













# Humayun Faridee Fond remembrances

SHAH ALAM SHAZU

Humayun Faridee and I grew up in Chandpur the same year. Although we studied at different

Manik, childhood friend

schools, Chandpur was a small town and it didn't take long for us to develop a deep friendship. Faridee's father and mine were public servants working in Chandpur. We formed a friendship that lasted till his death. I returned to the country just a few days before

Faridee's demise. He wanted to welcome me at the airport, but I insisted that he didn't. Meanwhile, his health deteriorated and he was forced to get admitted to a hospital. I went to visit him and we enjoyed a good chat with friends Hanif Sangket and Anwar Hossain Bulu. We could never have thought that Humayun Faridee would leave us in tears so soon.

Maybe this is unknown to many, but Faridee was a brave freedom fighter. We both fought at different places within Chandpur. However, we got the chance to meet several times during the war.

After Bangabandhu's assassination in 1975, I moved to Sweden. Although I have lived abroad since, our friendship was not frail and stood the test of time and distance. Faridee even came to visit me in Sweden thrice.

Ferdousi Majumdar

I met Humayun Faridee at a time when he was yet to achieve fame. Since we met, he became very close to my heart. We both played major roles in the much-talked-about-series "Sangshaptak"; I played Hoormoti and Faridee played Ramzan. The rest is history, as both our characters became very

popular among viewers. Faridee proved his prowess as an actor to audiences from all walks of life. He was a skilled actor -- successful in TV, theatre and cinema, and was able to blend into any character that came his way.

He always made us laugh by telling us brilliant jokes in between the shooting of scenes.

One of his greatest qualities was to show respect to others. He was always respectful towards me. The country desperately needed an actor like him. Actors with his magnitude of talent are hard to

I began my acting career with Dhaka Theatre in 1975. Humayun Faridee arrived later at Dhaka Theatre. We were from different poles and never thought we would become friends. But as fate would have it, we became great friends over the course of time.

Day or night, we hung around and chatted. Faridee was studying at Jahangirnagar University at the time. I have great memories of staying over at his hall many times.

We first acted together in Dhaka Theatre's 1980 production of "Shakuntala". Selim Al Deen was the playwright. Our last stage play together was in 1990 -- "Keramot Mongol", another production by Dhaka Theatre. On television, our last work together was in Mahfuz Ahmed and Aranya Anwar's serial -- "Amader Nurul Huda". The last time we appeared in front of a TV camera together was in an Ekushey TV programme "Ek Cup Cha".

In 1990, Faridee played the lead role in "Shetu", a drama I wrote. Many claimed that Faridee got the role opposite Nima Rahman, as he was my close friend. But Faridee proved that he deserved

Faridee with friends and colleagues.

the lead role in the drama.

I used to stay at Motijheel Colony. Faridee came over to my place on many occasions and we spent entire nights chatting.

ATM Shamsuzzaman

It hasn't been a year since I wrote an article on Humayun Faridee's birthday. I didn't know at the time that it would be the last piece of writing I would pen down for an actor of his calibre. The memories of how Faridee interacted with everyone on his birthday on May 29, 2011 are flooding my

Faridee called me "Miah Bhai". No one will ever

call me by that name again. Even if someone did, it wouldn't sound the same.

I believe that artistes are not created, they are born that way. I don't know when our country will see the birth of another artiste like Faridee. He was an actor of international standards. The acting skills of Dilip Kumar always fascinated me, along with Faridee's.

I was never afraid while facing a camera. But whenever I worked with Faridee, I was doubtful or my own abilities.

Whenever I saw Faridee, it felt like his eyes, nose, face and body -- all expressed the language of acting. I could never make anyone understand how much hurt his death gave me. This May 29, his birthday will be observed again. But we will al miss him on that day.

## Tarik Anam Khan

No one could accept the sudden departure of Humayun Faridee and neither could I. I rushed to Faridee's home after hearing the news of his demise. I was speechless.

He was a brilliant actor and his works for differ ent mediums are proof of that. We had a long journey together. He would always make us smile, something which I will never forget. We worked together many times in TV plays and for the silver

## **Hanif Sanket**

There is no need to introduce new adjectives for the magical actor Faridee. He earned his own place in the hearts of millions -- by proving his talents time and time again in TV, theatre and cinema.

I met Faridee in 1983. At the time, I used to act sometimes in BTV plays. Gradually I moved away from acting, but the relationship with Faridee remained and we became very close friends.

Only one thing can be said of Faridee -- he was an ideal human being, very progressive and educated. He was honest and had no hypocrisies.

On the day he died, Anwar Hossain Bulu called me to let me know Faridee was no more. I rushed to his house to find that he was taking his eternal slumber. I talked to Faridee the night before he breathed his last. Not for a single second did I think that it would be the last time the two of us would talk.

break in shooting, he always made us laugh with Recently, Faridee acted in one of my directoria his never-ending supply of jokes. I will miss this works, "'Priyojon Nibash". I saw then that his

also told me that Faridee was refusing to eat anything. Later doctors advised that Faridee be admit ted to hospital. Although he put up strong protests, Anwar Hossain Bulu and I forced him to go to the hospital. That was on January 31. Later he returned home after receiving proper medical treatment.

health was deteriorating. His assistant Shaheen

Faridee was a national treasure, just like all artistes are. Their achievements glorify the nation itself. Everyone loves artistes, and it is for this reason that the masses enjoy good news from their beloved performers and mourn the sad incident But what sadness caused Faridee to seek seclusion? Isn't solitary death a form of suicide? If it is so, then we all share the blame for his death.

## Afsana Mimi

I used to call him "Faridee bhai". He will never stand in front of the camera; we will never see that familiar smile again. Sometimes Faridee bhai and I shared the rela

tionship of a brother and a sister, sometimes that of a father and daughter, and often that of colleagues. He often told me that I was like his daugh ter Debjani. He always encouraged me since I began trying my hands at direction. Whenever he was feeling ill, I urged him to take

better care of himself. He always assured me that nothing would happen to him as a "Humayun Faridee is born only once every 200 years". When I joined Nagorik, he came to teach an

acting class. On that day, we learned that one couldn't act if he/she lacks the love for it. In my serial "Poush Faguner Pala", Faridee played the role of Noren. Whenever there was a

great thespian very much. Zahid Hasan I knew of Humayun Faridee for a long time, as it

was impossible to be ignorant to the existence of such a great actor. We met sometime during 1990, when I was involved with Natyakendro and played the eponymous role in "Bichchu". Humayun Faridee often came to meet Natyakendro's Tarik Anam Khan and we eventually got to know each other better. He praised my performance in "Bichchu". At one point he became my mentor. We also got the chance to act together for TV dramas

Faridee then became busy with movies and the frequency of our meetings grew thinner. But when he focused again on TV dramas, we acted together on many occasions. We also had Anwar Hossain Bulu as a mutual friend, who acted as a catalyst in the closeness of our relationship.

For some years, we were like family members. We always stayed together through bad times and good. He cared for me a great deal, while I respected him immensely. After I began directing dramas, Faridee acted in most of my works.

I don't have the audacity to talk about his acting skills. His prowess as an actor is known to all. I personally had the chance to see him at close proximity and can strongly say that there are only a few people who are as jolly and open-minded like Faridee.

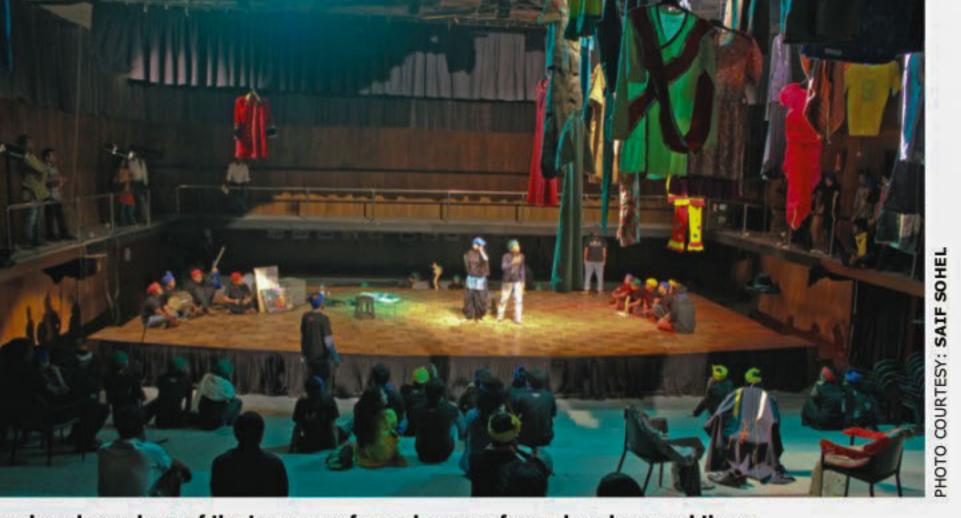
My only wish is that Faridee gets his deserved recognition from the government. I propose the release of a commemorative postage stamp, honouring the actor. I want to echo our eminent writer Humayun Ahmed in questioning whether it isn't possible for an actor like Faridee to receive an **Ekushey Padak?** 

SARGE, HE'LL NEVER LET

-WHACK!

## A journey into the world of Prachyanat





The show was a journey-- like a visit to a museum where installations were well placed, and members of the troupe performed scenes from plays here and there.

the audience who were intently watching installations.

A video presentation at the other part of the lobby

featured clips of stage performances. Opposite that,

there was another video projection that featured por-

Then some members performed dances in a rather

JAMIL MAHMUD

A multimedia projection on the wall of the National Theatre Hall [next to the Experimental Theatre Hall] was made to look like news covering the demolition of a theatre troupe's rehearsal place. Activists were seen protesting the demolition on the streets.

Although the incident is true -- Prachyanat's old rehearsal space on Dilu Road has been handed over to a real estate company recently, the clip made to look like news drew the attention of many at the troupe's 15th anniversary celebration programme.

The programme, titled "Andorjatra" (journey within), was held at the Experimental Theatre Hall on February

It was an hour-long visit into the world of Prachyanat that literally started from the entrance of the tunnel at Experimental Theatre Hall. Starting from that point, the troupe used the hall's other spaces such as the lobby, the stage, greenroom, backdoor and some part of the parking space in the basement for performance.

It was a journey -- like a visit to a museum where installations, photos, posters etc were well placed, and members of the troupe performed different scenes from the troupe's notable plays here and there.

At the entrance, young members welcomed the audience and guests with roses. Surprisingly enough, a different use of the roses was revealed later. At the lobby, through blowing on shinga (horn), Rahul Anand alerted traits of the troupe members.

Inside the hall, the stage was decorated as a rehearsal space. Members put on a demonstration made to look like a rehearsal. They performed parts from "Kinu Kaharer Thetar". Same thing happened in the green room. The members staged parts of the troupe's acclaimed plays "Circus Circus", "A Man for All Seasons" and "Koinna" there.

Members of the troupe's Musical Ensemble then led the audience from the backdoor to the basement, using the back stairs. During this journey the audience found a corner dedicated to the recently deceased actor Humayun Faridee. There they offered the roses that they received at the entrance.

Finally the musical team made the journey to the end at the basement through performing a couple of songs with former members and the audience. During the two-day programme, the troupe held four

such shows. Prachyanat is known for generating new concepts in theatre. Celebrating anniversary through such a

programme was innovative. The initial idea was delivered by Rahul Anand, while a board of directors and designers had executed the idea with the help of all the members of the troupe.

Prachyanat was formed in 1997. Over the last one and half decade, the troupe has produced some notable plays. The troupe will hold more programmes till March 2013 as part of the celebration.

## Farmers falter **UTTORKHONA** staged

ANWAR ALI, Rajshahi

It is very challenging to bring new plays to the stage, especially in the northwestern city of Rajshahi where religious fanaticism has spread its tentacles. Fortunately, Rajshahi University has the spirited theatre group Anushilon Natya Dal that put up yet another commendable production, "'Uttorkhona".

Written and directed by renowned playwright Malay Bhowmick, the new play "Uttorkhona" was staged for the first time at Kazi Nazrul Islam Auditorium of Rajshahi University on February 19.

The play is the 53rd production of the 33-year old Anushilon, Produced at a cost of over Taka one lakh, it drew a huge audience recovering about one-fourth of the production cost from its two shows on the first day. The play is likely to be staged again at Rajshahi Medical College Auditorium on February 28.

The prime focus of "Uttorkhona" is 11th-century "Khonar Bochon" (Khona's aphorisms) on agricultural themes and the present-day technological influence on agriculture.

Malay Bhowmick says farmers were self-sufficient at the time of Khona when they used to keep a carefu eye on nature, particularly on clouds and rains for agriculture. Khona's aphorisms well reflected the farmers' proven experiences of nature, and they followed these aphorisms from village to village and

later generation to generation.

In the post-Khona (Uttorkhona) technological period now, says Bhowmick, farmers have become dependent on others for the agricultural uses of fertilisers, seeds, pesticides, irrigation, and loans. The cases of small and marginal farmers are more troublesome. Agricultural dependency on others increases the production, though it has created a new kind of dilemma among the farmers. Bhowmick, also a teacher of Rajshahi University,

concludes that the play tries to find imaginary answers to the question of how Khona would describe the present situation of technology-dependent agri-"The modern age of technology can't be avoided anyway, and traditional agricultural practices are

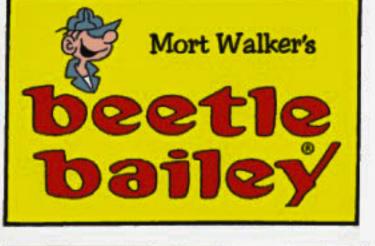
failing in most cases. The play is an attempt to blend tradition with contemporary issues," says Bhowmick. Ladli Mohon Moitra and Alo Moitra choreographed the play while Shiladityo Boiragi and his aides managed the background music and Al Jabir provided

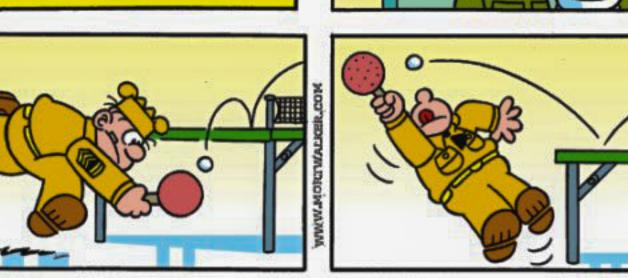
technical assistance.

"The presentation of the play was superb and exceptional," said SM Abu Bakar, a member of the audience and philosophy teacher. He added "Uttorkhona" is an intelligent play that reveals the existence of traditional exploitation of farmers at the hand of Mohajons, despite technological advancement in agriculture.



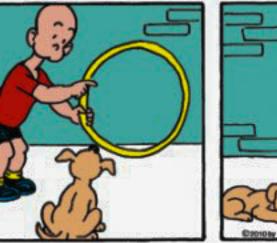
The focus of the play is the 11th century Khonar Bochon and present-day technological influence on agriculture.

















time. The Daily Star will not change in the programme

11:45 Call-er Gaan Boishakhi TV

Drama: Uchit Katha 12:30 Ekusher Pongtimala Maasranga Television

11:00 Band Music: Gaan Poka

My Bollywood Bride The Fisher King

Alice in Wonderland

01:10 Camel Spiders





Diamond World **Rtv Star Night** 

BANGLAVISION American Pie Presents 10:10 Bhalo Thakun Amader Rannagh 04:20 Protidin-er Boimel 11:15 The Messengers

10:10

Star World 03:30 Achievers Club 10:30 The Shield 11:30 The Big Bang Theory Tele-film: X Factor

12:00 Two And A Half Men Shubhoshondhya **National Geographic** Musical Programme Channel Engineering Connection Capturing the Killer Croc

> Big, Bigger, Biggest Discovery Channel 03:30 | 1 Shouldn't Be Alive

07:30 Man Woman Wild Live Musical Programm Man vs. Wild 10:30 One Man Army Survivors

Avenue

Ondhokar

## DRAMA SERIAL 08:10pm | Istikutum BANGLAVISION 09:20pm Motijheel C/A 1:00pm Hawai Mithai 08:15pm Harkiptey

09:45pm Gulshan 08:15pm Rupkotha 09:45pm Kobi Desh TV 08:15pm Kuashar 09:30pm Rongila Maasranga Television oishakhi TV

123 Sisimpur

NEWS BULLETIN

News (Bangla) at 7:30am. lews (English) at 10:00am, 4:00 pm, 10:00 pm. News Headlines (Bangla) at ate Night News (Bangla and 10:00am, 12:00am, 4:00pm inglish) 11:30 pm. (To be News (English) at 6:00pm telecast on all Bangla News (Bangla): 2:30 pm, 4:30 pm, 6:30 pm, 8:30 pm, CHANNEL-i 10:30 pm, 12:30 am News (Bangla):7:30am,

News (Bangla): 7:00 am, 9:00 am, 2:00 pm, 9:00 pm, 10:30 pm, 12:30 am atn Bangla NEWS (Bangla): 7:00 pm, 10:00 pm, 11:00 pm, 1:00 ım, 4:00 am 01:00pm, 3:00pm, 04:00pm News (English): 9:00 am,

11:00 am, 1:00pm, 3:00pm,

## TALK SHOW ATN Bangla

CHANNEL i 01:00am Tritio Matra Boishakhi TV BANGLAVISION 12:05pm Moha Shatto Al-Quran

## 12:30am Lead News 10:40am Tarokalap Desh TV

07:45pm Mukh 0 Maasranga Television 07:30pm Prime