

SONGS OF YESTERYEAR

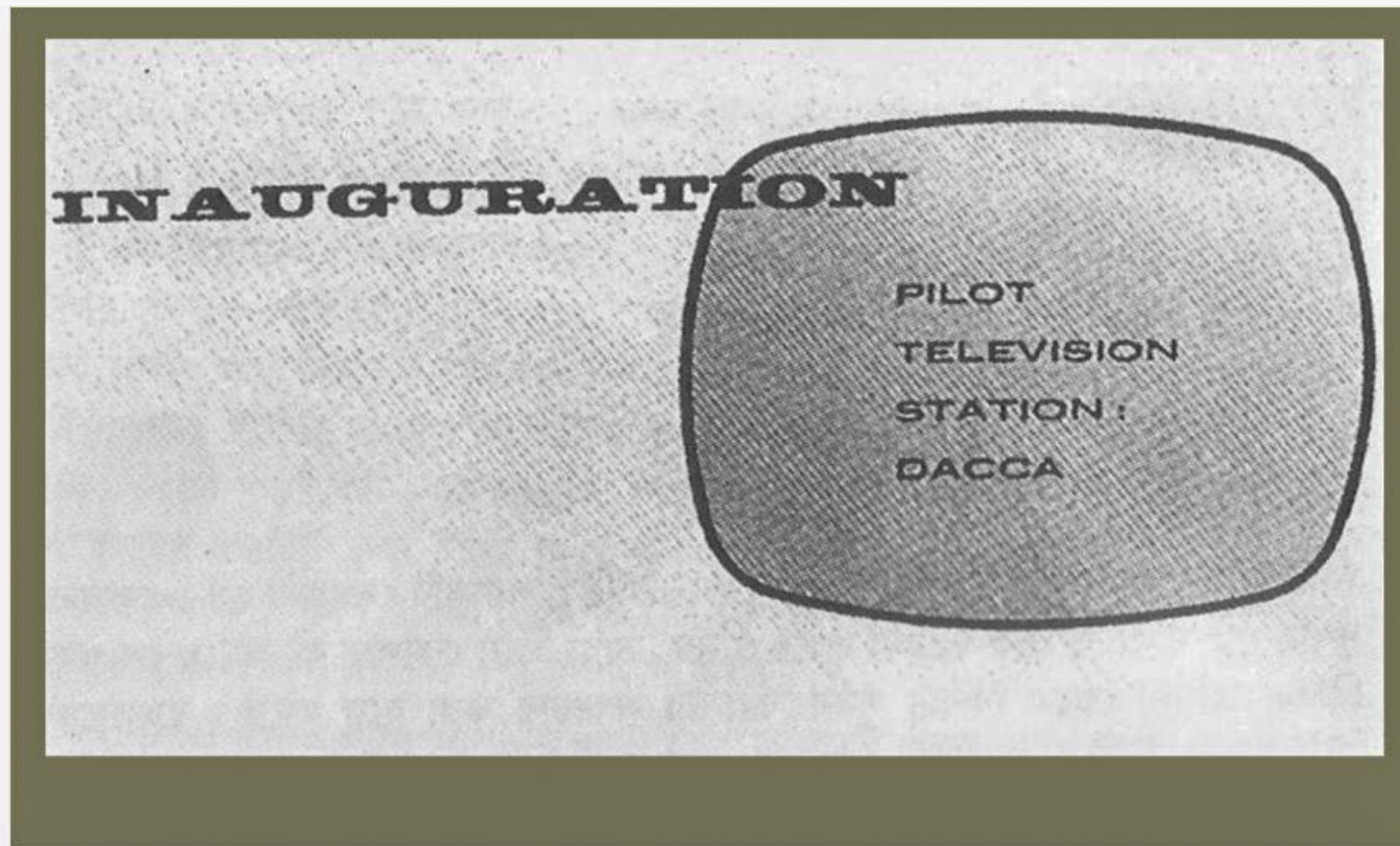
FARIDUR REZA SAGOR
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Nowadays satellite channel showcases most of the news live. These does not happen once or twice, or even comes from the same place, whatever that is occurring around different places at different time is live telecasted in the television. Earlier on with their low budget scale, Bangladesh television tried to showcase life telecast news to their audience.

One day a hijacked plane from Japan landed into Dhaka Airport. This incident happened about 25 years ago in the Tejgaon Airport. The whole incident after the plane landed on the airport was live aired in television. During those days only 2 big cars were available to air live news. The size of the car was about the size of the 6 number buses that are available in Dhaka. Among those cars, one of them was a power van. That car consisted of a generator and huge lines of cable. Back then people could not even imagine the use of small generators for television production. These small generators are now visibly used in making dramas and also broadcasting live news. The other car consisted of the necessary machines to showcase live news. Basically the car consisted of the control room which is gener-

ally used for production of program. Apart from showcasing live news, those cars were also used for outdoor shooting. People who were involved with the outdoor shooting had to gather around by 7 a.m. One day before the recording, peo-

12 PM and the completion of a 12 minutes program would lead up to evening. At that time there was a program called "Biddaloy Bichitra". The producer of that program was Belal Baig. Belal Baig wanted to bring out variation to his program. In



ple from the engineering team, production team used to search for a descent place to record and place the car. When everything was finalized they would then send the 2 cars respectively. Even after such planning, the recording process wouldn't start before

order to bring variation to his program, he decided to go out with his OV van to schools where the program will take place. At that time nobody could even imagine about arranging a children's program with an OV van. But Belal Baig

TELEVISION OF A LIFETIME



was able to convince his office that he will be able to produce a children's program with an OV van, especially school programs. Apart from the classrooms, he will also be able to capture the activities outside in the field.

At that time the principle of the Shahin School was Mamunur Rashid. He used to do lots of program in television. At that time there was also another principle who participated in programs, and even wrote dramas. That person is none other than the principle of Udayan School, Begum Momtaz Hossain. Begum Rokeya was not only famous for her popular drama "Shokal Shondha", she was also known for her association with other program as well. But Shokal Shondha is one of those dramas in television history, which was recreated in satellite channel long after it was showcased in Bangladesh Television.

Mamunur Rashid, as a principle of Shahin School used to come in television sometimes. Through his appearance in television, Belal Baig got to interact with him and then finally decided to shoot his first episode there. The students had to go through four day rehearsals for the program.

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CHANNEL i BANGLA CLASSICAL FESTIVAL

LIFE'S LYRICS



NASHID KAMAL

As the month of February sets in, we become emotional about our language movement. The month is thus titled 'The month of mother tongue'. This time, in its second year, the month commenced with the rendition of classical ragas, written in Bangla by

Azad Rahman trained in classical music and he arrived in erstwhile East Pakistan, eager to contribute. This was the time I first met him. Along with my sister Naela, we were asked to learn from him in BTV. He gave us songs to learn for our performances and since those early years of life Azad Rahman has been a close member of our family.

otic songs of Bangladesh "Jonmo amar dhonno holo mago" sung by both Feroza Begum and later by Sabina Yasmin. He had the genius of being a pianist, performing Indian classical ragas in his piano and travelling the world with the same. Apart from his vocal rendition of Indian Classical Music he exhibited great originality as a composer,

Academy, 1999). He is working on further volumes. The book is complete with the introduction to the raga, the original lyrics in Bangla (written by him) and taans to be practiced by learners. For both learned artists and learners, it is a gem and quite an academic task. Not only that, he has a regular flow of students to whom he teaches these basics.

In recent times, he has established this one night classical presentation to be held every year in Channel I, one of the leading private channels of repute. The evening began with short speeches by Faridur Reza Sagar, Shykh Seraj and was illustrated with the presentations of the students from Azad Rahman's Kendra as well as eminent artists Khairul Anam Shakil, Salauddin Ahmed, his son Nishat, Rebeka Sultana, Dahlia Nousheen, Swaralipi Karim, myself and others. Instrumental music rendering classical music was also included, Feroz Khan in setar and Yusuf Khan in sarod. It was a moment of the listeners delight. The programme was telecast on air from 3am and ended at 9am on 1st February, making Bangla language an essential of classical raga as the country celebrates the month of 'Mother Tongue'.

The writer is an **academic, Nazrul exponent and writer.**



Ustad Azad Rahman. Our heartfelt thanks go to Channel I, who have taken up such a worthy cause to promote classical music in our country. The evening of 31st January was marked with the inaugural where the organization Shonskriti Bikash Kendra was honoured. Late Ustad Yasin Khan received the award last year (2015).

He set tunes to various songs for my Aunt Ferdausi Rahman, especially for the movies and the proximity gave me some power to observe him with keen interest. He made his own debut movie 'Gopon kotha' and sang some powerful songs like "Dora kata dagh dekhe bagh kena jay, "Manushke ki dekhe chinbe bolo". He gave tunes to the most famous patri-

as a leader and as a friend of the musicians he stood up for many causes.

However, over the last twenty years, I have known Ustad Azad Rahman in a different capacity. Every time I have gotten his call, he urges me to learn another new classical piece. He is prolific in his work and has published two volumes of 'Bangla Kheyal' (Bangla