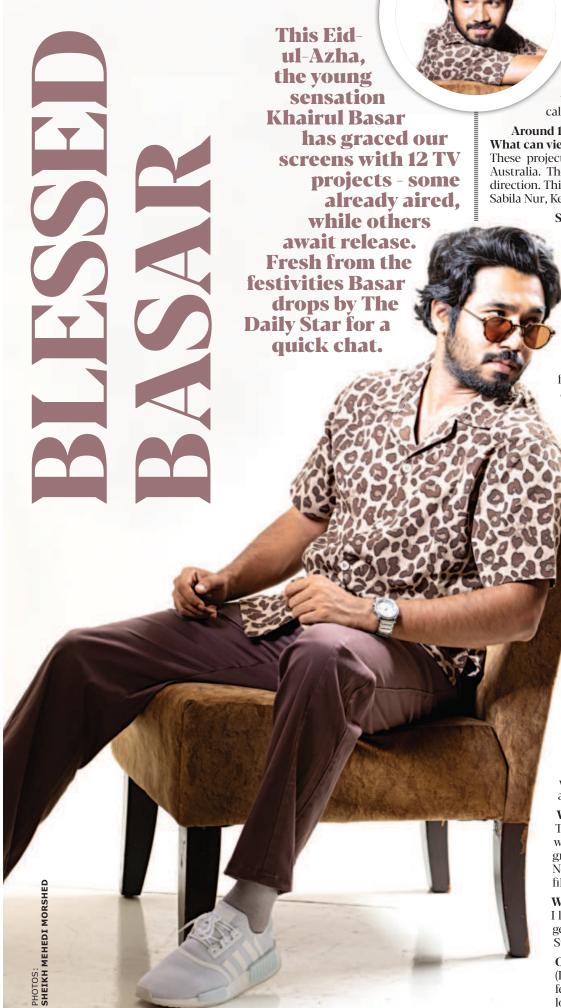
#SHOWBIZ



SHARMIN JOYA

How are you? Where did you spend Eid?

I am doing great! I spent Eid in Mymensingh city, where I grew up. I stayed there for four days, spending quality time with my family and friends. Though the joy was immense, duty called and I had to return to Dhaka soon after.

Around 12 of your small screen projects are slated to air this festival. What can viewers expect from them?

These projects offer a diverse array of settings, including some shot in Australia. Those will feature Tanjim Saiyara Totini, under Rubel Hasan's direction. This time, I am sharing the screen with Tasnia Farin, Tanjin Tisha, Sabila Nur, Keya Payel, Samira Khan Mahi, and Safa Kabir, among others.

Shooting abroad for tele-fictions-how viable is it financially? To be honest, if the team is not properly organised, it is hardly worth the effort. As we shot in Australia, the location was amazing, and our producer, Fakhrul Alam Mojumder Reya, made it possible for the entire team to complete the work in an organised manner.

We completed five projects there, all directed by Rubel Hasan, featuring Totini and myself. One of them, titled *Blame Game*, is set to air this Eid.

Television is known as the writer's medium – so focusing on the script is more important, I believe. For these five projects mentioned above, the scripts were good and suitable for an extensive international shoot.

Tele-fictions have broadened their scope for visual arrangement in recent times. We have now seen the plots being adapted from South Indian films as well. Is this good for the industry's improvement?

I think small screen projects should not make

the audience think that it could be a 'film'.

For instance, if you write a short story that gives you the essence of a novel, it will lose its unique style.

It is good that we are innovating with visual arrangements by working on art direction and set design - yet, at the end of the day, it should have the essence of being a story-based fiction.

The audience loved your performance in 'Networker Baire' and 'Mohanagar', and you were a regular face on OTT. However, your presence on OTT platforms has reduced over time. Why?

For Gias Uddin Selim's *Kajol Rekha* and Masud Hasan Ujjal's *Bonolota Sen*, I had to reject many offers from both television and OTT. Since I had to work on my looks for both films, I had no option but to change it for other roles.

Thus, it took time to return to television. Amitabh Reza Chowdhury's *Bodh* was my last project on OTT. After that, due to previously committed silver-screen schedules, I couldn't sign new projects. Also, after almost two and a half years, I don't get calls for any projects that I would want to take on, and the audience also has some expectations from me, which I must meet. So I am waiting for the right project to come along.

What are your upcoming projects?

The post-production of *Bonolota Sen* has been completed, and it will be released soon. I am also working on another government-granted film titled *Sharey Tin Haat Bhumi*, by Noyeem Imtiaz Neamul. I am in talks for another set of government-granted films.

What do you like to do in your leisure time?

I like to read poems, listen to music, and read books whenever I get time. My usual routine is to listen to at least one song by Kabir Suman every day. It brings peace to my mind.

On a lighter note, how many times have you fallen in love? (Laughs) I have fallen in love quite a few times! I want to keep feeling this emotion forever. We all want to be independent, but love is a beautiful dependency.

TRENDY STREAMS Netflix Bridgerton



HBO Max House of the Dragon



Hoichoi Golam Mamum



Chorki Baaji



Bongo Female 4



OUT AND ABOUT IN DHAKA



On the First Day of Monsoon

June 28 | 7:15pm-8:50pm Bangladesh Mohila Samity, Bailey Road

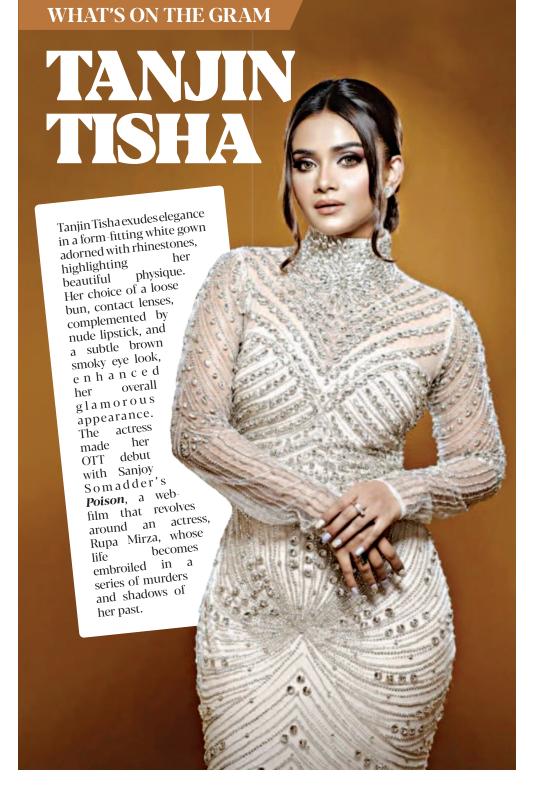


Upukuler Jonno Gaan
June 28 | 7pm

June 28 | 7pm Alliance Française de Dhaka



Lens & Canvas 1.0 August 23-24 | 6pm Liberation War Museum



TV TALKIES

'Eric' shadows a father's reckoning

Set in 1985, Netflix's new miniseries *Eric*, directed by Lucy Forbes, navigates a father's psychological warfare involving an imaginary character, particularly when his son goes missing.

The story hence
runs on renowned
puppeteer Vincent
Anderson (Benedict
Cumberbatch) and
his wife, Cassie
(Gaby Hoffmann),
dealing with their
only son, Edgar (Ivan
Morris Howe), going
missing when their
personal and professional
lives come to a boiling point.

Turmoiled with the potential of being replaced on his founded famous on-screen Puppet Show, Vincent's additional emotional

turbulence manifests in Eric- a blue fictional character that Edgar creates for his father's show.

The character becomes a constant reflection of Vincent's character as the notoriously distant

person deals with both the case of his missing son and his professional upheaval.

The series'
f u r t h e r
introduction and
inclusion of Vincent's
father explains why
Vincent is the way he is.

Embroiled with other simultaneous missing children's cases, Edgar's incident is a gritty compelling narrative done suitably.

WHAT'S PLAYING ISWEGH ATTAY

Tinariwen's *Iswegh Attay* from their Grammy-winning album *Tassili* is a haunting and introspective track. The poetic yet enigmatic lyrics, with the repeated line–*I drank a glass of tea that scorched my heart*, suggesting deep emotional anguish.

The captivating music video opens with the band members sitting in a well-lit cave, gracefully preparing a pot of tea— no tea has ever looked better. As the soothing, calming desert blues groove unfolds, the visuals are equally pleasing, perfectly complementing the

hypnotic music.

With Kyp Malone's featured guitar and vocals, and written by Malian artiste Sanou Ag Ahmed, *Iswegh Attay*



is a spellbinding exploration of inner turmoil. The courage to overcome adversity resonates through the evocative lyrics and stunning imagery.