

Television of Resplendence

TELEVISION
OF A
LIFETIME



FARIDUR REZA SAGOR

[Continued from last issue]

At that time the general knowledge quiz used to be showcased in television with college going contestants from both sides of Pakistan. The general knowledge program was held in Karachi and the one who got the most number of wins in the whole of Pakistan was Kazi Kayum. Not only did he read books in Bengali, Kazi Kayum was also an avid fan of reading children books in various languages. He had the whole story of "Thaku Maar Jhuli" and Jasimuddin's "Bangalir Hashir Golpo" memorized. At that time Kazi Kayum was able to bring lots of innovative and different flavors to the programs which any of the audience at that time can recall. He used various ways to showcase his story, sometimes he used the children to act, other times adults, and sometimes he used puppets to tell his stories.

He was really alert to make programs that will grab children's attention from the start. At that time the program used to be started with writing on a telp. Small pieces of black boards were called telp. Kazi Kayum started using Camera board instead of telp. He used to cut the board in a large piece and used to write the title in it while showcasing it in front of the camera. He used to keep the cards on a normal chair. And on that card board he used to write with hand writing that children would like

It doesn't end here- he used to arrange lots of toys beside the card. When the children used to see the telp they realized the show is about to start and so they used to sit in front of the television.

Kazi Kayum is an artist and also a good novelist. He is also a well-known lyricist. Also he was really good at writing title songs for children programs. He was able



to deliver beautiful songs by using small words. We call television "Media" which means nothing lasts long here but still something's could have remained the same but there are no facilities to do so. Like if there are any collections of Kazi Kayum in the library section of BTV or in the archive section then institutions like Shishu Academy can easily think about it.

Kazi Kayum appointed child artist Riton as playwright and producer for television. In Kazi Kayum's program there Riton used to recite, draw, act, sing and perform as a host in his program. Later on this duo with Lutfur Rahman Liton's story and with Kazi Kayum's direction made a children's drama called "Jhantu-Puntu" which was really popular with the chil-

dren. Child artist Tarin started his journey with this drama. In this serial the most famous character called "Potal Mama" was enacted by Black Anowar.

There are some producers in television who only produce programs. The program that they produced, the ideas behind it comes from someone else's mind. Hosts like Abdullah Abu Sayeed,

Fazle Lohani, or Asad Chowdhury usually were involved with the creative parts in the program. In this kind of program the producer were only involved with the panel. On the other hand there are producers who do the creative work and bring forward wonderful shows to the audience. Kazi Kayum was one of those producers. Even though, as per his job, he produces weekly dramas, music programs, but he was mainly involved with children programs. Children dramas, children music programs, the childhood of adults- and apart from these he has created wonderful shows with puppets.

"Bagha and Muni" two important puppet characters made by Mustafa Manower has left an influence in puppet world, the same magic was created by Kazi Kayum's character "Golpo Buro". One time "Golpo Buro" used to be a popular character among the children. With the help of "Golpo Buro" not only did Kazi Kayum tell them stories but also he taught them about ideals and ethics. He was also involved with the studio production so that he is able to get most of the benefits out of the production. At that time only one program was produced in one shift. Especially during outdoor recordings, only one program could be produced.

The writer is Managing Director,
Channel i

Translated by Imtiaz Salim

RUMANA OMAR

Is God a Mathematician or Poet?

NASHID KAMAL

Back in 1978, in Dhaka University, I came across one of my juniors in the department of statistics. Her name was Rumana Omar. During some common research sessions, Rumana confided to me, "Nashid apa, I read your interview in the newspaper and chose 'statistics' after you."

Many years later I met her again in London, UK. She had excelled in her studies from Dhaka University and was awarded a Commonwealth scholarship to pursue her PhD in Reading University, UK. Her classmate and husband Shahed Murad was also a student at Brunell University, so was I (LSHTM). When we sat together to catch up with our lives, it was a Friday night and Rumana got up to leave early, "Nashid apa, early Saturday morning I have a dance class in Bharatiya Vidyabhavan."

"What are you learning there? I thought you were in the last stages of your PhD!"

She said she was learning Bharatnatyam from Guru Prakash Yadagudde.

Rumana finished her PhD. I followed her to one of her dance practices where she rented an entire hall to herself and paying per hour rates, she just practiced what her Guru had taught. So much dedication, where most people leave their art when they live abroad. Later, she trained under Padmasree Chitra Visweswaran and

Dr. Saraswati Sundaresan, Chennai. Soon, she and Shahed started the Indian Dance Society in London, training other members, choreographing with western contemporary dance and ballet dancers and danced all over UK, Edinburgh festival and in India, Sadlers Wells, The Place and



the prestigious Nehru Centre in London. She has given full length solo performances in London, Dhaka, Bangalore and Mysore. In one of her performances she was dancing to a song rendered and composed by Padmabhushan Dr. Balamurali Krishna at the Chennai Dance Festival. It was a special moment for her, as unknown

to her, Dr Balamurali Krishna was the Chief Guest, he came on stage and garlanded her.

In the meantime, Rumana had taught at Imperial College and is currently a Professor of Medical Statistics at the Department of statistical sciences, UCL,

UK. She led the statistical development of a risk model to predict sudden cardiac death which has been adopted by the European Society of Cardiology in their guidelines. What an achievement! She is invited to give lectures, and seminars in various Universities across the world, has many noted publications and five PhD

students (completed).

Set me thinking, how I got into statistics, it was Dr. Qazi Motaher Hossain's subject, which I had chosen as I knew that poet Nazrul Islam marvelled in Fazilatunnessa, who was studying mathematical sciences. I was a devout fan of Nazrul Islam from my earliest childhood. I had read Nazrul's letters to the famous statistician Dr. Qazi Motaher Hossain. These letters were written by poet Nazrul Islam after he got a negative reply from Ms. Fazilatunnessa. He felt insulted by her rejection and her reference to having several cups of tea, as well as his chewing beetle leaves! At this moment of rejection, he poured his heart to his dear friend Qazi Motaher Hossain, whom he addressed as 'Motihar'. Nazrul was much touched by his friendship with Qazi Motaher Hossain, he wondered how Qazi Motaher Hossain nurtured both sides of his brain. He was both a statistician and a poet. Nazrul wrote to him "Now when I look at the sky, I wonder whether God is a mathematician or a poet? He is so economic yet so beautiful!"

Rumana Omar has once again proved that God is both a mathematician and a poet.

The writer is an academic, Nazrul exponent and writer.

LIFE'S
LYRICS

