

# BUP Inter University Cultural Fest 2015

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Bangladesh University of Professionals (BUP) hosted the 2nd BUP Inter University Cultural Fest 2015 at the Bijoy Auditorium on October 17, 2015.

Organised by BUP's Cultural Forum, the event featured participants from nine universities showcasing their talents in various cultural fields, ranging from dancing and singing to dramas and recitals, giving the students an opportunity to create a platform that would inspire them to display the products of their creativity.

The participants hailed from BUP, Independent University, Bangladesh (IUB), BRAC University, University of Liberal Arts (ULAB), Jahangirnagar University, University of Dhaka, Military Institute of Science and Technology (MIST), Daffodil International University, and United International University (UIU). Each institution was allowed a thirty-minute window to present what artistic brilliance the contestants had brought with them which were later judged by Bassbaba Shumon, Safa Kabir and Rafa.

The event opened with a performance by BUP, a fusion song followed by a musical piece by the president of the Cultural Forum, Kankar Dutta, and a dance routine, which drew inspiration from contemporary dance, exotic belly dance, and an assortment of ball room dances. Classical dance to a hip-hop number from this segment particularly received the judges'



commendation.

The winner, University of Dhaka, exuded a sense of patriotism as they exhibited a rendition, in vibrant reds and greens, of the history of our Language Movement and independence through a series of songs and dances. Their theme rendered the performance a tribute to the martyrs, whose bravery and patriotism remain unparalleled to this day. Apart

from these, the shadow act added a unique flavour to their show.

North South University (NSU), the champion of last year, did not participate this year.

Jahangirnagar University, the first runners-up, put on an outstanding performance with a drama and a mime in addition to the song and dance routines. Their tribal dance set the bar high but MIST

created competition with a classical dance number, a contemporary dance, and particularly, their musical performance of a Pink Floyd song, the guitar solo of which was highly praised by Shumon. In addition to MIST's instrumental piece, another mime depicting a love story by BRAC University was highly acclaimed as a success. Daffodil International University added a twist to their show by anchoring their part on their own. ULAB, UIU, and IUB also performed exceptionally, the productions replete with refinement and fine specimens of creativity.

The programme ended with a concert, a favourite of the audience irrespective of the institution. Old Brigade, an alumni band of BUP, took the stage as they put up a brilliant performance. Old School and Aurthohin followed, amplifying the energy in the room as the day rolled to an end on an inspiring and ecstatic note.

The Inter University Cultural Fest is one of the largest events the Cultural Forum of BUP organises, inviting universities from all over to an open stage to share their talents and ideas. Months of preparations and hard work are spent to materialise a plan so big and according to the participants of the different universities, the event was a success.

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**ECHOES BY**  
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## THE VOICE OF THE BHATI REGIONS OF BANGLADESH

Make a YouTube search: "SD Burman Cover Bangla". See how many artistes have sung covers of Sachin Dev Burman's Bangla songs. S.D. Burman, as he's known outside Bengal, redefined Hindi film music with Bhatiyali tunes and rural instruments from his birthplace, the banks of the Gomti River in Comilla. He was the first Bengali composer whose tunes rocked the whole of South Asia. However, there was one thing this maestro may never have achieved. On the eve of his 40th death anniversary on October 31, 2015, let's see what the Burman couple, Sachin and Meera did for their birthplace, Bangladesh.

It was 1971. Bangladesh was fighting for her existence. The partition in 1947 meant it wasn't possible for Sachin to return back to Comilla and Meera to return back to Wari in old Dhaka. Like many other artistes from East Bengal who left their homesteads to make a new life in India, they joined the fight to free their birthplace: SD with a song and Meera with the lyrics to the song.

Since his first recording in 1932 till 1971, S.D. reached heights others could only dream of. He was the number one music director of Bollywood. He was an outstanding composer who could create popular and classical tunes. He had a unique husky voice that was classically



trained. Finally, he had a unique ability to present Bangla folk tunes to an urban audience.

As a music director, S.D. knew that a tune is only a part of a song. Who will sing the song? How can the tune be matched to the lyrics and the visualisation? How will the instruments be presented? Will the instruments have a life of their own or just remain in the background? Will the percussion (drums) move at the same beats of the singer or at off beats? How many times and how will

the same tune be repeated? How long will the song be? Finally, who is the audience?

S.D.'s edge was his ability to understand his audience. He could choose the right artiste and hands to make a song a complete experience. When he recorded a Bangla single, it was mainly for Indian Bengalis. He never had the opportunity to sing for the people of his birthplace, Bangladesh. *Bangla Ma* was calling. The Burman couple was ready to send back tunes to the Bhati regions that gave them birth.

Two songs were recorded: *Takdum Takdum Bajai Bangladesh-er Dhol* and *Ke Jash-re Bhati Gang Baiya*. For *Takdum Takdum*, Meera rewrote the 1951 *Shei Je Dinguli* of Mohini Chowdhury (from Comilla) in the guise of *Tak Dhum Tak Dhum Baje* from the Hindi film *Bombai Ka Babu* (1960) (lyrics by Majrooh Sultanpuri).

In *Takdum Takdum*, S.D. and the *dhol* both sang to express their gratitude for their birth to *Bangla Ma* with *Bangla Jonom Dila-y Amare*. The words and the expression are spot on rural Bangladesh. In *Ke Jash-re*, S.D. sings the inability of Meera to return back to her ancestral home in Bangladesh.

Doesn't it make you happy to know it was someone who grew up in Bangladesh whose tunes made a billion people stop for even just once in their lifetimes? In spite of all the razzmatazz of the film world, that individual never forgot his roots, his *Bangla Ma*, his Bangladesh. The voice of S.D. will echo in the hearts of Bangladesh for as long as the Bhati regions flow to the sea.

*Asrar Chowdhury teaches economic theory and game theory in the classroom. Outside he listens to music and BBC Radio; follows Test Cricket; and plays the flute. He can be reached at: asrar.chowdhury@facebook.com*