HE members of the Martin-Taylor Quartet looked somewhat tired at the Dhaka British Council auditorium by 1.30 p.m. on Saturday after their intensive two-hour workshop on Jazz with a group of twenty young local musicians. They had played before a packed audience the evening before, and had three other performances ahead of them at Dhaka and Chittagong before flying off to Sri Lanka. They had earlier met some of the members of the local press on the weekend, and had dined with a group of British residents at Gulshan. They had also a little sight-seeing to fill into their schedule that afternoon.

Martin Taylor, the leader. with his flaming-red mane of hair tied in a thick flowing pony tail, complete with pink cheeks, twinkling eyes, ready wit and engaging smile was not quite well throughout his stay at Dhaka and was absent from the workshop. However, the rest of the quartet comprising David O'Higgins, with his clipped English accent. John Goldie, with his amicable Scottish drawl and Terence Gregory, with his genial quiet voice, had some time to spare for an exclusive with The Daily Star at the auditorium, before having to make a dash to fit in the rest of their heavy sched-

Casually dressed in slacks. T-shirts and slippers, they spoke to me directly after having packed their musical instruments, and barely recovering from their hectic workshop session. This could not have been easy, as I saw the three of them making every possible effort to help, guide and teach as much as they could the group of local music enthusiasts, being hampered by the fact that the young Bangladeshis were not exposed to much of jazz music, and being themselves limited by the time span. Nevertheless, they did not lose patience, allowed the young music lovers to even play on their own instruments, which they had brought over to the workshop for instructions. passed around useful notes for jazz beginners, and diligently answered every possible question in elaborate details. David complained that he had been up since five in the morning.

APAN is eager to step

global politics, but is

finding out that it first needs a

human face before Tokyo can

be trusted with leadership re-

As an economic super-

power. Japan is best known

the world over for slick and

dependable cars, innovative

consumer electronic products

and increasingly ubiquitous

eamera-totting, yen-flaunting

recognised as something more

than the land of Toyota and

Sony — it is now promoting an

old, but precious, export: its

asserting itself in global poli-

tics and has even made a bid to

become a permanent member

of the United Nations Security

Council. But the country has

hurdles to overcome before it

is accepted as a mature mem-

ber of the world's elite power

Tokyo seems to have re-

alised that cultural diplomacy

is but appropriate for the pur-

Japan Foundation, the coun-

Indeed, as early as 1972,

Japan is at the threshold of

But Japan wants to be

sponsibilities.

tourists.

culture.

circle.

the forefront of

Exploring the Gypsy Spirit in Jazz

John's lower lids looked puffy too, although he was definitely wide awake, squeezing in every possible information to his wide-eyed set of audience in

the given two hours. Earlier on, during the morning tea session at 11a.m. on the weekend at the Shera ton poolside, when the band had looked more relaxed. Martin, despite his fever and intermittent cough, had explained how his group had come together since a year. He was coolly sipping Coca-cola. while the rest of his group had tea and pecked at small fried chicken drumsticks with the local journalists. He said that the aim of his band was to explore the legacy of the famous Gypsy guitarist Django Reinhardt, without resorting to imitation or parody. The group was thus giving an interpretation of Django's performance in its own style.

They consisted of three guitarist and a saxophonist. They were unusual in that they had no drums or piano to accompany them. This was because Martin's son, who played the drums, had to stay behind to go to college, while the pianist could not make it during this tour. Yet, when one heard the group performing, one did not feel that anything was lacking. This co-ordination and blend-

by Fayza Haq ing of technical ability had been perfect.

Martin, the leader, who began to play his first musical instrument at the age of four, is considered one of the great virtuoso of his instrument Chet Atkins, with whom he has played, refers to him as "one of the finest guitar players in the world." "Guitar International" describes him as one having "a mind that loves the evocative beauty in a good melody and can spread it out, shimmering, like no one else." Martin has played the world over, and has been recognised as one of the best contemporary musicians of the world. He has collaborated with people like Ste phane Grappelli and Yehudi Menhuin. He has made numerous concert appearances at famous concert halls like Carnegie Hall and the Royal Opera House in London. He works on radio. TV and films like the rest of his members of his group. He is at present writing a book on guitar.

Asked to put in a few words on the band's particular genre of music. Terence said. Il you look into the study of poetry or painting the treausure pieces have all come to be as a result of hundreds of vears of refinement. Jazz is about a hundred

years old and should be regarded as twentieth century music. It has been refined and popularised in the USA to a large extent. It is difficult to say as to whether or not it is a pure American form as USA has come into being only two hundred years ago. The indigenous Indian people have in Europe. not contributed to jazz. It !.... been imported to America by the Africans although today it is accepted as an American art form. The B scale which is a big part of modern music, is

4-string, 5-string, fretless or electro-acoustic bass. Asked how popular jazz was in Europe and UK. Terence assured ."The British are very much into it viz a viz the people in the East such as the Bangladeshis as the latter find it difficult to get access to the jazz form, although they are obviously plugged into the new pop groups and the 'independent' bands. In Britain there are several monthly jazz magazines, and one can get the

US ones too much more read-

credited to be an African scale.

as well." Terence, like his col-

and is a professional music

critique. He is equally at home

with jazz, fusion, motown,

funk, rock and pop. on either

league John, teaches music

ily than say in Asia. This form of music is liked all over the rest of Europe, going by the regular concerts that draw thousands in places like Nice. Holland and Switzerland. John and Martin played at a guitar festival only recently. As we are so close to Europe it gives us opportunities to go over. Half of the work that we do is done

John, one of Scotland's most prominent guitarists, pla ying since the age of six, speaking for himself at his point. added," I come from Scotland but am based in England and Northern Europe. Personally. think the response where play has been good so far. My audience can range from five to three thousand. Mainstream jazz has a universal appeal while heavy jazz doesn't do that well. Jazz is both relaxing and exciting, as I believe all good concert music to be."

Asked what brought them specifically to Bangladesh. John said, "Martin, who has already been to India and Sri Lanka, found the prospect of coming to Bangladesh, whenasked by the British Council, quite welcoming. The rest of us followed suit.

David, coming in at this point, explained how the quartet had got together. "Martin normally plays solo guitar concerts. But he decided that he wanted to do a new project inspired by his great hero Django, Rienhardt, updating his music and at the same time, capturing the Gypsy spirit in a new, fresh way. To do that he got Terry to play the acoustic bass guitar, and he decided to update the sound by adding the saxophone for which Django would have clarinet, violin or something else. Martin got together people he knew well - he had been friends with John for 10 years, while Terry had gone to school with Martin. I was the wild card, in some ways. I had never met or spoken to Martin before although we had seen each other play in concert, and had each other's records. I was fascinated at the prospect of coming to Bangladesh, as it is

travelled quite a bit, playing in places like Western Europe. Latin America, the Caribbean

islands. Africa. Europe. North America, Scandinavia, Iceland, Japan, Malta, Australia and Singapore. Asked to mention any unpleasant experience. David, more as a joke than anything else added," In South Africa I played for three weeks but had to go home with empty pockets, as someone called Jerry Spencer refused to pay the 2.000 pounds that was owed to me . and this not not

amusing at all.

an exotic place for someone

David and his group have

Explaining how the group felt about the possible combination of Western and Eastern music, David said, "As far as I am concerned, there' is a lot of similarity between a great deal of Asian music like the ragas of Indian classical music and jazz. where improvisation comes in, though there are different strict rules about the way people improvise. Thus jazz players and Indian musicians have great mutual respect for each other. There have been quite a few attempts of fusing the two together. I myself have worked with Naima Akhter of Pakistan. while Martin has similar memories with Indian musicians like Subramanium.

Apart from the group's CD called "The Spirit of Django" David has made half a dozen more of his own. He also has two solo albums apart from playing in 30 jazz albums. David is one of Britain's most prominent musicians.

"When you are touring a place for a short time, even if you get to meet some of the people from that place these selected few tend to be from your own community. This does not help you much in your search of learning other cultures. Meeting the young Bangladeshi musicians at the workshop was a welcome change. David remarked, as a parting comment.

Performances such as the one of by the Martin Taylor Quartet, with its rendering of "Chez Fernand", "Honeysuckle Rose" and "Nuages" opens up new venues of understanding and inspiration for music lovers in Bangladesh.

TELEVISION

Arabian Nights in Bangla: Story of the Three Brothers

Shehrazade continues the next night the story of the Three Brothers - Kabir, Amir and Sagir - to the curious

Kabir and Amir Decide to Murder Sagir: Sagir faithfully gives 500 gold coins to each of his two evil elder brothers believing them that misfortune has ruined their future and brought them to this state of hunger and poverty.

Kabir and Amir rejoice at their clever plan and go straight to a gambling den so as to double their loot - since good fate and time favour

Drunk and penniless they are beaten and kicked out of the gambling den - having lost all their money.

Humiliated and insulted they decide to kill Sagir and run away with all his wealth.

Snake sent to kill Sagir: Both of them approach a maargeer (tantrik) who calls a snake by throwing a shell kodi).

The snake smells Sagir's handkerchief and is taken to Sagir's bedroom in a basket by the two brothers.

As it is about to strike Sagir - the snake recognizes the mani (precious stone) on Sagir's ring.

It remembers how Sagir had saved it from sure death and in gratitude it had put this

Sagir is emotionally a brokert man and returns the ring of friendship with mani to the

precious stone at Sagir's feet.

The snake instead takes

milk in his mouth and sprays

on the wall - a message to

warn Sagir of the evil inten-

tions of his two brothers - and

In a hot chase Kabir and Amir

The maargeer tries all his

The snake, out of friendship

tantrik powers to ward off the

and gratitude to Sagir, kills

both his elder brothers -

Kabir and Amir — after having

first killing the maargeer him-

reach the maargeer for pro-

Snake kills Kabir and Amir:

its vow to kill them.

tection and shelter.

snake but to no avail.

snake. Sultan spares Shehrazade for one more night: The soldiers arrive to take Shehrazade

to the executioner. The Sultan's appetite for the story remains unfulfilled.

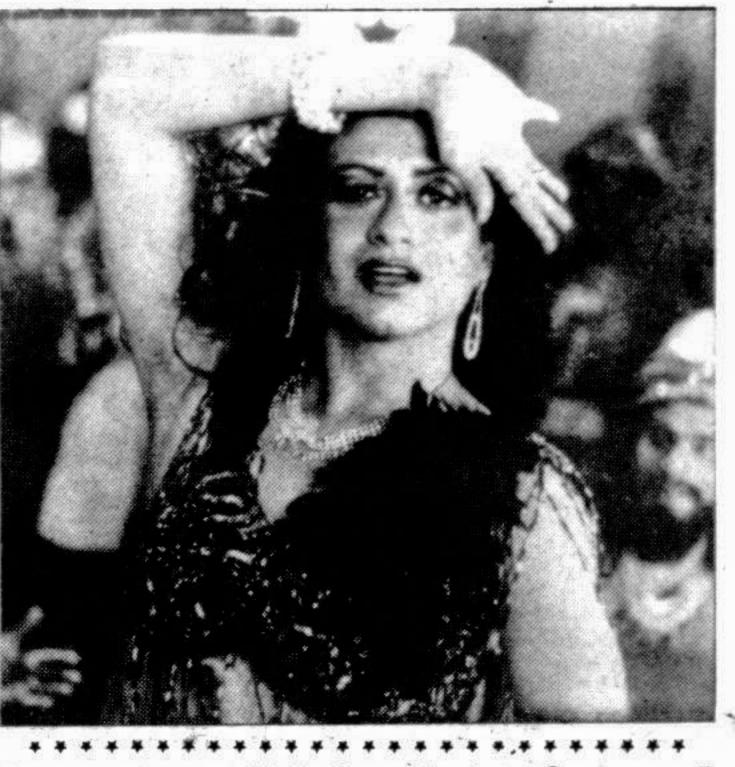
He spares Shehrazade's life for one day more so that she can complete the next night the story of the three brothers and let him know as to what

Thus life smiles on princess Shehrazade for one more day.

Sagir and the snake.

happened to the friendship of

Episode No 7 on BTV today (Friday) at 8:30 pm



Japan: Now, Exporting Culture

to deal with its first trade friction problem in textiles with Washington.

Since then, the organisation has sponsored many projects toward deepening relations between the United States and Japan while stressing the exchange of personnel rather. than goods.

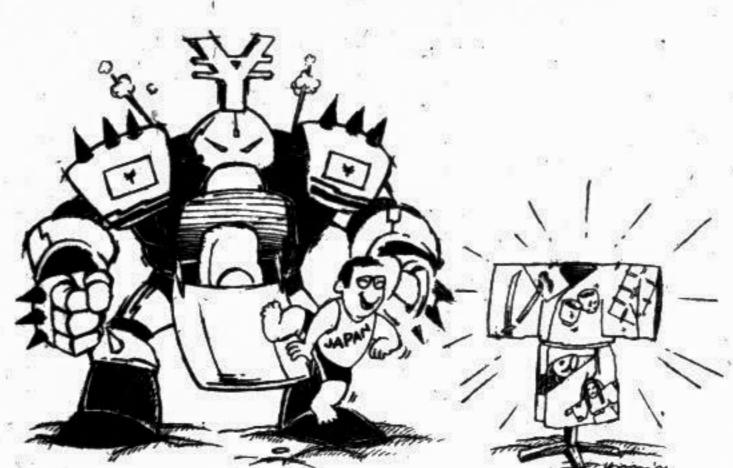
"The latest Japanese 'export drive actually began last year when then Prime Minister Morihiro Hosokawa ordered a special team of experts to look into expanding the study of Japanese language and scholarships in Asia.

The team recently released a report on its findings, and has highlighted the importance for Japan — whose trade surpluses are a sore point with many countries - to project a distinct cultural image in order to balance the criticism.

"Efforts must be concentrated on transforming a relatively faceless Japan into a nation with a higher international profile," it says.

the government launched the The cultural offensive got a try's only public institution to shot in the arm when Japanese promote comprehensive inwriter Kenzaburo Oe was iwarded the Nobel Prize for ternational cultural exchange. At the time. Tokyo was trying Literature in October. An in-

Asia's economic superpower goes on a cultural offensive. Suvendrini Kakuchi of Inter Press Service reports from Tokyo



creasing number of Japanese novelists, poets, jazz and classical musicians are also getting international acclaim.

Hosokawa's team says Japan needs to go ahead with promoting cultural exchanges because its economy is rapidly integrating with its Asian neighbours.

It also notes that the 50th anniversary of the end of the Pacific War will be observed next year, and Japan's past aggressor role would once again be the focus of attention in

Many Asian nations have yet to fully forgive Japan for the cruelty of its Imperial Army

during the war despite apologies offered by Japanese leaders. Enhanced cultural relations with Asia will help reinforce the sincerity of Tokyo's remorse, says the team.

The Yomiuri Shimbun, reacting favourably to the team's suggestions, also notes: "A country predominantly recognised abroad by its products alone can be vulnerable."

To complement its efforts to acquaint neighbours with its language, traditions and arts. Japan says its overseas development aid (ODA) will now be geared toward financing cultural projects especially in Asian countries. Japanese ODA had been previously focused on infrastructure in developing countries.

Commenting on the new emphasis, visiting Malaysian professor Heng Pek Koon says: "Japanese aid geared towards culture is most welcome for Asian governments struggling for assistance to maintain and preserve ailing works of art and museums.

Japan pledged US\$2 million for the restoration of the. Angkor Wat in Cambodia last year. Tokyo, which is heading

"Who says my career is

over? Do you think so? Just

wait and see my next album,"

he says, explaining he wants to

introduce rap and jazz into his

music, although he has no idea

when the album will be fin-

And he admits the young

"Nowadays voung people

don't think any more about the

problems in society. In my

youth, there was no money and

no work. We had time to think

people he is targeting are very

different from the ones he

wrote for the years ago:

the restoration movement in that country, says more funds are coming.

Japan also hosted the Conference on the Preservation and Promotion of Traditional Culture in East Asia last November. Projects in Southeast Asian nations, China, Korea and Mongolia were discussed during the meeting as future candidates for Japanese

Japanese.pop culture such as karaoke and cartoons have already invaded most international markets, a development that lends a peculiar twist to Tokyo's cultural diplomacy.

In Asia, the lucrative karaoke business has turned into a key export for Japanese companies that supply the music as well as expensive stereo equipment.

Japanese manga or comics are also being translated into Chinese, Thai, Indonesian and Korean. And children all over Asia are kept glued to the television sets by an assortment of saucer-eyed Japanese cartoon characters and high-kicking action heroes.

But it may be a no-win situation. Warns Asia expert Hideo Takeshita: "If the trend continues at the pace of what is happening now, Japan will once again have to be battling accusations that it is trading unfairly in culture."

larity might not increase

"In Hong Kong and Taiwan, where people have the freedom to listen to what they went," he points out, "Most young people don't listen to rock music. They prefer the sweet love songs."

Fons Tuinstra is a Dutch journalist currently living in China.

Time Trax: "Night of the Savage" body was drained of all its

UGITIVE hunter from the luture, Darien Lambert (Dale Midkiff) is contacted by a woman from London. England who is a fugitive form the 22nd century. She claims that the "Soho Savage," a modern day "Jack the Ripper." is another fugitive from the 22nd century. The killer is responsible for a series of murders in London.

Darien rushes to London to see if the woman's story is believable, but she is killed before Darien meets her. Her murder fits the pattern of the Soho Savage. Now Darien believes the woman was telling the truth. He tries to get help from the local police, but they aren't very cooperative.

Darien finds out that Sergeant Leeds (Peter O'Brien). one of the policemen investigating the murders, is dating Claudine Baker (Flaine Smith). an attractive reporter. Darien decides to use Claudine to learn as much as he can about the Soho Savage. He tells her that he is an American police officer.

Darien meets Sergeant Callender (Steven Grives), Sergeant Leeds' partner. Callender is very coarse and sexist, behaving suspiciously. Darien stops at the hospital where they are performing the autopsy on the victim's body. There, Darien identifies himself as an American doctor. Using his holographic micro-computer. "Selma" (Elizabeth Alexander), he learns that the victim's

CONTRACTOR OF THE PRODUCT OF THE PRO

paid by monthly wages, varying

from Rs 5 to 20 a month but

blood with a "trank" a medical instrument invented in the future. Selma reviews her memory

and tells Darien that a police cadet was once suspected of killing a female cadet with a trank, but he disappeared before he could be bought to trial. Darien knows that, in using a trank for transfusions. some of the recipient's blood is spilled, as well as some of the donor's. He takes Selma back to the victim's apartment to search for a trace of the killer's dried blood. She finds a trace and, by reading the blood's DNA pattern, determines that the killer is

Sergeant Leeds. Darien calls Claudine to warn her, but Leeds is with her. Leeds denies what Darien told Claudine about him. However, when Leeds acts exactly as Darien predicted he would. Claudine realizes that Leeds is the Soho Savage. Leeds knocks her unconscious and prepares to kill her.

When she awakens, Leeds tells Claudine that he has a futuristic disease and, to survive, he needs frequent transfusions of fresh blood. It is this disease which forces him to kill. Before Leeds can kill Claudine: Darien confronts him and they fight each other. The London police try to arrest Leeds, but he is accidentally killed in the battle with Darien

Episode No 13 on BTV on 1.3.95 Wednesday at 9.00 pm.

IS music was the sound track to a brief period of political optimism and public protest among Beijing's youth. But times have changed, and today China's biggest rock star, Cui Jian,

can't get no satisfaction. Cui Jian became popular as the first musician to combine Chinese folk songs with rock and roll. His unique sound won him international attention in 1989 when his songs about freedom were picked up during the student unrest in Tiananmen Square as symbols of the pro-democracy move-

"That was, of course, very good for sales in Taiwan and Hong Kong" he admits. "But I never made them into something political. This was done

by other people." But in today's China youthful rebellion is virtually non-existent. Rock and roll has once again taken a back seat to a gentler beat and the few fans who remain get little opportunity to her their hero, since rock concerts are banned in

Despite his money and fame, friends say Cui Jian's career is waning. Working out of a sombre office in the Friendship Hotel - an expensive place near Beijing University - the singer prefers to talk about his two-year-old daughter than his future in rock music. His third album, a re-make of old hits, was released in 1994 but did not sell well. Critics say his develop-

China Not Yet Ready to Rock

Fons Tuinstra writes from Beijing

In the West, the Rolling Stones are going strong in their 50s and the late Elvis Presley is still called "the King" of rock and roll. But China's most popular rock star, Cui Jian, does not appear to have the same staying power. Gemini News Service reports on the sad state of Chinese rock.

pers reported that police suspected him of using drugs, Now he has become more respectable and has performed on MTV (Music Television).

But rock's Chinese roots are not deep. Most young people prefer sugary, commercial love songs from Taiwan and Hong Kong-songs that can be sung in karaoke bars.

"Chinese rock music has not developed very far," says Sun Meng'din, a dise jockey on East Radio in Shanghai. "Most Chinese bands will stick to imitating trends from the West. Most of them do not develop their own kind of music. But don't forget rock music in China is just starting. It is in Beijing maybe ten years old and in Shanghai only five years. You cannot expect very much

in such a short time. A small movement of underground rock bands has developed in Beijing, playing everything from hard rock to heavy metal and alternative

music. But their creations rearely see the light of day. Beijing's few underground clubs were closed by the city's police, and radio stations do not play their music.

Some bands distribute their own music tapes directly to their fans. Other, like the underground band "No," play at the occasional Beijing University party.

Zu Zhou, the lead singer of No, says he is depressed and makes music that can be appreciated only by other depressed people. "I would have made the same kind of music if I had been born in the West.

"Most bands are changing their music because they hope to get some money for record companies from Taiwan and Hong Kong," he says. "That has a bad influence on their mu-

Zu Zhou says he would rather live the life of a poor musician. "I see Cui Jian as the Elvis

Presley of Chinese rock music," says Zu Zhou. "He was very important for the development of rock music, but his time is over."

For his part, Cui Jian does not much like the new breed of musician.

"Underground bands are no professionals," snorts Cui Jian. "They earn too little to live off their music. They cannot improve their music. Now I make myself just enough money to support myself. In the future I hope to make some more money and support some of these groups."

But Cui Jian admits rock + the West's music of youthful rebellion - does not exactly fit in with Chinese culture, because conflict between the generations is almost non-existent. Even if China's government became more permissive towards rock music, its popu-

at a standstill. Cui Jian disagrees.

ment as an artist seems to be

ished.

and make music. Now the young people use every opportunity to work and make money. But in fact not much has changed in China. We are still living in the same communist society." In a crowded student dor-

mitory at Shanghai University. students are listening to Dou Wei, a brooding Beijing rock musician who gained notoriety a few years ago when newspa-

A Craft of Delicacy: Filigree with a Reference to Dhaka

Continued from page 10

for winding wire. Chanki, an anvil; Chhani, a chisel; Hatur, a hammer; Jantri, a flat piece of steel pierced with holes for drawing wire: Kasalla, a bell metal mould for moulding hemispheres: Katani, wire wipers; Kitkira, a mould for shaping wire: Ret, a file; Sharaish, pincers; Shon, tweezers; Tokna, a pestle.

As is know from the Journal of Indian Art and Industry' Vol 1 1886, the number of workmen employed at this time in the manufacture of filigree work had been about 80 while about 15 men used to prepare the pure silver bars. he workers were generally

sometimes piece work was given out. The names of Jagabandhu Karmakar, Krishna Chandra Karmakar and Ananda Hari Karmakar may be menioned as renowned filigree craftsmen of the time. They where members of the same family. An elephant-formed 'attardan' made by Krishna Chandra Karmakar was displayed in Indian . Art Exhibition, Delhi, held in 1903. It was contributed by Nawab Khwaza Salimullah of Dhaka. It is said to be a Mandila type of work

Filigree work requires the utmost patience much skill and good taste and qualities

CONTROL OF THE PROPERTY OF THE

which make it more real and interesting then most of the machine type materials. It is done from ordinary every-day things and then to such other objects like buckles, pins, crosses, earrings, small caskets, buttons, charms, necklaces, bowls, scent-holders, rose water sprinklets, cardicases. Hukkas (smoking bowls) But for last few decades such filigree works became

very rare in Dhaka to be found only as some pieces of museum objects. Fortunately a revival of this extraordinary craft seems to have taken place as is seen form the jewellery and other decorative objects now found in Dhaka markets