



#metoo



Bongsho Morjada



Kalo Megher Bhela

PHOTO: COLLECTED

Exciting Eid ul Adha specials on television

ARTS & ENTERTAINMENT DESK

With multiple channels airing exciting programmes throughout the festive season of Eid ul Adha, *The Daily Star* highlights on a compilation of some of the most delightful upcoming shows on TV. Similar to a feature that was published previously, this too, follows up on some of the best programmes that our channels have to offer to the audience today.

The children's film, *Kalo Megher Bhela*, directed by Mrittika Goon, will be premiered on Channel i at 10:15 am. Written by renowned poet Nirmalendu Goon, the film was made with the help of a government grant. This is Mrittika Goon's first directorial venture, and features Runa Khan and child artiste Apon as the central characters.



Nilmaya

The telefilm, *#metoo*, directed by Sazzad Shuman, will be aired on Channel i at 4:30 pm. It stars Nusrat Imrose Tisha in the lead role. The story of the telefilm revolves around a university student, who faces a rather adverse situation, as she fights an uphill battle for justice. Shahiduzzaman Selim and Mamunur Rashid also play important parts in the telefilm.

The telefilm, *Nilmaya*, starring Chanchal Chowdhury and Zakia Bari Mamo, will be aired on Banglavisn at 2:10 pm. It is directed by Sumon Anwar.

The latest episode of the television serial, *Bongsho Morjada*, will be aired on Ekushey Television at 6:20 pm. Written and directed by Mizanur Rahman Labu, the serial features Shilpi Sarkar Apu, Faruk Ahmed and Jhuna Chowdhury among others.

Streaming platforms redefining the entertainment industry

Towfique Ahmed An ode to Bangla rap

MINAM HAQ

There was a time when audio-visual entertainment were an integral part of our daily lives, due to their fixed airing times. Be it films, sports or TV shows, we always found the time to watch television, no matter how busy our days were, and we even waited for repeat telecasts of our favourite shows. Millennials may never understand the revolution that Sony Walkman brought in the 80s, only because of the mobility of entertainment. People would not mind carrying a brick-sized device only to achieve mobility over entertainment. With the rapid development in high-speed internet connectivity and the inception of smartphones, tabs, laptops and other gadgets, people started winning over the static nature of visual entertainment.

Long before he garnered popularity as one of the pioneers of Bangla rap, Towfique Ahmed was introduced to the art of poetry and music by his father from a very young age. Influenced by the tutelage of poetry along with tabla classes, and later drums, he developed an understanding between rhyme and rhythm. Little did he know, that his childhood lessons and his cadet college grooming, would one day strengthen his foothold in a genre that far differed from what he was learning.

Having featured as a guest artiste in two different albums while residing in the UK, Towfique finally released his first self-titled album *Rajotto* along with his band mate Faisal Roddyin 2010, under the banner of Ektaar Music. Songs like *Bidrohi* and *Protishshruti* among others, resonated well with the fans. Often, his meaningful and patriotic lyrics possessed a quality that served as a voice for the voiceless. And that in turn, helped Towfique carve his space in the music industry. To this day, he tends to cultivate that philosophy. Apart from the harsh realities of life that *Rajotto*'s rap lyrics reflect upon, they also nurture a melodious side, evident by the variation in their music.

His next venture was with popular music director Adit. *Khepa Gaan* became an instant hit upon its release. Following the success of *Khepa Gaan*, the duo paired up again along with rapper ABD for a track called *52*, based on the Language Movement of Bangladesh. Needless to say, it too was a favourite amongst listeners.

"Faisal bhai and I released our second album in 2014, titled *Dashotto* which was well-received by the fans," informs Towfique. "Since then, I have been blessed to have worked on a handful of other projects including solos, film songs, and theme songs for BPL, *Prothom Alo* and various other renowned brands."

Having studied law in the UK, Towfique is currently a lecturer at American International University-Bangladesh (AIUB), teaching law. He also manages to practice law. "My main focus is to work on the issues regarding artiste management and copy right laws, as I feel that these issues need addressing."

Three upcoming singles are currently underway from the band *Rajotto*. Towfique is also planning to work extensively on his solos in the near future.

In the last decade, we have seen a paradigm shift in the entertainment industry because now we can watch visual materials 'on the go' from any of our digital devices, with a decent internet connection.

Since the beginning of the 21st century, it was anticipated that the entertainment business will evolve for the better. A streaming service like Netflix has changed the way of consuming films and TV shows. Before Netflix, we rushed to the cinemas to catch the latest films. Now, we do not feel the need to watch films in cinemas, as Netflix has intervened our habits of watching films.

Streaming platforms have added value to the entertainment industry, focusing on three aspects: original shows, mobility of the viewing experience and a wide range of products. They are becoming the largest chain of producers globally.

Mobility is one of the key values that streaming services have added to the world of visual entertainment and worldwide online content consumption has gained huge momentum over the past few years.

Even in Bangladesh, online platforms have shown commendable growth. Streaming services like Hoichoi, iflix, Bioscope and ZEE5 have gained acceptance and a huge following, alongside with the global platforms. Since these platforms



are subscription-based, payment methods have been an issue due to the low penetration rate in the online transaction. Bearing that in mind,

most streaming services offer easy subscription and payment methods nowadays. Hoichoi has incorporated debit and credit cards, local mobile

wallets as well as offline subscription cards that are available Meena Bazar and Gadget & Gear outlets in Dhaka.

Apart from original shows, the platform has a huge collection of third-party content for a wide range of subscribers. For instance, Hoichoi has an array of classics of Satyajit Ray, Mrinal Sen, Uttam Kumar, Suchitra Sen, Soumitra Chatterjee and many others.

Recently, Hoichoi kicked off its operations in Bangladesh. The organisation has started partnering up with local creative minds to produce content. National award-winning director Amitabh Reza Chowdhury's web series, *Dhaka Metro*, director duo Tanim Noor and Krishnendu Chattopadhyay's web series, *Money Honey*, are both huge hits on Hoichoi.

Streaming platforms have transformed the entertainment industry by offering the liberty of creativity. Unlike traditional channels, directors who work on projects for streaming services have more control over their projects and actors have the opportunities to be more dynamic with their roles. Streaming platforms have opened up a creative ocean, providing artistes with the appropriate tools to explore uncharted territories of entertainment, with the power of digital media.

SOURCE: FORETHOUGHT PR

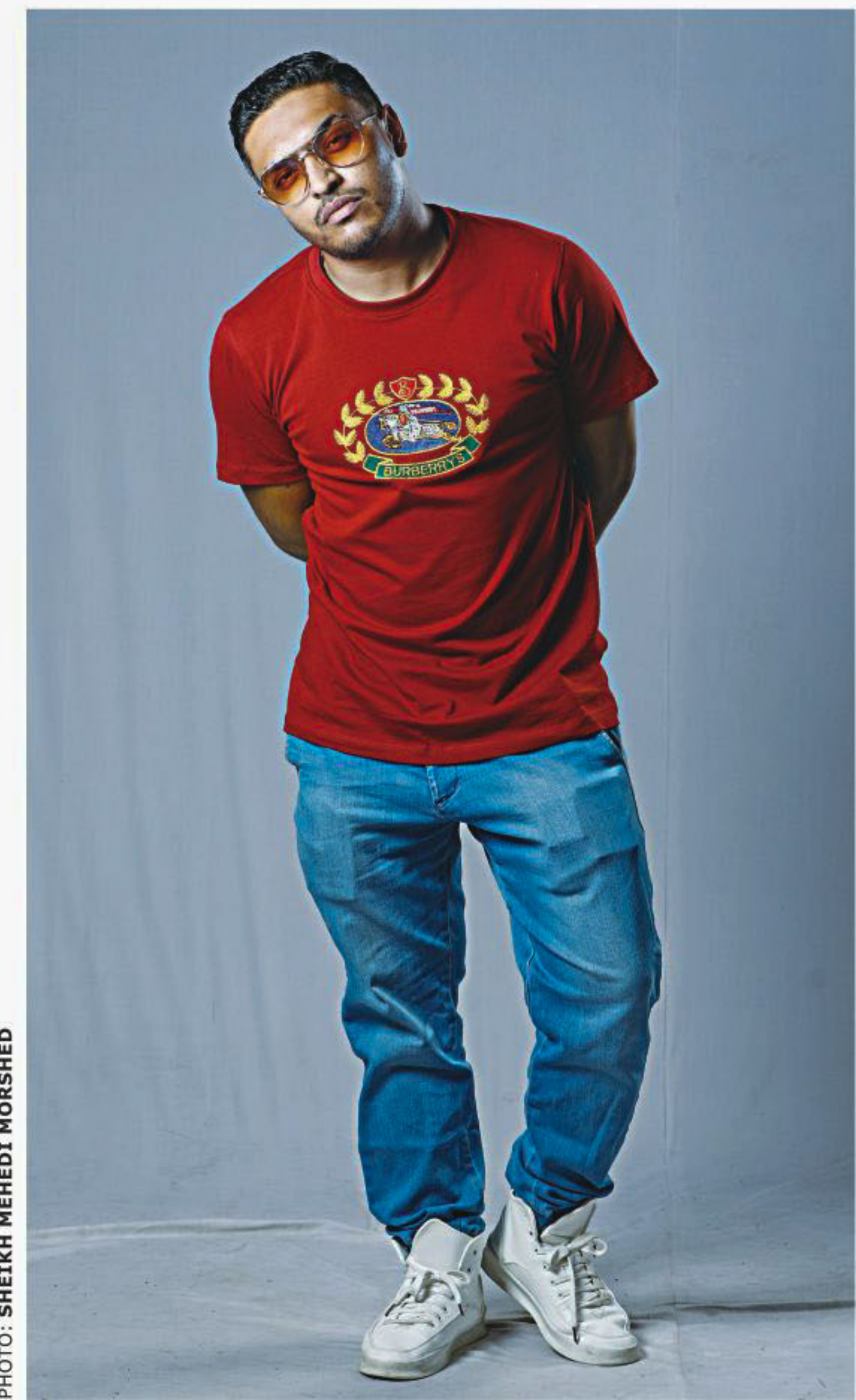


PHOTO: SHEIKH MEHEDI MORSHED

National Museum hosts seminar on Bangabandhu Sheikh Mujibur Rahman



ARTS & ENTERTAINMENT DESK

The Bangladesh National Museum arranged a seminar based on Bangabandhu Sheikh Mujibur Rahman, on the occasion of the Father of the Nation's 44th death anniversary. Mohammed Abdul Majid, Secretary, Bangladesh National Museum delivered the welcoming address. Journalist Pranab Saha was the keynote speaker. Educationalist and former Vice-Chancellor of University of Dhaka, AAMS Arefin Siddique and noted journalist Monjurul Ahsan Bulbul were among the discussants. Dr Abu Hena Mostafa Kamal, Acting Secretary of the Ministry of Cultural Affairs, was the chief guest. Md Reaz Ahmed, Director General, Bangladesh National Museum, presided over the programme.

PHOTO: COURTESY