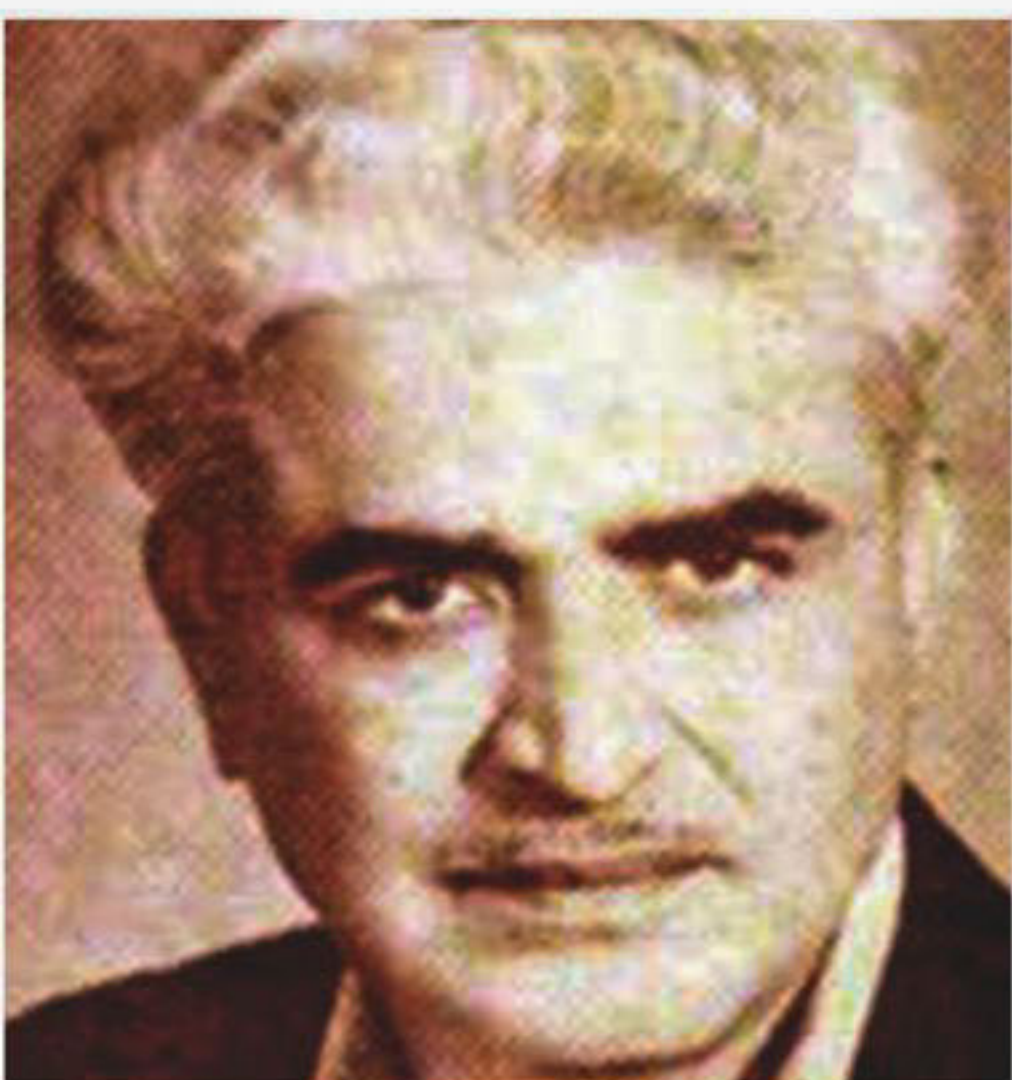




## DOWN MEMORY BY LANES....

# Great Hindi songs of vintage era



Chitalkar



Shamsad Begum

## SHAHNOOR WAHID

All those romantic or soul-shredding Hindi songs of the yesteryears that make us nostalgic today were integral parts of Hindi films made those days. People used to go to watch Hindi films more number of times if they had good many melodious songs sung by famous singers of the time. Maestros like Chitalkar, Mohammad Rafi, Hemanta Mukherjee, Mukesh, Talat Mahmud, Manna Dey, Nurjahan, Shamsad Begum, Lata Mungeshkar, Asha Bhosle, Geeta Dutt were the popular singers of the time. In fact good songs decided the fate of Hindi films those days and that is why each film used to boast of five to ten songs – solo, duet and chorus. Who would like to miss a film if it had a song like, “*Chup chup khare ho jarur koi baat hai, pehli mulakat hai yea pehli mulakat hai...*” or think of this number, “*Bare armanose rakkha hai balam teri kasam, peyar ki duniya mere pehla kadam...*”.

People went to watch films only to listen to songs like, “*Aja meri barbad mohabbatke sahaare, hai kaun jo bigri huyi taqdeer sanwaare...*” or “*Duniya badal rahee hai, asu bahaney wale, tufan asuoka palkomey aab chhupale, asu bahaney wale...*” or “*Mohabbat hi na jo samjhe, wo zalim pyar keya janey...*”.

Many of those films made in the 40s, 50s and the 60s have been screened in the then East Pakistan (Now Bangladesh). Public screening stopped when a ban was imposed on import of Indian films after the India- Pakistan war in 1965. But it is our good fortune that the Pakistani government could not control the air that travelled freely across enemy borders. Indian songs came floating in defying all border restrictions. We used to go to various army and BDR garrisons after the emergence of Bangladesh to watch those pre-war films with renewed interest. However, VCR came in the 80s and robbed us of the excitement of going to those garrison cinema halls to enjoy the films on big screen.

Let me go back to the days of Hindi cinema in Dhaka and other district towns in the 50s and 60s. My fascination with Hindi songs began from the day I first heard the song as a youngster, “*Amma amma tu kaha gayee amma...*” from the film *Bahut Din Huey*. I remember going with the family to watch the vintage movie. The song brought tears to my eyes as everyone around me inside the hall also wiped their eyes.

The song that pleased my ears when I was in junior class in a school in Wari was, “*Au Bacchho tumhe dikhaye....*”, which our PT sir used to sing pretty often. The song is from the film “*Jagriti*” and was composed by Hemanta Mukherjee.

Melodious Hindi songs were very popular with the people of Old Dhaka as they would watch a Dilip Kumar or Raj Kapoor or Dev Anand movie as many times as their money would last. Songs of films like *Awara*, *Sree 420*, *Daag*, *Andaz*, *Didar*, *Baiju Bawara*, *Aan*, *Solwa Saal* used to be played throughout the day until late at night on old fashioned gramophones in restaurants in front of Nishat, Tajmahal, Mukul, Maya, Rupmahal, Nagarmahal in Dhaka and cinema halls in district towns. People would merrily consume *shingaras* and tea and enjoy those songs.

The melody and lyrics of most of the Hindi songs were of very high standard and singers did full justice while rendering them. When we listen to songs like, “*Tasbeer banata hu, tasbeer nehi banti...*” by Talat Mahmud or “*Na tum humein jano, na hum tumhein janein...*” by Hemanta Mukherji or “*Chaman mei rehke veerana mera dil khota jata hein...*” by Shamsad Begum or even “*Daga nehi dena ji daga nehi dena, zamana kharab hein daga nehi dena...*” by Lata Mangeshkar, we tend to forget everything else in our surrounding and go back to those days when life was not so complicated for us.

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## TELEVISION OF A LIFETIME

# Never ending responsibility

FARIDUR REZA SAGOR

Program producer of television means the head of the program. At that time when there was shortage of manpower the producer had to manage all kinds of stuffs. Contact with the artists, their transportations, payments – everything had to be managed by the producer. Besides that, producer had to reach the studio before the artists. The scene has been changed nowadays. At that time it used to be said that the artists were the most prestigious persons for a program. Since the producer is the head of the program so he has to talk to the artists. But nowadays, after coming to the studio the artists get to know who the producer is. And the producer comes to the studio being confirmed by the assistant producer whether the artists have come. That is why the producers of that age were considered as the stars and the artists used to speak up their name with respect.

Musa Ahmed was a producer at Bangladesh Television. Besides producing program he was a good lyricist. Perhaps he has put tune to some songs. He was the producer of many dramas and musical programs. Many newcomer singers had their debut by him. He presented Imtiaz Ahmed Bulbul as a new composer for Sabina Yasmin's solo musical program. The boy from Old Dhaka Musa Ahmed's brother Monowar Ahmed was a famous photographer. The mother of these two brothers is the famous folk singer of this country Nurunnahar Khanom.

In most cases the inhabitant of Old Dhaka Musa Ahmed used to talk in Dhakaiya style. Though this style didn't suit the environment of well decorated Rampura Television Center but when he used to talk in clear language with the known persons then it looked more awkward.

Yet many panel producers used some of

these languages so many times. Abdullah Yusuf Imam was one of those producers.

He was a successful producer of many dramas along with “*Tiratana*”. Most probably Abdullah Yusuf Imam had made a genre for the artists in television due to which he used to make dramas with the artists of this genre. It means the scripts of the dramas were written based on his known artists. Later, Abdullah Yusuf Imam was involved in making some films. When Abdullah Yusuf Imam used to sit in the panel and at that time if a camera was zooming then he used to say, “*Bravo! Move ahead*”.

Again if he could get any nice shot then he used to say – “*Ah! That's like a nice deer*”.

Sitting in this panel Atiqul Haque Chowdhury used to say nicely, “*Please turn the camera slightly into right. The shot will be taken nicely.*”

Amazing”! But, Atiqul Haque Chowdhury used to sit in the panel so politely. Actually he used to keep the whole thing in his head due to which he had to go to hospital for several times being sick. This proves that he never told anybody about his illness because he loved producing programs.

This panel of the control room shows its another face at time of telecasting programs. The producers and the artists always concern of making good programs to serve the audience. And the producers also discuss always about making new and quality programs. It is a discussing topic nowadays that how many times a producer got to the set. But, there was a time when almost all producers used to come to see if there any big set had been made in the Rampura studio. They used to try to make that more beautiful together.

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Imtiaz Ahmed Bulbul