

OSTHIR SOMOY SHOSTIR GOLPO

PROMOTING YOUNG TALENT

At one point in time, the Bangladeshi television industry was in its 'golden age', primarily due to the production of high-quality dramas and fiction. After the popularization of satellite television, the industry almost fell flat on its face due to competition that the industry was arguably not ready for. People started viewing channels from neighboring countries and the viewership went down drastically. The talent, hard work and investments that were needed for good productions was not given, resulting in half-hearted work which the audience refused to see. This Eid-ul-Azha, 'Osthir Somoy Shostir Golpo' introduced many young and talented directors to the fray, some of whom have immense potential to revive the industry for good. Star Showbiz presents an exclusive interview with the team and their creative heads on their experience of working for the project designed to highlight the newcomers.



Tanvir Ahsan



Jaheen Faruque Amin



Nuhash Humayun



Anam Biswas



Syed Ahmed Shawki



Abid Mallick

COVER STORY

CREATIVE PRODUCERS/MENTORS:

Amitabh Reza Chowdhury
Mezbaur Rahman Sumon

DIRECTORS:

Anam Biswas- Taile Shei Kothai Roilo
Nuhash Humayun- Hotel Albatross
Syed Ahmed Shawki-
Kotha Hobe To?
Sukorno Shahed Dhiman- Mahut
Jaheen Faruque Amin- Sheola
Tanvir Ahsan- Buker Bhiton Kichu Pathor
Thaka Bhala
Abid Mallick- Protishodh

The first thing that would strike anyone about the project is the name. Why choose the name 'Osthir Somoy Shostir Golpo'? "We actually chose this name keeping in mind the very difficult times we've been going through due to intolerance", said Amitabh Reza Chowdhury. The project was initiated by him and Mezbaur Rahman Sumon, who had previously worked together for the hit *Aynabaji Original Series*. Sumon was then editing the television dramas for the series when Amitabh put forth the proposal. "We really wanted to tell some new and fresh tales, and invoke some fresh thoughts to our dramas. There has been way too much of the same content for years, and we wanted to give something new. Every one of these young directors who worked on

it told a fresh tale", said Sumon.

The directors discussed their dramas for 8-10 days before the production even began. After the promos for the dramas were made, they were uploaded on social media and the shooting started afterwards. What ensured the quality of the drama, however, was the collaboration between the initiators of the project and the directors. Syed Ahmed Shawki, the director of *Kotha Hobe To* resonated that, "This was a completely new venture and a huge opportunity for us to showcase our talents. Amitabh bhai is an ideal producer; he did everything a producer should do to help out the director. They had already made the ship for us, and we just had to sail it".

There were a lot of expectations from Nuhash Humayun, who had shown

sparks of brilliance previously in short films that he had made with very limited crew and budget. "I always knew that it would be a challenge. I hadn't done anything quite as big before, so it was quite daunting. Thankfully, I pulled through with *Hotel Albatross*. To everyone involved in the project, it was not about me, it was rather about the story and what was best for it", said Nuhash. Jaheen Faruque Amin, who had worked for Mezbaur Rahman Sumon for a long time, said that the previous experience had definitely helped him for the production of his drama *Sheola*. Sukorno Shahed Dhiman, a long-time assistant director to Sumon, also appreciated the initiative very much, "We really had a lot of freedom to work on the project, and a lot of advantages. The budget, accessi-

bility of *Osthir Somoy* made it easier for me to direct *Mahut*. For example, if we needed a jail premise to film a scene, a few phone calls here and there from Amitabh bhai or Sumon bhai would get that for us". Tanvir Ahsan, the director of *Buker Bhiton Kichu Pathor Thaka Bhala*, faced quite the challenge with his debut drama. "I've only worked in add before, and this was by far my biggest project. I needed a skilled actress, and was lucky to have Tisha apu (Nusrat Imrose Tisha) as a lead. The rest of the crew was relatively unknown, but they did well and she (Tisha) gave her absolute best and is pretty much visible in the finished product", he said.

Protishodh was Abid Mallick's first fiction after 7 years. According to him, *Osthir Somoy Shostir Golpo* was a really professional and pleasant experience.

He said, "If we keep getting this level of support, the finished product is bound to be great. Getting an educated and knowledgeable producer is tough these days, and their roles are not limited to just handing over the money".

In response to what needs to be done to increase viewership among the audience, the response was more or less unified. The directors suggested that the audience would definitely respond to quality and passionate work. "The audience needs to be kept under an 'umbrella' of familiarity", said Amitabh. "The change that we now see in the industry is very positive, and we have to uphold that and advertise our work as much as we can to the viewers", he concluded.

By Sadi Mohammad Shahnewaz



Abid Mallick with his drama *Protishodh*



Sukorno Shahed Dhiman with his drama *Mahut*

