

WHAT'S ON

Film Screening
 Title: Nibash – The residence
 Venue: Jatra Biroti, Banani
 Date: March 30
 Time: 7 pm – 9 pm

BIG SCREENING EVENT
 Title: Game Of Thrones Season 8 Screening
 Venue: Arena – Café & Lounge, Ring Tower (4th Floor), 6/A Ring Road, Mohammadpur, Dhaka
 Date: April 15
 Time: 9 pm -10 pm

Dance Drama
 Title: Dance Drama MEERA
 Venue: National Theater, BSA
 Date: April 13
 Time: 6 pm – 9 pm

Art Exhibition
 Title: Still—Life: an art exhibition by Moon Rahman
 Venue: Dwp Gallery, Lalmatia
 Date: March 23 – April 7
 Time: 3 pm – 9 pm

Musical Ensemble
 Title: Shahed and Gaach
 Venue: Jatra Biroti, Banani
 Date: March 29
 Time: 7 pm
 Tickets: At the door for BDT 300 (BDT 200 with a valid student ID)



Stills from the first teaser of the film

Surviving 71 – Gearing up for an extraordinary film



PHOTO: SHEIKH MEHEDI MORSHED

SADI MOHAMMAD SHAHNEWAZ

The teaser for the upcoming 2D animated film, *Surviving 71*, released yesterday. The stunning visuals and marvelous sound-track immediately made it clear that the internationally acclaimed visual effects producer and filmmaker, Wahid Ibn Reza, had put his heart and soul into the direction, script and production of the upcoming film.

“Being the child of a Freedom Fighter, I always heard stories about our Liberation War, and was fascinated by them,” says Wahid, who was intrigued by the concept of sacrifice and love for the nation.

The film will depict our Liberation War through the eyes of two friends – Dhrubo and Akku – who witness key moments of the war while fleeing the country for survival. They are joined by Rezaul, who had always intended to go to war. The



Pakistani army captures all three of them, and the trailer depicts the moment where they are about to get shot.

The film, which will release in full length on Bangladesh's Victory Day on December 16, 2021, promises to be one the finest animated film ever produced in the country, in spite of the limited resources in possession of the director.

Simon Thacker's 'Svara-Kanti: Trikala' under spotlight



PHOTO: COURTESY

ZAHANGIR ALOM

Renowned Scottish classical guitarist and composer Simon Thacker and his ensemble Simon Thacker's *Svara-Kanti* swayed Dhaka's music lovers in the Dhaka International Folk Fest in 2016. They have performed for an audience of 60,000 in Dhaka and at The Sacred Pushkar, one of the region's biggest sacred music festivals. Simon has recently released a double album (2 full length CDs with a 40 page booklet) which features 13 of the greatest music genres ranging from Bangladeshi Baul, Hindustani and Carnatic classical, Western classical to Punjabi folk music.

The CD 1 includes tracks like *Panchajanya*, *Ajj Koi Saade Vehr Aaya*, *The Fire of Intention* and *Vande Mataram*, while CD 2 features songs like *Helaye Helaye Din Boye Jaye*, *Tomra Kunjo Sajao Go*, *Bhromor Koio Giya*, *Dhonyo Dhonyo Boli Tare*, *Menoka Mathay Dilo Ghomta* and *Ekla Chalo Rey*.

There are several tracks featuring Bangladeshi folk singer Farida Yesmin. The second CD of *Trikala* is

dedicated to Simon's transformation of songs by Lalou, Radharaman, Shah Abdul Karim and Tagore. He does not see these as fusion but an organic extension of the tradition that he loves. This album has been acclaimed across the world, bringing these songs, and of course, Farida, to new audiences.

Created and recorded over three years, at East Lothian in Scotland, and Chennai and Kolkata in India, Simon's third release claims to create new sound realms in the epic double album, *Trikala*, the Sanskrit word representing the three tenses of time, the past, present and future.

The intercultural collaboration features Simon Thacker (classical guitar), Raju Das Baul (voice, khomok), Sunayana Ghosh (tabla), KV Gopalakrishnan (kanjira), N Guruprasad (ghatam), Justyna Jablonska (cello), Japjit Kaur (voice), Afsana Khan (voice), Sarvar Sabri (tabla), Jacqueline Shave (violin), Sukhvinder Singh Pinky (tabla), Neyveli B Venkatesh (mridangam) and Farida Yesmin (voice).

Trikala sees Simon Thacker's *Svara-*

Kanti metamorphose into a community of different lineups which each take inspiration from four different aspects of the vast musical macro-cosm that exists in the Indian sub-continent. There is also a major solo work with a tangential Tamil inspiration, one of Rabindranath Tagore's best loved melodies re-imagined and a moving transformation of India's National Anthem.

Unity comes from Thacker, as the single compositional voice that has either created or recreated all of the work on both albums, and the symbiotic relationship between the performers who, whether in the most breathtakingly intricate composition and intuitive improvisation, search for truth and essence selflessly together. Ancient forms are refracted in the present to propel them forward to the future, travelling beyond East and West to genuinely create a third direction genuinely of itself. Traversing over 2 hours and 18 minutes of some of the most advanced inter-cultural music ever recorded, *Trikala* is a pivotal moment in the history of Indo-Western collaborations.

RAISUL ISLAM ASAD looks back on 1971

Raisul Islam Asad has not only made remarkable contributions to the entertainment industry, but also played a crucial role in the Liberation War of 1971. Today, as the nation celebrates the Independence Day, the Freedom Fighter and actor discusses his memories of the war.

SHAH ALAM SHAZU

“I grew up in Dhaka at the age of seventeen and lived in Paltan during the time of the Liberation War,” he says. “Film director Nasiruddin Yousuff and I were neighbours. We heard gun shots at midnight on March 25, 1971. When we went outside to check, we found out that there was a military operation carried out by the Pakistan Army.”

They spent the entire night in extreme terror, with sounds of gun shots and people screaming around the city. The actor further says that few police officers went to their home to help out. The police kept their rifles in their homes, and went to bring more bullets. However, they never came back. “We hid the rifles with blankets,” he adds.

After that night, there was a curfew on March 27. “On April 2, I moved to Keraniganj and faced another attack there,” says Asad. “I hid inside a mosque. I was laying, pretending to be dead, which saved my life eventually. I escaped death that day.” He then travelled to Bikrampur. From there onwards, he started walking until he reached Chattogram. “A lot of things happened on my way to Chattogram. I will not be able to put them into words,” says the actor with a heavy heart.

Along with Nasiruddin Yousuff and the late Kazi Shahabuddin, Asad then went to



PHOTO: SHEIKH MEHEDI MORSHED

Agartala. The hurdles they faced seemed nothing compared to the passion they had for the country's independence. A team of twenty one freedom fighters including Raisul Islam, trained in Melaghar afterwards. “We then went to Dhaka to fight for our country. I feel honoured to leave a mark in the history of our freedom,” he concludes.

Desh TV turns 10 today

ARTS & ENTERTAINMENT DESK

Today marks the ten-year anniversary of popular television channel Desh TV. Desh TV will be celebrating the day with a day-long programme, starting from 10 am, at its office. The celebration will continue till 7 pm.



'Jibon O Rajnaitik Bastobota' in review

PRIYANKA CHOWDHURY

After the success of his last theatrical production, *Rizwan*, legendary theatre director Syed Jamil Ahmed's latest production, *Jibon O Rajnaitik Bastobota* has caught the attention of many. Theatre troupe Spardha, in association with Bangladesh Shilpakala Academy (BSA) and the Ministry of Cultural Affairs, staged the play recently at the National Theatre Hall of BSA.

The production received mixed reactions from the audience, and has outraged many well-known professionals of the theatre arena.

The stage adaptation is based on eminent writer Shahidul Zahir's novel of the same name. Written in 1988, the story brilliantly examines the aftermath of the Liberation War of Bangladesh.

Jibon O Rajnaitik Bastobota, which focuses on the brutality of the Pakistani Army, opens in 1985 at the Laksmibazar Lane of Dhaka as



Abdul Majid, a man who lost his elder sister, Momena, during the war, comes on. He is shocked when he sees that Abul Khayer, a collaborator of the war, is speaking on a microphone as a political leader. Majid recalls the day in 1971 when Badu Mawlana, father of Abul Khayer, distributed chopped pieces of human flesh to the crows on the rooftop of his house.

Making good use of the stage space, light, choreography, costumes and props, the cast of the play gave captivating performances. A total of twenty performers represented the main characters and chorus to reflect the different moods and movements. The intensive acting of the artistes brought the essence of the characters of Abdul Majid, Bodu Mawlana and Momena to life vividly. The representation of the perpetrator hiding amid the general public was beautifully portrayed by Bodu Mawlana, who

transforms his gestures and looks staying in the middle of the crowd and later, blends with them seamlessly again. With strong lines such as “There is no everlasting friend or enemy in politics” from the novel, the adaptation was thought-provoking.

The recurrence of Abdul Majid's torn slippers and the flashbacks gave the adaptation a cinematic vibe. However, the background score was, at times, louder than the actors' voices, so much so that if someone happened to sit on the top floor of the hall, they might miss out on some vital details portrayed through the dialogues.

Shahidul Zahir's novels and short stories are highly acclaimed for their originality of language and narrative techniques. Spardha's adaptation of his *Jibon O Rajnaitik Bastobota* serves as a strong reminder of how deeply political crisis can impact our daily lives.



PHOTO: KAZI SALAHUDDIN RAZ