

whatever inclination you have- artistic, if you like movies, painting, or technically inclined all sides of your intellect and passion, emotional side- everything can come together to make this two-hour-long magic that you are trying to create celluloid.

I wanted to enjoy the process of it. I want to make some films that I would be watching as a viewer. I love watching world famous 'art films'-- because I studied the all great- masters. I could go on watching them.

On the other hand, I still enjoy the so-called commercial film. They can be from the subcontinent, Hollywood or any other part of the world.

Given all the social and other issues, one wants to deal with I have my agendas and beliefs that I carry with me, But if I can contribute in my little way in making some of the viewers who are not going to the cinema hall anymore, to think 'lets go to the cinema and have a good time.' then it will be worth it.

**Do you think wholesome films can make a comeback?**

If 10-20-30 films are made this way every year, then I am sure the whole mood of the industry will turn around.

If there is this flow of ideas, large and young talent then all kinds of cinema will be made here. Some of them will be going to Cannes, some to Oscars, some will be huge block busters, some will be shown around at the SAARC countries maybe some will do the festival train--- and some will be home grown cinema for our cinema viewers which will do a decent run.

One film does not need to do everything.

In next 2-3 years I do see the germs of it already; only this year Morshedul Islam's *Khelaghor* came out. We are waiting for Tareq Masud's film *Antarjatra*. There are a couple of other films made last year that did very well in foreign festivals like Abu Sayeed's *Shombonath*, and Nandito Noroke they were commercially successful and they are pretty much mainstream cinema. If we look simply at the number and every month 1 or 2 coming out we would like to see that would create the flow that will help the industry.

**What about the constraints in making commercial films such as the financial investment involved? Wouldn't they be enough to dissuade potential filmmakers?**

Money maybe a big constraint. But more than money,



Ferdous, playing the anxious, supportive husband in *Ranikuthir Baki Itihash*.

it's the huge bureaucratic procedure that one has to go through to get a film made in Bangladesh. It is enough to put off 99% of the budding filmmakers because it is a myriad obstacle course. You have to go through so many different kinds of paper work... Making a film should be much easier. Even if you want to put money in a film it is not so easy. You have to go through the whole FDC procedure and get permission from numerous places.

The entertainment tax imposed by the government is also a huge burden. This should be lowered. After the cinemas are shown in the cinema halls and after all the government taxes are paid and everything, a paltry amount goes to the producers and that is probably why people are not interested in making good films because you know you can never recover your money. That is one area where the government can take a proactive role.

**What about the FDC? How helpful is it for upcoming film makers?**

It is a huge monolith. If it was kept open for anybody with an artistic inclination and enough guts to raise the money by selling his/her dream then there is a start. But (in reality) you are tested by fire. It's amazing how hard it can be.

**What about the technical side of making a film? Did you go through any hiccups?**

The general technical set up (in Bangladesh) is very bad. We have access to world class camera equipment but the maintenance is very poor. Plus there are very few technically competent persons available.

The sound section is also very weak. We have to rely on dubbing the dialogue later which affects the quality. ■