

WHAT'S ON THIS WEEK

Film Screening

Film: War and Peace (I, II)
Director: Sergei Bondarchuk
Venue: Russian Centre of Science and Culture, H 510, Rd 7, Dhanmondi
Date: September 21
Time: 3pm onwards



Film Screening

Film: Decalage horaire
Venue: Auditorium, Alliance Francaise, 26, Mirpur Rd, Dhanmondi
Date: September 19
Time: 10:30am and 7pm



Children Art Exhibition

Title: Play with Colour
Organiser: SEID Trust and Bengal Gallery of Fine Arts
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dhanmondi
Date: September 19-23
Time: 12pm-7pm



Exhibition

Title: Eid o Aamar Swopnobhumi
Organiser: Nitya Upahar
Venue: Gallery Nitya Upahar, 3rd floor, Aazz Co-operative Super Market, Shahbag
Date: September 5-30
Time: 10am-8pm



Music trends: Then and now

In conversation with Andrew Kishore

ERSHAD KAMOL

Yet another National Award for the seasoned singer Andrew Kishore. This time for the song *Eito jibon* from the film *Shaughar* (released in 2007). This is the seventh National Film Award for Kishore in the best playback singer category.

How does it feel? "Awards are always encouraging. But, it's not the same as winning the first National Award in 1982 for the song *Hairey manush rangin fanush* from the film *Baro bhalo lok chhilo*. Memories of the first award always remain etched in the memory," he said.

Andrew Kishore has been doing playbacks since late 1970s. Many of the songs recorded by Kishore like *Hairey manush*, *Daak diyachhen doyal amarey*, *Amar shara deho kheyo go mati*, *Amar buker moddhey khahey* and *Amar babar mukhey prothom jedin* are evergreen hits.

Why is he infrequent with songs nowadays? "I'm more selective now than I was initially. Also, many directors are reluctant to approach me considering that my remunerations are high," Kishore said.

Commenting on the current music scenario of the film industry, the singer says, "There are ups and downs everywhere. The current scenario is better than a few years back, but cannot be compared with the golden era (1960s to '80s). There is a dearth of able lyricists, composers and singers these days. Which is why we don't get that many memorable songs these days."

Andrew Kishore blames the involvement of uneducated people in the film industry as well as



something and hands it over to the singer. The singer, without much preparation, records the song. The whole process takes only a few hours. Great songs don't happen like this."

Andrew Kishore started taking music lessons at the age of six under Abdul Aziz Bachchu, the then chief music director of Rajshahi Betar. After the Liberation War, Kishore was enlisted in the radio in Nazrul, Tagore, modern, folk and patriotic songs categories.

In 1977, Andrew Kishore came to Dhaka to participate in a talent hunt project initiated by Shahidul Islam, the then director of Transcription Service of Bangladesh Betar. At the programme, Kishore rendered the song *Soheli o soheli*,

my first hit playback. One after another he gave me opportunities to record diverse songs such as *Da ak diyachhen doyal amarey* and *Bhalobeshey gelam shudhu*," Kishore said.

What's his take of the ongoing talent hunts? "Each year many new voices are introduced through these projects, but my question is what is the output or impact of these programmes? Where do these new voices go after excelling at these competitions? Unless they have talent and know the basics of music, they won't survive. In fact, these talent hunts are basically a product of commercialisation of the media.

"But the positive aspect of these talent hunts is that through

Now a composer comes up with a tune without any lyrics. And listening to the tune, the lyricist instantly writes something and hands it over to the singer. The singer, without much preparation, records the song. The whole process takes only a few hours. Great songs don't happen like this.

the socio-political turmoil for the fall of film music. According to him, the standard of film music can only improve when creative, educated lyricists maintain a rapport with talented composers and the singer records the composition after rehearsals.

"But, the situation is exactly the opposite. Actually these days

everyone wants the shortcut. To survive through difficult times, people concentrate more on making money, than art," he said.

On the current trend in recording, Kishore said, "Now a composer comes up with a tune without any lyrics. And listening to the tune, the lyricist instantly writes

tuned by renowned composer Debu Bhattacharya. But, the song did not catch on.

"Later, A.H.M. Rafique took me to popular music composer Alam Khan. It is Alam Khan who gave me a break in the film industry. Composed by Alam Khan, *Ek chor jay choley* from the film *Protikha* was

these newcomers are getting a window of opportunity. Moreover, songs of yesteryears are rendered at these programmes by the aspiring artistes -- making these evergreen songs popular among the young, who are influenced by the western culture," said the seasoned singer.

Celebrating Eid with dance

In conversation with Anisul Islam Hero

CULTURAL CORRESPONDENT

Dancer Anisul Islam Hero will appear in two special programmes during the upcoming *Eid-ul-Fitr*. Both programmes will be aired on *Eid* day, one on BTV and the other on Banglavisión.

Hero informed that the dance programme to be aired on BTV, will feature a number of popular dancers. The show will feature Hero, Chandni and twelve other co-artists. The performance is accompanied by a popular song composed by Bappa Majumdar. Sandipan is the singer. Apart from Hero-Chandni, the programme will also feature performances by popular dancers like Sohel-Riya and Likhon-Nadia.

On Banglavisión, the dance programme will feature him with Chandni -- this time in a duet performance. Hero and Chandni will perform with a popular film song, *Tumi aaj kotha diyechho* (sung by Runa Laila and Andrew Kishore). Hero informed that the performance was shot at the Shafipur Ansar camp.

"Both performances are my compositions, highlighting a festive mood," said Hero, an expert in *Bharatnatyam*. "When I'm working on a composition, I like to fuse the classical forms of East with the ballet of West," he added.

At present the dancer has taken up a noble mission -- generating awareness on HIV/AIDS by using dance as a medium. "I think every artiste should have a social commitment. Dance can be a powerful tool in generating awareness," said Hero.



Anisul Islam Hero and Chandni.

Wim Wenders retrospective at Goethe-Institut



Wim Wenders

CULTURAL CORRESPONDENT

Dhaka University Film Society (DUFS) in association with Goethe-Institut Bangladesh arranged a three-day retrospective on German filmmaker Wim Wenders (1945-present) titled, "The Importance of Wim Wenders: A Retrospective" at the Goethe-

Institut Auditorium. Five films of Wenders were screened at the retrospective.

The programme started on September 15 and ended on September 17 with a discussion on Wenders' contribution to independent digital filmmaking. Filmmaker Nurul Alam Atique read out the keynote paper. On the opening day, Imran Firdaus, former president of DUFS, gave an introduction to the life and works of Wenders.

The five films that screened at the retrospective are -- *Summer in the City* (1970), *Tokyo Ga* (1985), *The Wrong Move* (1975), *Wings of Desire* (1987) and *Lisbon Story* (1994).

Wenders was born on August 14, 1945, just a few months after the end of World War II. In his youth, Wenders was obsessed with the American and British pop culture of comics and rock 'n' roll.

In the beginning of 1960s, some young German filmmakers started experimenting. Through their efforts the declaration of new German films, "Oberhausen Declaration," was published. Twenty-six young filmmakers signed the declaration and they announced, "The old films are dead, we believe in the new films."

Wenders along with other famous German filmmakers like Alexander Kluge, Rainer Werner Fassbinder, Werner Herzog and Reinhard Hauff led the movement.

Later Wenders proved himself as one of the most potent directors of the New German Cinema movement. Wenders is often characterised as the "existentialist" in the movement.

Mrs. Sarkozy meets Metallica on TV

Singer Carla Bruni, the wife of French President Nicolas Sarkozy, has given a rare performance, appearing alongside rock bands Metallica and Kings of Leon.

The acts were all on UK music TV show *Later...* with Jools Holland, where Mrs. Bruni-Sarkozy told the host that her husband was "very kind" towards her music.

"I play it at home and I disturb him with it in the middle of the night," the 40-year-old former model said. She married Sarkozy in February and released her third album in July.

Metallica provided a contrast to Carla Bruni on Jools Holland's show. Bruni tapped her foot and clapped as heavy metal monsters Metallica performed tracks from their number one album *Death Magnetic*.

One edition of the show went out live on Tuesday, while another extended version was filmed to be broadcast on BBC Two.

Jools Holland, the former Squeeze musician turned TV host, interviewed Carla Bruni for both shows. Her appearance came just days after she met Pope Benedict XVI, while she has also accompanied Sarkozy meeting dignitaries such as the

Queen and the Dalai Lama in recent months.

During the live episode, Holland asked what it was like mixing her roles as a singer-songwriter and president's wife. "I don't really mix them up -- I separate them," she replied. "I play my music and then I go with my husband when he needs me."

Asked whether she wrote songs about her husband -- who was not present for the TV show -- she simply replied: "Well, I write songs about my life."

Bruni performed

one song, *Tu Es Ma Came*, on the live show. She translated it variously as: "You're my junk, you're my type, you're my cup of tea." It was about "being addicted to someone in a toxic way and in a lovely way", she said.

During the recorded show, she also performed *L'Amoureuse*, or *The Woman in Love*, with a chorus that repeats the line: "Je suis l'amoureuse."

Source: BBC



Carla Bruni-Sarkozy (2nd from right) with the members of Metallica.

READERS' CORNER

Salil Chowdhury: Of Men and Music

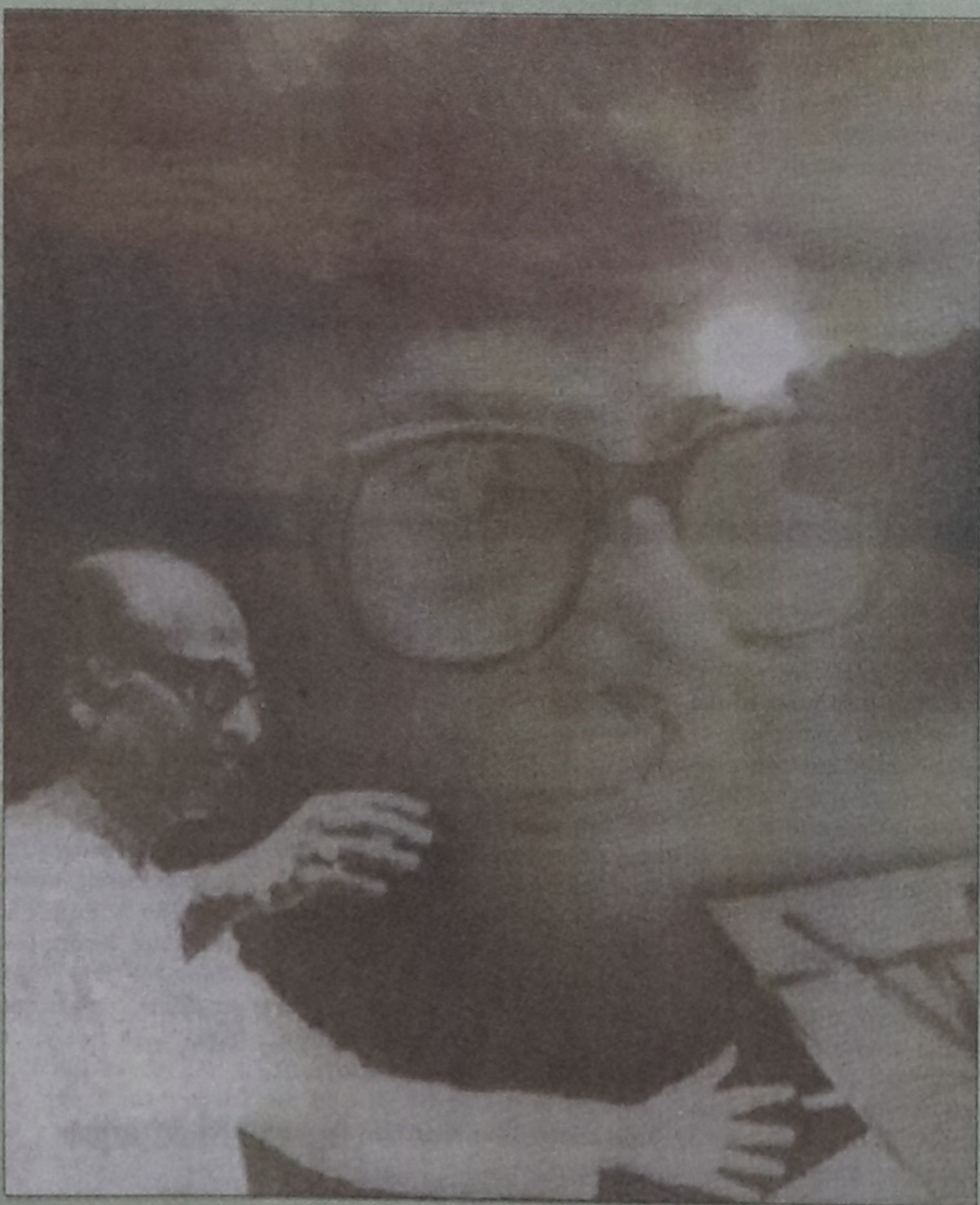
HQ CHOWDHURY

Remember the *misra Khumaj strain* in "Na Jeyona", the *Beehu refrain* in "Jago Mohano Pritomo Jago", the *Slavic take-off* in "Dil Tadap Tadap" or the *Mozart mukhda* in "Itna Mujhe Se To"? Here is one composer, amongst a select few, who could fuse the oriental with the occidental, the folk with the classical, to write music of a matrix typically his own -- Salil Chowdhury.

When Bimal Roy in 1953 rolled a "De Sica" film with his "Do Bigha Zamin", few people knew that a portion of this great film belonged to this effervescent Babu from Assam. He had earlier handed over to Bimal Roy a few sheets of paper, his short story "Rickshawallah", with its puissant, left leaning, humanitarian message. Little did the film world realize that Salil, also the music director and screenplay writer of the film, was soon to emerge as one of the greatest composers of the sub continent. Till then, he was confined to the musical environment of Kolkata, just an angry young composer of fiery "gono sangee" which he composed for Indian Peoples Theatre Association (IPTA) and some numbers for films and other purposes.

Inspired by Hemanga Biswas and Binoy Roy, Salil had joined the leftist movement in the forties, when he also came in touch with Hemanta, Debarata Biswas and Suchitra Mitra. But difference of opinion with the leaders and, eventually, disillusionment, led him to leave Kolkata for Mumbai. It didn't take long for Salil to make his mark in the Indian Hollywood, attaining new heights with such perennial airs as "Aei Mere Pyare Watan", "Zindagi Khwab Hai", "Aaja Re". He swept Calcutta with "Dhitang Dhitang Bole", "Aai Brishhi JheNpey", "Prantarero Gaan Aamar", "Teler Sishi Bhangley Boley", "Surero Ei Jhar Jhar Jharna", propelling Manna Dey, Mukesh, Lata, Hemanto, Sandhya, Utpala, Bani Ghoshal and Sabita Chowdhury to their creative peak.

As a master of orchestra he had brought in a revolution, proving that the world was a musical stage and all the men and women were choral players. Those were the days in Bombay when Anil Biswas, C. Ramchandra, Naushad, SD Burman, Sajjad Hussain, Madan Mohan, Roshan, O.P. Nayyar and others had hit the screen with



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their own school of music. Salil countered them with his orchestra and scale progression. Critics often said that Salil made a song unnecessarily difficult and did not

adhere to the rules of music. "In order to defy the rules of music one must first have a thorough mastery over them and to me nobody understands the grammar of music

better than Salil Chowdhury." This was the "Azam" composer, Naushad Ali's, assessment of Salil Chowdhury.

Bangla, Hindi, Tamil, Telegu, Malayalam, Assamese, Oriya, Marathi, Kannada -- you name it, Salil was everywhere with his music. Language was never a barrier. His control over the language of music was so much that he was chosen to team up with the late King Mahendra's maiden effort as a lyricist for a Nepali film, despite the fact that he did not know a word of Nepali!

Most of Salil's finest melodies circled around Lata. It is said that Salil and Lata used to gaze far out, along the strips of Marine Drive, gathering inspiration to produce countless, arresting, Hindi and Bangla numbers. And for songs outside films, after Lata, he always had for Hemanto something special, like "Pathey Ebar Namoo Sathi", "Moner Janalo Diye", "Duranto Ghurni". And let us not forget Hemanto's "GaNyer Bodhu", "Palki", and "Runner!!" Along with Anil Biswas, he tapped the "timbre" in Mukesh's voice to produce such collector's delights as "Suhana Safar", "Maine Tere Liye", "Mon Matal SaNj Sakal".

Salil spent the golden part of his career in Bombay, writing music for "thinking listeners" throughout his career. The big wigs of the film industry could never dictate to him to copy western tunes as his fascinating blend of the east and west silenced them once and for all.

A short story writer, a lyricist and a music director, here was a champion. After Kazi Nazrul Islam, has there been any one like him? His background music in films put him on a different platform from his contemporaries. He "scored" without Tagore's influence of any kind and struck new grounds with his unorthodox and uncanny musical creations.

The non conformist composer who set forth with songs like "O Alor Pathojatri", "Hei Shamalo Dhan Ho", "Aamaa Protibader Bhasha" left us on September 05, 1995.

From Suman-Nachiketa to bano music; Bappi Lahiri-AR Rahman to Himesh Remshamalya, music has not been the same.

The writer is a music aficionado