



**TELEVISION OF A LIFETIME**

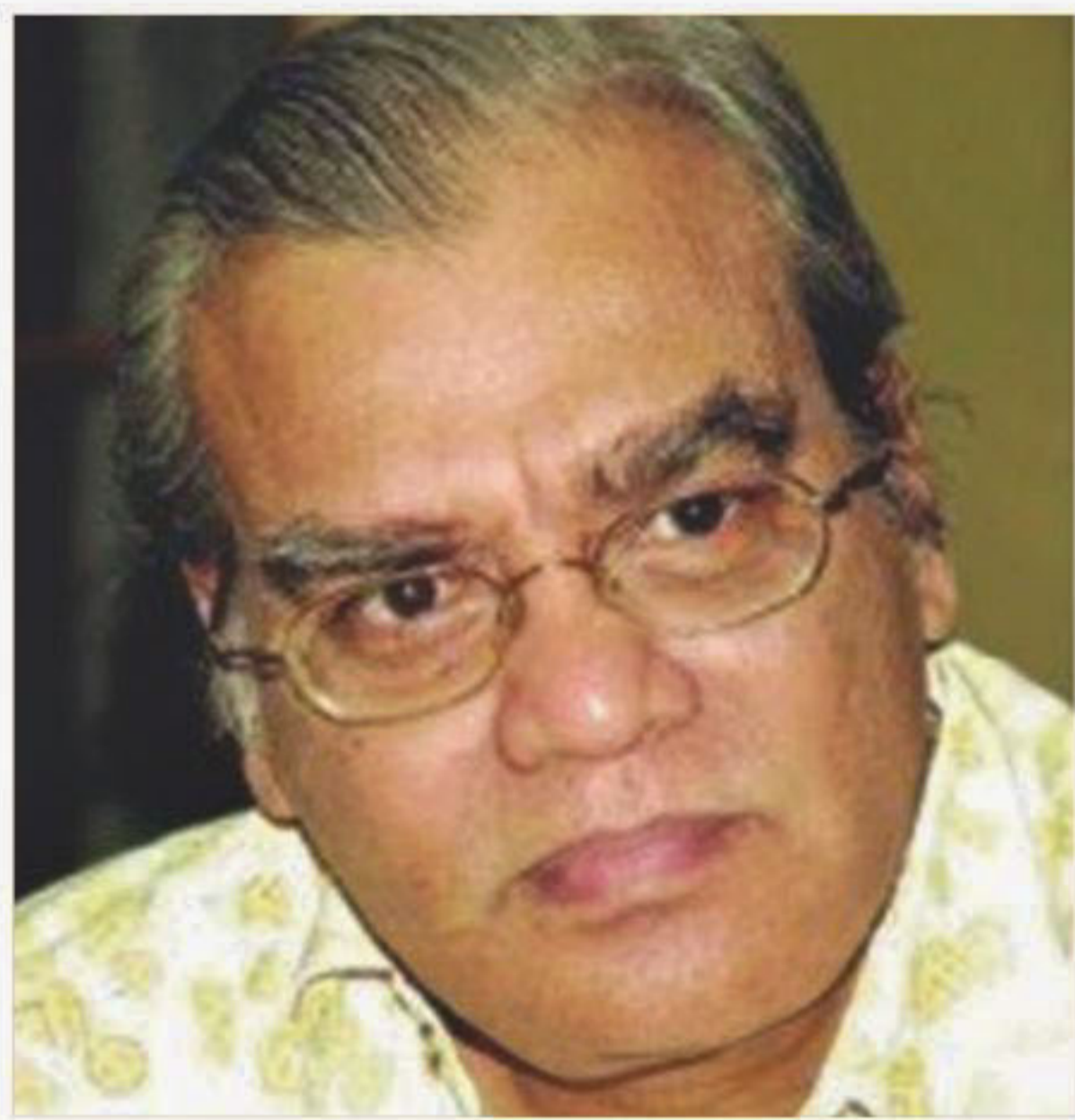
FARIDUR REZA SAGOR

The name "Abdullah Al Mamun" comes first if it has been asked for the names of star producers at television. He has been keeping himself involved with the television production since 1966. Though during the time he has made full-length films such as; "Shareng Bou", "Ekhoni Shomoy", "Dui Jibon", etc but never has kept himself away from mini screen.

The name "Abdullah" is not that much popular in here but earlier there were three producers at Bangladesh Television whose names were "Adbullah". Beside Abdullah Al Mamun there were two more producers named Abdullah Yusuf Imam and Badrunnersa Abdullah.

Abdullah Al Mamun used to work at Dainik Shongbad when the television has come first in this country. Besides that he was also involved with stage drama. He was so much close to stage drama that he believed no other media for drama can be created without stage though dramas were used to be telecasted regularly at that time from Dhaka Betar Kendra. Abdulla Al Mamun used to take part in those dramas. But that was only due to passing his time and earning money. And the matter of film had not been cleared to Abdullah Al

# Television of Creativity



**Abdullah Al Mamun**

Mamun yet. At that time Abdullah Al Mamun used to work at the news section of Dainik Shongbad. That is why in most of time he had to work at night shift.

On a night at Shongbad office it has been seen that an elevated table was being set up in Abdullah Al Mamun's working place. Office of a newspaper means the rooms which are full of newspapers roll. Those newspapers are being used to wrap the snacks, tissue papers. In such office a peon is making the table carefully – the matter is so eye catchy. At that time the



**Golam Sarwar**

only machine in the newspaper office was the teleprinter. News are coming with a weird sound. And on the other side there was a huge table.

In such time a four legged table has been set into a huge box. There was a screen of glass over the box. Before that a wire has been connected from outside with the box. Then it has been seen that a silver colored thing has been set upon the office. Abdullah Al Mamun and all the people those were presented at the news-room got to know that the name of the

box is television set. All of them knew due to working in newspaper that the test transmission of television has been started from Dhaka's DIT Bhaban. The television programs are being seen the by the people who are staying within the 10 miles distance from DIT Bhaban. The administration of television is giving NEC branded television sets to all the newspapers' offices in Dhaka. The newsroom becomes full with crowd at the time of the initiation of any television program. Black and white pictures are being shown in the screen. It gets everyone's attention. Even Abdullah Al Mamun was not an exception. At that time the programs used to be telecasted till 9:30 PM. At 9:30 PM Mamun bhai has noticed that he has become addicted to television screen and even all of the employees of the newspaper's office have become busy with gossips regarding television programs instead of their works. At that time the colleague of Abdullah Al Mamun was today's Daily Jugantor's editor Golam Sarwar. He asked Mamun bhai to write in the literature section about this drama since television things have become more dramatic.

THE WRITER IS MANAGING DIRECTOR, CHANNEL I  
Translated by IMTIAZ SALIM



**LIFE'S LYRICS**

## USTAD YASIN KHAN

NASHID KAMAL

When he sat in an unassuming manner, I was not sure whether he would give a long speech or just mumble a few words of thanks. I have never heard him speaking on any occasion; I have only listened to his renderings of classical music. In fact, I have never known him to be garrulous. He is none other than Ustad Yasin Khan, son of legendary Ustad Gul Mohammad Khan.

The event occurred in the premises of Channel I, where Ustad Azad Rahman had organized a press conference on Bangla Kheyal. Ustad Azad Rahman has been working in this direction for a long time.

He gathered us together in the Channel i premises and while Shykh Seraj announced a life time achievement prize for Ustad Yasin Khan, the onus fell on him.

He was asked to say a few words. He complied with the adjective 'few' and kept his timing well within the allotted time. He explained how during the partition, his father Ustad Gul Mohammad Khan had come to live in East Pakistan, after moving away from India . He had taught and performed in former East Pakistan and never went back even when he got brilliant offers from India. He told his son, (ie the speaker) that he should build up classical music in this country and never go anywhere else because the people were nice. To that, Ustad Yasin Khan abided. He never went to India, or anywhere else, he remained here, taught here in Bangladesh, sang here. When he spoke Ustad Yasin Khan did not look into the eyes of the audience. His pronunciation was also a bit muffled, opposite of crystal clear, more like the classical 'bandesh' that people sing. Most of the words are unintelligible, people just have to surmise and enjoy

the tune. There was a similar quality about his speech. I paid rapt attention. He had once told me earlier, during a musical shooting at Channel I, that he found the new generation people devoid of manners. He had whispered in my ears 'In earlier times, people sent their sons to the performances of the court singers so that they could pick up some manners!' It may sound very snobbish, but his speech had the kind of attitude 'I am not explaining the details, if you are intelligent enough, you will understand' In other words the famous Urdu saying, 'akkalmand ke liye isharyai kafi'. (When translated, 'For those who can discern, a hint is good enough ') was alive in his speech.

Ustad Yasin Khan said, 'My father was asked by his disciples, how long should an artist live? Father had replied, 'They should live 150 years'

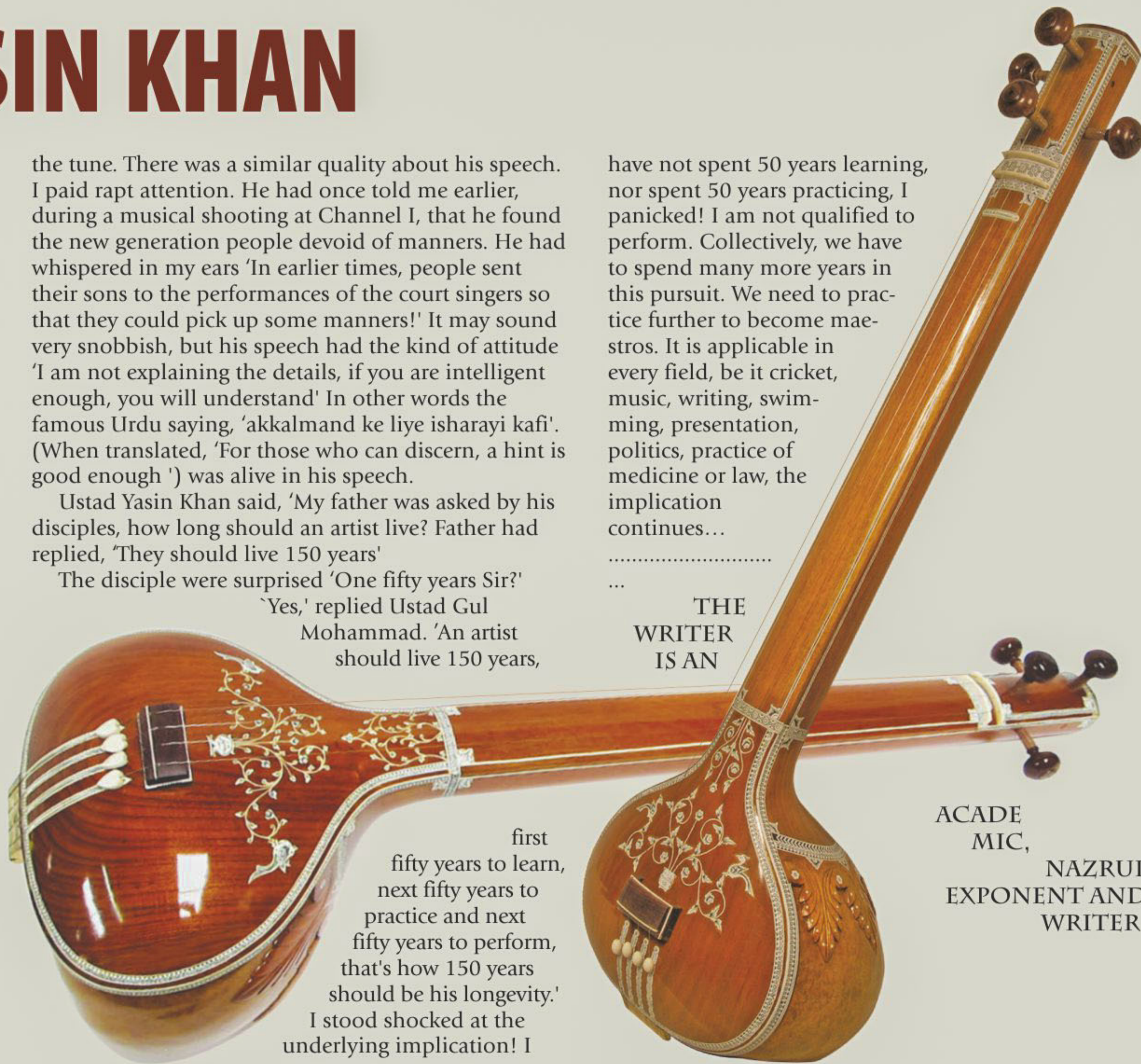
The disciple were surprised 'One fifty years Sir?'

'Yes,' replied Ustad Gul Mohammad. 'An artist should live 150 years,

have not spent 50 years learning, nor spent 50 years practicing, I panicked! I am not qualified to perform. Collectively, we have to spend many more years in this pursuit. We need to practice further to become maestros. It is applicable in every field, be it cricket, music, writing, swimming, presentation, politics, practice of medicine or law, the implication continues...

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THE WRITER IS AN



first fifty years to learn, next fifty years to practice and next fifty years to perform, that's how 150 years should be his longevity.' I stood shocked at the underlying implication! I

ACADEMIC, NAZRUL EXPONENT AND WRITER.