka audience, adding it is always a special experience to perform here.

Kailash Kher, the most-anticipated artiste of the night, came on stage to thunderous cheers, and after beginning with a lesser-known "Jana Jogi De Naal", he quickly moved to his popular numbers "Main Toh Tere Pyar Mein" and "Rangdini". However, it was his heart-melting humility, simplicity and sharp wit that kept the audience going. He interacted with the audience between every song, tastefully joked about anything he could put his finger on, and even invited 10-15 girls from the audience to dance with him on stage. Along with his big instrumental ensemble, Kailasa, he masterfully mixed up his set-list with energy and soul, performing "Tere Bin Nehi Lagda" (Nusrat Fateh Ali Khan cover), "Tauba", "Tu Jaane Na", "Teri Deewani", "Dhol Bajda", "Ya Rabba", "Allah Ke Bande", "Chak De Phatte" and "Saiyaan", among others.

As waves of people walked out of the stadium close to midnight and walked the long road in search of a ride back home, they looked exhausted, dehydrated and with sore throats, but every single one of them wore a smile on their faces; for it is the power of music to lift people beyond all adversities.

## Entire CHT in festive mood Indigenous artistes enthral all in Rangamati

SHANTIMOY CHAKMA, Rangamati

Artistes of different indigenous communities recently enthralled an audience in an amazing cultural event held at Mari Stadium at Rajbai in the town. The CHT Bijhu, Sangrain, Bishu, Boisuk and Bijhu Udjapan Committee organised the event on the occasion of Bijhu festival.

As the three-day-long traditional Bijhu festival of the indigenous communities, begun yesterday with great enthusiasm and festivity, the entire hills wore a festive look.

Bijhu Udjapan Committee formally floated flowers on Kapta Lake at Rajban Bihar Ghat in the town to mark 'Phul Bijhu'.

At the cultural event, artistes of Chakma, Marma, Tangchangya, Tripura, Pankhua, Khiyang and Santal communities performed songs and dances from their own community.

Every year, indigenous people of three hill districts -- Rangamati, Bandarban and Khagrachhari -- celebrate this festival simultaneously to shed the sorrows of Bengali old year and welcome the New Year. The significance of the festival to the indigenous communities is same though they call it by different names.

The first day of the festival is called 'Phul Bijhu', the second day is 'Mul Bijhu' and third day or first day of the Bangla New Year is called 'Gojya Poja Din'.

However, Marma celebrate the Bengali New Year with a 'water festival' where the young boys and girls spray water jets on each other.



Young indigenous boys and girls float flowers in Rangamati during 'Phul Bijhu'.

PHOTO: STAR

## Of faces and facades Mask exhibition at Gallery Jolrong

STAFF CORRESPONDENT

On the occasion of the Pahela Boishakh, Gallery Jolrong in Gulshan (Niketan) has organised a mask exhibition titled "Bangladesh-er Mukhosh-2", featuring the works of both institutionalised and amateur artists of different parts of the country. Artist and researcher Shawon Akhond is the curator of the group exhibition.

Artists Tarun Ghosh and Saidul Haque Juise jointly inaugurated the exhibition on April 11. Shawon Akhond in his welcome speech said, "Nothing can be said with certainty about the origin of masks. But it can be said that masks have been used since ancient times for both ceremonial and practical purposes. Actually, the mask is the covering of a face, which can represent a human being or an animal or a bird or any imaginary character. However, at present, there are two types of masks in Bangladesh -- the traditional and modernist trend."



Around 18 artists are participating at the exhibition. Institutionalised artists are Saidul Haque Juise, Sukumar Pal, Joyonta Talukder, Tarun Kumar Sarkar and others. Participating amateur artists are Nendel Sharma, Nimai Malakar, Tapan Malakar and others. The artists have made faces fashioned out of metal, glass, paper and pigment, sponge-wood (shola), sawdust and papier-mâché. The masks appear primitive, tribal, modern, ancient African, Asiatic and sometimes alien. The masks feature diverse people from different continents, each with a unique expression -- longing, yearning, pain, happiness and the success of human beings. In term of style some are realistic, while others seem semi-abstract, surrealistic and symbolic. A number of faces give us an imposing and festive look. Sensual colours and remarkable techniques have given a different appearance to quite a few masks at the exhibition.

The exhibition will continue till April 25.

## Shaymoli Cineplex inaugurated

Shaymoli Cineplex, the country's latest cinema theatre -- constructed at the site of the historic Shaymoli Cinema Hall -- began its journey with promises to assure the audience of a fine-tuned experience in watching movies. The cineplex was inaugurated yesterday with the opening show of "Jonakir Alo", a Bangla movie directed by Khalid Mahmud Mithu. It will remain open for the audience from Pahela Boishakh, says a press release.

The cineplex hopes to be a part of maintaining tradition of family life and revival of Bangla movies. The cineplex is using Dolby Digital Sound System, and is equipped with Stereo Scope Projection technology to project 3D movies.

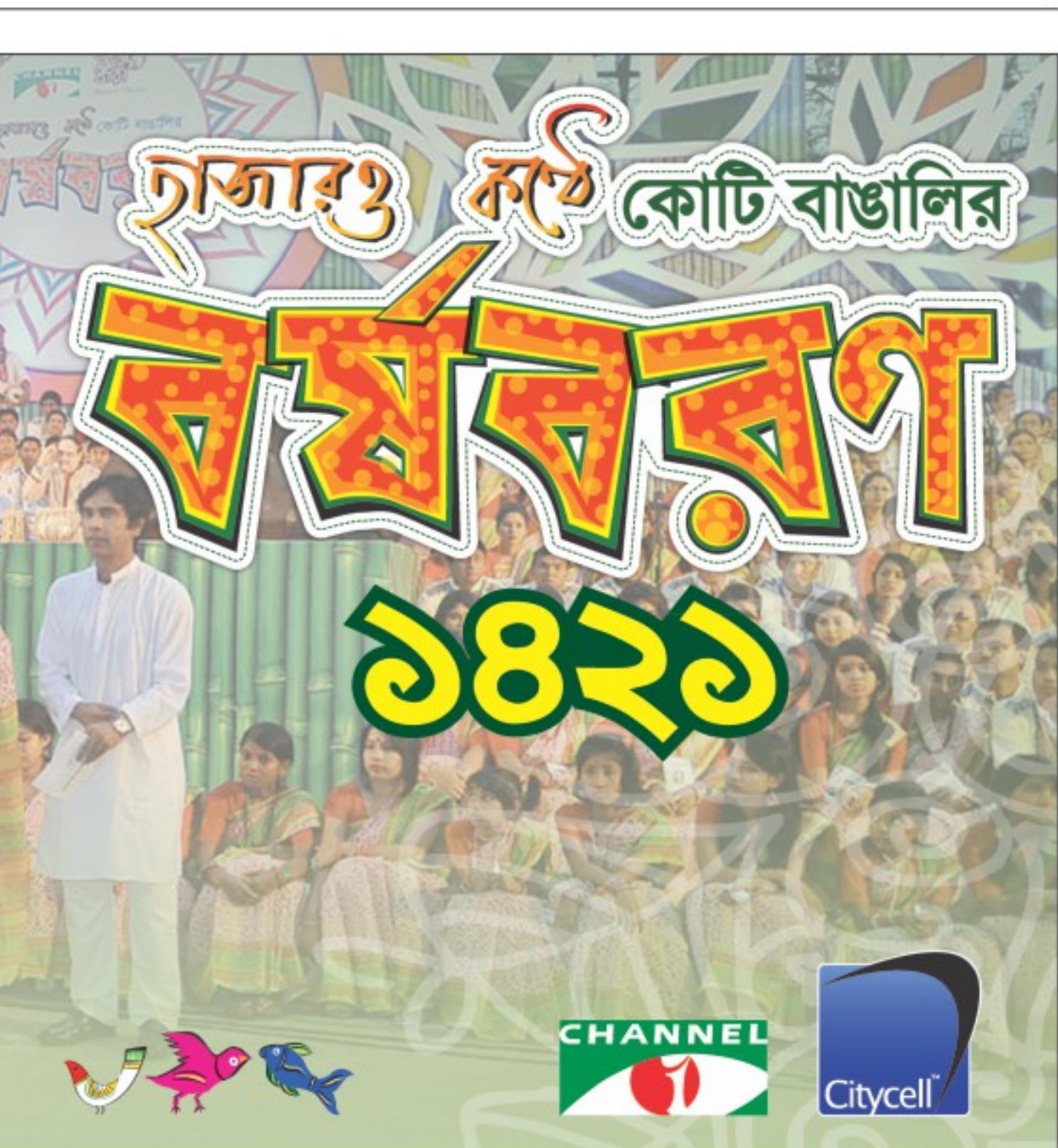


The dotara -- one of the most important folk instruments used in various genres of folk music throughout the land of Bengal, has two main forms -- the Bangla and the Bhawaiya. The Bangla form originated in the Rahr Bangla region, where it is still played. It has metal strings, which give it a brighter tone than other instruments played in the area. The bhawaiya form is almost extinct in contemporary times and has a more primeval beginning than its bangla cousin. The strings are its striking feature, being either made of thick cotton strings or more popularly of catgut, giving it a more bass timbre. This instrument is widely used in the Bhawaiya, Jaalpariya and Mahishali forms of folk music, prevailing in and around the Bengal Province.

## Airtel-Prothom Alo to paint Alpona on Manik Miah Avenue



Like the last two years, Airtel and the daily Prothom Alo, in association with Berger Paints, are organising "Alponay Boishakh" -- a street painting stretching across Manik Miah Avenue, to celebrate Pahela Boishakh. This year's theme mnemonic -- designed by eminent artist Moniruzzaman -- was unveiled at Manik Miah Avenue. The programme is set to begin in the late hours of Sunday (April 13) and end on the dawn of Pahela Boishakh (April 14), says a press release. Like last year, the Alpona aims to showcase Bangladesh's culture and heritage to the world.



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