

WEEKEND MUSINGS

Mahfuz Anam

Remembering Editor
Abdus Salam

THE other day I had the honour of being invited to a commemorative discussion meeting on the great former editor of The Bangladesh Observer, Abdus Salam. Incidentally, if my memory does not serve me wrong, the very day I joined The Observer, 13th March '72 was the day that his long stewardship of that great newspaper came to end. In fact my appointment letter was perhaps one of the last papers he signed as Observer's editor. The cause for his removal was an editorial he wrote. The sycophants around Bangabandhu convinced him, that the piece was unacceptable, and so he had to be removed. And so he was. I was just a novice at that time — not to be compared to the novices of today, who are far more clever and knowledgeable than we were — and so I didn't really understand what was going on. In fact, I distinctly remember walking into the office on my first day of work and found a very tense atmosphere prevailing there, and not being able to understand what happened, made quite a fool of myself by addressing whoever I met in a very jovial manner. I was later told that a section of our own community had much to do with Mr. Salam's editorship. It has been said that some members of our community poisoned Bangabandhu's mind against Mr. Salam, and so he had to go. I guess all this will be proved or disproved someday when a good biography is published of the editor, who took Observer to such a level of professional excellence.

Coming back to the commemorative function, I was disappointed by the number of journalist speakers, and by the number of journalists present in the audience on that occasion. I wondered why a speaker like me, whose qualifications to talk on a great journalist like Abdus Salam is questionable, was asked to speak. (That could have contributed to not many people being present). Though two ministers adorned the dais, yet it was not a function befitting his memory, organised at the initiative of his daughter and attended by a small number of admirers.

This brings me to an important question of how should we remember those who have helped us build our country. More specifically how should the journalist community remember their own pioneering leaders. I would like to raise the question as to why the Press Institute of Bangladesh (PIB) did not organise something in the memory of Abdus Salam. (An additional reason being Mr. Salam was a former DG of PIB, he may have been its founding DG.) Why were the media professional bodies like DUJ and BFUJ (of both we now have more than one) inactive on the occasion. We have so many other memorable personalities in journalism like Moulana Akram Khan, Abul Mansur Ahmad, Tofazzel Hossain Manik Mia, Abul Kalam Shamsuddin, Zahur Hossain Chowdhury, and the recently deceased S. M. Ali and Mohammed Nasiruddin, about whose contribution to the development of journalism in Bangladesh, the younger journalists literally know nothing. Perhaps we do not realise that

by remembering these leaders of the profession we are not doing them or their family members any favour. By learning about them, we are doing ourselves a great favour.

May I request the PIB and the various professional bodies dealing with journalists to take some initiative about honouring our great predecessors — for our sake, not theirs.

Scientists Honoured

IT was refreshing to read about our scientists being honoured. In a ceremony organised by the Bangladesh Academy of Sciences last Tuesday, four scientists were awarded Gold Medals and Tk. 20,000 each in recognition of their service to science. The award winning scientists were Prof. A.K.M. Nurul Islam (Botany), Dr. Amir Hossain (Applied Science), Dr. Salauddin Khan (Chemistry) and Maj. Gen. Mahmud Rahman (Medical Science).

As is so shamefully typical of our journalism, the report on the event is full of what the Prime Minister said, and not a word about the glorious achievement of the scientists themselves for which they were being given the recognition by the Academy. Regardless of what the function is all about, we the journalist report only what the ministers or political leaders say. But then, that is a different subject, which I hope to deal on another occasion.

Let us talk about science, and scientists. It was nice to hear the Prime Minister saying how much her government has done for science. She announced the grant of Tk. 3.5 crore for the Academy's building and research. She also announced the formation — some months ago — of a separate science and technology ministry, and mentioned the National Council for Science and Technology which was set up by her late husband, President Ziaur Rahman.

On paper all this sounds fine. But what have we been able to achieve on the ground. The so-called ministry of science and technology has been basically in name only. Nothing really changed with its formation. Now the scientific community can feel proud that they have a separate ministry dealing with only them, but reasons for pride unfortunately end right there. There has not been adequate funding for science education, research and experimentation. Whatever petty funding there was, has been eaten away by staff salary, administrative expenses and building construction.

I strongly believe that future of a country like ours lies in science. The enormous challenges that we face — demographic, environmental and development — can only, and I emphasize only, be faced through the development of science and technology. It is only science that can help us find solutions for the enormous problems we face in terms of production, public health, mass education, poverty alleviation and what have you. For us to go in that direction we have to build a society in which science and scientific attitude becomes a part of our everyday life. That can be brought about by a massive infusion of science and science related subjects into the curriculum of our school education. It should also form an important part of our non-formal primary education.

We must understand that behind the success of most of the developed countries, science played a seminal role. Let us create a national passion for science. If only a fraction of our energy spent in political bickering could be diverted to the pursuit of science, then perhaps we could achieve things that seem impossible today.

Goethe Institute Conducts Workshops
in Dhaka to Train Film-makers

BONN: The Federal Republic of Germany is helping Bangladesh to develop a national cinema and mass media by providing training to local people in film and television production and by supporting the country's participation in Germany's leading international film festivals.

Bangladesh is a main focus of the Goethe Institute's film and media promotion programmes for Southern Asia. During the past few years, the Dhaka Goethe Institute has organised several workshops to train local people in film production in areas such as direction, script writing, and camera work. These workshops have been held under the supervision of German experts. The participants make their own films in the course of the workshops. Much of the equipment and footage which is required is provided by the Goethe Institute which also offers scholarships for participants who come from other towns and regions.

Four films made during the 1986 and 1992 Dhaka workshops were featured at the 39th International Short Film Festival in Oberhausen as part of a special programme concerning the media related activities of the Goethe Institute in Asia, Africa and Latin America. The films 'Dhaka Tokai' (The Street Children of Dhaka) by Ashraf Munir and Amir Hossain, 'Realisation' produced by Hanifa Begum 71, by Muhammad Mizan were well-received by the film festival's audience.

The director of the Oberhausen Film Festival Mrs Angela Haardt, called the 1993 Goethe Institute workshop film retrospective 'commendable work'. It provided a clear insight into the way the institute has been fulfilling its obligations to developing countries in the area of film-maker training.

The Goethe Institute has played an important role in promoting cooperation between Germany and Bangladesh. It has sponsored the participation of Bangladeshi film-makers in

Germany's film festivals and also helped festival organisers discover new films in that country.

Bangladesh's film-makers and television producers have also received advanced training at the Television Training Centre (TTC) of the Berlin radio and television station sender Freies Berlin (SFB). Radio journalists from Bangladesh are given advanced training at the Deutsche Welle in Cologne while newspaper and news agency journalists are trained at the International Institute for Journalism in Berlin.

Germany's support for the development of film and mass media in Bangladesh is part of a comprehensive programme to help the countries of Asia, Africa and Latin America build their own national film industries and preserve their film culture. The German federal government, the state governments, political foundations, church organisations and television networks are actively involved in this. The assistance offered in this area includes financial and technical help for film and television schools in developing countries, support for co-production of films and supplying the services of German specialists to help improve the quality of film and television production.

The Federal Republic of Germany's cultural cooperation with developing countries emphasises film promotion. The Goethe Institute's film workshops in Asia, Africa and Latin America are organised on behalf of the cultural department of the Federal Ministry for Foreign Affairs. The Federal Ministry for Foreign Affairs also sponsors the participation of film-makers from developing countries in Germany's film festivals and provides funds for organising the seminar on 'inter-cultural dialogue' at the International Film Festival in Mannheim. This 'dialogue' has made important contributions towards promoting Germany's cultural cooperation with developing countries.

The German Interior

Ministry and the state governments provide significant funding to assist the organisation of film festivals in Berlin, Oberhausen, Mannheim, Munich, Cologne and elsewhere in this country. Thus, they indirectly support the participation of a number of delegates from the Third World invited each year.

The Federal Economics Ministry makes available funds for promoting co-productions with developing countries. The state governments have separate programmes for assisting Third World cinema which includes organising film workshops, awarding special prizes for Third World films at German film festivals and supporting the activities of the German Catholic and Protestant churches to assist the development of cinema in these regions.

The Federal Ministry for Economic Cooperation and Development (BMZ) has a programme to develop the mass media in Asia, Africa and Latin America for developmental purposes. The Carl Duisberg Society (CDG), the German Foundation for International Development (DSE) and the German Society for Technical Cooperation (GTZ) help to implement this programme.

The German television network ARD (The Standing Conference of German Public Broadcasting Corporations) and the second German television channel Zweites Deutsches Fernsehen (ZDF) have an extensive programme for the co-production of films with developing countries and produce a number of films every year. In 1988, ZDF launched a new initiative to promote co-productions in an effort to enhance the development of the national cinemas of Asia, Africa and Latin America. Its 'One World' project offers the possibility to co-produce and co-finance films in the Third World and to buy the German rights for films from directors.

— K M Mathew
Editor: Dr Horst Kollmann

WE went to see Uttam Kumar. We saw him and he won us as we met him. It was on 18th March, 1972 when we drove to Calcutta for a short visit, we could arrange for meeting the most accomplished artiste of the Bangla film world through the courtesy of Mr Bimal Chakroborty, a cine-journalist in the seventies who turned into a film director at a later time. While waiting for Uttam Kumar to arrive at his home at 46/A, Girish Mukherjee Road, already feeling excited at the thought of his arrival any moment, we chatted with his son Gautam and a cousin of his.

While we were busy talking, my youngest sister, Sabina Yasmin caught our attention by her face lit up with wonder mixed with a kind of nervousness that often occurs coming close to something cherished for long and unexpected. Casting a look down and almost in an inaudible voice, she murmured, "There he comes". For a while we all were silent filled with emotion, not realising that we were not saying a word till Mr. Chakroborty broke the silence by introducing us as visitors from Bangladesh. The spell being over we discovered the man little by little whom so long we had seen on the silver screen only. That was appearance and then it was reality when he sat with us and spoke informally as if he knew us before. Uttam Kumar was more handsome in person than he looked on screen. So one can easily

KAMRUN Nahar who held her third solo exhibition recently at "La Galerie" has been fascinated with batik since her college days of studying fine arts. One finds that no other artist in Bangladesh is going into this genre with as much zeal and energy as Kamrun. Nobody else is working on batik in the quantity that she is. Despite the required efforts to produce a batik the ultimate results egg her on. She believes that in the other media one knows the results from the outset whereas with batik she cannot conjecture from the beginning. This element of surprise during the process of working on batik gives her a tremendous sense of satisfaction.

"If I had used oil or water colour I would have had problems of obtaining the right materials. The cost of appropriate canvas and oil paints is enormous. Again, I can work simultaneously on three pictures in case of batik which is not possible in other medium. I also take great delight in the marvel of effect of batik work," Kamrun comments. The artist admits that the process of batik is a messy one. "Putting hot wax is a difficult job and sometimes the colour runs," she says.

Kamrun has diversified her technique and moved on to miniature in water colour and oil in her latest exhibition. Her 'Nipped in the Bud' depicted a young girl with a forlorn expression on her face. The work was a delightful combination of light and shade which highlighted the innocence and vulnerability of the subject.

"Abdul Ali's Agony" once again brought in the subject of sorrow and discontentment. A child was shown moping on a flight of doorsteps.

"Mother and Child," a serene piece, was once more idyllic with pale opalescent colours to delineate an age-old popular theme, and successful at that.

"Girl with Ducks" estab-

DOWN THE MEMORY LANE

Unforgettable Uttam Kumar

by Nazma Yeasmeen Haque



Imagine how attractive he was. Besides his physical features, complexion, voice and the captivating smile — that were rather obvious — we came in close contact with his personal qualities that turned him into a glowing magnetic personality.

Strangely enough, our conversation centered mainly around normal, ordinary things and not so much about films etc. A friendly, jovial person kept us mesmerized through his company. Uttam Kumar kidded with Sabina proposing exchanging her elegant Datsun with his old fashioned Ambassador radiating in his extraordinary smile. When inviting him to visit Dhaka, he told me that he was ready to

make a trip if only I rescued him from the stampede caused by his admirers. My husband, another great fan of Uttam Kumar, having glanced him from head to toe enquired why was his hair greying.

Perhaps it is only natural for a real admirer wishing to see someone he/she adores remain ever young. To this he smiled again and replied jokingly that perhaps it was caused by bathing in warm water in Bombay. Compared to his achievement and fame, he was so unassuming and free in conversation that we felt completely at home enjoying every moment that we spent with him. Meanwhile, Uttam Kumar enquired of Gautam



whether we were served 'mishti' and also whether we were treated well to which the son had to assure the father that he did it properly before his arrival. We were amazed at that gesture of hospitality he expressed for us. We noticed Gouri Devi, Uttam Kumar's wife, looking at us from the balcony of either fifth or sixth floor of that building along with a young girl. Following my look at them, he on his own said, "That is my daughter". Expressing my surprise I told him immediately that we never knew that he had a daughter rather a son only. Instantly he corrected himself perhaps realizing that real fans know so much about him.

Since Uttam Kumar was very busy on the following two days, he proposed to arrange for a musical evening at his home on the third day planning to invite illustrious

singers like Shaymal Mitra and others and asking Sabina to join. Being so amiable and interested in knowing people, he wanted to host a party to which Sabina did not agree on some plea but later on confided to me that she being so young and new in her career felt nervous at the thought of singing in presence of all those prominent artistes. Had we met Uttam Kumar a couple of years later when Sabina matured as a singer, we would not have been deprived of that rare and precious occasion. We still regret it.

As we were about to leave, Uttam Kumar accompanied us through the verandah to the front yard of his home reminding us to treat their PM, Mrs Indira Gandhi who was visiting Bangladesh at that time with plenty of our delicious fish.

That we accepted as a compliment from an extraordinary artiste yet a very homely person. He bade us farewell with that wonderful smile on his face once again. We left with a memorable experience to treasure in our hearts seeing the doyen of Bangla film industry unwinding himself as a very special person much larger than images of him on the screen.

It has been twenty two years since we met him and fourteen years since he died, still he lives fresh in our memory. On twentyfourth July, the day he passed away, memories were kindled once again. Uttam Kumar is unforgettable.

An Angle on the Oriental

by Fayza Haq



Untamable (batik)

lished the artist's eye for detail and penchant for photographic reality. This too was done in water colour.

The piece de resistance of Kamrun's exhibition was "Untamable". This batik showed a black stallion stampeding. The tail and mane were tossed up in fury, the eye

looked angry, the mouth was agape, while the hoofs were kicked high with energy. The steed was done in black, while the muscles were played up in yellow and orange. The white marbled effect in the background combined with chocolate and flame colours. This was a delightful batik, of

course.

Another delightful piece was "Three Women" which depicted maidens bearing vessels and standing in alcoves. The effect was picturesque indeed with pains taken over in delineating the jewellery and clothes. One remarked at the eye for details. The faces and

figures had a doll-like effect with the lotus eyes, the tiny rose-bud mouths and the wee waists. The vivid colours in the main delineation were offset by the pale pink of the batik.

The artist's love and talent for holding up oriental beauty was apparent in "Mudra" which depicted a lithe dancer. The bangles, "tika," "humka," anklets, and the "kamarbandh" completed details of the dancer with her aquiline nose and lotus eyes. Kamrun, who is fascinated by nature, the countryside and the traditions of Bangladesh, in her next batik piece, "Far From the Madding Crowd" had brought in the lure of Lalou with his "ektara". Bright contrasting colours included the village scene of trees, a river and thatched huts in the backdrop.

Like all the artist's work in batik "Beauty Care" too was a local scene that had been presented with a marbled effect. It showed a winsome light skinned village beauty having her hair combed by an elderly woman. Bright leafed trees and thatched houses formed the suitable backdrop. As in some of her other batiks, one wished that the artist had minimised the objects in the background.

"Fishing Time" had a wife seeing her fisherman husband off for his day's catch before dawn. Due to the very time of the day break much of the colours were effectively subdued. The emotional moment of parting had been captured with poignancy.

The reason why Kamrun concentrates on oriental work is because of her fondness for the oriental form, its softness and rhythmic which are an integral part of our culture.

Kamrun who has done twenty miniatures and eighteen batiks in her recent exhibition is a commercial artist by occupation, and who does works closer to her heart at home at night, when her family is asleep. It is heartening to see women painters like Kamrun continue persistently with their creative works.



Daybreak (miniature)



Portrait of a Lady (miniature)

For Managers and Others

Book Review

Babosthapan: Kichhu Prasangik Alochana
(Management : Some relevant discussions)
by Shahabuddin Mahtab.

Translated into Bangla by Aftab Hossain.
Published by the writer. Price: Tk. 50.00.

SHAHABUDDIN Mahtab's Babosthapan: Kichhu Prasangik Alochana (Management : Some Relevant Discussions) reflects the writer's thoughts on management and administration on the basis of his long experience and observations as an administrative personality.

To perform administrative or managerial duties successfully in a country like ours, is no doubt a strenuous task. A bureaucrat in Bangladesh has tremendous power to exercise on people and resources. On the other hand, this power confers great responsibility on him. Fruitful exercise of this power for public welfare is a fundamental matter of administration. Therefore, along with knowledge, adherence to principles, high moral value, a bureaucrat has to have power of judgement and sensation to public demand. In order to be successful in administration or management, one requires quality education and proper training. And it is to remember that acquiring knowledge and improvement in professional field is a process to be continued throughout the service life.

The term 'management' as used by the writer of the book, needs to be clarified. In general, administration refers to public dealings, whereas the term management is used in case of industrial sector, showing a sort of distinction between administration and management. However, the writer uses the term management, in its broader and universal sense, in which it means 'to make arrangements for getting works performed'. Thereby management includes all the activities that a 'manager' (or administrator) whether he is charge of an industrial unit or any other type of government or non-government offices is required to do for getting his regular and special duties done. Similarly, the writer also uses the term 'manager' in a relatively more relaxed sense and significance. 'Manager' has been used to mean all the personnel concerned with management activities in government offices, organisations, corporations or private-owned organisations, although all of them are not designated as 'managers'. Their work, as the writer ar-

gues, is directly or indirectly concerned with 'managing', taking decision or getting the delivered tasks done.

The book comprises of two parts entitled '1st part : A Few Articles' and '2nd part : Some Suggestions for the Executive Officers'. The first part includes nine articles concerning various aspects of management:

1. Professional attitude in administration. 2. Activities of an administrator : purpose-oriented management. 3. Training is essential, not a formality. 4. Communication in management. 5. Communication and development. 6. Decision making. 7. Judgement, evaluation, and its role in personnel management. 8. Project evaluation : part of management. 9. Wastage of time.

Proper communication i.e. transmission of message and feedback from the top management to the lowest tier of administration is a pre-requisite for maintaining a suitable management.

The writer has regarded wastage of time and evasive attitude of the management personnel as one of the factors behind our overall drawback. In the second part of the book, the writer has made some suggestions to the executive officers from a pragmatic viewpoint. Education and learning, he regards to be crucial for a manager to become successful in his career. An executive officer must have a rich collection of departmental manuals, books on official rules and regulations and basic reference books from where

he can gain essential knowledge and information. This will add to his creativity and high quality performance and contribute to minimizing wastage of time and resources.

The book contains plain discussions on different as-

pects concerning management which may be convincing and enlightening to the management officials as well as common readers.

Reviewed by
Md Mahbub Hassan

Viewing Video

by Lenin Gani

EACH Friday I hope to give a selection of the top video's (movies) in town. This week Hollywood action man Arnold Schwarzenegger comes straight in at No 1 in the English charts with True Lies.

From the creator of Terminator (James Cameron), True Lies is the most expensive spy action film ever produced. In brief Arnold plays the role of a devoted husband and master spy. The end se-

quence is quite breathtaking. Anil Kapoor is still going strong in the Hindi scene with '1942 A Love Story' a period drama set during India's independence struggle.

Although the songs are many, they are only in the first half, but the remainder of the film concentrates on the actual story. The costumes and sets add authenticity.

Now here is the rest of the chart run down.

ENGLISH

Name	Type	Cast
1. True Lies	(Action)	Arnold Schwarzenegger / Jamie Lee Curtis
2. Lie Down with Lions	(Thriller)	Timothy Dalton / Marg Helgenberger
3. Road Flower	(Action)	Christopher Lambert
4. The Stand	(Horror)	(Directed by Stephen King)
5. Serial Mom	(Comedy)	Kathleen Turner

HINDI

Name	Type	Cast
1. 1942 A Love Story	(Hist/Rom)	Anil Kapoor/Jackie Shroff/Anupam Kher/Monisha Koirala
2. Krantiweer	(Action)	Nana Patekar/Atul Agnihotri/Dimple Kapadia
3. Janta Ki Adalat	(Action)	Mithun Chakravarty/Madhu
4. Paq	(Social)	Kamal Sadanah/Madhu
5. Juari	(Action)	Dharmendra/Arman Kohli/Shilpa Shirodar

Source Film Fair Video and other video clubs.