



**DOWN MEMORY BY LANES....**

SHAHNOOR WAHID

Some songs from Bombay films of 50s and 60s became iconic over the years for very high quality lyrics, composition and singing by the giants of the era. Music connoisseurs could easily identify the gems hidden in these songs and did not hesitate for a moment to label them as greatest songs of all time. Indeed those songs have passed the test of time and become ever appealing to the lovers of songs. I shall discuss some of those great songs that were extremely popular in this part of the world as well.

The songs from Nagin (1954), "Maan doley, mera taan doley, mere dilka gaya qarar re, kaun bajaey basuriya..." and "Mera dil ye pukare aja, mere gaam ke saharey aja, bhiga bhiga ei sama, eise me hai tu kaha..." will perhaps never lose their charm. The music was composed by Hemanta Kumar.

The youthful song, "Mera joota hai Japani, yeh patloon Englishtani, sarpe laal topi Rushi, phirbhi dil hain Hindustani..." composed by Shankar Jaikishan and sung by Mukesh found its rightful place among all time greats.

The songs of Aan (1953), composed by Naushad, continue to delight Hindi song lovers even today for the lyrics, melody and singing by Lata Mangeshkar

# Iconic Hindi songs of bygone days

and Mohammad Rafi. "Maan mera ehsan arey nadaan ke maine tujse kiya hein peyar maine tujse kiya hein peyar...", "Dilme Chhupake peyar ka tufaan le chale...hum aaj apni moutka samaan le chale..." and "Aaj mere maanme sakhi basuri bajay koi, peyar

When the song, "Chaudhavin ka chand ho, ya aftar ho, jo bhi ho tum khudaki qasam la jawab ho..." from the film Chaudhavin Ka Chand (1960) reached the audience it kept them spellbound for many many years. It continues to cast its magical spell

In 1963 film Tajmahal was released. Its duet, "Jo wada kiya woh nibhana parega, roke jamana chahe, rukhe Khudabhi tumko ana parega...", composed by Roshan and sung by Lata Mangeshkar and Mohammad Rafi, kept playing on gramophones in every house and every restaurant non stop for years together. The beautiful lyrics, the haunting tune and the two golden voice created magic unparalleled. Another Hindi iconic song no doubt.

Then came the film Mughal E Azam and along with it came the song, "Insaan kisise duniyame, ekbar mohabbat karta hain, is daardko lekar jeeta hain, is daardko lekar marta hain.....Peyar kiya to daarna keya, jab peyar kiya to darna keya, peyar kiya koi chori nehiki, chup chup ahe bharna keya, jab peyar kiya to darna keya..." There is anger and arrogance, there is pain and pathos, yet there is love and romance in the song, all mixed in perfect measure to make the song one of the top five Hindi songs of all time. It was Shaqel Badayuni, Naushad and Lata Mangeshkar in league with one another to create this ethereal, magical song.

"Beqarar karke humey eu na jaiye, apko humare qasam loit aiye..." and thus



"bhare geet sakhi baar baar gaye..." are three songs among many others that made film buffs go back to the cinema halls a good number of times. The melody of the songs are extremely appealing and lilting, soothing to the ear.



on the listeners even today who understand Hindi. It is one of these iconic Hindi songs of Bombay composed and sung with utmost perfection and beauty. It is also one of Mohammad Rafi's top ten songs.

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## WALK THE TALK



# THE COLOR RED

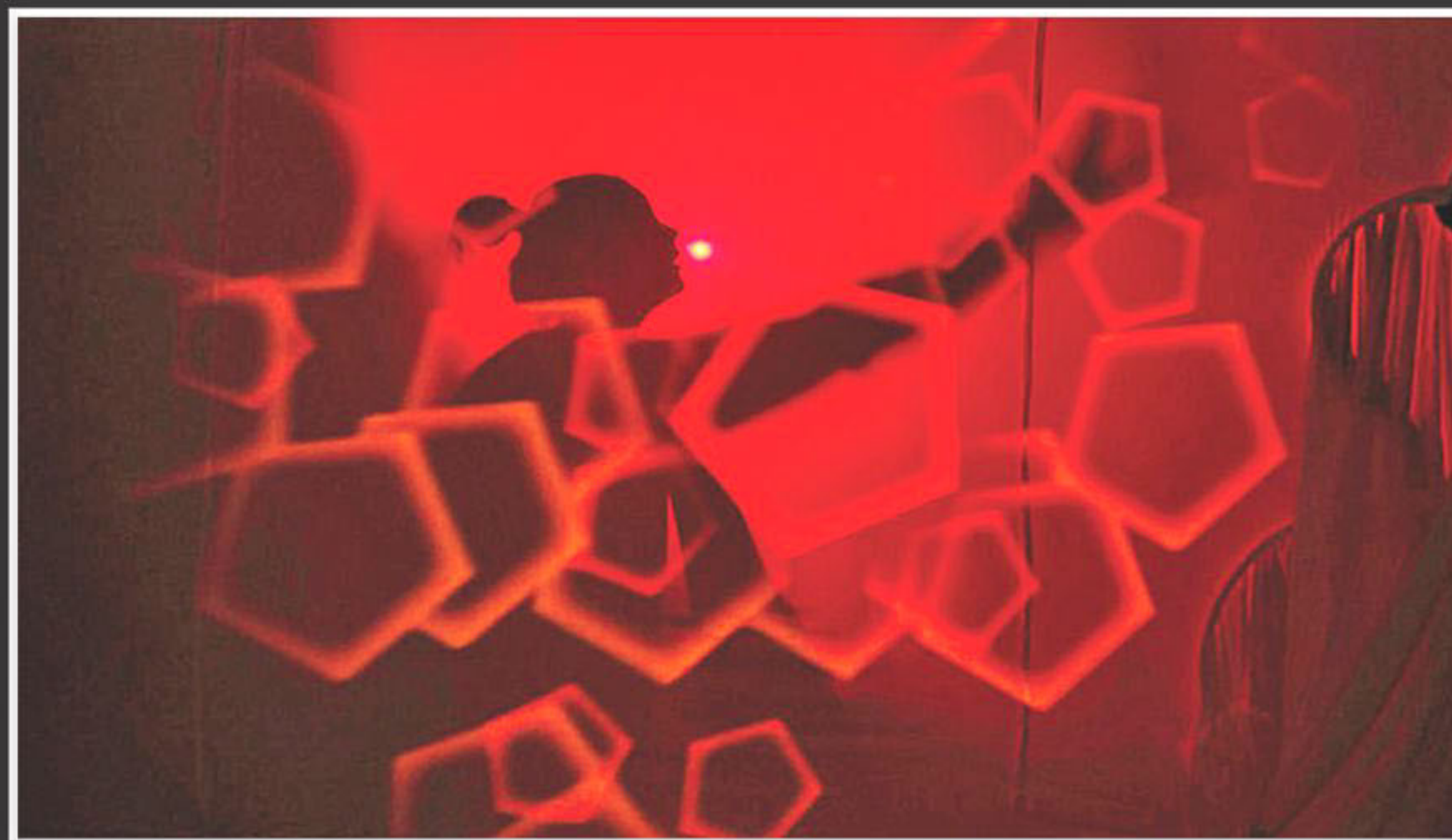
SARA ZAKER

The color red on the STAGE has a very strong impact. When we use the red color, be it in costume, props or set, we have to be very careful.

In a play by Shamsul Huq; "Nuruldeener Shara Jibon", the color red was adorned by the rebels. In "Dewan Gazir Kissa", the presence of Laily (Dewan Gazi's daughter) in red marked the wedding. In "Khatta Tamasha" the forced marriage of Rupa could only be represented by red. In Brecht's Galileo (where I was the costume designer), I put the Pope in red. This was to show the final authority. In a play I directed (Ariel Dorfmann's Death and the Maiden adapted into Bangla by Syed Huq as Mukhosh), the only red I used on stage was the colour of the blouse of the raped victim in '71. All other colors were various shades of grey.

Red is always very special on stage. The other two colors are black and white.

Let's come back to what is written in "black and white" in every-



day life. In our everyday lives of today what's written in black and white is that we are living in an age of intolerance, disrespect and extremism. We do not see the end. The end of the tunnel is Black. The burnt bodies are black. The charred buses are black. The only thing that is white is the LIE. The only thing that is white is the LIE. It's a WHITE lie that policy makers "now" and "have been, will be", care about the dark depth of abyss that we are falling into.

Just as the black is telling the truth of today, the RED too is screaming out loud till its blue in the face.

The last nail in the coffin has been the red blood pouring out of Avijit Roy. Who cares if you have been hacked and you have died till they have drained you of all the RED in your body! The red blood was washed away clean, leaving no evidence that any such crime had happened in that place.

But let us not forget that Avijit

was by birth a Bangladeshi. He was born in the months of blood bath in '71 when hundreds and thousands of Bengalis were murdered in open streets, in slaughter houses and shot in their "secure" homes.

My heart cries out for Avijit's father, who never left the soil of Bangladesh, as he believed this was his home. He could have been in UK after his Ph.D. degree or in India like his two brothers.

He made sure he went to receive his son every year when Avijit visited Bangladesh. He was a patriot. He did his duty, he sowed the seeds of patriotism in his son Avijit.

Now only the washed away RED BLOOD and the stories around it tell us tales of lost humanity, of insane extremism, here in Bangladesh.

Are we nothing but another Pakistan, who (knowingly or unknowingly) allowed extremism to rule?

Are we following the same path?

The writer is ACTOR, DIRECTOR & ACTIVIST