

WHAT'S ON



**Film Screening**  
Title: Nibash – The residence  
short film screening  
Venue: Jatra Biroti, Banani  
Date: March 30  
Time: 7 pm – 9 pm



**Screening Event**  
Title: Game Of Thrones Season 8  
Screening  
Venue: Arena – Café & Lounge, Ring Tower  
(4th Floor),  
6/A Ring Road, Mohammadpur, Dhaka  
Date: April 15



**Dance Drama**  
Title: Dance Drama MEERA  
Venue: National Theater, BSA  
Date: April 13  
Time: 6 pm – 9 pm



**Musical Ensemble**  
Title: Spring Session Acoustica  
- Stand Up Dhaka  
Venue: Buzz 100 Food World,  
Satarkul  
Date: Today  
Register: Stand Up Dhaka's



**Musical Ensemble**  
Title: Shahed and Gaatch  
Venue: Jatra Biroti, Banani  
Date: March 29  
Time: 7 pm  
Tickets: At the door for BDT 300 (BDT 200 with a valid student ID)

# "We are born anew every day"

– Bipasha Hayat

SHAH ALAM SHAZU

One of the most respected faces in the showbiz industry today, Bipasha Hayat is synonymous to excellence, perfection and diligence in her craft. Debuting in film with her blockbuster *Aguner Poroshmoni*, the artiste did not have to look back, as she went on to carve an illustrious career in acting. The national award-winning actor talks to *The Daily Star* on her birthday.

**We wish you many happy returns of the day. How do you plan to spend it?**

Thank you very much. I want to spend the day with my family: my parents, husband and children. Of course, my children will receive special priority today. However, I wish we could go to our resort, Nakkhatra Bari in Gazipur.

**What are your thoughts on this auspicious day?**  
I feel like we are born anew every day. We keep growing, our thoughts keep evolving and we become another version of ourselves. Today is no different. Life is beautiful, and there is

nothing better than just going out there and living your life to the fullest. I am listening to the Rabindra Sangeet, *Tai tomar ananda amar pore*, as I often do.

**You have received the love and adoration of so many people over the years. How does it make you feel?**

I will forever be indebted to everyone who loves and supports me and my craft. Before every project I embark on, I have always thought about my fans. I still think about them at all times, and how I can repay the trust and respect that I have received over the years.

**What kind of responsibility do you think an artiste has, from a moral perspective?**

An artiste always has to remember that he or she cannot pose a problem for the society at any cost. Before I embrace a certain character, I think about the impact that my role could create on my audience, and the society as a whole. If possible, an artiste should always think about how they could benefit their viewers with possible solutions.



PHOTO: SHAHREAR KABIR HEEMEL



PHOTO: COLLECTED

# AKIRA KUROSAWA

## A Japanese filmmaking legend

SYED MAQSUD JAMIL

Akira Kurosawa is considered as one of the most prominent filmmakers in the history of cinema. The Japanese director and screenwriter, was endowed with profound creativity. What sets his work apart from the rest was his mastery in presenting the infinite grace of nature and the combative characteristics of human beings. Akira Kurosawa was born on this day in 1910.

When Akira Kurosawa was still young, his elder brother Heigo Kurosawa took him to see the devastation caused by the 1923 Great Kanto earthquake; he witnessed rotting dead bodies and carcasses of animals and birds all around. This served as his indoctrination to the volatility of nature and human beings. Later in his career, these two elements reflected in many of his masterpieces.

Kurosawa's mentor, director Kajiro Yamamoto left a lasting legacy with him - a good director must also excel as a screenwriter. Kurosawa followed it, and his films went on to become successful. *Drunken Angel* (1948) is considered to be his first film that became critically acclaimed, starring Toshiro Mifune, who went on to act subsequently in many more of Kurosawa's films.

Kurosawa's *Rashomon* (1950) was screened at the Venice Film Festival, where it won a Golden Lion (the highest prize given to a film at the festival) in 1951. Mifune's spectacular acting skills in the film, paired with the mesmerising portrayal of nature -- rain pouring in endless streams and sunlight escaping through the wooden canopy -- made it a work of art. *Ikiru* (1952) tells the story of a government official who, upon learning about his

deadly cancer, seeks affection from his family but fails. Many film critics consider it to be one of the best films to have ever been made. Inspired from Hollywood's 'Western' films, the epic *Seven Samurai* (1954) ranks as one of Kurosawa's greatest commercially successful films. He used new techniques with long lenses, multiple cameras and wide screen. It had a wonderful effect on action shots. Kurosawa used these techniques for other films like *Hidden Fortress*, *Throne of Blood*, *Red Beard* and *Ran*.

Akira Kurosawa's greatness far exceeded his counterparts'. Renowned American filmmaker Francis Ford Coppola once mentioned that most directors have one or two masterpieces by which they are known. But Kurosawa has at least eight or nine. The great filmmaker passed away on September 6, 1998.

# Star Melodies to present 'Muktijoddhar Priyo Gaan' today



ARTS & ENTERTAINMENT DESK

Star Melodies, an initiative of *The Daily Star* to promote Bangla music, will host a special musical programme, titled, *Muktijoddhar Priyo Gaan* today, commemorating our Independence Day. It will be held at The Daily Star Bengal Arts Precinct of The Daily Star Centre at 6 pm.

Noted singers Yakub Ali Khan, Aditi Mohsin, Rashed and Ronti Das will perform songs at the programme, in the presence of many Freedom Fighters.

Sadya Afreen Mallick, Chief, Culture Initiatives, The Daily Star, will host the programme.

Invitation passes can be collected from The Daily Star Centre. Seats are limited and available on a first-come first-serve basis.

# Conversations over tea with APURBA JAHANGIR

FARJANA AHMED ANNAN

University of Liberal Arts (ULAB) graduate Apurba Jahangir's short documentary film, *Dhaka An Opera* has been under the limelight as a promising film. It gives viewers a glimpse into the nightlife of Dhaka, portraying homeless people sleeping in the streets, youthful jubilation at Shahbagh, people buying and selling goods in Karwan Bazar, and more. The film was first screened at an international film festival, organised by the University of Dhaka. Later on, the crew submitted it to the Dadasaheb Phalke Film Festival, a notable achievement for a young filmmaker. In a short, but candid chat with *The Daily Star*, Apurba Jahangir opens up about his passion for making documentaries, and more.

**Your documentary film, *Dhaka An Opera*, has earned praise at different international short film festivals. How was the experience of working on it?**

I wanted to highlight the small but significant details of life in Dhaka, that escape our attention every day. For example, a skinny dog lying flat at midnight in the middle of an empty street, or cattle businessmen at Nilkhet leading their cattle to different destinations through vacant roads at night can create lasting impressions on us. We did not have a well-drafted plan before taking shots for the film. After we took the shots and came back to our studio, we crafted the story. We simply knew that when we go onto the streets, something would come up. We started taking the shots at midnight and continued till the early hours of the morning.

**What inspired you to take up filmmaking and documentaries in particular?**

My parents named me Apurba because they loved the character Apu from *Pather Panchali*. I grew up in a family where films and documentaries were cherished, which eventually influenced my interest in making documentaries. The creativity of my teachers and fellow classmates at ULAB also inspired me to make *Dhaka An*



PHOTO: PRABIR DAS

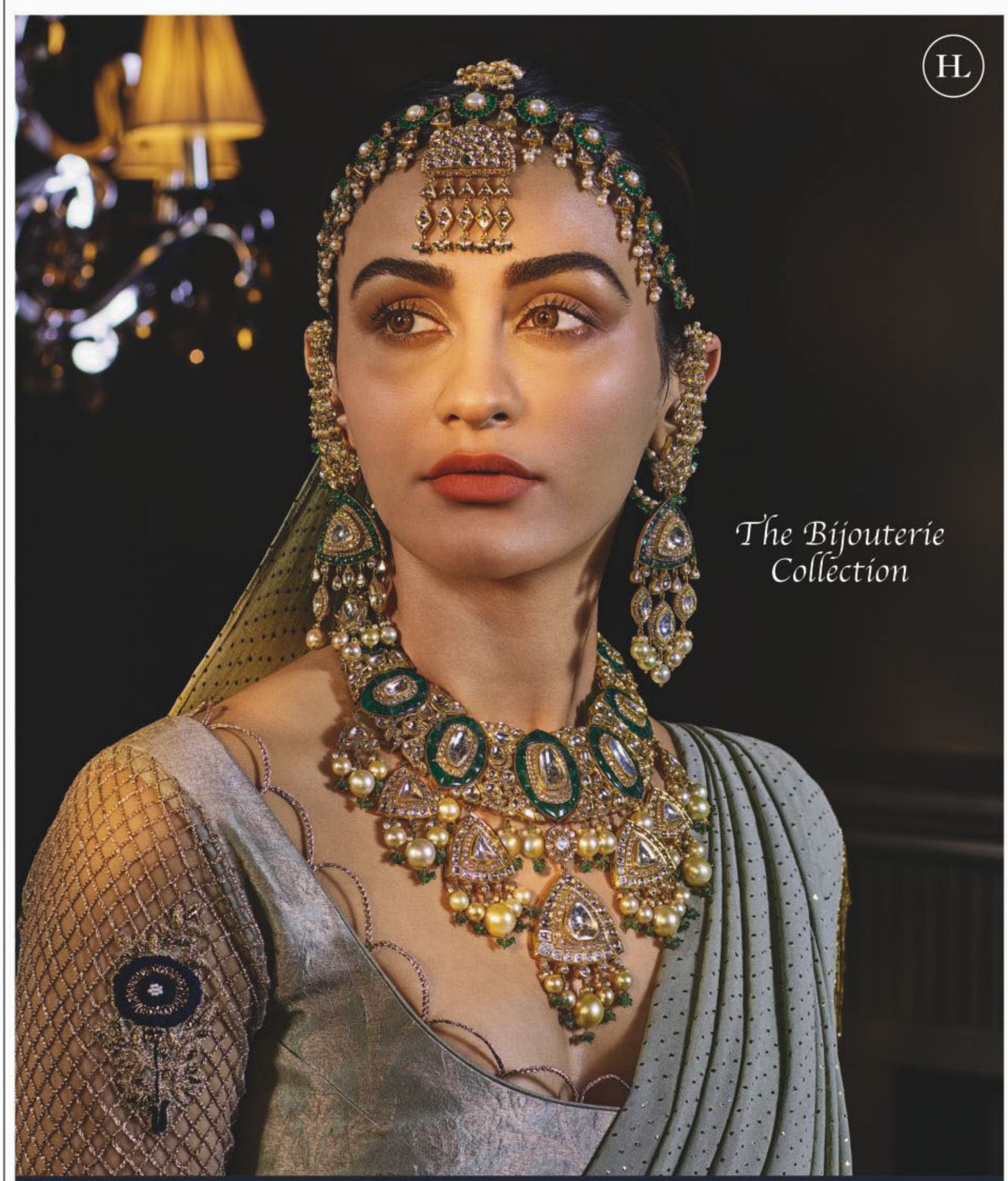
*Opera*. I am also grateful to Fahimur Rahman, for his guidance as the cinematographer of the film.

**What were some of the obstacles you faced while making the film?**

You see, it is risky to venture out in Dhaka after midnight. There were occasions when our shooting equipment got hijacked, as we did not have any security backup with us. If we take a look at India, we see that they have dedicated theatres for short films and documentaries; we have nothing of that sort in our country, and so, as of now, we cannot reach a larger audience. We only used a 6D camera to shoot the documentary film on a limited budget.

**What can you tell us about your upcoming projects?**

I am working for an agency that caters to social campaigns, and on a new film, which will be released soon.



The Bijouterie Collection

Hazoorilal  
BY SANDEEP NARANG  
SINCE 1952

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