

WHAT'S ON

Dhaka Art Summit Venues: Bangladesh Shilpakala Academy and National Museum Date: April 12-15 Time: 11am-7pm

Boishakhi Utshab '19 Organiser: Bengal Foundation Venue: Banani Sports Ground Date: April 13-14 Time: 9am-9pm

Musical Soiree Title: Shubho Bangla Mahabishab '19 Organiser: Rabtag Venue: H-50, R-2/A, Dhammond Date: April 14 Time: 6:30pm-11pm

Art Exhibition Title: Eminent Printmakers of Bengal Venue: Gallery Chitra, Dhammond Date: April 19-20 Time: 10am-8pm

Musical Soiree Title: An Evening of Tagore songs Artist: Sanjay Sarkar Venue: Indira Gandhi Cultural Centre, Dhaka Date: April 12 Time: 6:30pm

Grand Group Art Exhibition Venue: Saju Art Gallery, Gulshan-2 Date: April 7-May 8

Chaitro Sankranti Boi Utshab Organiser: Odium Publication Venue: Public Library Premises Date: March 31-April 12 Time: 10am-8pm

Pahela Baishakh Celebration Venue: National Theatre Hall, Shilpakala Academy Date: April 14 Time: 7pm

Rare photographs of Liberation War

AMINUL ISLAM, Mymensingh Braving the rough weather, hundreds of visitors gathered at the venue of a two-day exhibition of rare photographs of Liberation War held at the Town Hall premises. The exhibition was inaugurated by Professor Rafiqul Hoque, vice-chancellor of Bangladesh Agricultural University (BAU) as chief guest. Greater Mymensingh Writers-Journalists Foundation (GMWJF) organised the exhibition that concluded on April 7. The programme also included giving crests to eminent personalities; poetry recitation and rendition of songs. Artists of Sammilito Sangskrit Jote performed at the show. More than 200 photographs taken during the War of Liberation by eminent photographers including international reputed photographer Naib Uddin Ahmed were on display. Marking the inaugural programme, a discussion was also held. Eminent cultural organiser Amir Ahmed Chowdhury Ratan, GMWJF president Hamidul Alam Sakha, its secretary Latiful Bari Hamim, organising secretary Chowdhury Nurul Huda and joint-secretary Sharif Talukder; secretary of Mymensingh Nagorik Andolan engineer Nurul Amin Kalam, Sheikh Bahar Majumder of Communist Party of Bangladesh and journalist Neamul Kabir Sajal, among others, addressed the opening session. Fayzur Rahman Fakir, chairman of Mymensingh sadar upazila parishad presided over the event. The speakers said that the photographs on Liberation War are an authentic mirror on the history of the war. They also said that future generations must learn the true history of the country's independence war so that they are not misled by the devious machinations of vested interests. On the concluding day, crests were awarded posthumously to five personalities for their contribution during the Liberation War: Rafiq Uddin Bhuiyan, international reputed photographer Naib Uddin Ahmed, Kudrat Ullah Mandal and Aminul Hoque and advocate Alkomy Naha.

The port city reveals its indomitable spirit

The Daily Star Odmmo Chattagram Festival ends



The spirit and heritage of a port city: Images from Odmmo Chattagram. PHOTO: STAR

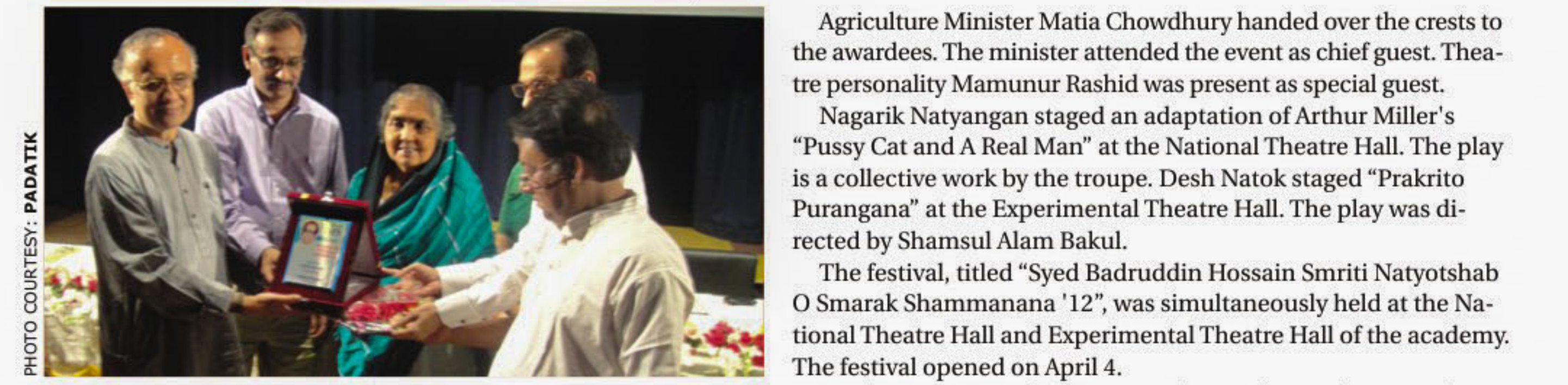
ZAHANGIR ALOM, writes from Chittagong The 12-daylong "Odmmo Chattagram" celebration, by The Daily Star, ended on a high note. With new hope in their hearts, the people of Chittagong pledged to turn the rich potential of the port city into reality for the betterment of the entire country. Nobel laureate Professor Muhammad Yunus graced the occasion as chief guest. In his visionary speech full of references, Professor Yunus elaborated the realities and potentials of the port city against the backdrop of the forthcoming global economic order. Bureau Chief of The Daily Star, Chittagong, Raisul Huq Bahar welcomed all at the concluding programme of the festival that was held at the auditorium of Institute of Engineers Bangladesh, Chittagong on April 10. Several artists of Raktakrobi Sangeet Goshthi set off the event with the rendition of the national anthem, followed by a rendition of a patriotic song "Bangla Ma'r Durnibar Amra Torundol". The artists also performed a Nazrul number "Durgamgiri Kantar Moru" that seemed to evoke the indomi-

table spirit of the port city. Subhra Sengupta led her troupe, School of Oriental Dance, in showcasing several lively dance performances. The artists danced to a medley of Chittagongian folk melodies including "Choto Choto Dheu Tuli", "Bashkhali Maheshkhali", "Manurey O Sundar Manushi", "Jodi Sundar Ekkan Mukh Patam", "Ore Sampanwala", "Monero Bagany Phutilo Phul Rey", "Kojlar Bhitro Gathi Raikkhum Towarey" and "Shona Bondhu Tui Amarey Korli Diwana". Through the dance pieces they brilliantly depicted the beauty of the river Karnaphuli, the heritage of sampaan, traditional betel leaf of Maheshkhali and romance. Felicitating the chief guest, editor and publisher of The Daily Star, Mahfuz Anam said, "Truly this man (Mohammad Yunus) is a visionary; awarded by almost all the countries of the world and honoured by almost all the world leaders." "The wrapping up of the festival doesn't mean that the indomitable spirit will

wane; rather it was livened up through the festival," added Mahfuz Anam. He also elaborately mentioned every aspect of the festival including history showcasing, gala opening ceremony, painting exhibition, photography exhibition, theatre festival, film festival, food festival, youth festival, science festival, sampaan baich, children's festival, brand expo, economic conference, music and dance performances and a vivacious concluding ceremony. The Daily Star post-humously honoured 56 illustrious personalities of Chittagong. The leading English daily also awarded 19 living legends, including anti-British revolutionary Binod Bihari Chowdhury and two industrial enterprises at the event. Professor Yunus handed over awards to the recipients. Appreciating the initiative of The Daily Star, Chakma King Barrister Debashish Roy spoke at the event. Poet, Tagore exponent and resident editor of Prothom Alo, Chittagong, Abul

Momen emceed the event. Later, members of Natua, a noted mime troupe of the port city, staged a show titled "Roop-e-Rosh-e-Chattagram". At the beginning of the show, a celebrated dhol player Babul Jaldas enthralled the audience with his pulsating beats. The production vividly featured the opulent culture and heritage of Chittagong through the presentation of the untainted landscape, puthipath, microscope, kirtan, jatra and much more. The stage show symbolically upheld the indomitable spirit of the Chittagongian people by floating a sampaan that got mired in the sands (char). Director of Natua, Debangshu Hore, choreographed the production while Anki Majumdar, Rashed, Saimon, Pavel, Ilias, Rafsan, Refai, Emon, Jasimuddin, Pia, Keya, Farzana, Poly and others enacted roles in it. Rumjhum, a Rangamati-based dance troupe, presented Pahari dance (bottle) in it. New Ananda Band Party entertained the audience with rhythm. Local fishermen also acted in the show. Rashed directed the art while Amanullah Ripon and Sam were in charge of the overall management of the show.

Theatre Festival by Padatik (TSC) ends



Ramendu Majumdar (L) receives crest from Matia Chowdhury (C).

STAFF CORRESPONDENT The six-day theatre festival by Padatik Natya Sangsad (TSC) ended on April 9 at the Bangladesh Shilpakala Academy. On the concluding day, the organisers felicitated theatre personalities Ramendu Majumdar and Nasiruddin Yusuf with the 'Syed Badruddin Hossain Smarak Shammanana' (memorial award). Two plays -- "Prakrito Purangana" and "Pussy Bird Ebon Ekjon Prakrito Manush" -- will air the festival. Agriculture Minister Matia Chowdhury handed over the crests to the awardees. The minister attended the event as chief guest. Theatre personality Mamunur Rashid was present as special guest. Nagarik Natyangan staged an adaptation of Arthur Miller's "Pussy Cat and A Real Man" at the National Theatre Hall. The play is a collective work by the troupe. Desh Natok staged "Prakrito Purangana" at the Experimental Theatre Hall. The play was directed by Shamsul Alam Bakul. The festival, titled "Syed Badruddin Hossain Smriti Natyotshab O Smarak Shammanana '12", was simultaneously held at the National Theatre Hall and Experimental Theatre Hall of the academy. The festival opened on April 4. Twelve troupes, including Anya Theatre from India, staged plays at the festival. Padatik has been arranging the festival since 2010 to celebrate the birthday of its former president and noted educationist, the late Syed Badruddin Hossain. Veteran cultural personality Kamal Lohani inaugurated the festival as chief guest. The participating troupes included Padatik, Aranyak, Nagarik Natyasampraday, Loko Natyadal, Pranganer Mor and Natyad Kendra. Anya Theatre staged two shows of an adaptation of William Shakespeare's "Hamlet". Bivas Chakravorty directed the play. Cultural programmes were held prior to the plays every day.

OF MEN, MUSIC AND MOVIES

HQ CHOWDHURY

In arts and entertainment, 1962 is notable for several events. The Rolling Stones made their debut at Marquee Club, London; Marilyn Monroe never got up after an overdose of sleeping pills; the Beatles released their first solo for EMI, "Love Me Do"; "Lawrence of Arabia" became the biggest film hit; and the James Bond era began with "Dr. No".

In the sub-continent, Biswajit became an all India star with Hemant Kumar's musical, "Bees Saal Bad". Satyajit Roy wrote his first original screenplay to make his first colour film, "Kanchenjunga"; and "Chanda" directed by Ihtesham became Dhaka's first (re-released) Urdu film. The last may seem to be an unusual item to be included in such a historical scenario, but it serves to remind us that this film gave us something to record! Smart thinking. If films produced in Lahore and Karachi could make money in Dhaka, could it not be the other way around? Producer-director, Ihtesham looked for a possibility and consulted FA Dossani, a local businessman. A deal was soon struck between the two that an Urdu film would be made with local resources.

And action! Rahman, Shabnam, Soovas Dutta and Mustafa, who starred in the Bangla hit "Harano Din", were tapped. So was Sultana Zaman, an established actor. Ihtesham then formed the rest of his crew with Robin Ghosh (music), QN Zaman (photography), Bashir Hossain (editing), Suroor Barabankvi (lyrics) and Naqi Mustafa (dialogues). They were all Dhaka-based with the last two being migrants from India. But none of the actors could even speak a sentence of flawless Urdu! On top of that, the film was to compete with Indian films of the glorious '50s and '60s when great Hindi melodramas studded with catchy music, lyrics and dialogues hit the screen to win the heart of the middle class audience.

Another clever move... A "Do Phool Ek Mali" approach was taken. The story was revolved around two sisters -- village belles, and a "Pardesi", in other words, the dialect and accent needed for the film was simple Urdu that allowed the actors and the general audience to easily grasp the language. The stage being complete, homework began. Shabnam mingled with Suroor Barabankvi's family for at least two hours a day for her "spoken Urdu". As Rahman was a "once upon a time" receptionist of the then well known "Shahbagh Hotel" (now PG Hospital), he knew a smattering of Urdu; he picked up the language fast. Mustafa did not require much of tuition; he was a quick learner as he was well educated. "Actions speak louder than words", was adequately practiced by Soovas Dutta, then a popular comedian and known in the local circle as "Charlie". Nargis and Fatty Mohsin who were inducted later knew Urdu quite well.

Music in the form of songs always played an intrinsic part in non-Bengali films. Robin Ghosh, fresh from his "Harano Din" and "Naton Sur" laurels, moved with his team of singers and musicians; Urdu was not new to him. Thanks to those Bombay musicals of '40s and '50s, tuning with Suroor Barabankvi was no issue. For Ferdousi Begum (Rahman), Anjuman Ara and Farida Yasmeen, coming from well to do educated families, Urdu was not unknown. They only



Shabnam and Golam Mustafa in the movie "Chanda".



Farida Yasmeen, Anjuman Ara, and Ferdousi Rahman.

needed to be fine-tuned. Akhtar Abbas, the male singer, was an Urdu speaking employee of EMI Dhaka office. After weeks of rehearsals with the musicians Sakhawat Hussain (tabla), Dhir Ali (flute), Mansoor and Alauddin (violin) at Ferdousi Begum's parental house at Purana Paltan, the EMI office in the then Jinnah Avenue (now Banga Bandhu Avenue) and at the maestro's house, the songs were finally recorded at FDC studio. "Chanda" was now ready for the shoot. The "outdoor" was in Cox's Bazar with the unit camped in the dressing rooms of the stadium barring the leading ladies, Sultana Zaman and Shabnam who stayed in the newly built motel. After three weeks of intense shooting, the unit returned to Dhaka for the FDC "indoors", dubbing and editing. The film under "Leo-Dossani" banner, which cost just under Rupees one lac, was ready for release. "Chanda" made its premiere on August 3, 1962 at Gulistan, then Dhaka's finest cinema hall, where candyfloss was available on the ground floor and cutlet and coffee on the first floor. The film started amidst speculation; but there were signs of appreciation amongst the viewers in the dark as it progressed. When it finally ended, there were intrusive exclamations from the viewers queuing out of the hall; it came from an audience that was taken by surprise. As days went by, the whispers and chatters inside the hall while the show were on became the usual habit,

especially during the delicate dialogues and songs, which simply meant the film became a repeat for many. In other words, "Chanda" was a big hit. "O Pardesi Aaja", in two versions by Ferdousi Begum and Farida Yasmeen, "Saiyan Bedardi Mora" by Farida Yasmeen, "Chandni Bheegi Bheegi Hawa" by Anjuman Ara, "Samhal Ke O Albeli" by Akhtar Abbas and Anjuman Ara and the chorus numbers led by Ferdousi Begum. "Chhalke Gagariya" and "Rangey Roop Hai Jawani" became a rage within a short time. Cinematically, "Chanda" was no great shake as it lacked the cinematic images of Bimal Roy, the screenwriting of Nabendu Ghosh, the camera effects of Radhu Karmakar or the editing level of Hrishikesh Mukherjee. But it's plain and simple storytelling gave the audience a breather from the "Lahore school of filmmaking"; and above all it gave four outstanding Bengali artistes -- Rahman, Shabnam, Robin Ghosh and Ferdousi Begum.

Rahman and Shabnam, the pair which earlier established themselves as Dhaka's Uttam-Suchitra with "Harano Din", became the first lead pair to counter the monopoly of Sabiha and Santosh. It was big time for Robin Ghosh too. His marvelous use of folk motifs in the film brought a new trend in film music that was a deviation from the "mujra" flavoured Pakistani music. For a while, cine-goers even thought the film's music was scored by SD Burman and that Robin Ghosh was all fake. Ferdousi Begum became a pow-

The writer is a music connoisseur. He has recently written a biography on Sachin Dev Burman.

Airtel presents Amader Golpo



A CORRESPONDENT

Five close friends are reunited after seven long years when they come together to rediscover the true meaning of life and friendship after confronting the harsh realities of life. The inspiring story of life and friendship, "Amader Golpo" is the fourth of the Airtel produced telefilms after "Bhalobashi Tai", "Bhalobashi Tai, Bhalobeshe Jai" and "Arundoyer Torundal". Ntv will air the tele-



Henry

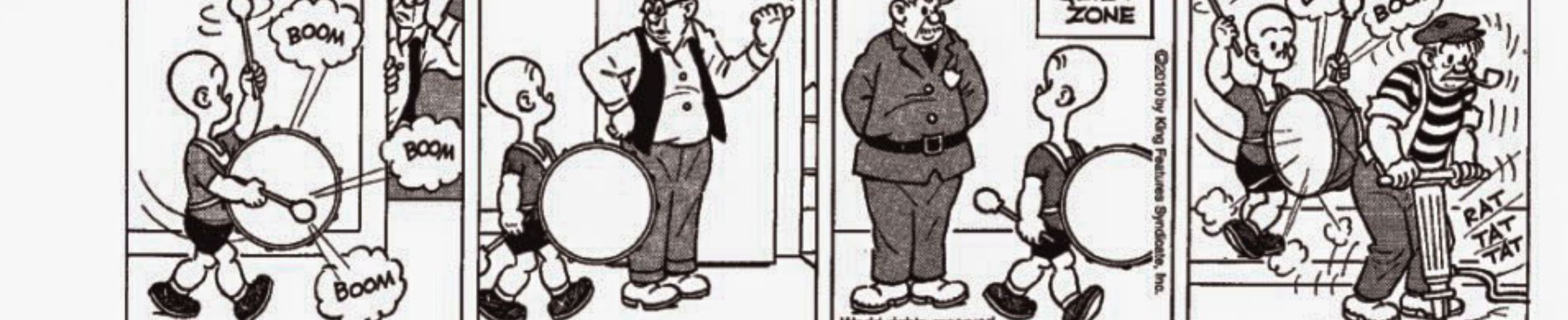


Table with TV channels and their respective programs, including ATN Bangla, Channel I, nTV, and ETV.

Table with radio stations and their respective programs, including akc radio FM 89.2, Dhaka Radio, and Radio Footi.

Bipashar Othithi on Banglavision at 09:05pm. Celebrity Talk Show. Guest: Bulbul Islam.

Step Up on HBO at 11:45pm. Genre: Crime/Music. Cast: Channing Tatum, Jenna Dewan-Tatum.

Agantuk on Maasranga Television at 08:00pm. Tele-film. Cast: Anisur Rahman Milon, Sumaiya Shima.

Table with TV channels and their respective programs, including Sports Plus, Drama, and Boishakhi TV.

Table with TV channels and their respective programs, including National Geographic Channel, Discovery Channel, and Desh TV.

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