



## DOWN MEMORY BY LANES...

SHAHNOOR WAHID

Kolkata offered some extremely popular songs in the 50s and 60s though they were neither romantic nor sad. Those songs talked about flowers, cuckoos, river, lazy noon, shining moon, six seasons, life, human suffering, discrimination, poverty, hunger, nature in turmoil and so on. Take for example, "Kono ek gayer bodhur kotha tomal shonai shono rupakatha noishe noi..." or "Runner chhutechhe khoborer bojha haatey..." , two songs having the character of a ballad as they impart some tales. Or think of, "Duronto ghurnir, ei legechhe paak, ei duniya ghurey bon, bon, bon, bon ....". These songs do not talk about typical love and romance blossoming in the hearts of young men and women. And yet people loved to listen to these songs for their special appeal. Every house where there was a gramophone, these records invariably were there on the shelf.

Then again we heard, "Shanto noditi, potey aka chhobiti, ektu haowa nai, jol je aina tai..." or "Chhele belar golpo shonar dingulu ekhon koto durey..." from Hemanta.

Hemanta's younger brother Amal

Mukherji also sang some songs of a different feel, such as, "Boshek ashe boshek jai, Joshti ashe joshti jai..." and "Chup chup lokkhiti shunbe Jodi golpoti...", both becoming very popular in the mid 60s.

Tarun Bannerji captivated audience with his fast track song, "Kanak chapa dhan, aha chompaboron dhan, tomar tore ektarate bedhe nilem gaan...". Pannalal Bhattacharya sang this beautiful number, "Ashar khela ei jiboney onek bhangorey..." to contemplate the meaning of life where hope remains an ephemeral illusion.

The female singers of the time also gave us many memorable songs full of melody and rhyme. We heard in the perfectly controlled voice of Alpana Bannerji, "Hattimatim tim tara mathey parey dim, tader khara duto shing...", "Chhotto pakhi chandana..." and "Moinar ma moinamoti moina tomar koi...".

Shondhaya Mukherji sang for us, "E gaane projapoti pakhai pakhai rong chhorai..." and "Aay brishti jhepe dhan dibo mepey...". Protima Bannarji sang with

her inimitable voice, "Konkaborir kakon bajey ichhamotir kuley..." and "Ami mela theke ek talpatari bashi kiney enechhi...". Not romantic yet very popular songs.

Perhaps it is Bhupen Hazarika who offered a number of songs that told tales of human suffering, emotion and bonding as they happened in real life. Soon after the creation of Bangladesh, we came to hear some of his unique songs and in no time a large group of fans emerged in this part of Bengal.

Who can ever forget his songs like, "Bistirna duparer oshonkho manusher hahakar shuney, nishobde nirobey o Ganga tumi boichho keno..." or "Ganga amar ma, Padma amar ma, o amar dui chokhe dui joler dhara Meghna Jamuna...". His songs, "Manush manusher jonno..." and "Ami ek jajabar..." also became very popular here. The lines, "Ami dekhechhi onek gogon chumbi ottalikar shari, tar chhayate dekechhi onek grihahin nara nari..." from the song Ami ek jajabar will reverberate in our minds for many more years. His unique



voice, singing style, the fusion of Assamese and Bangla folk tune all combined in harmony to create these unforgettable songs.

Many, many years ago Manna Dey sang the soulful song, "Shey amar chhoto bon, boro adorer chhoto bon..." to make our eyes misty. But his song, "Coffee houser shei addata aj ar nei, kothai hariey gelo shonali bikelgulo shei..." possibly beat all records of popular Bangla songs of all time. The moving lyrics and the easy yet poignant tune found perfect pitch and passion in Manna Dey's voice. Apparently it seems like an easy-to-sing tune but many aspirants would find it very difficult to emulate Manna Dey. The song was created for him and for him only.

It's a pity Kolkata does not produce songs like those of the yesteryears anymore. The great recording studios now wear the looks of a ghost town. The tabla, the harmonium, the violin, the tanpura, the esraj, the piano, all are collecting dust in the silent recording rooms. The stalwarts have left the stage one by one. Perhaps they are now consorting with the angels in the heaven on the stage lit by stars.

The writer is Special Supplements Editor,  
The Daily Star



## The five jewels

FARIDUR REZA SAGOR  
Continued from vol 02, issue 02

Ahsan Ali once acted as a character of Afzal Hossain's friend. It has to be mentioned that Zitu Ahsan, son of Syed Ahsan Ali is now acting in several television dramas with prowess.

The biggest difference between stage acting, television and film acting was during the play in stage or television the script has to be memorized. It was a great panic for the film artists. Many artists did not want to come in television due to being afraid of memorizing script.

Though the audiences used to see three jewels in the "Triratna" drama but beside them there were two more jewels in the television. The three jewels of Triratna were Ashish Kumar Loho, Khan Jainul and Abdul Jalil. The other two jewels were Farid Ali and Altaf Hossain. These five friends were used to be the superstars of television dramas. All of them except Abdul Jalil and Altaf Hossain were not only actors but also playwrights. Specially in writing comedy dramas still no one is seen in replacement of them.

Many people thought of Khan Jainul as a skilled actor seeing the way of his play in Triratna. But, Khan Jainul was never interested in acting in television drama. Though he continued playing on stage and film with full of strength, his main fear in acting in front the television camera was memorizing the script. The artist of first television drama and the playwright of 4th drama of television Farid Ali had brought his friend Khan Jainul to act in the television. Even Ashish Kumer Loho has written a comedy drama considering him. The producer was Zaman Ali Khan. Farid Ali has convinced Jainul saying so many mellow words and brought him to DIT Bhaban. Many conversations have been held seating before Zaman Ali Khan. Then the audition process started in front of two cameras. The cameramen were Golam

## TELEVISION OF A LIFETIME



Mostofa and Mahmud Ahmed. A script of the play has been given in Khan Jainul's hand. Khan Jainul told Farid Ali that he could never memorize the script. Farid Ali suggested him to express the essential idea in front of the camera instead of memorizing the script.

As usual the Khan Jainul has stand in front of the camera. The camera has been turned on. Mahmud Ahmed told him to speak the dialogue.

Zaman Ali Khan said from the panel, "What happened?" "Why doesn't he speak up the dialogue?"

Mahmud Ahmed became worried seeing the situation of the artist. Zaman Ali Khan was hearing the sound of knocking from the panel instead of the dialogues. That Khan Jainul was so nervous about to speak up the dialogues whose dialogues have been hummed by the audiences later on.

Now clip microphone has been provided during audition, at that time the whole audio system of the DIT studio was in boom. Khan Jainul took the advantage of that. Mahmud Ahmed asked Khan Jainul why he was so nervous.

Khan Jainul told him to switch off all the light. Mahmud Ahmed took Khan Jainul to the front to give him some strength. Khan Jainul started running away the studio leaving the script. Farid Ali was behind him. If it was possible to beat Farid Ali then Khan Jainul could do so in the balcony of DIT. But the interesting fact was all the officials of television were watching the situation along with Zaman Ali Khan. Then they realized that Khan Jainul was actually a professional actor. They have decided to give this artist the chance to act in television. Not only the chance; Khan Jainul had used the style of speaking up the dialogues and being nervous in many plays then.

To be continued...

The writer is Managing Director, Channel i  
Translated by Imtiaz Salim