

PHOTOGRAPHY

Capturing Crucial Moments in Colour

by Fayza Haq



Holy Bath

A little warmth for man's best friend

To have made it into the limelight overseas, being an individual from an underdeveloped country says a lot for any individual — whether he be a scientific researcher, a fine arts exponent, a teacher, philosopher or what you will. Mufi Munir who won an AFP award in 1993, and recently held an exhibition of his eye-catching and thought-provoking photographs at Alliance Francaise, has proved it beyond a shadow of doubt that photo-journalism is a matter that an enterprising and intelligent Bangladeshi can handle like "a piece of cake", given the opportunity — as regards finance and moral support.

Talking about what lured him to photography, Munir says, "As a student of class IX at Golachipa, Patuakhali, in '68, my cousin and I worked at a small studio run by Jiban Da. He offered me Tk 800 to learn photography" academically, but I hesitated to accept this offer as I wanted to be a self-made personality. As a school student, I used my elder brother's camera to take my grandmother's photo by the light of a sunny day. People commented that it looked like some work of a professional. This encouraged me, naturally. Similarly, I naturally used my student days friends and acquaintances as my subjects. Coming to study sociology at the Dhaka University, I completed a month's course at the Begart Institute in '75, which cost me about Tk 300 along with my studies. I contacted various Dhaka studios, there being no other avenues of edu-

cation in the field of my passion. However, I got wind of the fact that the TSC Foundation had provided TSC some photography equipments. I got the permission to work via A Z Zaman. In '79 I said good-bye to formal education and ventured into photo-journalism via Satya Khatra and Gono Koritho in '79 by '83 when I was in my late 30's, luck favoured me and I joined Sangbad.

Asked about his experience in Sangbad, where he now works as a senior photographer, Munir says, "At first my paper used eight to twelve of my photos each day — various fields ranging from politics to culture and sports. Later, I was confident enough to contemplate private work, joining AFP in '86, via UNB as a stringer."

Speaking about whether his work satisfaction ensues more for a local broadsheet or as a stringer, the confident and outspoken photo-journalist confides, "I obviously get more kick out of providing materials for my overseas employer, as I enjoy more individual independence in the latter. This is done by a telephoto system, as you know, which is a transmitter that has the visual appearance of a computer at the Shilpa Bank building. Nevertheless, I believe that when there are major events in Bangladesh, I have a lion's share in the contribution of visuals for my paper."

Dwelling on his priorities, when working, he explains, "I follow the graph of my emotions, as regards the escalation of an event, and I try to capture the crescendo by using a

number of shots and reels as necessary."

Asked if he received regular guidance and motivation from his editors, he informs me, "Not from my local newspaper; however my Hong Kong editors tip me off sometimes, giving the necessary backing of confidence that I need."

Examining the situation as to whether Bangladeshi photographers are given the importance and status that they deserve, Munir repeats the lament that all our local photographers do, "Yes, but I believe for this we ourselves are to be blamed. Few of the Dhaka based photographers have an academic career to back them up. We learn on the job and for this it is vital that the government or local philanthropists or even foreign investors should set up an academy. It could be taught as a section in the Dhaka Fine Arts Department."

Stressing on the competitive spirits of his "comrades-in-arm", he insists vociferously, "The competition between photographers in the rival papers has been a breath-neck one, recently. However, this has diminished, and I do not believe that there is any bitter neck-to-neck individual rivalry between established photographers, as such. I believe one's work speaks for itself. If, for instance, I've missed a scoop when, say, I've been neglecting my work by irresolvable hob-nobbing, I will make it up the next day, or the day after, perhaps, by something to excel the others. You can check this by file records. However, since '85, as I believe, this healthy do-or-die spirit is seeing an ebb."

Prodded on to comment why the standard of photography is seeing a dip in the graph of the print media, Mufi confesses, "I fail to comprehend this myself. I believe there should be a large and arresting photo on the front page, many visuals in the magazine section, and more, of course, in the sports section, as a minimum measure. However, once I laboured over what I thought, was an unconventional image of a boatman holding on to an anchor, and staring with apprehension at a ship close at hand I took a lot of pains over capturing it. This was rejected on the day of submission and reduced to a low profile in Sangbad's Country Page."

In one of the photographs at the exhibit — which comprised 27 pieces — entitled

sell films. There is a certain amount of pressure."

When in doubt, sex sells. Pamela Anderson, the busty beach bomb from the TV series "Baywatch" peddled her film "Barb Wire" with a news conference where Paparazi climbed all over each other to get the right angle. Many of the questions were in true tabloid style.

Asked how many cosmetic operations she had, she said, "I've had just one." She didn't elaborate but added: "I will not melt if I stand next to a radiator."

On the beach, a well-endowed Donna Spangler of Los Angeles doffed her top to the delight of a huge crowd as cameras clicked and whirred. "I'd say I'm probably as starlet. I've worked on a few movie," she told APTV. Bit parts included a cavegirl in "Dinosaur Valley Girls."

The festival "makes Cannes important," but the decadence is another sign that "we are at the end of civilization," said Jacques de Montchamp, a teacoon in a white robe, standing outside his church near the palace.



Destination unknown

The Mood at "the Bunker"

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It's the reality," Samuel Goldwyn said at a party he threw to promote "The Perez Family," starring Marisa Tomei.

While about 200 guests dined and watched dancers in colorful Carmen Miranda-style getups shake to Cuban strains, beefy bodyguards blocked off a corner of the Palm Beach club so the TV cameras could feast on Tomei.

It's still "the most prestigious festival there is, if your movie does well here, then it's a fantastic thing to happen to it," Andie MacDowell told Associated Press Television at the beach party for "Unstrung Heroes." She stars in the Diane Keaton film, which screened at the festival.

But there's little time to lose when a star sweeps in. Interviews and photo shoots are tightly scheduled by the minute on private beaches or on hotel terraces, away from Pierre Public.

That doesn't keep fans from holding vigil outside hotels for hours to get a glimpse. "It makes you dream," said Julie Quertigniez, 18, of Draguignan, France.

At the MTV beach party, an event in hot demand, hundreds of guests shoved and jostled to get in, but the star factor was low. TV and still photographers were kept in a pit to shoot Tina Turner, Peter Gabriel and a handful of others whisked to a VIP room.

"You see practically nothing. There are some stars, but they're transported incognito," said Joseph Dura, a taxi driver and town council man in nearby Bar-sur-Loup, as he drove the streets of Cannes.

For those in show biz, Cannes is still a good place to make contacts.

"Things are far more relaxed here than in LA," said Emily Lloyd, the 24-year-old English star of "Wish You Were Here" who's in the new film "Under the Hula Moon" with Chris Penn.

But even at parties, "It's kind of tense. There are people looking at you as a professional actress," she said. "The actors are definitely here to

"Pilgrims returning from Bisho-Estema Tongi '93" is a clear as crystal picture. It captures humans and their actions to almost the last point and beyond, and delineates how Bangladeshi religious fervour prevails in the nineties despite the prevailing rampant materialism; and how this religious leaning remains a stabilizing factor. "I was working on my subject for three days, wondering what unusual angle I could capture, when amidst the pell-mell conglomeration of people and vehicular traffic, I could hear a train approaching the Mohakhali rail-crossing. With my motor-drive, I made six or seven clicks in succession. I found my picture had been under-developed and informed my bureau at Hong Kong about this. The authorities there were so understanding that they replied, 'Not to worry, we'll fix it up.' I wanted to highlight the fact that innumerable people not only packed the trains that arrived every three hours, but clung to their sides, roofs and the front of these locomotives." This particular picture was printed in 50 magazines the world over, on a single day. This is the award winning picture, which naturally gives me a tremendous ego boost."

An aging poverty-stricken inhabitant of Kamalapur Railway Station, along with a dog, is to be seen in "Man's Best Friend." It was taken on the winter of '91. Normally, dogs are seldom seen in such close proximity with humans i.e. being hugged as if it were a child. "I feel coming across this sight was my sheer luck. I wish to demonstrate the dire deprivation of our local people. The poverty stricken woman, with layers of patina of age on her face was spotted by me and Salam Zubair (of the cultural section of my paper). I used all possible angles and lenses available to me and this is a selection from them all," Munir informs me.

A fairly unusual depiction of snan is seen in "Holy Bath," which was taken at Langolbandh. A gorgeous black, turquoise and white pigeon is seen perched on the head of a female worshipper, dressed in a saree, that strangely enough matched perfectly with the colours and intricate motif. She is set off by another fair face with voluptuous proportions. Limbs and garments of male devotees frame the backdrop. The muddy green — grey waves of the river water, with overcast shadows complete this picturesque piece.

The panic, pain, confusion and utter hopelessness as an aftermath of the '91 cyclone is caught with accuracy and poignancy in "Destination known." "I saw a crop, an overwhelming onrush of wailing and lamenting relatives."

Buffeting against odds, Munir has made it fairly high to the spiralling top of providing necessary visuals to supplement and highlight news and views with four coveted awards: Golam Maula Gold Medal '87; Unesco Tokyo Photographic College '88; AFP Inhouse prizes: '88, '91, '93 (twice) and '94 and Dhaka Unions of Journalists '92.

Continually Considerate

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becomes personal in nature and tends to be critical in analysis, the criticism should be couched with great civility.

James Dobson gives a very sensible account of criticism when he tells "the right to criticise must be earned even if the advice is constructive in nature. Before we are entitled,

to tinker with another person's self-esteem, you are obligated first to demonstrate your respect for him as a person. When a relationship of confidence has been carefully constructed you will have earned the right to discuss a potentially threatening topic. Your in motives will have been thereby clarified."

A compatible person cannot embroil himself in reckless and adventurous public debate. But we observe that a facile way of earning attention is to create a public wound by making irreverent and indiscreet remark or analysis about beliefs, values, subjects, and persons, held in great esteem or deeply revered by a great multitude of mankind, over a longer period of time. Fame earned with unwholesome method is not consistent with the pious intentions of man who takes great care, not to inflict pain.

One who does not want to inflict pain is certainly, a very sensible person. His own wisdom will tell him that, life cannot be contemplated without pain. The logic that since he does not want to inflict pain, he will not be subjected to pain, will only lead him into disappointment. Such disappointment makes him vulnerable, his serenity will obviously suffer. His awareness of the world should take note of what Macduff had to say in Macbeth. "I have done no harm, but I remember now/ I live in this

ENTERTAINMENT

TELEVISION

Arabian Nights : Story of Alladdin and the Magic Lamp

SITARA Shahnaz, the silver-haired fairy, is imprisoned in a mirror by Jingalo Jungla, a frightful magician in Africa.

The magician tortures the fairy with magical electric rays — trying to get to the truth of the magic lamp.

Fairy Sitara Shahnaz sees the magician Jingalo drunk with the desire to possess the magic lamp, since it has the greatest and most powerful genie of the world called Qayamat Gin.

Thus evil Jingalo can get uncountable wealth and unsurmountable power.

She warns him of the innumerable magicians who died on the way in trying to reach this precious and rare magic lamp.

Fairy Sitara Shahnaz confirms that only Alladdin has the power to touch this lamp, since his birth chart has such a configuration of the nine planets which gives him this destiny.

Jingalo Jungla inquires further details of Alladdin and Sitara Shahnaz continues that —

Alladdin is the son of a tailor Mohinuddin Mustafa, who died in his childhood. Alladdin now lives with his widowed mother and he is a handsome, strong young boy. He is loved and cared by his mother and adored by the poor in the streets. He can go hungry himself, but will always feed the downtrodden. He is a king in his heart and soul.

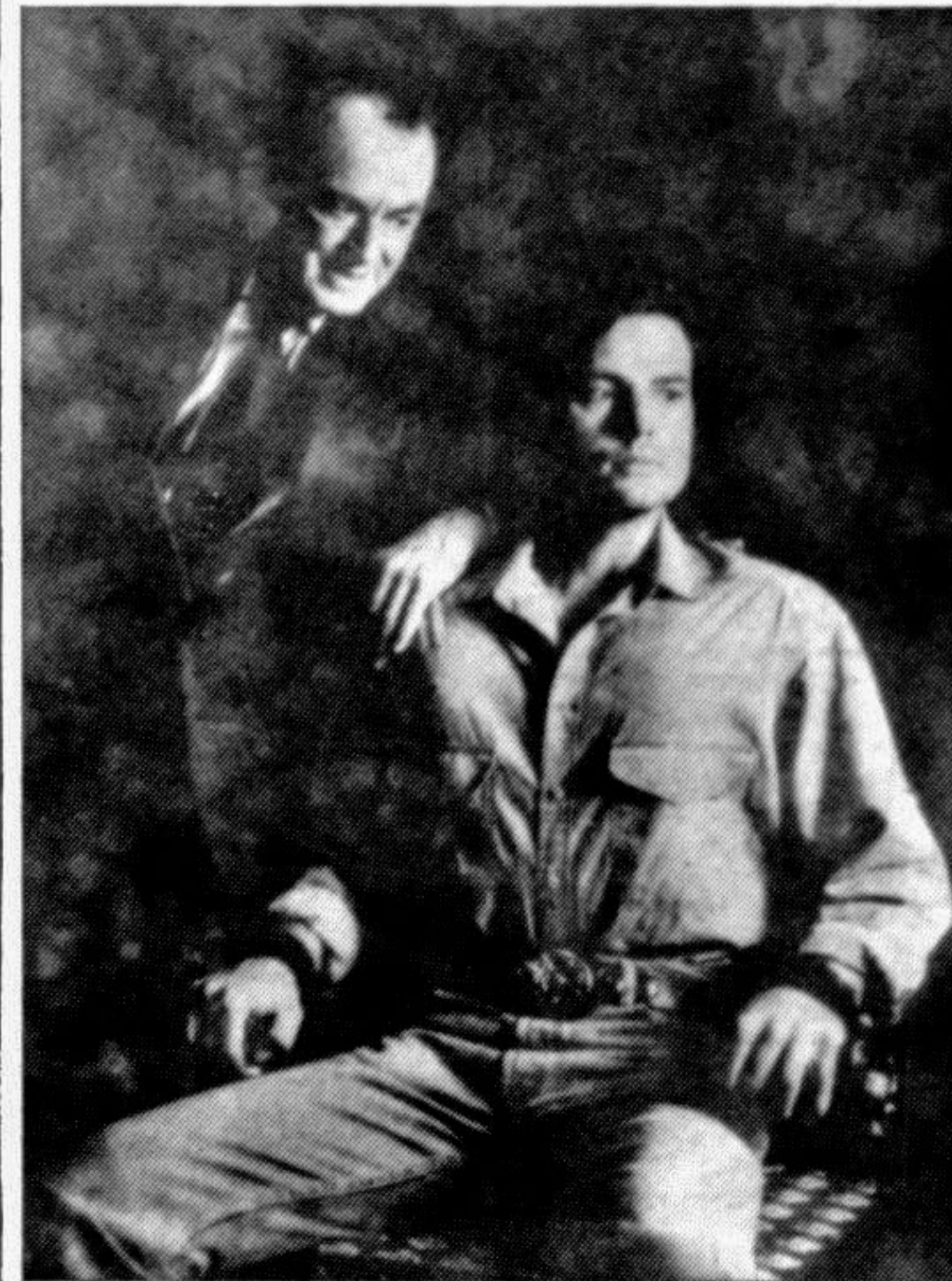
In a busy street full of hustle bustle Alladdin is seen working as a labourer lifting gunny bags.

Out of two breads he has earned that day, he willingly parts with one to a hungry old lady. She blesses him like a mother and thus remembers her lost son Yusuf.

Alladdin — the champion of the poor — takes her blessings in a stride and moves to lift another gunny bag.

Episode 20 on BTV today (Friday) at 8:30 pm

TIME TRAX : "MISSING"



ONE evening, Mitch Eastman (Ned Eisenberg) and Harry Jordan (David Bowe), two common criminals, rob fugitive retrieval specialist Darien Lambert (Dale Midkiff) at an automatic banking machine. They steal Darien's wallet, which contains cash and what appears to be a credit card. Actually, the credit card is Darien's 22nd century holographic microcomputer, Selma (Elizabeth Alexander). The wallet also contains Darien's false police credentials, which he occasionally uses to gain acceptance as a 20th century policeman. When Darien fights the thieves, they knock him unconscious. While she is being carried away, Selma accesses an emergency number and notifies the police of the robbery. She then leaves Darien several clues to help him find her.

Thinking that Selma is a credit card, Mitch and Harry use her to buy gas at a self-service gas station. When they insert Selma into the pump, she disables it and causes gasoline to spray out of the pump. Harry removes Selma, but accidentally drops his cigarette. Their

car explodes, along with the gas station. Unhurt, the robbers run away, still carrying Darien's wallet with his badge and Selma.

When Darien regains consciousness, the responding police officer, Lamont Carson (Ralph Waite), takes him to the police station to file a report. Darien tells Lamont that he is an undercover policeman. Secretly worried that the thieves will destroy Selma, Darien says that he must find his wallet as soon as possible because it contains his badge. Lamont believes Darien, and allows Darien to accompany him when he responds to the report of the burning gas station, because it happened very near where Darien was robbed.

At the gas station, Darien finds a message from Selma in the pump's computer controls.

The message directs him to listen to his telephone answering machine. Selma left a recorded message containing a special telephone number that Darien can use to call her.

On BTV on 7-6-95 (Wednesday) at 9:00 pm.

Dark Justice : "Prime Cuts"

Judge Nicholas "Nick" Marshall and his "Night Watchmen" carry out a complex scheme to catch three unethical doctors who are stealing body parts and selling them to the highest bidder.

On BTV on 4-6-95 (Sunday) at 9:00 pm.

The Crystal Maze

Episode 19 on BTV today (Friday) at 9:05 am.

Hard Rock Cafes

HONG KONG, June 1: CHANNEL V made an agreement with Hard Rock Cafes across Asia. The deal will allow CHANNEL [V] and the Hard Rock Cafe group to work together to coordinate live showcase performances of both international and domestic artists. Such a deal will exclude other international mu-

Rod Stewart's new single on Channel V

HONG KONG, June 1: The best rock 'n' rollers never slow down — and they never look back. For twenty-six years, Rod Stewart has personified the best in rock 'n' roll, thanks to his indelible rebel image and matchless musical talent. Now Rod delivers You're the Star (from the album "A Spanner in the Works") the first new studio single in four years. And it premieres exclusively on CHANNEL V, says a press release. Last year, Rod was inducted into the Guinness Book of World Records for staging the largest outdoor concert over — more than 4.2 million people attended.

Opera Takes the Stage at the BBC

The BBC World Service is staging Opera of the Week, says a press release. Aiming to make opera more accessible to the complete beginner whilst at the same time providing entertainment for the opera-lover, the series of six programmes look at the constituent parts of opera by talking to the practitioners — from producers to répétiteurs, librettists to composers, performers and conductors.

The art of the librettist is examined — what it is supposed to do, how the composer takes it and shapes it and how the music adds to its characterisation — as is the role of the singer — is a good voice of utmost importance or will being a good actor suffice? Other questions posed include why opera costs so much to stage; why operatic conventions such as the aria, duet and trio exist; how important are the roles of the conductor and orchestra and how different it is to taking part in other musical activities. The programmes also de-mystify those who lurk behind the scenes making opera happen — who are they and the role do they play?

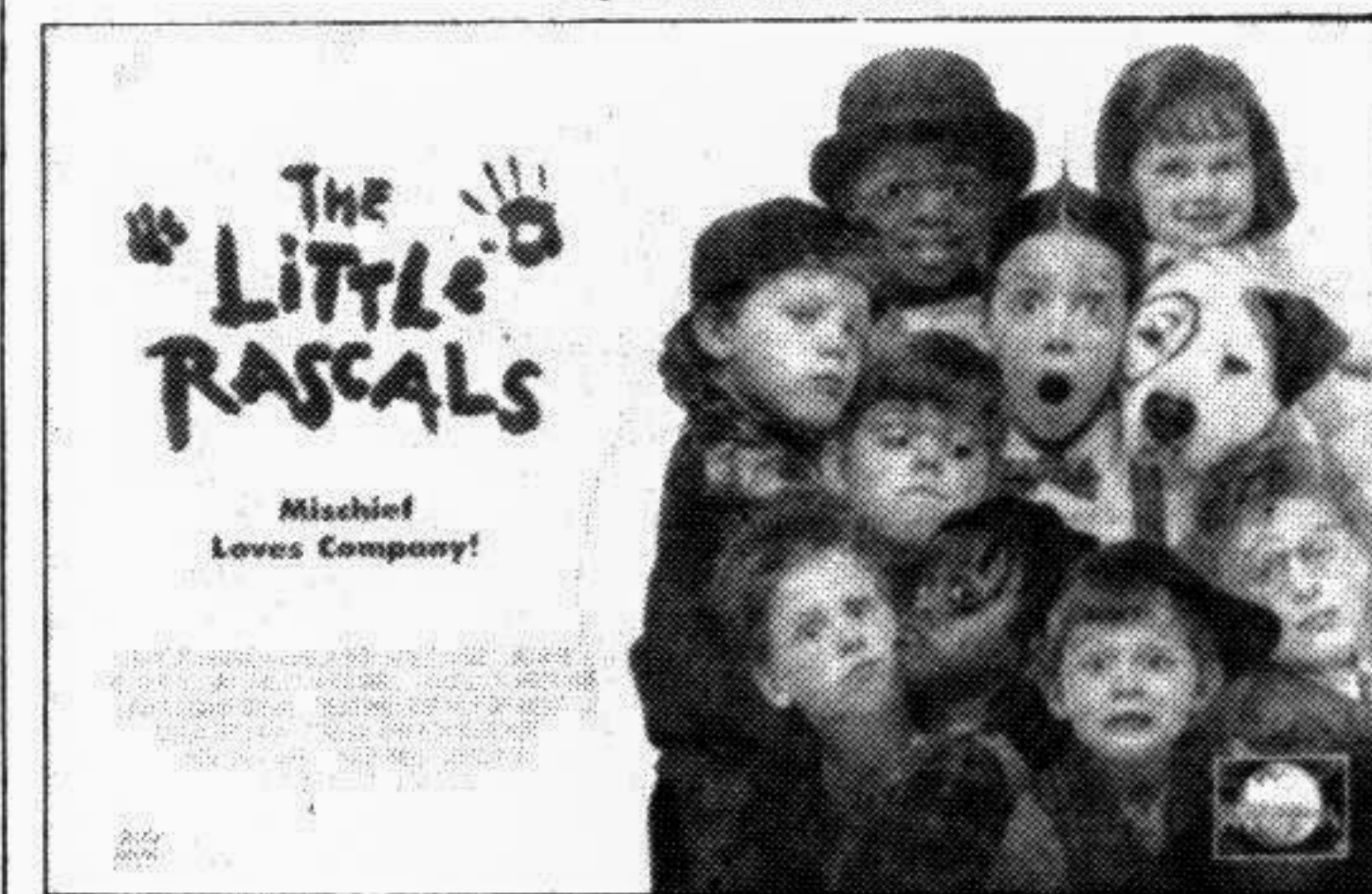
Guiding the listener through a different opera plot each week, "the programmes play musical illustrations from a series of opera ranging from Purcell's Dido and Aeneas through Offenbach's La Belle Helene to the twentieth century with Bartok's Duke Bluebeard's Castle.

Run in chronological order the series reveals each week to the listener how opera developed over more than two centuries.

South Asia: Sun 0510 (from 04 Jun), rpt Mon 0810, 1515

Viewing Video

by Lenin Gani



"The Little Rascals" takes the viewers to a time in one's life when the world was so innocent and when boys will be boys and girls will be girls.

This neatly constructed comedy focuses on three characters Spanky (Travis Tedford) the fearless leader of the "He = Mon Haters Club", Alfalfa (Bug Hall) the club's Romeo and his sweet-heart Darla (Brittany Astor Holmes).

As a rule all members of the club can't associate themselves with the opposite sex. However, time, and again Alfalfa is caught with Darla. In fact, he commits the worst offence — inviting Darla to their sacred club. Spanky and the other members get wind of it and resort to every nasty prank to spoil the mood.

In his (Alfalfa) haste to cover up his tracks the clubhouse is burnt to the ground. Spanky at an emergency meeting decides to reprimand Alfalfa.

In the meantime Darla's eyes fall for Waldo (Blake Meyer Ewing) the new good-looking rich kid in town. Alfalfa succeeds in persuading a member to deliver a letter explaining his feelings. Yet the note is tampered with and when Darla reads it she gets the shock of her life.

Spanky's scheming comes to no avail realising Alfalfa has

been bitten by the "love bug" so he has to swallow his pride.

Now attention turns to rebuilding the clubhouse. First, they approach a bank for a loan. Then they try to make money at a fair. Finally, their best bet for collecting funds is by winning the town's go-cart competition.

After overcoming many obstacles Spanky and Alfalfa win the race. It's a double victory for Alfalfa as he gets Darla back.

ENGLISH		
NAME	TYPE	CAST
1. While You Were Sleeping	(Rom/Com)	Sandra Bullock/Bill Pullman
2. Floundering	(Comedy)	James Legross/John Cusack
3. Mrs Soffel	(True Story)	Diane Keane/ Mel Gibson
4. Europa Europa	(?)	
5. Dangerous Waters	(Action)	Richard Lynch/Michael Anderson
6. Cyborg 3	(SciFi)	Zach Galligan
7. Lost At Sea	(Action)	Steve Gayre/Caroline Ambrose
8. The Outfit	(Gangster)	Lance Henriksen/Billy Drago
9. Marvel Matinee	(Cartoon)	
10. Double Dragon	(?)	
11. Teenage Mutant Ninja Turtles	(?)	
HINDI		
NAME	TYPE	CAST
1. Zakhmi Sipahi	(Action)	Mithun

Source : Film Fair Video and other clubs.