Shajer Maya 10:00 Raat Vor Gaan





Harry Potter and the

Half-Blood Prince

Master Chef Australia

'Bite Me' with Dr. Mike

Perilous Journeys

National Geographic

Channel



Bangla Feature Film Japan Video Topics Sanskriti Ei Shaptah Star World Drama Serial: Chande

09:00 11:30 Viewers Hour Desh TV 03:00 Priyojoner Gaan Desh Janapoth Pothe Jete Jete 12:30 Total Sports

Nijer Kon Alo Nei

Discovery Channel

DRAMA SERIAL 09:05pm Oloshpur BANGLAVISION 08:00pm Gari Choley Na 08:15pm Ladies First 09:20pm Coming Soon

08:10pm Onno Shokal Maasranga Television 08:00pm Bondhutta

News (Bangla) at 7:30am.

News (Bangla): 2:30 pm,

10:30 pm, 12:30 am

11:10am Boishakhi Sanglap

08:45pm Mukto Kotha

12:00am Zero Hour

Maasranga Television

4:30 pm, 6:30 pm, 8:30 pm

NEWS BULLETIN

telecast on all Bangla

News (Bangla): 7:00 am, 9:00 am, 2:00 pm, 9:00 pm NEWS (Bangla): 7:00 pm, am, 4:00 am

CHANNELi

10:40am Tarokalap

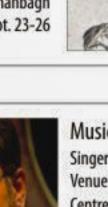
06:25pm Front Line

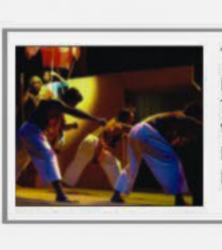
BANGLAVISION

TALK SHOW

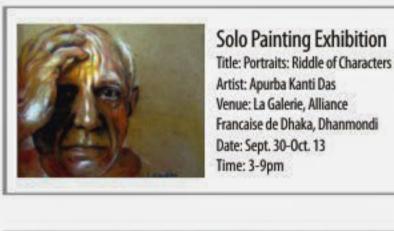
11:25pm Lal Golap 12:30am Lead News Desh TV 11:45pm Shoja Kotha

WHAT'S ON





Play: Mayer Mukh (Premiere show) Troupe: Prachyanat Venue: Goethe Institut Audito-



Mishuk Munier Venue: Welfare Association Office Building No 93, Fuller Road RA

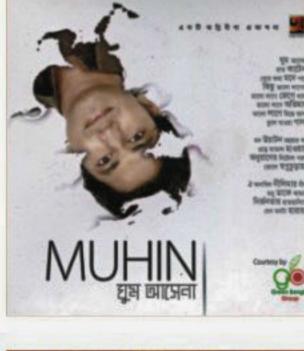






album Source: Sangeeta

Ashey Na



Bhalobashi Tomakey Mixed album Source: Agniveena





Giasuddin Selim How to bring about a revolution in Bangladeshi filmdom

Giasuddin Selim became a much-discussed director for his drama serial "Biprotip". His feature film "Monpura" reached a new peak of popularity and earned him the National Film Award in 2009. He has already embarked on his second film "Kajol Rekha".

The helmer visited The Daily Star (TDS) recently to discuss the problems and prospects of Bangladeshi film industry. What follows is an excerpt from the conversation.

TDS: Why did you shift from making TV serials

Selim: It wasn't a sudden move. I dreamt about filmmaking ever since I started my career in TV. I also harboured a dream to become a theatre director. I was born and raised in Feni. I was involved with theatre there. When I was a student at Rajshahi University, I was very active in theatre and had plans to be in that field. But then I got married and in order to make a living, I started to work in TV and decided to pursue it as a career. But the urge to make films was always inside.

TDS: Why do you think the popularity of Bangladeshi films is on the wane?

Selim: Mainstream films are being made for a specific coterie of viewers. It's like the producers and the directors have decided that they'll target their films to reach the viewers of so-and-so class. But that is not without reasons. There are virtually no cinema halls for the middle or upper middle class moviegoers. Filmmakers can't do business with only three movie theatres (i.e. Star Cineplex, Madhumita and Balaka) that maintain a certain standard. The rest are clearly different. Judged in terms of sound and environment, Star Cineplex is probably the best. That is, you can go there with your family and kids.

TDS: What's the reason behind the decrease in the number of cinema halls?

Selim: The nouveau rich often gets confused over where to spend their money. Sometimes they fancy filmmaking, because they've got to do something with their newfound wealth. Sometimes, a Mr. Newly-rich can ask his wife for a story and get an assistant director to make a film. We are moving into that direction of utter mindlessness. I think these are the reasons why the numbers of movie theatres are decreasing.

TDS: How long did "Monpura" run at Dhaka movie theatres?

Selim: Nine months in a row.

TDS: Was it also screened abroad?

Selim: Yes, in nine countries. It was commercially released. The audience mostly consisted of expatriate Bengali (including Indian Bengalis)

TDS: How far have you got with your new venture "Kajol Rekha"?

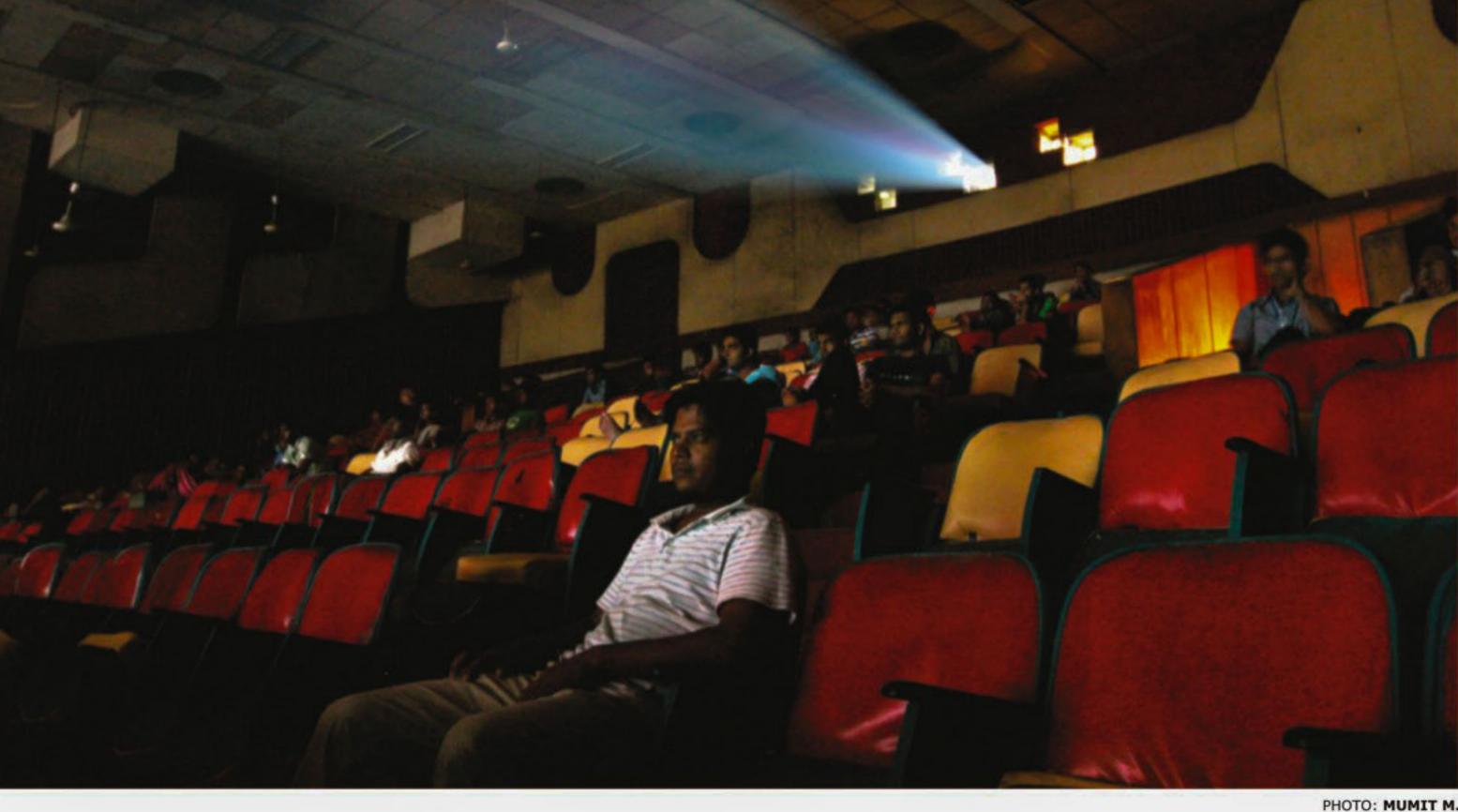
Selim: As the director, I'm ready. So is the script. I finally spotted someone who is fit to play Kajol Rekha. It's a period film: we're going back 300-400 years. We'll need a lot of money. Hence, the producer is not ready. If I'm going to make a Tk two crore film, finding an investor won't be that difficult But if I want Tk four crore for a film, it'll be hard to

TDS: People used to go to movie theatres with their families before. They still do if there is a good

Selim: Exactly. People went to cinema halls to watch good films. When some small town hall owner decides to run "Monpura", he gives his house a major facelift first and then comes to take the reels. If only three to five movies become hits in a year, a lot of things get transformed. Say, 50-100 films are released every year. Balaka [a hall in Dhaka] ran "Monpura" for six months, during which they've made enough surplus to buy flats in London. But then again a whole year may pass without one single hit. And that makes it hard for the hall owners to do business profitably.

TDS: Who is Kajol Rekha, a Bangladeshi? Selim: Yes, totally Bangladeshi. But the trouble is, we had to cast somebody who's suitable to enact the roles of an early teen and a 22- year-old. After two years of searching for the actor, I got tired. Then one day Kajol Rekha appeared out of

Mainstream films are being made for a specific coterie of viewers. It's like the producers and the directors have decided that they'll target their films to reach the viewers of so-and-so class...Filmmakers can't do business with only three movie theatres (i.e. Star Cineplex, Madhumita and Balaka) that maintain a certain standard...



TDS: Where do you plan to shoot?

Selim: At different places. The story dates back 400 years. We don't have any images or document that old. We know very little about society and architecture of that time. The research-based works

Talking about our architecture, I think it hasn't developed in its own way. People of other cultures have been invading or migrating to this part of the world since 1000 BC. Arabs, Mughals and then the English came here and created a sort of fusion of different architectural styles, making our culture lose its architectural integrity.

TDS: Has there been a remake of "Monpura" in

Selim: Yes. The remake is called "Achin Pakhi". They asked me to direct, but I declined. Offers were made to Chanchal and Mili as well but they also

declined. It wasn't a big success. TDS: Films or TV plays based on rural life proba-

bly enjoy a larger audience here. What is your

Selim: In Dhaka, many who started an urban life at Dhanmondi, have migrated to Europe or America. The same goes for Banani and Gulshan. The third generation of most of these families lives in New York, Paris, London and so on. So there has been migration in full swing. Dhanmondi, for example, is now populated by people from the villages. Since they own garment factories in Dhaka, they've bought flats in Dhanmondi. They still feel a strong attachment to their origin. Look at the number of people who go to villages during Eid. This is probably the reason why films or plays based on rural

TDS: What are your thoughts on vulgarity in

Selim: The rate of vulgarity in films has significantly decreased. I think the huge success of "Monpura", has induced some five-six young directors to make films. Animesh Aich, Redwan Rony, Raj, Samir, Farooki and even Amitabh Reza are making films. I think there's hardly a director who doesn't want to try filmmaking. They'll bring about

TDS: "Monpura" was a commercially successful film. How do you explain that?

Selim: Not only that. It has also made a major contribution in changing the taste. Since we had a lot of shots near water we had opportunities to soak the heroine. But we abstained from that. When went to FDC before the shooting began, people said: "You must have lost your mind. Why else would you want to make a mainstream film starr Chanchal and Mili? They are TV actors. Who'll

But I believed that the people of our country love to its fullest and bring back the golden days of

sure to get attracted. My next film is a myth. My grandmother used to narrate this to me, now I'll narrate it. Hollywood and Bollywood blockbusters are nothing but effective tales.

TDS: What steps do you think we can take to improve our film industry?

Selim: Build 64 quality cinema halls in 64 districts, and it'll shift the paradigm. If we can have even 4/5 blockbusters every year, 10,000 people whose livelihood depend on this industry would be

TDS: Soundtracks often get released prior to the release of the films. Why? Selim: It's assumed that if the songs become popu-

lar, the film will be a sure success. It's a new trend. TDS: There are talks about bringing Indian films to Bangladeshi theatres. What do you think of this?

Selim: I don't see any harm in that. People might get me wrong. But we need competition. Before our independence, Hindi, Urdu, English and Bengali films were shown in the movie theatres. And that was the golden age of Bengali films. Out of five hundred or more only four-five Bollywood films become hits each year, not more than that. So I don't see any reason behind all the

TDS: What's the biggest problem of the film

Montu Shah, key preserver of Lalon songs, passes away areas in both Bangladesh

Fakir Anwar Hossain, popularly known as "Montu Shah" among Lalon devotees, passed away last Wednesday. He was 73. With the death of Montu Shah, the bauls lost a major Lalon expo-

nent who was actively involved in the movement to ensure th rights of bauls at the Lalon shrine. Montu Shah was a key figure in pre-

serving the authentic lyrics of Lalon. Shah had listed these songs in his book "Lalon Sangeet" (three volumes). He used the manuscripts of Fakir Maniruddin Shah, a direct disciple of Lalon. Maniruddin Shah was authorised by Lalon to write down his verses for documentation.

Montu Shah has been involved with this documentation since 1960. Under guidance from Fakir Kokil Shah, Montu

and India in search of Maniruddin Shah's manu scripts. He collected 20 manuscripts from the personal collections of fakirs as well as scholars and common people. During this documenta-

tion process Montu Shah took the help of Fakir Abdul Gani Shah (aka Bader Shah), Fakir Durlobh Shah, Fakir Abdul Karim Shah and Fakir Bazlur Rahman Shah. Among the bauls, Montu Shah's

memories will forever remain because of his relentless struggle to establish the rights of real bauls to Lalon's den. He started a movement in 1985 when local administration ousted bauls from the shrine. Lalon expert and Professor of Bangla

at Islamic University, Dr. Abul Ahsan Choudhury, expressed his deep shock at the news of Montu Shah's demise.



Oh, life is bigger It's bigger than you

And you are not me

The lengths that I will go to, The distance in your eyes,

Oh no, I've said too much, I set it up

That's me in the corner,

That's me in the spotlight

Losing my religion Trying to keep up with you

And I don't know if I can do it Oh no, I've said too much,

I haven't said enough

I thought that I heard you laughing Am Am/B Am/C Am/D I thought that I heard you sing Dm G Am

I think I thought I saw you try

Every Whisper of every waking hour I'm choosing my confessions,

Trying to keep an eye on you Like a hurt lost and blinded fool, fool Oh no, I've said too much,

Consider this, consider this,

That brought me to my knees failed.

What if all these fantasies

Dm Now I've said too much

But that was just a dream, That was just a dream

That's me in the corner,

That's me in the spotlight Losing my religion

And I don't know if I can do it

I haven't said enough

Source: ultimateguitar.com

Dm G Am That was just a dream, just a dream, just a dream, dream

Srikanto Acharya and Fahmida Nabi to share the stage

STAFF CORRESPONDENT

Indian singer Srikanto Acharya and Bangladeshi singer Fahmida Nabi will share the stage at a musical programme to be held at Bangabandhu International Conference Centre, in the capital on October 22, according to S.M.N. Islam James, organiser of the programme.

James, chairman of Web Entertainment Limited, said, "Srikanto Acharya is popular in both Kolkata and Dhaka. Fahmida Nabi is a versatile singer. The duo will present adhunik Bangla songs. They would also render Tagore and Nazrul songs. Fahmida Nabi will perform the timeless Bangla songs originally recorded by her father, the late Mahmudunnabi. The artistes would render several duets at the programme as well."



guest at the programme, while theatre STAFF CORRESPONDENT activist Mannan Heera delivered a memo

of renowned theatre personality S.M. Solaiman was held at Bangladesh Shilpakala Academy on September 22 and 23. Solaiman's troupe Theatre Art Unit arranged the programme to observe the 58th birth anniversary, as well as 10th death anniversary, of Solaiman. A motiva tion award named after the theatre person ality was conferred at the first day's

Actress and director Tropa Majumdan

creations surpassed the boundaries of labels. He introduced a new concept." Praising Solaiman's satires as unique,

Syed Shamsul Haq suggested that it would be a good topic for M.Phil students. Rokeya Rafique, chief of Theatre Art

play "Amina Shundori". The play is based on the 300-year-old folklore "Nasor Malum O Bhelua Shundori" (collected by Ashutosh Chowdhury). Rokeya Rafique is the director The story of "Amina Shundori" is quite

simple. Soon after marrying Amina, her husband Nasor goes to Burma (Myanmar) and marries another woman named Akin. Amina's struggle as an abandoned wife begins; yet she patiently awaits the return of her husband. She has to face the lechers, who want to take advantage of her. The cast included Selim Mahbub

Shimul Khan, Chandan Reza, Ilma

acclaimed play "Court Martial" at the Studio Theatre Hall. An open discussion on the staging of the play.



S.M. Solaiman recalled Tropa Majumdar receives Motivation Award '11

A two-day memorial programme in honou ism. Heera said that Solaiman's plays

received this year's motivation award for her contribution to theatre. Theatre Art Unit has been conferring the award since

The opening programme was held at the Unit, presided over the inaugural Experimental Theatre Hall of the academy. programme.

areas become popular here. films? What steps should be taken?

watch your film?" good stories. If you are a good storyteller, people are cinema for our people.

rial lecture on Solaiman. Seasoned actordirector Mamunur Rashid also spoke on In his lecture, Heera termed Solaiman "a genius who chose a secluded life." He also called Solaiman a keen follower of Marx-

should be staged widely across the country Objecting to Heera's observation that Solaiman was a follower of Marxism, Mamunur Rashid said, "His (Solaiman'

On the second day, the troupe staged its Solaiman's life and works was held prior to

industry here? Selim: Piracy. It's time we did something serious about it. If there weren't so much piracy, I'd have already got a producer who'd willingly invest Tk 4-5 crore for a film. It's totally possible to make profits after investing that much money in our existing market. The market is huge in Dhaka and its surrounding areas. But we'll have to stop piracy first. We need to use our potential

Song: Losing My Religion

Album: Out of Time (1991)

Lyric and tune by R.E.M

I set it up

The hint of a century,

Consider this: the slip

Come flailing around?

Trying to keep up with you

Oh no, I've said too much,

But that was just a dream, Am Am/B Am/C Am/D Am Try, cry,