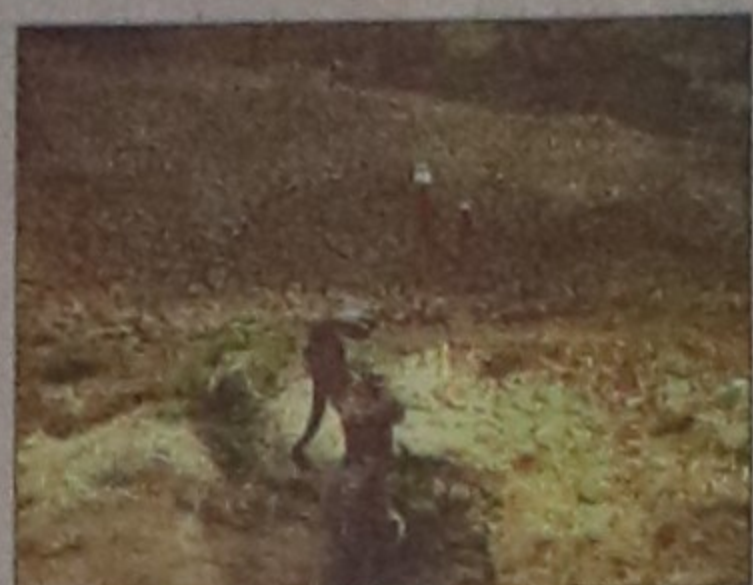


WHAT'S ON THIS WEEK

Photography Exhibition

Title: Climate Change
Venue: Drik Gallery, H 58, Rd 15A (new), Dhanmondi
Date: June 5-11
Time: 3pm-8pm



Art Exhibition

Title: Two Men's Painting Show
Artists: H. R. Tutul and Ayan Mazumder
Venue: Zainul Gallery, Institute of Fine Arts, DU
Date: June 3-9
Time: 10am-8pm



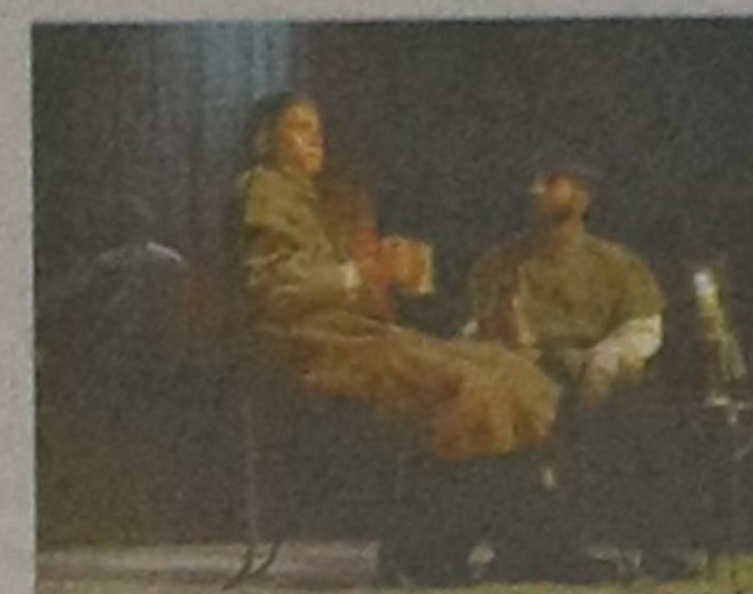
Solo Art Exhibition

Title: The Enchantment of the Transcendental
Artist: Nurul Islam
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dhanmondi
Date: June 7-18
Time: 12pm-8pm



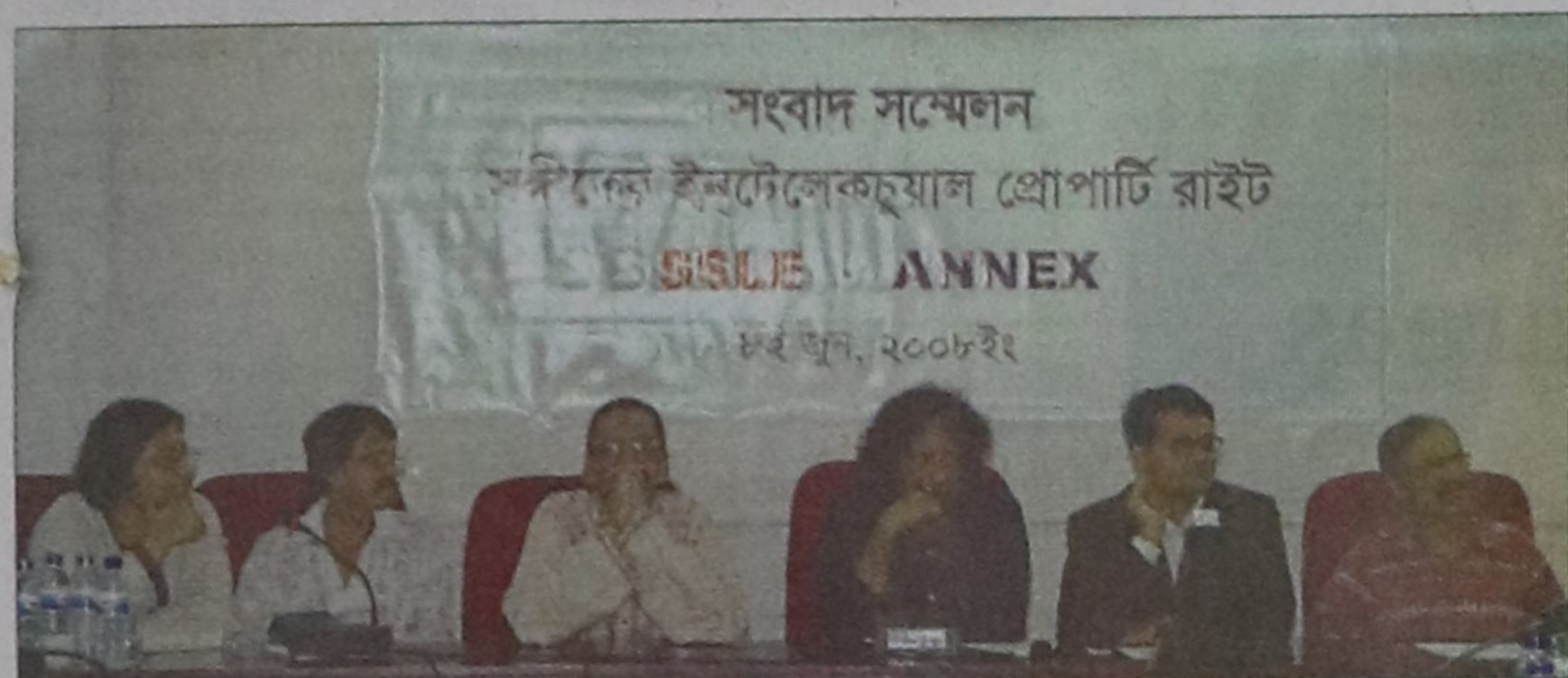
Theatre

Play: A Man for All Seasons
Troupe: Prachyanat
Venue: Mahila Samiti Auditorium, Nalok Shoroni
Date: June 10
Time: 7pm



Ensuring the rights of lyricists and music composers

Press conference on 'intellectual property rights' at National Press Club



Discussants at the press conference

MAINUL HASSAN

When a song becomes a hit, most of the credit goes to the singer. The artist becomes a celebrity overnight enjoying fame, glory and more. But the songwriter or the music composer often do not get the recognition they deserve. This has been a familiar story in our music industry until now.

Yesterday over 20 music composers and lyricists -- including Ahmed Imtiaz Bulbul, Bari Siddiqui, Prince Mahmud, Kabir Bakul, Emon Saha, Ali Akbar Rupa, Liton Adhikari Rintu and Sahidullah Farazi -- gathered at a press conference at National Press Club and called for an immediate change in the ongoing trend of overlooking the lyricists and music composers.

Speakers agreed that behind a successful song the first person who should be credited is the songwriter, who pens down the lyrics, then comes the music composer who creates a tune that embodies the essence of the song and finally a singer sings it. But when the song becomes a hit, the

credit goes the other way around. Discussants also said that a growing number of FM Radio stations play thousands of songs. Music companies bring out albums throughout the year. The TV channels broadcast many songs everyday. But the lyricists or the music composers do not get any royalty, even though their creations are being used to generate revenue.

"Songs are intellectual property. Creators of the songs hold all rights to them. So when they are used for commercial purposes without the permission of the lyricists and composers, or without paying royalties, that is a violation of 'intellectual property rights,' and in our country there is law safeguarding the rights," said Barrister K.M. Tanjib-ul Alam, a representative of the Dr. Kamal Hossain & Associates.

"The rights of the songwriters and music composers should be ensured," said noted music composer Ahmed Imtiaz Bulbul. Sharing his personal experience, Bulbul said, "The song *Shob K'ota janala khuley dao na*, is a famous

song. The song was written by the late Nazrul Islam Babu and composed by me. As the music composer, I didn't get more than 70 Taka for the song, despite the song having been aired on several TV channels."

Speaking at the conference, Sheikh Sadi Khan said, "It is high time that the issue regarding the intellectual property rights is properly addressed; the ongoing trend of depriving the lyricists and composers should change."

The press conference was organised by Software Solution and Logistic Limited (SLE) and ANNEX Communications LTD.

SLE will be officially representing the lyricists and music composers. "We will have meetings with the organisations who use songs as a source of generating revenue and try to find a solution, which will ensure the rights of the lyricists and the music composers," said Rasheq Rahman, managing director, SLE-ANNEX.

"We consider legal actions as the last resort," added Rahman.

Lines that bring in tranquillity and harmony



Art works by Nurul Islam

FAIZA HAO

Nurul Islam, in his 70s, is having his 5th solo exhibition at the Bengal Gallery. A student of Zainul Abedin and Qamrul Hassan, he is a talented and dedicated painter, who however, has not had the recognition that he deserves.

This is perhaps because he was away for eight years working in Karachi, and although he worked as an informant for the Freedom Fighters in 1971, he did not achieve the success as say his contemporary Syed Jehangir did. Nurul Islam was also hampered by the fact that he was taking care of a large family and had an ailing wife for years.

His paintings include portraits of buxom women with babies on their hips, fetching water from the river, cutting fish or fixing their hair. For him beautiful women are an obsession, which he presents in acrylic, oils and crayon.

However, he also brings in Freedom Fighters, and men tending elephants, along with subjects such as boats, flowers, trees, birds, cows and snakes. For him the world is full of joie de vivre peopled with statuesque women recalling the curves and colours of Jamini Rai. The sleepy



The artist

villages with their innumerable trees and waterways also find their way to his canvases.

"When I was in Karachi, I was offered large sums for painting subjects like *kathak* dancers but I always stuck to the images that spoke of my village home, where I spent my childhood and which gave me my happiest days. I want to present the idyllic and the rhythmic and fill my canvases with elements of joy and contentment," says Nurul Islam.

Nurul Islam tried to make a living by going into commercial art but there too he was not exactly a huge success. "I'm not able to please my patrons easily and am not good at PR. I've worked hard and this present exhibition is a retrospective of my efforts over the decades," he says.

He recalls his solo exhibition in 1964 at Arts Council, Dhaka that is known today as the Shilpakala Academy. Noted personalities like Faiz Ahmed Faiz, Dr I.S. Osmani and Omar Qureshi had flown down for the opening and he sold 17 of his paintings at one go. This show gave him the intro to JW Thompson Advertising agency in Karachi. In the 1965 Indo-Pak War, the financial support of the advertising house was bombed and he moved on to "The Gallery" as its director where he had tremendous opportunities to paint.

In 1970, however, he returned to Dhaka as his father was ill. While in Bangladesh, he was arrested as one of his paintings bore the words, "Amar Bangladesh", after which he fled to the villages although his students offered to shelter him. After 1971, he set up "Rupom Advertisers".

Nurul Islam continues to paint with the influence of Qamrul Islam and Qayyum Chowdhury. Also, he could not get Zainul Abedin out of his mind, although he says, he uses not his style but his subjects. "My form, style and colours, are my own," says Nurul Islam. He also admits to being inspired by Nanda Lal Bosu and Jamini Rai.

The exhibition ends on June 18.



Clint Eastwood fires back at Spike Lee over race remarks



Spike Lee (left) and Clint Eastwood during happier times in 2007

In the arena of moviemaker battles, the current war of words between Clint Eastwood and Spike Lee is pretty ugly.

It started on May 20, when Lee held a press conference at the Cannes Film Festival following the premiere of a trailer for his new film "Miracle at St. Anna," a World War II epic about an all-black infantry division that fought in Italy.

Lee wondered from the dais why black soldiers weren't a part of Eastwood's 2006 drama "Flags of Our Fathers," which detailed the 1945 battle for Iwo Jima and its aftermath. "There were many African-Americans

who survived that war and who were upset at Clint... That was his version: the negro soldier did not exist. I have a different version.

"It's not like (Eastwood) could say he didn't know. It was a conscious decision not to have any black people."

A half-hour after the comments made by Lee, 51 -- who's been a public and cinematic provocateur since his 1986 breakthrough, "She's Gotta Have It" -- Eastwood, 78, was having his own press conference, for the Cannes screening of "Changeling," his upcoming Depression-set drama starring Angelina Jolie as a mother

seeking her lost child.

But Eastwood kept silent when asked repeatedly by reporters if he'd like to reply to Lee's dig. A spokesperson also declined to comment.

However, Eastwood sat down later in the film fest with a reporter for the *London Guardian*, which published the interview later. Predictably, Lee's remarks didn't sit well with the former "Dirty Harry."

"Has he ever studied the history?" Eastwood asks of Lee, who, he told the *Guardian*, "complained when I did (1988's) *Charlie Parker bio-pic* 'Bird.' (He said) 'Why would a white guy be doing that? I was the only guy who made it, that's why. (Lee) could have gone ahead and made it.'"

Speaking about black troops on Iwo Jima, Eastwood said, "But they didn't raise the flag. The story (was) ... the famous flag-raising picture, and they didn't do that. If I put an African-American actor in there, people'd go, 'This guy's lost his mind.' I mean, it's not accurate... When I do a picture and it's 90% black, like 'Bird,' I use 90% black people."

"A guy like (Lee) should shut his face."

The New York-based Lee has not responded. Yet.

Source: Internet

Farida Yasmin performs on TV after 30 years

CULTURAL CORRESPONDENT

After a hiatus of almost three decades, eminent singer Farida Yasmin will appear in a musical programme *Chirokaal Chirodin*, to be aired on ATN Bangla tonight at 8:45 pm. Directed by Mukaddem Babu, the special episode of the show will be hosted by renowned singer Subir Nandi.

Farida Yasmin will render the song *Shekol ketey urey jabo* and *Ei*

mon tomake dilam, popularised by her sister Sabina Yasmin, during the programme.

Each episode of the show, *Chirokaal Chirodin* features the compositions of a distinguished music director. On tonight's episode, artistes Farida Yasmin, Subir Nandi, Mahiuzzaman Chowdhury, Shahrin Sonia, Lopa Hossain and Mouli will present songs of renowned music director Anwar Parvez. The show will also include a discussion on the composer's life and works.



Farida Yasmin sings at the programme

Production of documentary "Bhashkorjey Muktiyuddho" resumes



Shoparjito Swadhinata at TSC on Dhaka University campus

Production of the documentary on sculptures around the country on the theme 'Liberation War', titled "Bhashkorjey Muktiyuddho" has resumed, according to a press release.

Shortage of funds brought the production to a standstill, said the director of the film, Shahiduzzaman Badal.

Sculptures highlighted in the documentary include "Aparajeo Bangla" and "Shoparjito Swadhinata" on Dhaka University campus; "Swadhinatar Sangram" in front of Udayan School; "Bijoy Ullash" at Anwar Pasha Bhaban;

"Jagrato Chowrangi" at Joydebpur; "Shangshaptak" on Jahangirnagar University campus; "Shabash Bangladesh" on Rajshahi University campus; "Bijoy Ekattur" in Jessore and "Swadhinatar Smarak" on Chittagong University campus.

The film also includes interviews with sculptors Abdur Razzak, Murtaja Baseer, Abdullah Khalid, Mrinal Haque and Rasha.

Eighty percent of the filming has been completed. The director is also keen on speaking to upcoming sculptors, adds the press release.