

WHAT'S ON THIS WEEK

Solo Photography Exhibition

Title: Just For You
Photographer: Anwar Hossain
Venue: Dhaka Art Centre, R-8/A, Dhanmondi
Date: August 20-29
Time: 3-8pm



Photography Exhibition

Organiser: Dept. of English, Daffodil Int'l University and Turkish Cultural Centre
Venue: DIU Auditorium, Prince Plaza (Level 4), Sobhanbag
Date: August 21-23
Time: 11am-4pm



Nazrul Death Anniversary

Organiser: Nazrul Institute
Venue: Poet Sufia Kamal Auditorium, National Museum, Shahbagh
Date: August 27
Time: 4pm



Film Screening

Film: "Ivan's Childhood"
Venue: Auditorium, Russian Centre of Science & Culture, Dhanmondi
Date: August 28
Time: 5pm



Chit Chat

A new role for Mou

A CORRESPONDENT

A talented dancer, trendy model-cum-actress Mou, has a surprise up her sleeves for her fans this Eid: She plans to direct a special TV play to be aired on one of the TV channels.

The shooting of the one-hour TV play, "Niruddesh" will begin soon, in and around the capital, she says.

The star cast includes Humayun Faridee, Mamunur Rashid, Afsana Mimi, Tushar Khan and Zahid Hasan.

"I am quite content and looking forward to it," adds a smiling Mou, on her directorial debut.

The play "Niruddesh" centres on the mentally imbalanced Shishir Shikhdar, the only heir to the affluent Shikhdar family. Shishir is undergoing treatment under the attractive Dr. Adrita Chowdhury, when one night the two disappear, much to everyone's shock. A question uppermost in their minds: Why would the gorgeous Adrita go off with a mentally imbalanced person? The twist and turns from this point make for gripping viewing.

"I was totally bowled over with the story line," says Sadia Islam Mou. "I am sure viewers will find it gripping too."

Does she have plans to direct more plays in the future? "It is a tedious job. My children and dance are my priorities so I don't think it would be wise to take up directing on a regular basis. But it would be worthwhile if I get good scripts."

Sadia Islam Mou stepped into the modelling world in 1989. The first advertisement on Mount Shampoo was done by Saiful Islam Tutul almost 21 years ago. However, it is commonly accepted that till today no one has surpassed Mou. Her latest ad on spices by Amitabh Reza is another plus.

Lately, Mou has been appearing on ATN Bangla's TV serial "Chhonochara". Mou is also playing a role in "Anubhumi"



on Desh TV, directed by Humayun Faridee. She is soon to appear on the TV play "Poush Phaguner Pala" directed by Afsana Mimi.

"My earliest TV play was "Obhimane Onubhobe" in 1994 where I was pitted against Tony Dias. I have taken up a handful of TV plays, and that also on request from my near ones," adds Mou.

So how does it feel to direct a play in which her husband Zahid Hassan will be acting, while so long it was just the

reverse? "It feels great."

"After this, I will concentrate on dance rehearsals for the upcoming programme at BAFA. Then I will give time to my daughter Pushpita and my son Purno.

"I was very keen on painting and dance in my childhood. It never crossed my mind that I would be into modelling or acting. However, I have earned popularity in the medium and I am thankful to my fans for that."

"My work is akin to worship"

Time out with makeup artist Shamsul Islam

The Daily Star correspondent Shah Alam Shazu recently caught up with noted makeup artist Shamsul Islam. A glimpse of the conversation:

How did you begin your career as a makeup artist?

Shamsul Islam: I took on my first job as an assistant makeup artist in the 1975 movie "Badi Theke Begum", as it was my hobby at the time. My mentor was Mohammad Selim, under whose instruction I became a full fledged makeup artist two-three years later. My launching pad was Aghosh Ghosh's film "Nowjowan", produced by Azizur Rahman Buli.

How many films, plays and advertisements have you worked in so far?

Shamsul Islam: Almost 200 movies, at least 50 plays, along with around 30 advertisements. My distinctive touch can be found in the films "Nondito Noroke", "Na Bolo Na", "Ghrina" and "Hajar Bochor Dhore".

Have you also received national awards for your skills as a makeup artist?

Shamsul Islam: Yes. I received an award for my work in the Nargis Akhter film "Megher Kol-e Rodhe". I also received award nominations for "Ghrina" and "Hajar Bochor Dhore", and won the Projok Shomitee (Producers Association) Award once.

What about your role as president of the Bangladesh Film Makeup Artists' Association?

Shamsul Islam: I have been working as president of the organisation for the consecutive third term. One term was by election, and for the other two terms I was selected.

What are the activities of the Association?

Shamsul Islam: We have 60 members. Our primary concern is to protect those rights. The Association now has an office inside FDC, which earlier used to be a floating operation. We united to raise our voice and got the office. Other than this place, we have nowhere to keep our makeup materials secure and locked. After the formation of the Association, theft has dropped drastically.

Can you tell us more about a makeup artist's remuneration?

Shamsul Islam: Our salaries are the same as 30 years ago. The cost of makeup materials has doubled, the standard of living has doubled, but the remuneration has not changed. The remuneration



Shamsul Islam on the sets with actors (top) Ferdous and Shabnoor.

should be adjusted to today's economic realities.

Who are your favorite directors and actors?

Shamsul Islam: I have many favorites. I enjoy the works of Chashi Nazrul Islam, Kazi Morhsed, Nargis Akhter, Malek Afsari and AQ Khokon. I have worked the most with Malek Afsari. Zafar Iqbal is my favorite among actors, while I also like Razzak and Alamgir. Among the new actors, I like Shakib Khan, Riaz, Purnima and Apu Bishwash.

How do you view the job of a makeup artist?

Shamsul Islam: It is akin to worship. I always enjoy doing my job and am glad that I can work with dignity in this profession.

How many countries have you visited so far?

Shamsul Islam: I have visited America

for shooting. I've gone to Malaysia twice and to Nepal and Bangkok on numerous occasions. Singapore is another place that I went to and I also went to Kolkata several times to work in joint productions.

What was your reaction after winning the National Award?

Shamsul Islam: I was hoping to pick up this award for "Nondito Noroke" or "Hajar Bochor Dhore". But winning it for "Megher Kole Rodhi" was my greatest achievement, which can be compared to the feeling one gets when one's child is born.

Any regrets about working as a makeup artist?

Shamsul Islam: There are a lot of things to feel remorseful about. Many cinema halls are shutting down, while video piracy is on the rise. If this is not stopped, the film industry will be destroyed.



Reader's Column

OF MEN, MUSIC & MOVIES

HQ CHOWDHURY

Film music has come a long way since its introduction in the early 1930s. Its impact on films has been so profound -- albeit only for the songs --- that the music director is a star, second only to the lead players.

In the early 1960s, the publicity line for Mehboob's "Son of India" was "Chaalis crore mein ek Naushad (There is one Naushad in forty crore)". It was not a star studded film, so Naushad was the "star". Again in 1971, Biswajit Tanuja, were not Uttam-Suchitra, so they were sidelined in the "Chaitali" poster. Instead the poster said, "After 25 years comes Sachin Dev Burman", heralding the maestro's re-entry to the Bangla film industry.

There were some illustrious Hindi film composers of the bygone era who were supremely talented. They had style, flair, dedication and pride. And they dictated terms to the producers, directors, lyricists and singers. They had idiosyncrasies too!

The Barisal composer Anil Biswas was one big man who gave Mukesh the much needed break with the "Darbari" lilt, "Dil jalta hai" ("Pehli Nazar" 1945) and Talat the silky glossy tonal triumph with "Aei dil mujhe aisi jaga le chal" ("Arzoo" 1950). But he dismissed Rafi as a singer. His disregard for him was so acute that he once made a public statement that Rafi was no singer at all!

At the other end, Naushad Ali harped a totally different tune. He chose Rafi to be his lead singer, dumping Mukesh and Talat in quick succession, though both of them had earlier tuned very well with him. God knows why Naushad dropped Mukesh whom

he had groomed to sound "not like Saigal"!

Talat's case was even sadder. Naushad put him out in the cold for 10 years allegedly for "smoking" in front of him. But I guess the maestro avoided Talat as he had an inner desire to have his own singer Rafi just as Anil Biswas had Talat while Shanker Jaikishan favoured Mukesh. From "Aan" in 1952, Rafi was his only tool as if there were no other male singers. He did give Hemant Kumar and Manna Dey a song or two. Maybe Rafi was then too ill to be in the rehearsals.

The near genius Salil Chowdhury, who tapped the "resonance" in Mukesh's voice so well, had little to do with Rafi. Rumours say that Rafi had to sing 30 times before "Tute huye khwabone" of "Madhumati" was okayed. Unless it was really essential for the film, Salil avoided Rafi. Salil felt that after "Baiju Bawra", success had gone to Rafi's head and he often added "gimmicks" in his rendition. Despite accepting Rafi as a great singer, Salil Chowdhury had little business with him except for that pearl like song "Tasveer teri dil mein" (Bangla "Ogo aar kichu tou noi") or the tricky "Jungal mein mor nache" in "Madhumati".

Om Prakash Nanyar, popularly known as OP, had guts from day one! In his maiden break, he approached Lata for a song but Lata, then in the company of star composers like Anil Biswas, Naushad, C Ramchandra and SD Burman, had no time for a such a "small timer". OP never forgave her. He made his career without Lata's support and poured his finest compositions through Asha, who was then only a poor man's Lata. And in his salad days, when the Dhaka-born Shakti Samanta wanted him to compose for "Kashmir Ki Kali",



Naushad



Mukesh



SD Burman



Lata Mangeshkar



Mohammed Rafi



Asha Bhosle

the rhythm master, as he was then known, needed a "Chevrolet Impala" to set his fingers on the harmonium. The

next day SS got him one. And OP wrote tunes for him like "Diwana hua badal" and "Isharon mein isharon mein".

Lata recorded a song for "Jeevan Jyoti" but the composer, SD Burman, was not too happy with the rendition.

So assistant Jaidev called her for a re-recording of the song. But Lata was unable to give the exact date as she was leaving for overseas. This busted the old man's ego. He closed his music chapters for her for six long years until son Panoram (RD Burman) brought her home for rehearsals for his maiden film "Chote Nawab".

It does not end here. In the early 1960s Dhaka's Robin Ghosh recorded a song in Noorjehan's voice for the film "Sawaali". Noorjehan sang the way "she wanted". After all, she was then in the company of composers like Khurshid Anwar, Master Inayat Hussain and Rashid Attre while Robin was new in the industry. The film did not see the light of day. Robin Ghosh never went back to her even when he was in Pakistan despite Noorjehan's "messages" to him for songs.

And then there was the tart tongued Sajjad Hussain of "Ye hawa yeh raat yeh chandni" by Talat, also known for its orchestral beauty. He was one master composer that Anil Biswas had tremendous respect for. "He was the only one who never lifted tunes from any source, we all did," Anil Biswas once told me; and this hard-to-satisfy composer during one of his recordings, firmly reprimanded Lata:

"Yeh Naushad miyan ka gaana nahin hai, aapko mehnat karna pade ga".

(This is not Mr. Naushad's song. You have to work hard on it)

That too came after Naushad's "More sayaan ji", in raaga Pilu for "Uran Khatola". And, mind you, to Sajjad Hussain, Lata was the finale to singing and there was only one film composer -- SD Burman -- but as an afterthought had added "that also because of Lata."