

NKARC Letter: Summer 2013 (3)

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1. Nonkilling Music and Song

----- Original Message -----

From: [Bill Bhaneja](#)

Sent: Friday, May 03, 2013 9:03 AM

Subject: NK Arts RC: "Between Manic and Shamanic" Interview with Anis Hamadeh about THE FLOOD
By Das Neue Rheingold / August Finger, April 28, 2013

Dear friends,

I enclose below an interview with our colleague Anis Hamadeh on the launch of his musical cd THE FLOOD. This is a wonderfully rich conversation which gave me interesting insight into Anis's creative process imbued with nonkilling ethos.

Text below and also can be accessed through url:http://www.anis-online.de/2/musik/the_flood/rheingold_interview.htm

Thank you, Anis.

Nonkilling Regards,

Bill

www.nonkilling.org

"Nonkilling is THE measure of human progress."

"Between Manic and Shamanic"

Interview with Anis Hamadeh about THE FLOOD

By Das Neue Rheingold / August Finger, April 28, 2013

URL of the German Original: <http://dasneuerheingold.wordpress.com/2013/04/28/zwischen-manisch-und-schamanisch/>

Anis Hamadeh is an artist of impressive versatility and productivity. In February, his anthology "Robert - and Other Rhymed Stories, Satires and Fairytales" appeared (in German) and since April the concept album THE FLOOD is out which will be released by Timezone Records. THE FLOOD is the story of the castaway Joe who finds himself on an unknown island and falls in love with beautiful Coco. Joe's first flirting initiatives do not impress Coco much. She gives him a task, asking him to bring peace to two island peoples that are living in enmity. The journey takes him all over the island and through a variety of musical styles ranging from rock to tango.

Das Neue Rheingold: *You started writing THE FLOOD at the end of a long fasting cure. Is there a connection between the plot and the fasting?*

Anis: A good deal of the energy needed for the songwriting came from the fasting experience. The plot rather is from my subconscious. The positive overall atmosphere and the optimism came from fasting. I have enough of depressive post-neo-deconstructivist music, there has to be more. Give people something that lifts them up!

DNR: *In your fasting diary you describe how you freed yourself from old habits and objects. Can this be*

brought into a context with the relief that Joe feels in THE FLOOD as a result of losing his memory?

Anis: I think so. It is difficult to say, as I did not plan or design THE FLOOD, although it may seem so. Joe feels relief, because he cannot remember his trauma. So his mind is at ease. Not for very long, though, as the past catches up with him.

DNR: *I find it extraordinary that you wrote the songs in exactly the order in which they now appear on the CD. Did you know that this would work while you were writing it?*

Anis: Yes, I knew that, because this is how I use to work and it has basically always functioned. In this way, I as the author never know more than the audience and the story remains interesting for everybody. In the beginning, I was surprised about this method myself; meanwhile I just take it for granted. It is a game. I analyzed the way my trances work and can use this knowledge today. Everybody can. You can learn to charge yourself with energy and to sit straight down and write when the peak of inspiration is reached. Then things can happen extremely fast sometimes. The title piece of my current book "Robert", for example, took me less than three hours. Once I wrote and recorded a complete album with fourteen songs within 24 hours.

DNR: *How important is the political message of THE FLOOD to you and what is behind the concept "nonkilling"?*

Anis: The principle of nonviolence has been familiar to me ever since I read the two large autobiographies of Gandhi and King as a teenager, plus a lot of Hesse. This shaped who I am now and how I developed. It might not seem particularly timely, but I think it is the real thing. "Nonkilling" stands for an interdisciplinary academic initiative asking if people and societies have to kill and if so why, and if not why not? This question is right at the pulse of the age. Yet, after the publication of my translation of the nonkilling book by Professor Glenn Paige I had to realize that there was little interest. Professor Krippendorff, who wrote the introduction of the translation, had suspected that. I admit this had frustrated me - personally and politically -, but it is not new to me to stand my ground vis-à-vis a great majority and remain firm once I have found something is good and important. In THE FLOOD, political and other messages intermingle and nonviolence is only a part. Yet it is an important part, especially because it is missing elsewhere. A personality like Petra Kelly could hardly find a place in today's political landscape, something I consider to be alarming and unsettling.

DNR: *THE FLOOD is the first part of a planned trilogy. Will the second part immediately resume the story?*

Anis: The second part, THE FLEET, begins in New York, where Coco and Joe will share an apartment and Joe will return home with an electric guitar. The sound will be heavier, a cello will substitute the flute. The story will be about a fleet of ships sailing to the island in an attempt to end the violence there. This is all I know except that the production will be considerably more expensive. Part 3, THE BEAT, will be set in Mozart's time, with chamber music instruments and many voices.

DNR: *On your previous CD "Die Dichter" (The Poets) there is - in translation - this about your name: "Anis is he who entertains, whose song the people's liking gains." When did you realize that this is your role?*

Anis: In June 1998. I had abandoned my PhD thesis and a depression lay behind me when I decided to follow a dream: I recorded a CD with my songs, at home alone, with a four-track-tape-recorder. There I knew it. I was 31 years old already, for domestic violence had inhibited my talents for a long time. When I started talking about this issue in the family, they for three years massively tried to commit me to a psychiatric hospital. When, in turn, I started to talk about that I lost my job at the University of Kiel. I did lose a lot and it is a little miracle that I am still alive. Sabine Yacoub is the main reason for that. My name indeed means "friend, entertainer, confidant" and is related to the word "insan" (human being).

DNR: *You are an MA in Islamic Studies and taught Arabic at the university. Does your knowledge of the*

Arabic language have a direct impact on the way you write in German or in English?

Anis: An interesting question. When you know several languages you get a better understanding of what language is to begin with. Studying languages and linguistics including Chomsky's deep grammar surely influenced my poetic articulation. Moreover, each language that you live brings about a personality of its own. You will find new facets in yourself. As one can only write about oneself in the end (everything else would be presumptuous), this is a useful circumstance.

DNR: *Since some time ago, elaborate origami exhibits can be found among your works. They are made of very many minute units. Where does your fascination with this form of art come from?*

Anis: One day I discovered these origami triangles. They are like lego made of paper and you can create splendid things with them. There will be some new figures to be exhibited soon. It is amazing that I have so much patience when I do this. Maybe I am slightly autistic or something like that, I have no idea what that is. Something between manic and shamanic.

DNR: *Your pictures, too, seem to consist of smallest basic parts and there appears to be a similar principle even in your poetry collection "Loving Jay" when you explain its crystal structure. Is that a kind of reoccurring concept in your work?*

Anis: Yes, the DIN A1 pictures ("wimmelbilder") as well as the A3 city views are full of details, there is a similarity. "Loving Jay" (which is online in toto in two languages) rather is related to THE FLOOD, for it consists of 64 poems that tell a story. When you can create a small good thing and when you can combine two small things, then at one point big things will come into being, automatically.

DNR: *In THE FLOOD you have united all musical styles one can think of. The only one that seems to be missing is hip hop. Can you imagine to try this genre? (For example, I think that your piece "Robert" with its manyfold rhymes sounds as if you just had to put a beat underneath it.)*

Anis: There are several musical styles I did not try yet and I am always attracted by the new, the thing I have not done before. There are no fears of contact on my side. Of course I can also write a hip hop, maybe I will do that in part 2, who knows. It partly depends on who is around at the time. "Robert" is on my website as an mp3. Basically, I can recite almost twenty of these rhymed stories by heart and this can indeed sometimes sound like a rap.

DNR: *Where can we listen to you and the band playing THE FLOOD in the near future? Will there be a tour?*

Anis: You can always resort to Anis Online for concert dates. On May 25 I will play and read in the Bukafski bookstore here in Mainz. I hope that the whole band can be seen on stage soon, with the new percussionist Clinton Heneke. Maybe an agent or manager reads this, for at the moment I do everything myself, which has its limits.

Links:

Anis Online: www.anis-online.de/e.htm

THE FLOOD: www.anis-online.de/2/musik/the_flood (With 5 free mp3s and a music video)

Fasting Diary: www.anis-online.de/2/artclub/fasting_diary.htm

TIMEZONE Records: www.timezone-records.com

"Robert" on Amazon: www.amazon.de/Robert-gereimte-Geschichten-Satiren-M%C3%A4rchen/dp/3942490099/ref=sr_1_2?s=books&ie=UTF8&qid=1360672265&sr=1-2

Nonkilling: www.nonkilling.org

2. Nonviolence Monochrome, Six Portraits

----- Original Message -----

From: "Bill Bhaneja" <billbhaneja@rogers.com>

Sent: Thursday, June 13, 2013 3:31 PM

Subject: NK Arts RC: Nonviolence Monochrome, Six Portraits

Dear friends,

I share with you some exceptional images from our NKARC poet-philosopher-painter-musician colleague Anis Hamadeh which he describes as "Nonviolence Monochrome, Six Portraits". These images are inspirational, wanting us to emulate these nonviolent champions' lives. Click:

www.anis-online.de/2/artclub/nonviolence_monochrome.htm

Commenting on these paintings, Glenn Paige noted: "3 of 6 were murdered. Illustrates need to work beyond nonviolence for nonkilling."

I was recently introduced to the work of an anti-war Russian painter Vassili Vereshagin's (1842-1904) famous for his painting "Apotheosis of War" which was exhibited in St Petersburg in 1874. Click:

http://en.wikipedia.org/wiki/Vasily_Vereshchagin#Legacy

Can war-lamenting paintings be described as nonkilling? What is a nonkilling painting? Is peace painting disappearing in the digital age? If so what are digital equivalents? Who may be considered as contemporary nonkilling painters?

I invite your comments/views to some of these questions.

Thank you, Anis. Thank you, Glenn.

Nonkilling Regards,

Bill

www.nonkilling.org

"Nonkilling is THE measure of human progress."

3. Nonkilling Cinema

Dear friends,

I share below two NKARC cinema related items that you kindly sent:

1. The url below about an International Nonviolence Film Festival that has been held in Waterloo, Ontario for the past four years. See the url below:

<http://www.nviff.com/news.cfm?id=25095DCD-C61B-1DA3-907B46AFB543FA0E>

James Loney writes:

"The Non Violence Festival defines violence as the objectification of the human being...While human history has almost entirely been built from a point of view that sees the human being, not as a being of liberty, but as an object - a means to an end, in this, twenty-first century, we can know with certainty that there is no need for our relationships to be built with violence."

2. Review of Mira Nair's new film The Reluctant Fundamentalist. See below.

From: PolFilmS@aol.com [mailto:PolFilmS@aol.com]

Sent: Friday, May 10, 2013 10:41 AM

To: david@kleverdogcreative.com

Subject: Political Film Review #422

POLITICAL FILM REVIEW

NEWSLETTER #422 OF THE POLITICAL FILM SOCIETY

P.O. Box 461267, Hollywood, CA 90046

www.polfilms.com

PolFilmS@aol.com

May 10, 2013

THE RELUCTANT FUNDAMENTALIST EXPOSES AMERICAN HYPOCRISY

Whenever terrorists attack or attempt to attack Americans, the party line narrative is "they don't like our values." So repeated Vice President Biden after the recent Boston attack. And "experts" on television also play amateur psychologist to explain why terrorists act, even equivalencing the 19-year old Chechen with the role of Changez (played by Riz Ahmed) in the film The Reluctant Fundamentalist, directed by Mira Nair. But that is not how Muslims view the situation. Americans, deliberately kept unaware of their perceptions by the media, now have an opportunity to break through the brainwashing by immersing themselves in this film. The crisis that pervades the film is the kidnapping of an American professor at a university in Pakistan. The CIA identifies Changez, a Pakistani professor at the same university, as a reasonable person who can facilitate his release. CIA agent Bobby Lincoln (played by Liev Schreiber) is assigned to persuade Changez to divulge where the American is being held. Changez then explains why he has been radicalized in flashbacks to the time when he lived in New York. At the age of 18, Changez went to America for college, and filmviewers see his success in a firm similar to Romney's Bain Capital, finding efficiencies in businesses that enable firing of "superfluous" employees. But then 9/11 happens. In a voiceover, he notes the ethnocentric response by Americans. A bizarre art exhibition about Muslims by his girlfriend Erica (played by Kate Hudson) so offends him that their relationship ends. When he tries to board an airplane, his bearded appearance prompts security personnel to take him to a private room where he is strip searched. On another occasion he is falsely arrested. Personal attacks continue. While sent to Istanbul to shut down a publisher of Islamic classics (including poems of Changez's father), he lunches with the publisher, who gently tells him that ending the publishing operation would be attacking his own people. He then has an epiphany, goes to a mosque for the first time in years, and quits his job, returning home to Pakistan as an economics professor. He

experiences how his fellow Pakistanis react as the Americans round up suspected Pakistani terrorists, invade Iraq, and otherwise appear to simulate the Crusades. He becomes a leader on campus, followed by many students, though he refuses to engage in acts of terrorism himself. Nevertheless, he agrees with the terrorists that America hypocritically calls itself a democracy while supporting dictators, ramping up CIA surveillance, and forcing regimes to act undemocratically against supposed terrorists. The climax of the film is about what happens to the kidnapped American professor, whom the American CIA agent finally admits is a covert CIA operative. Although not based on a true story, the plot is very plausible. Accordingly, the Political Film Society has nominated *The Reluctant Fundamentalist* as best film exposé of 2013. MH

Thank you Jim, thank you Glenn.

Bill

Bill (Balwant) Bhaneja

Coordinator/Facilitator

Nonkilling Arts Research Committee

Center for Global Nonkilling

www.nonkilling.org

"Nonkilling is THE measure of human progress."