

ing the mid 1940s. His are loaded with hysteri- mostly teenaged girls be said to be among the s of modern-day rock

for his performance. Sinatra's film career was reinvigorated, and with key roles in hit movies like *Guys and Dolls* and *The Man With the Golden Arm*, Sinatra became as well-known for his distinctive acting style as his singing.

The first three albums he made now, *Young At Heart*, *Learnin'*, *The Blues*, and *The*

Sinatra ed boy of music



Tender Trap, went platinum, proving that his golden voice was still loved by millions of fans who were ready to overlook his personal scandals. 1956's landmark *Songs for Swinging Lovers* brought Sinatra back to the top, now an icon for adults rather than teenagers.

During the 1960s Sinatra, no longer with Ava Gardner, was romantically linked to other high profile women — actress Lauren Bacall and dancer Juliet Prowse. However, he did not marry either woman, instead Sinatra tied the knot with 21-year-old actress Mia Farrow in 1966, a highly controversial move for the 51-year-old Sinatra. The aging singer began performing with "The Rat Pack," composed up of Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop. Sinatra appeared in movies (such as 1960's *Ocean's Eleven*), toured, and recorded with the Brat Pack in various combinations; the group became known for their unique slang and "swinging" image. Sinatra maintained his tough reputation by threatening club owners and musicians whom he didn't like, engaging in occasional drunken outbursts; he was often seen with mob figures.

"Old Blue Eyes," as he was now known, began to fade from the lime-light during the late '60s as he grew older and less relevant to contemporary music. Following his last No. 1 hit, 1966's *Strangers in the Night*, Sinatra began experimenting with jazz and other forms of music, but became stale. In 1971 he announced his retirement from music in order to spend more time with his family. However, by 1973 he had come out of retirement, releasing the No. 15 album, *Ol' Blue Eyes Is Back*, later that year. Though he released several more albums of mixed-quality material, Sinatra's output trickled off during the '70s. In 1976 he married yet again, this time to Barbara Marx, the widow of Zeppo Marx of the Marx Brothers.

Though 1980's *Trilogy* was critically praised, he did not record much during the decade, concentrating on live appearances (including several telethon appearances). In 1993 Sinatra brought new attention to his career by recording a chart-topping album *Duet* with singers such as Tony Bennett, Aretha Franklin and Bono from U2. *Duets* may have received mixed critical reaction, but once again Sinatra was king of the hill, scoring the largest album sales of his career. The following year he released his final album, *Duets II*, more of the same stuff found on his first *Duets* album. After an 80th birthday performance in 1995, he retired from music.

Sinatra received the Kennedy Centre Honours in 1983. He died May 14, 1998, from a heart attack at the age of 82.

Sinatra saw the script for *Eternity* and became so by the character of the er Angelo Maggio, for he immediately audip- ting less than a tenth ee, Sinatra put his heart 3 film, earning an Oscar

Omer Dossani

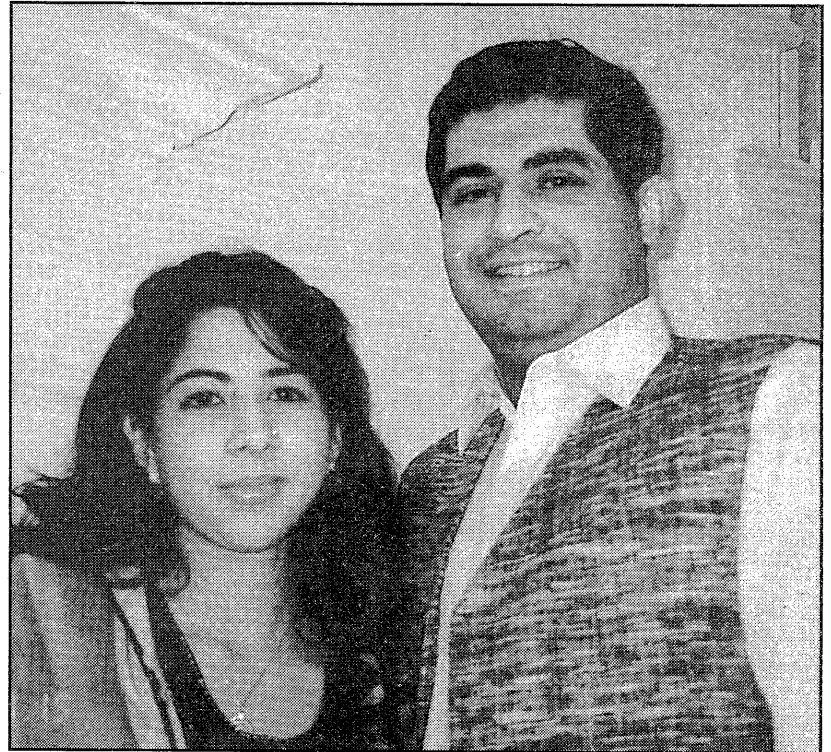
A talented desi in pardes

By Hasina H. Sajun

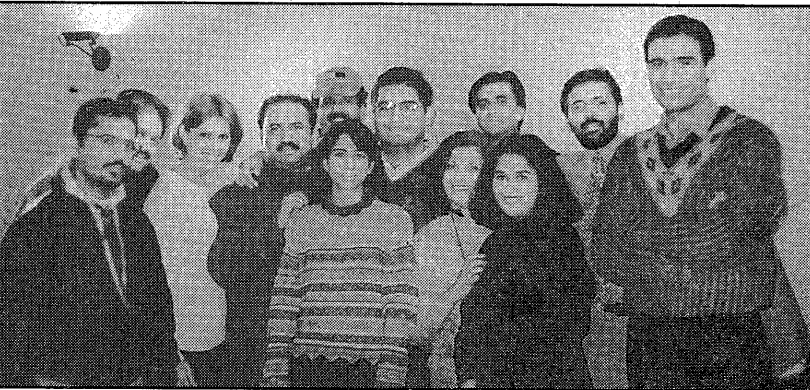
A new star in the world of television drama production is young Omer Dossani. Teaming with the renowned producer Sultana Siddiqi, Omer came up with his first venture for PTV in the shape of the serial *Doosri Duniya*. He was confident of the success of their play and he wasn't proved wrong.

As one who has been living in the US for more than a decade he had toyed with the idea of doing a TV serial on the Pakistanis living in North America. This was how he conceived the idea of *Doosri Duniya*, a serial he co-produced with veteran Sultana Siddiqi. He was delighted when Sultan Siddiqi got a talented writer like Zahida Hina to pen the script of the serial.

Doosri Duniya was a slick production, there were not too many slow-moving scenes where the viewer would feel like jolting the characters into some action. The camera



Omer with his charming wife Kiran



The cast and production team of *Doosri Duniya* enjoyed the hospitality of Omer and Kiran Dossani in Dallas

work was smooth and the locations in the States that they had chosen were beautiful. Turning to the theme, the basic idea of cheating someone to walk away with the visa for the US citizenship lottery is akin to different dishonest acts our dissatisfied youth has learnt to indulge in.

Omer had his first brush with theatre when he was in class four in Karachi Grammar School. This was followed by a brief encounter with cinema — at the age of eight he did a role in the movie — *Intikhab*. He continued to act till he joined the prestigious Institute of Business Administration when owing to pressure of studies he had to give up acting. When Omer went to the US to study, he continued to write and direct plays. He wrote four plays at the University of Texas, three were for the Pakistani Students' Association and one for the Muslim Students' Association. On seeing his last play his friends thought that he was talented enough to venture into the field of television drama. He too felt similarly inclined and his wish was ultimately fulfilled with *Doosri Duniya*.

Omer's interest in this field must have something to do with his father, Anis Dossani's film producing background. To his father's credit are some of the hits of yesterday such as *Anmol*, *Pehchan* and *Hum Dono* and an impressive list of ventures in the then East Pakistan.

Omer feels that any play made for PTV has to focus on the Pakistani culture and made with the Pakistani audience in mind. Filming abroad is a tool with several advantages

Omer feels that any play made for PTV has to focus on the Pakistani culture and made with the Pakistani audience in mind. Filming abroad is a tool with several advantages. Outdoor shooting can be done with minimum public interference and another important plus point is that having the cast and crew away from home and focused exclusively on the project can really speed up things.

Omer believes the theme of a play is most important, as is the need to present things in a credible manner so that the audience can relate to the characters. He feels that too many of our films and plays portray life in an unrealistic manner so they fail to hold people's interest.

Omer gives a lot of credit to Zahida Hina for bringing the characters to life in an interesting manner in *Doosri Duniya* and of course the director and the actors, whose

contribution is no less.

Sadia Imam, Humayun Saeed, Farhan Ali Khan, Qaiser Khan, Zareeqa among others, deserve credit for having contributed to its success. Not one to rest on his laurels, Omer is planning his next play which he hopes to direct himself.

Omer's wife Kiran was his production manager and contributed a great deal towards making things move smoothly during the shooting in Dallas. It was her first experience and she had no idea of what to expect. It definitely must have been tough for her to manage the many unofficial duties along with the official planning, as Kiran and Omer were hosts to the visiting Pakistani TV unit and stars while they were in Dallas.

Kiran says she had given up her job at Lucent Technologies to help her husband in this venture. Her role as production manager involved a great deal of stress and workload. It ranged from finding the crew a place to stay to doing the grocery shopping. The crew were very cooperative and made themselves at home quickly. She says it was as if they were one big family. There were no unreasonable requests and they all helped Kiran when they returned home in the early hours after a long day's shooting.

Kiran had moved to Dallas from Atlanta when she married Omer in 1997 and she says that after taking the unit around to the various locations in Dallas for the recording, she now knows almost every street and corner of the city. She found the experience an overall exciting one and Kiran now has a better idea as to what are the tasks involved in producing a play.

Omer and Kiran Dossani are happy that their first venture with Sultana Siddiqi was successful and are bursting with ideas for their next. Going by their enthusiasm and their linkage with Sultana Siddiqi, who has a great sense of drama, one feels fairly confident that their future productions will

ep of the Western

SPOTLIGHT ON CINEMA

By Shaheena Sikandar

star in *High Plains Drifter*, *The Outlaw Josey Wales*, and *The Pale Rider*.

Other actors who have performed exceptionally well as Western protagonists, though equally or more well known in other genres, are Clark Gable in *The Tall Men*, *The King and Four Queens*, *The Misfits*, Kirk



the idealism, the opportunism and the failures of the Mexican revolution.

Cinematic history tells us that the Western cost less to produce. Ready made plots could be varied ad infinitum; the air of tough simplicity, and indomitable man against harsh and hostile environment made the genre popular worldwide. Open, natural settings, made America seem unendingly vast.

Many of Hollywood's most memorable films of the teens and twenties were Westerns: *The Covered Wagon* was the first truly epic Western, costliest — 782,000 dollars — till then for a Western. There are the standard Western symbols, the river crossing by 400 wagons, a

Cisco Kid; *Cimarron* of 1930 was the only Western to win the Best Picture Oscar till Clint Eastwood's *Unforgiven* in 1992.

Realism began to come in the Western in the fifties. Films such as *High Noon*, *3.10 to Yuma*, showed action being replaced by suspense and taut stories of good versus evil brought to the screen, making the Western a highly respectable form and attracting actors such as James Stewart, Marlon Brando, Gregory Peck, Glenn Ford, Henry Fonda, Burt Lancaster, Richard Widmark, and Kirk Douglas.

The late fifties brought many spectacular Western productions including *Gunfight at the*