

**WHAT'S ON**

**Group Art Exhibition**  
 Title: Rhythm of Xylography  
 Venue: Gallery Cosmos 2, R-6, H-115, New DOHS, Mohakhali  
 Date: Oct 25-Nov 5  
 Time: 11am-7pm

**Classical Music Workshop and Film Screening**  
 Venue: Bengal Café, Dhanmondi  
 Date: Sep 26- Nov 16  
 Time: on every Thursday (3-5pm) & Saturday (10am-12pm)

**Solo Painting Exhibition**  
 Artist: Shabekun Nahar Noushin  
 Venue: Alliance Francaise de Dhaka, 26 Mirpur Road, Dhanmondi  
 Date: Oct 25-Nov 7  
 Time: 3pm-9pm

**Urban Youth Festival II**  
 Organiser: Goethe-Institut Dhaka  
 Venue: Goethe-Institut, House 10, Rd 9, Dhanmondi  
 Date: Oct 24-31  
 Time: 11am-8pm

**Duet Exhibition**  
 Title: When Silence Eats Sound  
 Venue: Bengal Art Lounge, 60 Gulshan Avenue, Circle 1  
 Date: Oct 30-Nov 13  
 Time: 12pm-8pm

# Sachin Dev Burman, the eternal singer

**HQ CHOWDHURY**

Tabla master, Padmabhushan Ustad Ahmedjan Tiraakawa was restless. It was the pathos in the song, "Sunu mere bandhu re" which he had heard from his radio that made him so. He requested his host for the record but it was hard to find. When it was finally sourced, he listened to it with rapt attention, again and again, his eyes welling. The song had the bent of folk music of East Bengal with the smell of wet soil emanating from the soulful baritone of Sachin Dev (SD) Burman. He kept aside a ten rupee note as 'nazrana' for the singer to collect which the maestro did and treasured throughout his life.

SD Burman's music is a rare pleasure, coloured and revered. Such was his love for the folk and the rustic countryside that the religious training of Hindustani classical music received from a plethora of gurus that included Badal Khan, Allaaddin Khan, KC Dey and Vishmadev Chatterjee plus instructions from Shyamal Kshetri, Amiya Nath Sanyal, Faiyaz Khan and Abdul Karim Khan, could not dilute the essence of his hinterland -- East Bengal, now Bangladesh. His folk touches had to be there even in his rendition of the semi-classicals, which according to Ravi Shankar, opened a new frontier in Bangla music.

Sachin Karta as known in Bangladesh and West Bengal first cut his musical teeth in 1932 and his Bangla songs of the thirties (KaNdibo na phagun gele, Jhan jhan manjira baje), forties (Rangeela rangeela, Ei choiti sandhya jai britha), fifties (Mono dilo na bodhu, Ghum bhulechi nijhum), sixties (Borne gondey chhondhey geetitey, Tumi eshhechiley porshu) and seventies (Ke jash re bhati gaang baiya, Se ki aamar dushmon dushmon) continue to charm old and young even today. He forged a style of singing that remains inimitable and is a school of his own. His vocals were ingrained in Indian music -- essentially East Bengal folk and Hindustani classical. He sang these for 41 years, creating 'new music' all along, to the pleasure of his generation, before and after.



In Hindi films, where he came to be known as 'Burman Dada' and amongst the younger set as 'SD', he struck a chord with all ... from the front benchers to drawing room occupants. This journey began in 1946 when he settled in the crassy commercial city of Bombay leaving behind the Mecca of Indian culture, Calcutta. Here, throughout his career, like his Bangla songs, he looked for quality and did not leave any stone unturned to achieve that. He turned down lucrative offers fearing too much work would affect his output. It was like a well needing time to fill up before one could draw anything out of it.

He was a part of 100 odd films many of which stood out and achieved cult status. Baazi (Taqdeer se bigdi huye), Naujawan (Thandi hawaye), Saza (Tum na jane kis jahan mein), Taxi Driver (Jayen to jayen kahan), Devdas (Mituwa, mituwa), Solva Saal (Hai apna dil), Pyaasa (Jane wo kaise), Kagaz Ke Phool (Waqt ne kiya), Sujata (Jalte hai jiske liye), Bandini (O jane wale ho sake tu), Baat Ek

Raat Ki (Kisne chilman se mara), Mere Surat Teri Ankhen (Puchho na kaise), Guide (Aaj phir jene ki tamanna), Jewel Thief (Yeh dil na hota bechara), Aradhana (Roop tera mastana), Talaash (Khali haire humne kasam), Abhiman (Teri bindiya re) are some, where his music played an intrinsic part in the success of the film. And in these films, he immersed in folk, classical, qawwali, western, macho, rebellious lover, sex appeal. He was so versatile.

In films, Burman Dada's method of composition was to make different playback singers rehearse the same song and finally go with the one he thought was best to match the situation of the film. He never fell prey to the pressure of either the producer or the director of the film to take the most popular singer unlike his contemporaries. He could detect the fall out of voice quality of singers; and this was done through telephone calls. In the process, his music room was closed for all singers of his era at some stages of their careers. These included Shamsad Begum, Mukesh, Talat Mehmood, Md. Rafi, Lata Mangeshkar, Hemant Kumar, Asha Bhonsle, Manna Dey, Suman Kalyanpur and Kishore Kumar.

As film situations kept changing with time, so did his music. Therefore, Sunder sapna beet gaya in 1947, Hai apna dil in 1958, Tere naina taalash in 1969, Badi sooni sooni hai in 1975 all sounded refreshingly current to pull in fans. He was a 'great value' for listeners as he was never out of date or out of mark.

Dada believed in the simple presentation of film songs. To him, it was very easy to make a song difficult but extremely tough to make a song simple for all to hum. The result is, till today he is the music director who has the highest number of hit songs per film. He was also the only composer who composed at least one memorable song for every known singer and lyricist of his time ... from singer, Amirbai Karnataki to Manohar; poet, Raja Mehdi Ali Khan to Yogesh. None of his contemporaries can make these claims.

Dada believed that film was not the medium

to show one's knowledge of classical music. "Shastriya saangeet mere ko bhi aata hai, par mein kiyo dikhaon chaar anna wale aadmi ko. I will give stage performances if I have to prove myself." But when films needed the use of classical music, he proved his mettle with Naache mora manwa, Kisne chilman se maara, Pyaar ki aag mein, Tere naina talaash, Saiyan beiman, Ghayal hiraniya, Jhan jhan payel baaje and many others. He advocated the use of sound that in later years son, Pancham, experimented so much in his music.

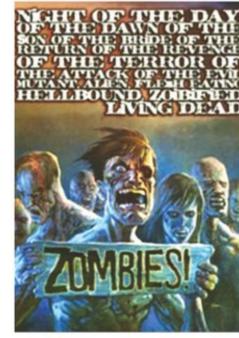
With music, he never compromised. He was a hard taskmaster. If he needed anything special for his music, it was a must. In "Jewel Thief" for instance, the recording of a song was held up until the arrival of drums from Sikkim. Again if any of his assistants brought an extra violinist, he would pack him off with payment. He also had the rare quality to express his joy if a singer, lyricist or an instrumentalist performed exceptionally well and he would reward the person in some form or the other. Brojen Biswas' tabla playing in his song, "Mono dilo na bodhu" made him ecstatic. He literally forced HMV, the recording company to put his name on the 78 rpm record along with his. HMV did it much against its policy.

Music was his only priority in life and for which gave up everything. Football, volleyball, lawn tennis, administrative position in the state of Tripura and of course money. As a result, his life was no cakewalk as it moved in turbulent waves from days of royal insignia to being nearly penniless after the death of his father; from dizzying heights to a nosedive when he fell sick and producers shied away from him. Music, however, remained the only constant.

Sachin Dev Burman left us on this day, 38 years ago leaving us a treasure trove of music. Here was an outstanding composer and an incomparable singer. International by art, Bengali at heart.

"Incomparable Sachin Dev Burman" -- by music and movie connoisseur HQ Chowdhury is a tell-all book on the legendary vocalist-composer-music director.

## IT'S TRUE!



"Night of the Day of the Dawn" is a series of parody films written by James Riffel, as spoofs adding his own scripts on already known films and television footage after deleting the original scripts from the films. It's first release, titled "Night of the Day of the Dawn of the Return of the Revenge of the Terror of the Attack of the Evil, Mutant, Alien, Flesh Eating, Hellbound, Zombified Living Dead Part 2" (sometimes with the added title in Shocking 2-D) boasts the longest title of an English film, with 41 words and 168 characters.



## Happy Birthday, Peter Jackson

The master of imaginative visualisation turns 52

**FAHMIM FERDOUS**

The trend of adapting films from various forms of literary works is as old as the art of film itself; countless literary masterpieces have been brought to the screens over the years. But ask any film buff who also has a taste for reading books, and they will tell you that the films usually never reach the heights that the books do -- especially if the fiction contains elements of fantasy and imagination, let

Born in Wellington, New Zealand to a family of English immigrants, Peter Jackson was fascinated from his childhood days by Ray Harryhausen films, and TV series like "Thunderbirds" and "Monty Python's Flying Circus". After getting a cine-camera as a gift from a family friend, one of his first attempts at film -- at the age of nine -- was to recreate childhood favourite "King Kong" using stop-motion models. While still in his teens, Jackson had made a

wide array of genres, but his prowess at filmmaking and powerful visualisation was already visible.

But it was his making of Tolkien's "Lord of the Rings" that has immortalised Peter Jackson. The vivid, rich imaginative narratives coupled with an intricate story-line have made the novels an all-time classic, and Peter Jackson's knack for attention to detail, shooting scenes from many different angles and playfulness brought the epic fantasy to life like no other. The closing chapter of the trilogy, "The Return of the King", won a staggering 11 Oscars, including Best Picture and Best Director. His first encounter with the author, while watching the 1978 animated part-adaptation film "The Lord of the Rings" continues till date, as he made LOTR's prequel series, "The Hobbit" is being made into another three-film epic fantasy-adventure franchise, the first of which, "An Unexpected Journey", has already met with critical and commercial success. The second part, "The Desolation of Smaug" comes out in December, while the third will be released next year.

Apart from this, Peter Jackson also has, to his credit, the remake of his first inspiration to filmmaking, "King Kong" (2005), being an executive producer for the Tintin franchise (directed by Steven Spielberg), a deal with Microsoft to develop games, three Academy Awards, (nominated for nine Awards overall), a Golden Globe, four Saturn Awards and three BAFTAs, amongst others. He was also awarded the Order of New Zealand -- the highest honour of New Zealand -- in The Queen's Birthday and Diamond Jubilee 2012, making him 'Sir' Peter Jackson.



alone transcend it.

That is where Sir Peter Robert Jackson (born October 31, 1961) is a man in his own league. At awe of films since his childhood, his adaptations of "The Lord of the Rings" trilogy and its prequel "The Hobbit" have lived up to the ridiculously powerful stimulus that JRR Tolkien -- one of the most gifted fantasy-fiction writers of all time -- provided in his books.

World War II epic film and a James Bond spoof titled "Coldfinger".

After working as a photo-engraver in a newspaper for seven years during which he saved money to make films, Jackson's career began on a haphazard note. His first few features, splatter-comedy "Bad Taste" (1987), musical comedy "Meet the Feebles" (1989) and horror-comedy "Braindead" (1990) delved into a

## GÖTEBORG BOOK FAIR '13

# Five Bangladeshi poets shine in Sweden

**TAKIR HOSSAIN**

Five Bangladeshi poets-- Nirmalendu Goon, Ruby Rahman, Muhammad Samad, Mrittika Goon and Anisur Rahman -- recently took part at the Göteborg Book Fair '13 in Sweden with their publications. They also participated in two seminars under a segment named 'Vignette Voices from Bangladesh'. The fair has become the largest literary festival in Scandinavia and the second largest book fair in Europe after the Frankfurt Book Fair.

One of the seminars focused on Bengali poetry dating from Rabindranath Tagore till today. The other seminar focused on contemporary Bangladesh as a highly productive literary country. Despite political turmoil and economic adversity, Bangladesh has produced hundreds of literary magazines annually, as well as published thousands of books of creative literature. Newspapers present volumes of literary supplements every weekend.

masses. His poetry reflects his experiences of the Liberation War (1971). Goon was one of the most prominent young poets in the post-liberation period. Since then, he began experimentation on language and poetic form. Over the years, the poet has developed a signature style, distinguished by simple language, powerful syntax and subtlety.

Ruby Rahman is a poet who earned recognition in the 1970s. She is also known as an experimenter and innovator in her chosen literary medium, particularly in her use of interior monologue. Her poetry is noted for its lyrical and symbolic qualities. Most of her poems are connected with time and its passage, the physiological journey of human beings, love, dream, respect, freedom, secularism, history as well as the difference between external and inner time.

Muhammad Samad is a distinguished poet emerging in the 1970s. His sharp vision and passion, reflected through verses, have enriched Bangla poetry. For inspiration, Samad veers towards patriotism, political and



**Muhammad Samad speaks at the event.**

The books published this year, included both, prose, poetry, and a new translation of Rabindranath Tagore's "Gitanjali". Noted Swedish poet Kristian Carlsson has undertaken the new translation of "Gitanjali". Carlsson has also translated a book titled "Bengali cloud", which comprises 80 poems by 17 poets from Bangladesh.

The fair also included a number of publications of Bangladesh -- "I Raise My Voice Beyond This World Poesy" by Nirmalendu Goon, Ruby Rahman, Muhammad Samad, Anisur Rahman and Mrittika Goon. (Edited by John Y. Jones), "Poetry, or Else" by Anisur Rahman, "Free Word on Escape", an anthology that includes poetry, conversation and prose by Taslima Nasrin and Anisur Rahman, "Six Seasons" by Anisur Rahman (translators Kristian Carlsson, Magnus Dahlerus and others).

Nirmalendu Goon belongs to the generation of writers that emerged in the 1960s. He is in the ranks of poets who have never detached themselves from the

social aspects in our society, romanticism and nature. His poems also focus on people's woes, wants and desires. His selection of words and phrases has fetched him many admirers. Samad was in the ranks of the poets post the mid-'70s who sought to begin a movement that would encourage noticeable form and content.

Author and journalist Anisur Rahman writes in both Bengali and English, and debuted in 2003 with the poetry collection "Empty Glass". Due to several years of political reprisals in Bangladesh, he currently lives in Uppsala, Sweden, where he was also a guest writer 2009-2011.

Mrittika Goon debuted with a poetry collection, "Aamar Akashe Brishti", in 2012.

At the conclusion of the event, the poets recited poetry and took part in a discussion session at the Uppsala Theater. They also visited Wik Folk High School and Voksenäsen in Oslo.

## Entourage movie gets the go-ahead

Cult US comedy series "Entourage" is to be turned into a movie, its creator Doug Ellin has confirmed.

His announcement on Twitter ended months of speculation over the movie, which had apparently been delayed by contentious negotiations with the actors.

The series, which ran on HBO from 2004-2011, followed rising Hollywood star Vince Chase and his retinue of childhood friends.



Produced by Mark Wahlberg, the series was a loose satire of his own experiences in Hollywood. Most epi-

sodes featured guest stars, often playing themselves, as the four friends negotiated the pitfalls of fame.

Over eight series, it won six Emmy awards - most going to the show's break-out star Jeremy Piven, who played Vince's foul-mouthed, bad-tempered agent Ari Gold.

Filming is expected to commence next January.

Source: **BBC**