

All for acting

In conversation with Tarin

CULTURAL CORRESPONDENT

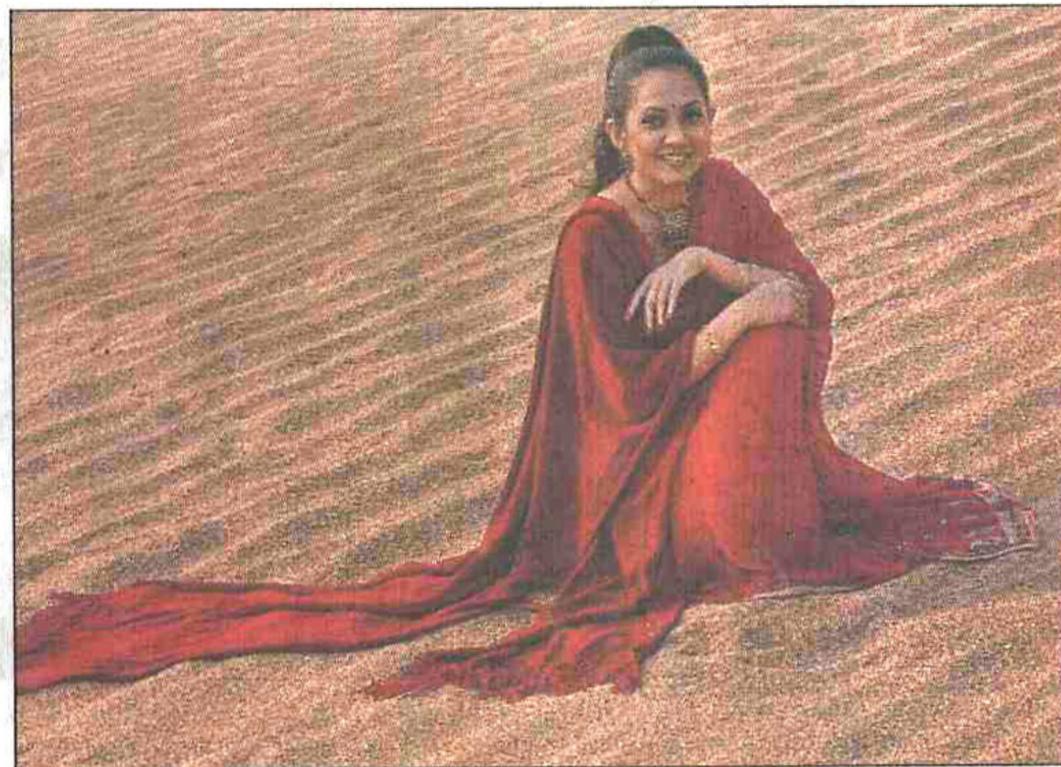
STARING as a child artiste, in last 22 years, Tarin has established herself as one of the leading TV actresses in the country. The recent Meril-Prothom Alo Awards reaffirmed her popularity in the medium. In an interview with *The Daily Star*, the actress shared her passion for the art and much more. Excerpts:

How did you feel after winning the Meril-Prothom Alo Award?
Tarin: I believe an award is a recognition for an artiste's hard work. Obviously I was ecstatic when I received the award from Meril-Prothom Alo. Every role, in every play -- I try to give it my all. I don't know any other way; acting is my passion. However, awards boost one's drive and I feel that my responsibility towards the audience has been amplified.

You are often seen in similar characters, in different getups of course...

Tarin: I always keep one thing in mind: the audience should never get bored. It has happened several times that I've been offered roles that have similarities and I happened to like all the scripts. In most cases, I try my best to make the characters look and sound different. Costumes play a major part in these cases.

Do you pay extra attention to costumes?
Tarin: I do. As I said, one has to consider how a character should look like. I think my consciousness for "getup" was honed by my mother. She used to make all the clothes for my sisters and me when we were growing up. I remember matching everything -- clothes, shoes and earrings -- even as a child.



"Just because I have multiple talents, I don't have to demonstrate them all" -- Tarin

Senior artistes and directors have only good things to say about you...

Tarin: Acting is more than just "work" to me. On my list of priorities, it gets the top slot. I'm a very disciplined and diligent actor. I never give my directors or co-artistes any hassle. I don't want anyone to be in a tight spot

for me. Maybe my co-workers like me for these reasons.

Which directors do you like to work with?

Tarin: I've worked with most senior directors. However, among the "newer" directors I like working with Raihan Khan, Dipankar Deepan, Suman Anwar, Ripon Nabi, Nazmul and Mitul. Among

the ones I haven't yet worked with but admire their work, are: Ashrafi Mithu, Ashraful Alam Ripon, Akram Khan and Animesh Aich. I do get an opportunity to work with Ashrafi Mithu pretty soon though. You are a trained dancer and singer as well. How come you're not pursuing a singing or dancing career?

Tarin: In an Eid-special programme last year I did sing. Yes, I've had extensive training in classical dancing and music and I'm an actor. Having said that, I feel multiple identities of an artiste only confuse the audience and in instances like this, the artiste is not taken seriously. Just because I have multiple talents, I don't have to demonstrate them all. Pursuing a career in dancing is not easy. Dancing requires a lot of one's time.

Who are your favourites among your contemporaries and the next generation of actors?

Tarin: Definitely Aipi Karim and Joya Ahsan. Among younger actors, Tisha and Chandni are doing well. Television is an erasable medium. Are you thinking about doing films?

Tarin: I've always been eager to do films. But I do feel that one's debut film role should be unforgettable and powerful. When I get an offer that satiates my expectations, I'll certainly work in films.

Quite a few actors are moving towards direction. Many have their own production houses. Are you planning to shift as well?

Tarin: My visualisation capabilities are quite all right. However, putting them in words is difficult. Direction is a tremendously complicated process. One has to be involved in every little issue regarding the play/film. One also needs to be aware of all the technicalities.

But you do have an experience of 22 years...

Tarin: That I do and yes, quite a few have been egging me on to move towards direction. But I'm still not convinced. But who knows, maybe sometime in the future I might decide to direct a TV play and when I do I won't make any compromise.

Munier Chowdhury remembered

Bangorango Natya Dal stages "Maharaj"

ERSHAD KAMOL

Department of Theatre and Film, Bangladeshi Shilpakala Academy (BSA) arranged a programme at the Experimental Theatre Stage on May 30. Besides discussion, a full-fledged theatrical performance titled *Maharaj*. Munier Chowdhury's adaptation of British dramatist Eden Phillpotts' play *Something to Talk About*, was staged.

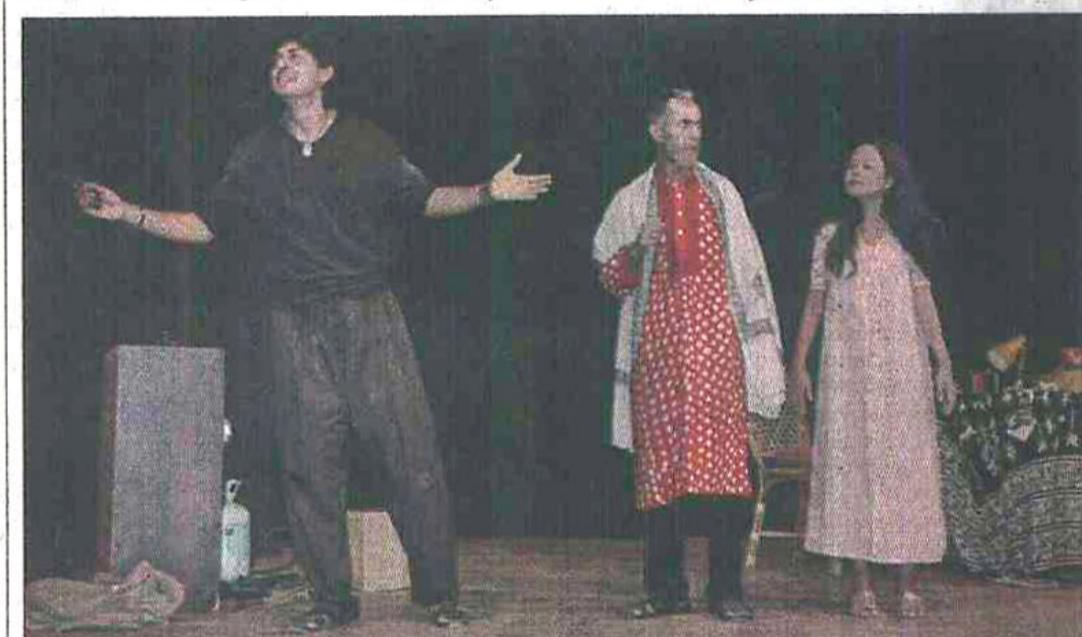
The programme was presided over by secretary of the academy, Ashraful Mosaddeq. Theatre personalities Ramendu Majumdar and Mamunur Rashid were the main discussants. Shafi Kamal, director, Department of Theatre and Film, delivered the welcome speech.

Discussants at the programme described Shaheed Munier Chowdhury as an intellectual, academician and a playwright. Ramendu Majumder said, "A versatile talent, Munier Chowdhury has written diverse plays. As a translator and adapter he was unparalleled."

Labelling Shaheed Munier Chowdhury as a pioneering modern theatre activist, Mamunur Rashid said, "The first play our troupe, Aranyak Natya Dal, staged in 1972 was Munier Chowdhury's *Kabor*."

Ashraful Mosaddeq said, "In the coming year we intend to chalk out an even better arrangement, including a commemoration speech on Shaheed Munier Chowdhury."

Young artistes of the troupe performed well in their roles.



Actors of Bangorango Natya Dal in *Maharaj*

Ramkinkar Baij and his craft

Discussion by Centre for Asian Art and Culture

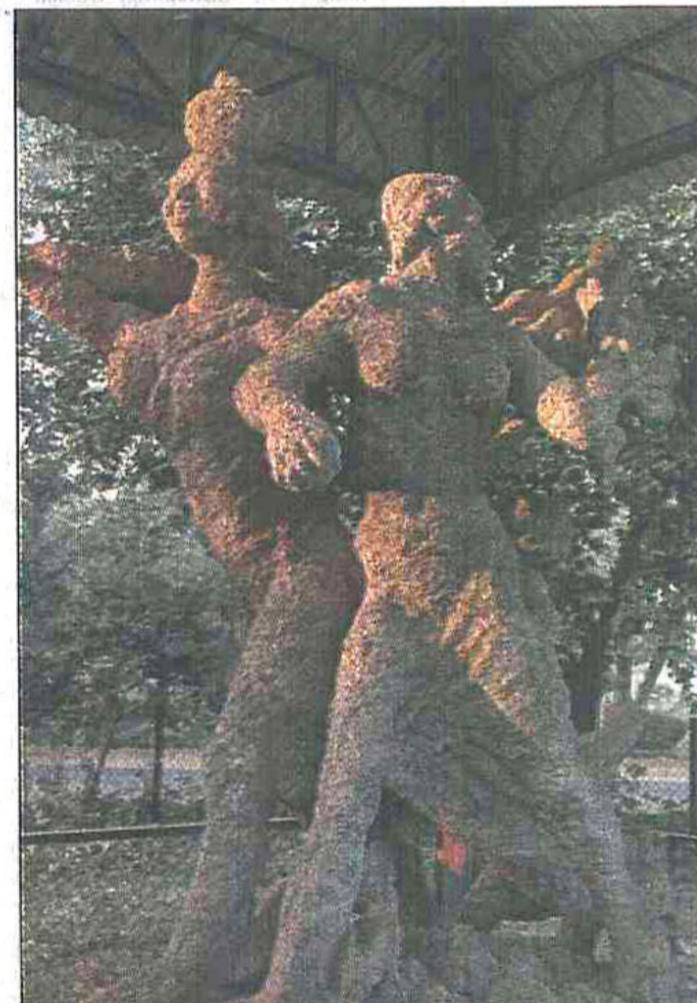
AHSAN HABIB

To celebrate Ramkinkar Baij (1906-1980) centenary, Centre for Asian Art and Culture (CAAC) arranged a special speech titled "Ramkinkar and his Artworks" on the legendary sculptor of the subcontinent. Professor Abul Mansur, Department of Fine Arts, Chittagong University delivered the speech at the auditorium of CAAC on May 30.

In the speech, Professor Mansur provided a brief account on Ramkinkar's life and traced his place and importance in the Indian art history. Several of Ramkinkar's famous works were projected through multimedia at the programme.

Ramkinkar is considered as the pioneer of "Modern Indian Sculpture". According to Mansur, historically Indian art has had a tradition of *parampara* (knowledge passed on to successive generations), continuing despite interventions and external influences. This continuity was interrupted by colonialist Europeans as their artistic preferences became dominant, suppressing the local tradition. Indian sculpture of the time lost its own characteristics -- many confusing ideas made way into it.

"With the rise of nationalist ideas, Abanindranath Tagore founded the Bengal School that upheld *swadeshi* values. However, Abanindranath's brother Rabindranath Tagore didn't agree



Santal Paribar by Ramkinkar Baij

with what the art school was promoting. He was in favour of a fusion of eastern and western art and brought Nandalal Bose to Shantiniketan. As a student, Ramkinkar was helped greatly by these stalwarts -- Nandalal and Tagore -- as mentors," said Professor Mansur, on Ramkinkar's background.

"Contemporary aesthetic ideas of the east and the west were incorporated in the works of Ramkinkar. He came to Shantiniketan at an early age, in 1925. From the very beginning his sculptures took a different dimension, owing to a special organic engagement, demonstrating simplicity and directness of approach. His inspiration was the working life of the common people. Portrayals of those he knew, their dreams, desires, drives and debacles, were delineated in the deft and quick gestures of this artist. His sculptures contain the quality of monumentality. He was highly expressionistic yet very disciplined," explained the professor.

Apart from being a renowned sculptor, he was also a well-known painter. Ramkinkar's interests in life and art were wide, his theatrical performances and stage designs deserve a special attention.

Member of the CAAC trustee board, Salimullah Khan presided over the programme. Md. Rafiqul Islam, the managing director of Radio Today was the special guest of the event.

After backbreaking labour, each worker gets Tk 80 per day. There is no guarantee of work the next day. There are days when they don't even get paid. Exploited by owners, middlemen and deputy-middlemen, these workers at times find themselves without the money to return home in North Bengal.

"Iron-eaters": Zooming in on ship-breakers

Shaheen Dill-Riaz's documentary screened in Munich

ANISUL HAQUE writes from Munich

Every year the International Documentary Film Festival in Munich becomes a hub of film enthusiasts. During the festival documentaries from all over the world are screened at movie theatres in the city. This year a Bangla documentary made its way to the festival held from May 21 to 10.

Berlin-Based Bangladeshi filmmaker Shaheen Dill-Riaz's documentary "Iron-eaters" (German title "Eisenfresser") takes a close look at the lives and working conditions of ship-breakers working at Seetakunda, Chittagong. The title of the film hints at the almost superhuman endurance and drive that enables these destitute, desperate people to manually break apart colossal old ships, turning them into sheets of metal.

Men of "Monga-affected" north, migrate to the coastal areas in Bangladesh every year, looking for jobs. To survive and support their families back home, they take up jobs at the ship-breaking factories. These factories in our third-world country are the graves of rundown, obsolete and most-often toxic chemical carrying, ships from the first world countries. These labourers risk their lives everyday, turning ships into scrap metal. The product of their labour is used in construction in the cities; it is exported too. Certain individuals' pockets get fatter. But lives of the ship-breakers never change. They don't get helmets or even shoes. They are surrounded with toxic chemicals and gasses but they get no masks. There is no doctor, no stretcher. Like mules they are subjected to carry big and heavy loads.

After backbreaking labour, each worker gets Tk 80 per day. There is no guarantee of work the next day. There are days when they don't even get paid. Exploited by owners, middlemen and deputy-middlemen, these workers at times find themselves without the money to return home in North Bengal.

Dill-Riaz doesn't put in his opinion in the

film. He doesn't have to. He lets the camera roll and the apparently "religious" and "just" factory owners reveal their "generosity".

The film generated much interest among the cine-enthusiasts at the Munich fest. Dill-Riaz's eye for technical details is apparent throughout the film.

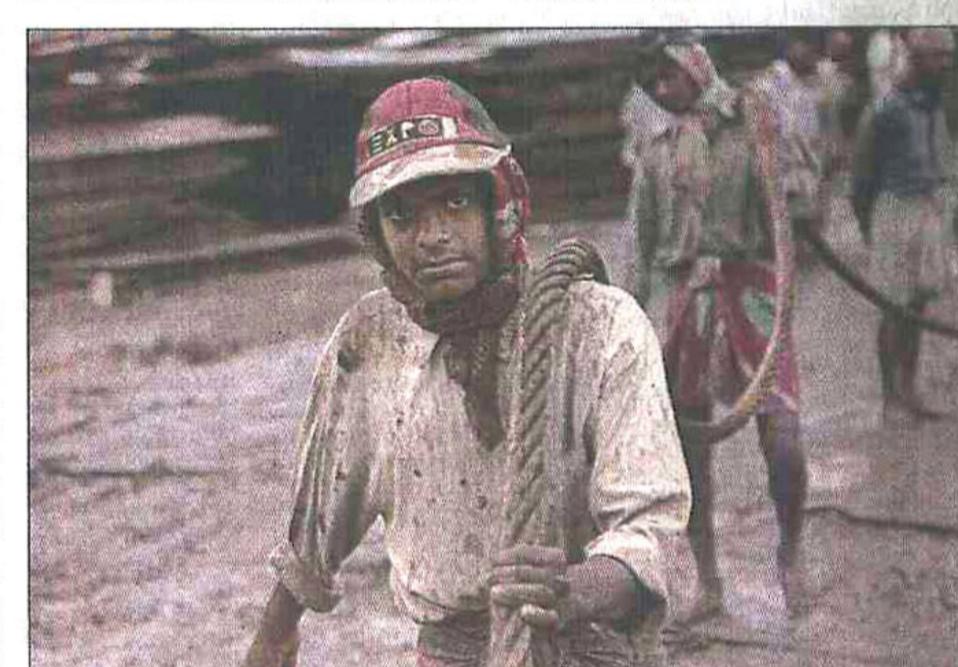
Responding to the audience on 'why the environmental hazards of ship-breaking' was not focused, Dill-Riaz said that he wanted to highlight the particular issue of ship-breakers working in inhuman conditions. The filmmaker, however, said that he intends to make another

documentary on the impact of ship-breaking on local environment.

"Iron-eaters" was also screened at an international documentary competition at Arnoldshain (near Frankfurt), held one week after the Munich film-fest. Dill-Riaz won the first prize at the competition.

Filmmaker Shabnam Ferdousi assisted Dill-Riaz in making "Iron-eaters". Lawrence Apu Rozario was in charge of the second unit camera. Sound recording was done by Abdus Sattar Ripon.

Translated by Karim Waheed



A scene from *Iron-eaters*

Sadi Mohammad's latest endeavour

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Noted artiste Sadi Mohammad's new album was launched on May 30 at the main auditorium, National Museum. The album, *Amakey Khijey Pabey Bhor Shishirey* includes eleven songs -- all composed and rendered by Sadi. Though the artiste has several albums to his name, this album marks his debut as a music composer.

Sadi Mohammad's music career spans over a decade. The artiste has carved a niche for himself and is considered as one of the leading Tagore singers.

Veteran singer Abdul Hadi unveiled the album. Kazi Shahid Ahmed, editor of *Aajker Kagoj*, presided over the programme.



Sadi Mohammad and Lili Islam perform at the album launch

Fahmida Nabi launches grooming programme for vocalists



Popular singer Fahmida Nabi recently launched a grooming programme for vocal artistes, says a press release. The initiative titled "Karigari" intends to prepare young talents interested in pursuing careers in music.

Fahmida Nabi, the course director, believes that aspiring artistes need guidance on vocal grooming. The idea behind the programme is to encourage youngsters to learn different aspects related to music, such as rewarz, modulation, pronunciation, performing live, performing with music instruments, rhythm and working with composers.

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First episode of a drama serial *Sokhina Bibi*, was aired on ntv last night at 9:45pm. Based on English novelist William Somers' *Maughm's Letter*, the TV play is a mystery, revolving around a murder. A woman shoots a poet in the wee hours of night, apparently in self-defence. However, as the story unfolds through an investigation by a journalist, a new plot surfaces.

The play is directed by Amitav Reza. Ratan Pal has developed the script. Joya Ahsan, Fazlur Rahman Babu, ATM Samshuzzaman and Mahfuz Ahmed play the lead roles.



Joya Ahsan plays one of the central roles in *Sokhina Bibi*

"Sokhina Bibi": New drama serial on ntv

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This week's episode of "Sisimpur" touches a variety of subjects. A group of hunters will find the number 13 in a forest. Bhuto and Ganwala reach the mountain peak looking for Konkaboti. There will be an amusing story in Tukukuli's opera based on the blockbuster "Beder Meye Jomsa".

Other attractions include "Tanjil's cricket match" and "A gypsy girl's life". Through animation a favourite rural sport "Nouka Baich" (boat racing) and the letter "Haw" will be featured as. There will be other interesting stories as well.

"Sisimpur" will be aired today at 9:05am on BTV. The programme will be re-telecast on Saturday, Monday or Tuesday at 2:05pm.

