

Weekend, ghazals and Sheema attract families

The weekend, Ghazal Night and the spectacular performance of Sheema Kirmani were the main reasons why the third night of the World Performing Arts Festival on Saturday was better attended than the second day and attracted a lot of families. After the blasts in Rawalpindi early on Saturday, security had been heightened and few foreigners came to the venue, but the Lahoris and even those from other cities, were not hesitant and filled most of the parking lots. Due to strict security, the organisers also restricted media movement in the offices. Many families had brought along cushions, determined not to let possible hard seats ruin the night. Private radio channels were also running live programmes from various camps. Five out of 11 performances on the third night were repeated. **HINA FAROOQ**

Puppets play out myth

Sri Lankan puppeteer, craftsman and choreographer, Nalin Garmvay, performed *Javanika* at Camp 5 of the World Performing Arts Festival on Saturday. The performance involved three comic characters, dressed as Kathak dancers with ornamental shards of mirrors glued-in patterns to their red outfits. Two characters dressed as traditional Sri Lankan Kathakali dancers, with faces painted white with green and blue stripes to demonstrate their ethereal roles as mythical characters. In four dances without dialogue, Garmvay very skilfully narrated four Hindu myths. **BASIM USMANI**

Today at Camp 5: The smallest women on earth

Tribute to the war torn

Canadian downbeat electronic quartet, Lal...

World Music Night sweeps crowd off their feet

By Mateen Kaul

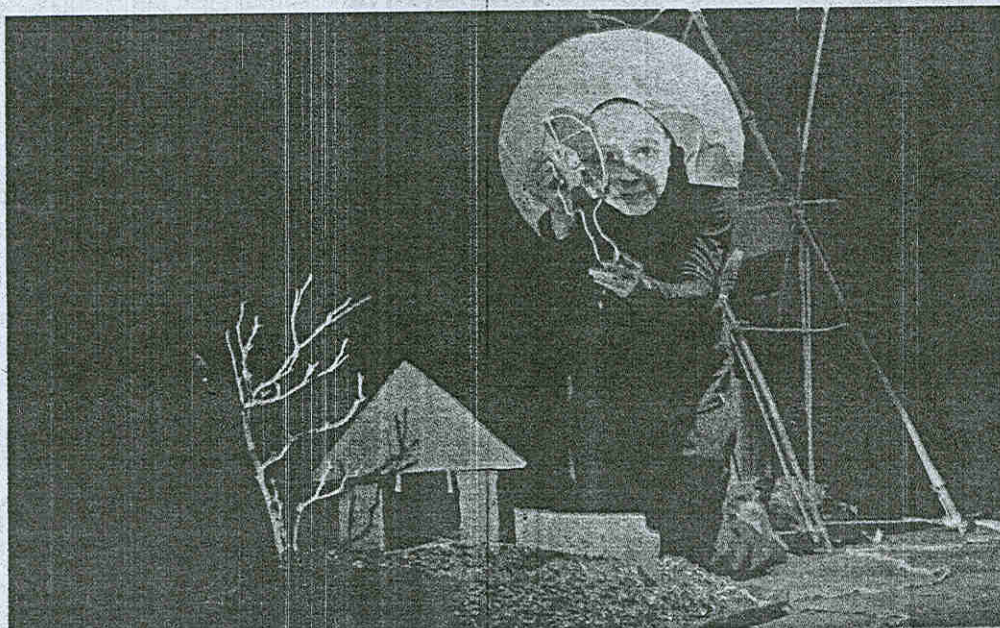
A packed crowd at the Alhambra Cultural Complex was treated to an eclectic selection of music from around the world at the World Performing Arts Festival here on Friday night.

The show began with 'Char Veneer', or 'Four Friends', a collaboration between Hildegunn Oiseth (trumpet) and Abdul Rehman Surizehi (benju, a Baloch instrument similar to the banjo) of Norway and Salman Amjad Amanat Khan (vocals and harmonium) and Fahad Khan (drums) of Pakistan. They started off with a song based on a classic Norwegian melody, followed by a loose jam where each musician got to show off their considerable skills as soloists, and finally a Punjabi love song. The highlights were an unusual solo on the goat horn by Hildegunn, and the exotic playing of Surizehi. It was also good to see Pakistani musicians expanding their repertoire by collaborating with foreign artists, and they acquitted themselves well.

They were followed by the 22 Drumming Act - *Dholiyas* from Punjab, who immediately got the crowd dancing and clapping along to their entrancing beats. The *dholiyas* are a popular act, and are performing on several nights during the 10-day festival. The Caravan Quartet from France were on next, and they kept the crowd thoroughly entertained with some jazz. Robin Ensina played acoustic jazz guitar, Olivier Lorang double bass, Mathias Levy violin, and Samuel Strouk classical

guitar. The quartet are due to perform again at the festival on November 26. Local act Overload were the main attraction of the evening, and most of the young audience in the amphitheatre had turned up to watch them. Farhad Humayun, band leader and drummer, warned at the outset that the first half of their set would be most unlike Overload, and he was right. The first song was an instrumental without *dhol*, and for the second the band introduced a new singer, Misha. Hers was an encouraging performance for a debut, but occasionally her vocals were drowned out by the rather loud drums and electronica beats. The more familiar Overload returned when Nasir Sain and Kala Sain on *dhol* joined the band onstage, and the crowd immediately responded. A furious orgy of drums and *dhol* followed, and the crowd loved it, many young men rising to their feet to dance in the aisles. A few dancers joined the band onstage, raising the energy level yet further. The final performance was by a Bulgarian/Austrian act led by Martin Lubenov on accordion, including drums, double bass, clarinet, percussion and vocals. Though more than half the audience had left after the Overload performance, those that remained behind were treated to an enthralling sound, what the announcer described as 'gypsy punk jazz'. The enthusiastic crowd loved every minute of it, and begged for and got an encore as well. For those that missed it, I would strongly recommend you watch them when they perform again at the festival on November 26 and 28.

Today's concert: Pop Night



Mimo, the solo performance by Taster...