



PHOTO: SHEIKH MEHEDI MORSHED

SHIRONAMHIN

A 25-YEAR ODYSSEY

SADI MOHAMMAD SHAHNEWAZ

From being told by record labels that their music is not ‘in’ to being one of the most dominant bands of the past decade, Shironamhin has weathered many-a-storm to get where they are now. Their albums, Jahajee (2004), Ichchhe Ghuri (2006), Bondho Janala (2009), Rabindranath (2010), and Shironamhin (2013) are all super-hits. We talk to the award-winning band on their current project, future plans, and more.

You reached 25 years of your journey last April, but could not host a silver jubilee show due to the pandemic. Can we expect one in the future?

SHIRONAMHIN: It really hurt when we could not share the joy of the momentous journey with our fans, who have been with us through this journey. However, we do plan to host a mega-event for both our silver jubilee and the release of our next album, “Perfume”. We cannot share many details about that yet, but we promise that it will be one to remember.

The resounding success of “Ei Obelay” has made it viral even amongst casual music listeners. How do you see the tributes pouring in social media?

Firstly, we have nothing but love for the people who showered us with adoration. However, some fans tend to take things too far: for example, we even saw people upload videos of themselves washing their bikes, while the song was playing in the background! As artistes, it does feel a bit awkward when your art gets used in this sort of way.

Throughout your journey, you went through the cassette and CD phase of the industry,

and are now in the streaming phase. What is different about doing music today?

Don’t forget the piracy phase! (Laughs) The best part about music today is because of streaming platforms, we do not have to rely on record labels as much, and to be honest, it feels good to be free from their grasp. Apart from that, it has become easier for anyone to release music, which is honestly a double-edged sword. The market is at risk of being oversaturated with mediocre music, which will hurt earnestly talented young artistes.

Every band goes through line-up changes, ups and downs. However, at one point, many said that this was the end for Shironamhin, which you have proven wrong. How did you keep up morale during those times?

Music lovers are often extremely emotional about their favourite bands. However, you have to remember that we are even more emotional. We just kept working and striving to make new music. All we will say is, people said that we will never regain our previous position, and they are, in a way, right. We did not want to regain our prior position, we wanted to surpass it. With the support of our fans, all we want to do is move forward.

PUJA CHERY

on her OTT debut, ‘Parapsychology’

SHARMIN JOYA

Puja Chery has been carving her space in the film fraternity with her acting prowess and accolades. The beautiful actress has just finished the shoot of the S A Haque Olike-directed government granted film “Golui”, opposite superstar Shakib Khan.

In a candid conversation with The Daily Star, Puja opened up about her recent project, upcoming endeavours, ambitions, and more.

The actress will be busy with the dubbing of “Golui”. “Working on this film has been amazing,” shares the “Dohon” actress. She also spoke about working with Shakib Khan.

“I have had a great rapport with my co-artistes in every film. This is where I thought it will be really hard for me to get comfortable with King Khan!” giggles Puja. “After working with him, I feel that I have the best chemistry with him.”

Puja recently completed the shoot of the film, “Psycho”. On the other hand, her film, “Shaan” starring Siam Ahmed, is slated to be released on January 7.

“From next week, I will be shooting for Saikat Nasir’s “Cash”, opposite Nirab Hossain,” adds the “Noor Jahan” actress.

“I usually dive deep on projects that have amazing scripts,” she

asserts. She will be making her web debut with Sumon Dhar’s series, “Parapsychology”.

“I was thrilled to read the story of ‘Parapsychology’. Although I had no plans to work on OTT platforms, I couldn’t resist myself.” Puja will be sharing the screen with OTT king Shamol Mawla in this project. “I am not allowed to say much, however, the project is a perfect contemporary thriller, which is trending these days,” she says.

As the “Poramon 2” actress has been earning critical acclaim for her natural acting, she wishes to play more challenging roles. “I look upon the roles played by Priyanka Chopra in “Barfi”, and Deepika Padukone in “Padmavat”.

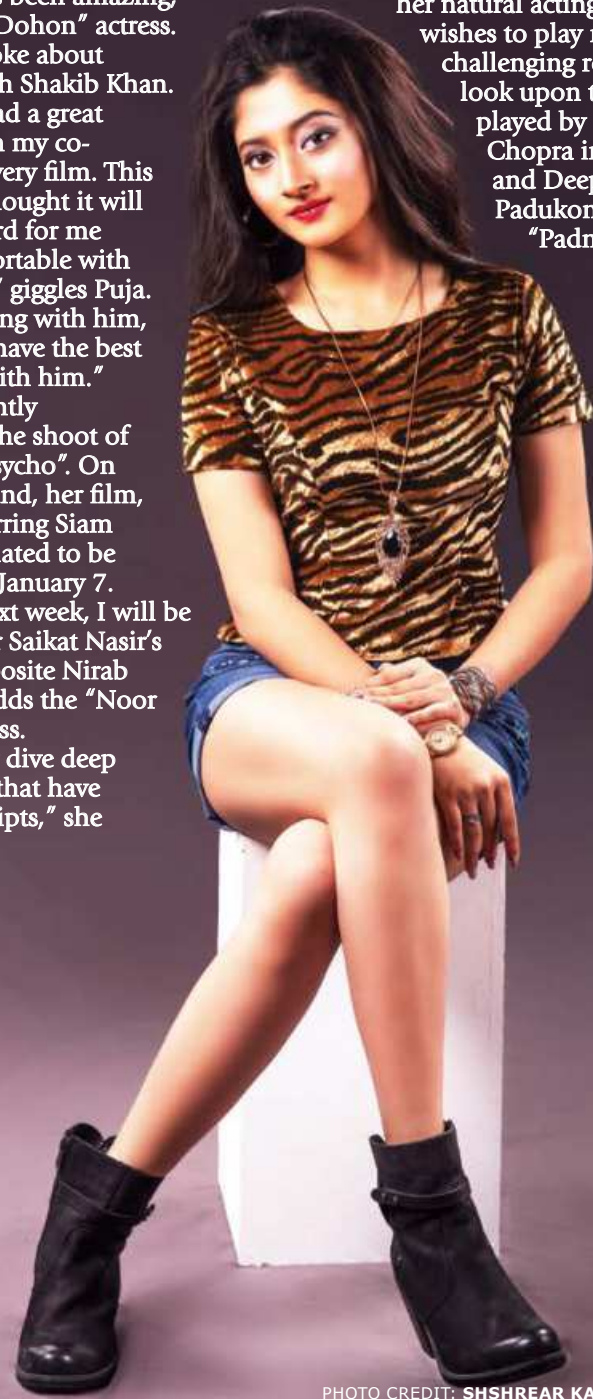


PHOTO CREDIT: SHSHREAR KABIR HEEMAL

An artist through an artist’s eyes

Nasir Ali Mamun on SM Sultan’s legacy

PRIYANKA CHOWDHURY

We are acquainted with SM Sultan through his charismatic works and from the writings of noted authors like Muntassir Mamoon, Ahmed Sofa, Borhanuddin Khan Jahangir, Hasnat Abdul Hai and filmmaker Tareq Masud. Eminent photographer Nasir Ali Mamun’s captures of the revered artist are currently on exhibit in parallel to the paintings at “Imaginary of the Common: 50 years of Sultan’s Oeuvre” at Bengal Shilpalay. In a conversation with The Daily Star, the photographer looks back on his interactions with Sultan, and more.



SM Sultan and Nasir Ali Mamun



PHOTO: MONON MUNTAKA

Nasir Ali Mamun’s captures of SM Sultan are currently on exhibit in parallel to the paintings at “Imaginary of the Common: 50 years of Sultan’s Oeuvre” at Bengal Shilpalay.

In 1971, at the age of 17, Mamun photographed Bangabandhu Sheikh Mujibur Rahman on March 3, 1971. “I didn’t know he’d make the call for independence on March 7, but I happened to have witnessed and captured the moment,” he recalled. Ever since, Mamun grew a passion to capture portraits of famous personalities through his lenses. He captured portraits of more than 8,000 famous personalities till date.

“In 1976, I read Professor Muntassir Mamun’s write up ‘Je Jibon Jar’ in *Bichitra* on Sultan, while he was preparing for his exhibition in Shilpakala Academy. I went to Shilpakala and watched him work from a distance. It was only after the exhibition that I gathered courage to speak to him, “Mamun reminisced.

To his utter surprise, SM Sultan, who seemed mysterious from a distance, turned out to be a very down-to-earth person. They went to Ramna Park together, where Mamun captured Sultan with a 120 camera.

“I like to capture famous people in their spaces, that is when I believe photographs can highlight the essence of their personalities,” he said, in reference to his numerous monochromatic portraits. Sultan, who rarely drew portraits, did

eight of Mamun. “He considered me as a younger brother. He could not be lured to draw portraits. Many tried, but he ushered his love on me,” said Mamun, who spent years in Narail as Sultan’s confidant.

He expressed his joy regarding “Imaginary of the Common: 50 years of Sultan’s Oeuvre” because it has been curated in a way that the audience first cross the portraits of Sultan before entering the gallery.

After 1985, Sultan’s artworks sold like hotcakes. Unfortunately in the absence of proper restoration and conservation, many of his works suffered from degradation. According to Mamun, our national institutions failed to conserve the works of important artists.

“Despite photography being a thriving profession, neither Dhaka University nor Shilpakala Academy could initiate a department for it in fifty years,” he added.

Photographs by Mamun can be identified by the way he places his subjects in his composition. If the artist is not present in his work, it is not art, as per Mamun.

More than fifty percent of Nasir Ali Mamun’s works has not been exhibited yet. The eminent photographer intends to publish books and exhibit his works during his lifetime.



RED NOTICE

A lacklustre heist story with Hollywood’s A-listers

RAKSHANDA RAHMAN MISHA

Netflix’s “Red Notice” has all the concoctions of every other heist film -- fast racing cars, gorgeous actors, and lack of a good script.

The \$200 million budget movie with an A-list ensemble fails to shine in the ‘heist-meets-a-buddy-cop-meets-history-flick’, giving us headaches with unnecessary twists.

In the film, Johnson plays John Hartley, an FBI profiler forced to team up with expert art thief Nolan Booth (Ryan Reynolds), when he is framed by “The Bishop” (Gal Gadot), a rival art thief with a penchant for sabotage.

Reynolds is in his usual charming form, except in a family-friendly PG-13 manner. Johnson is deprived of his trademark smile and eyebrow-raise, and has to settle for a lot of eyerolls in the time he spends with Reynolds. Gadot seems the most like herself, and the one having the most fun.

The good part about the movie is the historical aspects – I actually got to learn a lot about the Nazi Loot’ and the ‘Eggs of Cleopatra’. Also, if you would like to see some witty banter between Johnson and Reynolds, this is the movie.

Apart from the lack of a good script, the visual effects of “Red Notice” were an eyesore. In the opening scene when Reynolds and Johnson’s characters fall from a balcony, the scene looks extremely rushed and felt unrealistic. Considering the fact that they paid a whopping \$ 20 million to each of the stars, they could have spared a little on the visual effects.

All in all, the plot is really predictable; but there is a twist ending which may remind one of the “Dhoom” franchise.

“Red Notice” is merely an expensive brandishing of star power and a waste of money and time — except for those who got paid \$20 million.