

It's True!

Tunisian Collaborative Painting is an art form developed in Tunisia in the mid-1980s. It is unique in its method of allowing a group of artists to work simultaneously on a canvas without discussion or planning beforehand. The result is a painting created by a group of individuals that looks like the work of a single artist. Tunisian artist Hechmi Ghachem pioneered the form in 1988 when Zine el-Abidine Ben Ali became president and dictator of Tunisia, and it was dangerous for artists to express themselves. Hechmi Ghachem took his Brigades all over Tunisia. When a painting was finished it was given to the host who supplied the space where it was painted. Over a period of several years, hundreds of paintings were created, by artists well-known and new alike.



Laser Vision's albums on Eid



A CORRESPONDENT

As every year, Laser Vision— one of the best-known record labels of the country, brought out a number of albums this Eid.

Fahmida Nabi's solo album "Ichhey Hoy" was one of them. With lyrics by Zulfikar Russell, the songs were composed by Naquib Khan and Pilu Khan. A total of eight tracks feature on the album.

Milon Mahmud's new solo album, titled "Alingon" was also on the list. Apart from eight songs, a recitation also features in it.

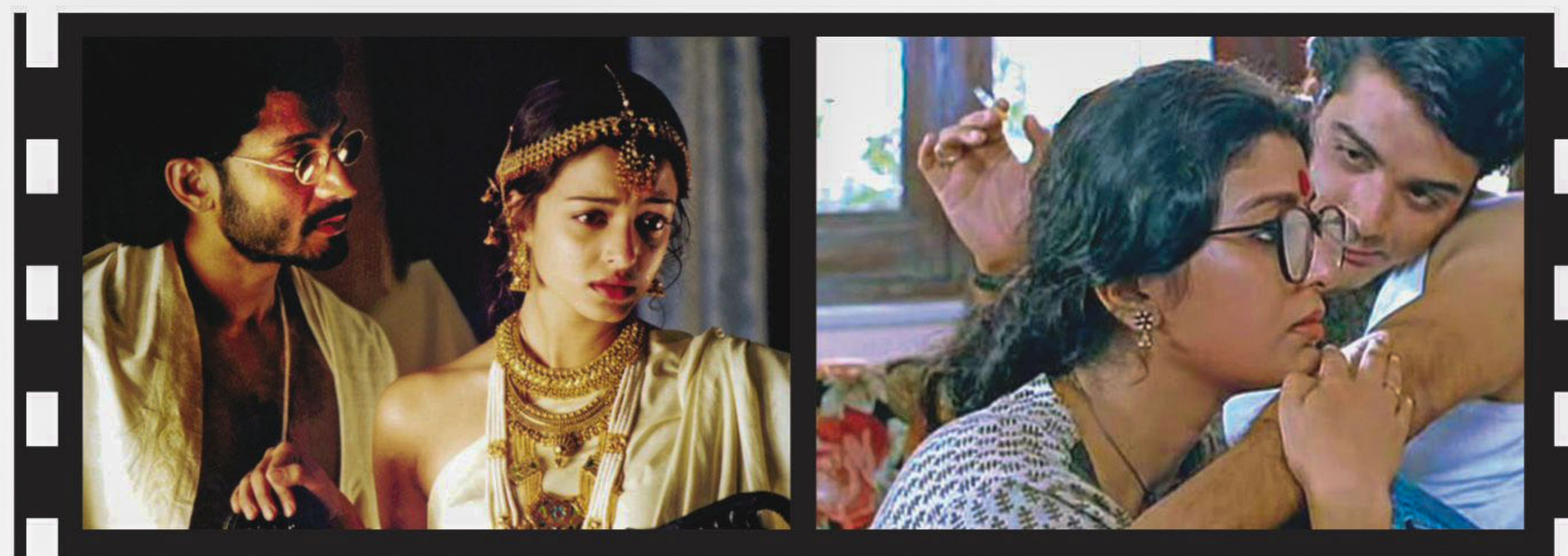
Lopa Hossain, better known as a TV news presenter, has also released an album under the label, titled "Asha'r Bhela".



Singer Rafat has a certain fan following. His album "Sufiyana", features two duets, with Akhi Alamgir and Nirjhor.

Young artist Lutfar Rahman's debut album "Ghur" was a successful venture. His second album, "Amar Akash", was released by Laser Vision this Eid.

Under music arrangement from Durbadal Chattapadhyay, Shabnam Abedi's Nazrul Sangeet album "Amar Bijon Ghor", Propa's solo album "Bohadin Akash Dekhini", Tomal's "Mood Nei" and Alauddin Taher's "Kon Deshe'te Korcho Bash" were also on Laser Vision's tally of albums for Eid.



Scenes from "Chokher Bali" and "Unishe April."

Of Men, Music and Movies
Remembering Rituparno Ghosh

HQ CHOWDHURY

It is so vivid even today. About 12 years ago, he invited this writer and his brother Iqbal, living in Houston, to a posh Kolkata restaurant for dinner. "Utsav", his directorial venture with us had already hit the headlines. A Tagore bhakt, he now had his eyes on "Chokher Bali". But the film needed tedious spade work, from screen writing to Vishwa Bharti's permission. That meant a substantial amount of time and so "Titli"—the story of a mother, daughter and a film star popped in as a 'stop gap' production. It was to be shot and completed in four weeks. He gave us the storyline and both of us gladly agreed without going through the finer details.

A joyous director now ordered for a big sized 'khaja' like dessert but dipped in ice cream—two scoops, one pink and the other white. "Despite my high diabetes, I am going to have this; and when I reach Los Angeles next week, I am going to shut myself up for three days and only sleep," said Ghosh. Somewhere there was a catch, I presumed. Later, we came to know he needed that isolation to finalise his "Chokher Bali" script and the official formalities to approach Madhuri Dixit (later replaced by Aishwarya Rai) to accept "Binodini's" role. That was Rituparno Ghosh.

Following the footsteps of the giant, Satyajit Ray, Rituparno Ghosh (1963-2013) who crossed the border to eternity a few weeks back, charted a new wave in Bengali cinema with his films capturing the imagination of the audience at a time when the Bengali film industry was at its lowest ebb. The decades 1992-2013, where Ghosh belonged is of pivotal importance in both the economic and artistic history of modern Bengali cinema. Ghosh's works during this period inspired a new generation of young and highly talented directors many of whose first films grew out of Ghosh's film culture.

Like Ray before his career in film, he had worked in an advertising agency and was quite a success. When Ray left in 1992 for his eternal abode Ghosh's, "Hirer Aangti" had already hit the screen. It was as if Ray in his own hand gave him his torch to bear. A novel written by the popular writer of the time, Shrishendhu Mukhopadhyay was chosen, just as Ray chose the famed writer of his era, Bibhutibhusan Bandopadhyay for his "Pathar Panchali". The film essentially for children was about inheritance and conjuring tricks. Veteran actor, Basanta Choudhury was in the lead with Moon Moon Sen adding a bit of glamour; that was enough to begin with and Ray then in the hospital would have praised it, had he the opportunity to see it.

Then came "Unishe April" in 1994 based on Ingrid Bergman's "Autumn Sonata", followed by "Dahan", "Utsav" and "Titli". Outstanding touches of human emotions dealing problems for others to see, rectify and learn. No one of our generation with the camera understood the sensitivity and sensibility of the Bengali middle class and its womenfolk more than Ghosh. And the screen projection was always masterly. His screen writing took his films to new heights.



Take for example, "Dahan" which was based on the true story of two women, one molested in a Kolkata street and another, the witness to it who came forward to bring the criminals to court, only to be defeated by the society of which we are a part.

Recall, the scene of a "damned" Indrani Halder in a taxi sheepishly approached by the victim's father to say, "Aama meyeta parlo na ma, are upor tumi raag korona, shobai to tomar moto hoina. Hoito amaderi dosh, amrai okay shey bhabye toiri korte parini" (my daughter could not do it, not everyone is like you. Perhaps it is our fault; we failed to raise her that way) and then follow the exchange of dialogues for the next 20 minutes in the film, with the famed singer, Suchitra Mitra who also features in the film.

Try "Utsav" dealing with the decadence of a large family. Can one forget the scene where Mamata Shankar confronts Madhab Mukherjee (and others) when the family considers selling the house to the very man whom they earlier rejected! Or choose, "Titli", the mother-daughter interaction with a film hero and the circumstances under which the daughter comes to know that her "hero" was once in love with her mother; amazing thought out scenes! Only Ritu had the intellect to shoot these. His films glorified women, their

feelings and sufferings; he knew the female psyche very well.

After playing with the Bengali middle class society's aspirations and desires from an angle that was untouched before, he moved into glamour and glitter. Who wouldn't like that in show biz, at least for a while! So stepped in Ajay Devgan (Raincoat), Aishwarya Roy (Chokher Bali) Amitabh Bachan and Preity Zinta (The Last Lear), Bipasha Bose (Shob Chorita Kalponik), Jackie Shroff (Antarmahal), Monisha Koirala (Khela) in his films. The casting became more brand-oriented but Ghosh stuck to his forte—the many nuances of complex human relationships. His foray into Hindi films was with "Raincoat" while his maiden English film was, "The Last Lear". Here again, he showed his class. He got national awards for both. In total, he bagged 12 in 21 years in various categories.

His brilliant story-telling reflected contemporary society as never before. But his closing years were different. He focused on his own lifestyle, the fact of being in between. In the process, he got involved in films dealing with the third sex, a genre even his mentor, Ray did not deal with and on this occasion, sometimes as an actor par excellence as in Kaushik Ganguly's "Akrete Premier Golpo" and then again in "Memories in March" by Sanjoy Nag or as a director-actor in "Chitrangada". This public exposure of his life pattern made him lose friends, resulting also in a lot of speculation about him including that of gender reassignment. But he was never bothered. On the other hand, he considered himself privileged for what he was.

He was mimicked in the TV for his way of living which of course he confronted successfully as for the first time he brought in front of the middle-class Bengali households, the issues of sexuality and beyond. Proud of his gender fluidity, his rationale was, he had the choice to put on a saree or a pajama kurta depending on the situation just as a woman does in today's world. To him, the concept of 'unisex' was monopolized by women; bindiya, earrings, necklaces have been a part of our sartorial history and tradition but strangely these have been labeled as something feminine.

It is not that all his films were outstanding. But then which artiste's work has been unique all through. Just as our Humayun Ahmed in Bangladesh led the way to the habit of reading books, in the world of Bangla cinema, Ghosh got the audience back to the theatres.

Well read and sophisticated, he had the uncanny power to extract the best out of his actors. His films bore the unmistakable signature of a single director's individual, stylistic or thematic preoccupations without reflecting any coherent group style; an auteur, a renaissance man. He left us suddenly in the lurch without completing his own story; but the film industry (West Bengal and Bangladesh) will always remember him for his contribution to films in the post-Ray era.

The writer is a music connoisseur and associated with research in science and technology.

RAFI REMEMBERED

SYED MAQSUUD JAMIL

Mohammad Rafi was born on 24 December 1924 and died on 31 July 1980.

He was born with natural endowment of a phenomenally gifted voice. The volume and depth of Rafi's voice was exceptional. He could sing without the aid of instruments with an overpowering effect. "Na kisika aankhon ka noor hun" of the film "Lal Qilla" a legendary ghazal penned by Bahadur Shah Zafar and the other one "Lagta nahin hai dil mera uzre dayar me" and in Guru Dutt's classic movie "Pyasa" the song "Ye mahelo ye takhto ye tazo ye insan ke dushman samajo ka duniya agar mil bhi jaye to kya hai" still move the heart. At the request of Pandit Jawaharlal Nehru he sang "Bapu ki amar kahani" as a tribute to Mahatma Gandhi.

When Rafi sang "Aye duniake rakhwale" for "Baiju Bawra" the range of his voice rose to a great height. The height was unbelievable but the tenor was equally unflinching. "Meri Kahani bhulne waley" of "Deedar" was another song of this kind.

Mohammad Rafi sang had another gift—the mastery of his classical base. "Mana tarapata Hari darsan ko ajo" of "Baiju Bawra" was an excellent song of classical base. The sequence on Bharat Bhushan looked so realistic because of the song by Rafi. For the movie "Kohinoor" Rafi again demonstrated his mastery of classical base. "Madhuban me Radhika nache re" was another good classical song by Rafi. "Duniya na bhaaye mujhe ab to bulale charno me" of the movie "Basant Bahar" was another good classical piece by Mohammad Rafi.

Rafi's forte was the deeply touching nature of his sad songs to heighten the pathos of lovers' heroes. Music director Salil Chowdhury was in a class of his



own. The film was Bimal Roy hit "Madhumati" and the lead actor was the thespian Dilip Kumar. He was in great pain for the loss of Vyajantimala. Rafi sang "Toote hue khabon ne hamko ye shikaya hai" with all his heart poured into it.

Rafi's other remarkable quality was that he sang to perfection to personify the actor. For "Dil Ek Mandir" Rafi sang the unforgettable song of nostalgia "Yaade na jaye bite dino ke" filmed on Rajendra

Kumar.

The film "Dulari" is special because Rafi sang "Suhani Raat dhal chuki na jane tum kab aao ge" with longing for the rendezvous expressed with mesmerizing mastery. In the movie "Kala Pani" Dev Anand was at the top of the world with a slanted cap pouring pathos in wine and Rafi sang for him to make it a classic song of all time. "Hum bekhudi me tum ko pukare chale gaye". For the same actor for the movie "Hum Dono" Rafi sang with his virtuoso mastery -- "Kabhi khud pe kabhi halat pe rona aya baat nikli to har baat pe rona aya".

The Bengali novel "Uluka" was made into a Hindi movie "Meri Surat Teri Aankhon". It was a masterpiece. The music was by Sachin Dev Burman. Rafi's voice rose to celestial heights when he sang "Tere bine sune nayan hamare" filmed on Ashok Kumar. This is one of his greatest songs. When his voice drifts to express the depth of his pain it gives one the feeling it was wafting in heavenly firmament.

Mohammad Rafi sang a number of romantic love songs. "Chaudhvi Ka Chand Ho Ya Aftab Ho" of "Chaudhvi Ka Chand", "Ye mera prem patra par kar" of "Sangam", "Khoya khoya chand" of "Kalabazar", "Tere mere sapne bas ek rang hai" of "Guide" and "Likhke jo khat tuihe" of "Kanyadaan" are few of the many. Rafi-Lata duets are all time popular. The lilting melody of "Mujhe kina pyar hai tumse" of the film "Dil Tera Diwana" still flutters hearts of all age.

Eminent writer journalist Sachin Bhowmik said Mohammad Rafi that the singer needed only one take to record while others took more than one. Manna Dey termed Rafi Sahab as Ustad.

The writer is a film and music buff.

From Roots to Ragga
The Music of Jamaica

Despite the tiny size of the island, Jamaican music has long been a powerful force on a global scale. Even ignoring the deity that is Bob Marley and his reggae legacy, the island boasts a wealth of extraordinarily popular genres such as dancehall and dub, as well as having a long history of folk music, and lesser known, yet highly influential genres such as mento.

Maroons & The Bongo Nation
Following the arrival of Columbus, the Spanish, and Oliver Cromwell's navy, the island's indigenous population of Arawaks were soon wiped out. Their descendants, the Maroons live in secluded communities. Their percussive style of music is difficult to find on recording, but still forms a vital part of the life of Maroons, as it is used in possession ceremonies. Colonisation bought plantations to Jamaica. To get around the new laws, plantation owners began secretly trading slaves of Angolan descent—who are the people behind the Bongo Nation, whose musical style which is not dissimilar to Maroon music.

Rastafari
Given that it makes up a relatively small proportion of the island's population, the influence of Rastafari religion on Jamaican musical culture, both locally and globally, is way out of proportion. Rastas hold reasoning sessions, in which they discuss religion, life, and politics. These events are called grounation and, like any religious gathering, music is an important part of celebrations. Foot-stamping and slow drumming feature heavily.

Mento
Mento draws from many of Jamaica's folk music styles, and primarily began as the music of slaves on the plantations—it was the sound of rural Jamaica in the 1940s, and can be said to resemble Trinidadian calypso. Many of the recordings we have today are thanks to Stanley Motta who in the 1950s identified the popularity of calypso.

Ska
With R&B as its basis, Ska cuts out the on beats of the shuffle, leaving a lilting series of off-beats. It uses the same line-up as R&B—piano, guitar, bass, drums as well as a few brass instruments. The music's fast tempos mixed with powerful horn solos quickly took off in both Jamaica and Britain, and were associated with discontent. Emerging around the same time as Jamaican independence, the music became an expression of those left destitute in fast-growing shanty towns with ever-increasing unemployment in areas such as Trench Town. The Skatalites were the masters of Ska, being incredibly prolific and boasting one of the world's finest, and yet sadly troubled trombonists, Don Drummond.



Bob Marley

Source: The Huffington Post

CHANCHAL CHOWDHURY
Actor with an edge

SHAH ALAM SHAZI

Chanchal Chowdhury is an acclaimed TV actor. His talent extends to the silver screen as well and he is a recipient of the National Film Award. Having started his career in theatre, he took to singing as well. The Daily Star recently caught up with the actor about his buzzing career.

Where did you learn singing?

Chanchal: To tell you the truth, I never received formal training in singing. I learnt mainly by listening to music. I also had to sing occasionally for my role in a play named "Aranyak".

Which song launched your career as a singer?

Chanchal: People discovered my talent as a singer when I rendered "Nethoya Patharey" in the film "Monpara". Fazlur Rahman Babu also sang the song in the film.

Any albums to your credit?

Chanchal: Yes, a solo album named "Palki". Besides, I sang in a few mixed albums. Meher Afroze Shaon and I sang a duet in a film called "Pita".

How many TV plays did you do for Eid?

Chanchal: I played in 10 or 12 TV plays for Eid. I acted



in five plays written by Brindaban Das. Like previous one, this year also I enacted different characters in Eid plays. It was interesting to have worked with a monkey in a play named "Banor Modhu".

You recently played a role in a serial opposite film actress Purnima?

Chanchal: This was not my first role with her. I have acted opposite Purnima previously in a play. This time I played opposite Purnima in the serial "Gaim" that will go on air soon on Channel 9.

Any new films on the horizon?

Chanchal: I will act in new film named "Kanamachi", directed by Mostafa Kamal Raz. Shooting is to begin in September.

How much preparation usually goes into playing a character before a shoot?

Chanchal: I usually just read the script at length beforehand. This gives me a primary concept and my preparation, so to speak, starts from this stage. I usually rehearse by myself.

NEWS bytes



Sandra Oh to leave Grey's Anatomy

Sandra Oh, one of the original stars of the US medical drama "Grey's Anatomy", is to leave the show after eight years. Oh, who won a Golden Globe for her role as prickly Dr Cristina Yang, was one of the original six cast members, all of whom started the series as interns.

"Creatively, I really feel like I gave it my all, and I feel ready to let her go," Oh told the Hollywood Reporter. However, it has not been revealed how the 42-year-old will exit the ABC show at the end of its upcoming 10th season.

Oh has received five supporting actress Emmy nominations for her portrayal of Dr Yang, an ambitious and driven doctor who repeatedly puts her career before her personal life.

It is expected that negotiations will take place shortly with the rest of the cast about their future on the show, which has picked up several industry awards since it began in 2005.

Source: BBC

KEEN OBSERVER OF NATURE

Saleem's solo exhibition at Shilpangan Gallery

STAFF CORRESPONDENT

Shilpangan Contemporary Art Gallery in Dhanmondi has organised a solo art exhibition titled "Nature-Colour and Vision", featuring the works of New York-based Bangladeshi painter Khurshid Alam Saleem. This is his 54th solo exhibition. The artist was awarded an Olympic medal and torch as an invited artist from the US at the Beijing Olympics 2008. The exhibition begins today, and will continue till August 22.

Noted columnist and art connoisseur Enam Ahmed Chaudhury will inaugurate the exhibition as chief guest. Subir Chowdhury, director of Bengal Gallery of Fine Arts will be present as special guest. Rokeya Quader, chairperson of Shilpangan Trust will preside over the inaugural session.



tions in different parts of the world and has received a number of prestigious awards.

On the occasion of the exhibition, Shilpangan held a press conference yesterday. Saleem and Rumi Noman, member secretary of Shilpangan Trust, spoke at the conference.

Saleem has drawn inspiration from nature and its various demonstrations. Meticulous brushstrokes and vivacious colour arrangement characterise the highly abstract work of the painter. As a pure abstract expressionist, Saleem concentrates on several assorted forms and compositions where deep red, emerald, bright yellow, burning crimson and soothing sapphire have been applied in thick overlapping layers. The artist has held several solo and group exhibi-



A painting by Khurshid Alam Saleem.