

Pivotal point for PRANTAR



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SHARMIN JOYA

In a short span of time, emerging talent Prantar Dastider has had the privilege of working with some of the most acclaimed directors in the industry. He began his journey with Goutam Koiri's *Antonagar* (2023). He quickly gained recognition through standout performances in Mostofa Sarwar Farooki's *840* (2024), Vicky Zahed's *Tithidir* (2024), and Ashfaque Nipun's *Jimmi* (2025)—projects that significantly boosted his career. In conversation with The Daily Star, the actor reflected on his recent work and shared insights into his creative process.

"I consider myself really lucky to have worked with some of the best directors of our time and to have learned so much early in my career—both on and off camera. It's a blessing I owe to my parents," shared Prantar. He also gained valuable experience behind the scenes, working as an assistant director, line producer, and executive producer, which deepened his understanding of the craft from both sides of the camera.

In just two years, Prantar has impressed audiences not only with his charm and looks but also with the range and depth of his performances, alongside the variety of roles he has taken on. "I have a very contented heart and mind when it comes to my career so far. But I'm not fully satisfied with my acting—I'm always eager to learn." Prantar believes consistent practice is the key to growth.

Sharing the secret to his unique approach to his craft, he admits to choosing not to limit himself to select roles. "While many artistes focus solely on one category of character and become selective, I do the opposite. When preparing for a more demanding role, I intentionally take on lighter ones—be it in fiction, TVCs, or OVCs. It not only keeps me practicing but also helps me understand camera dynamics and mentally prepare for the main role," he explained. For Prantar, this is both a method of growth and a means of livelihood.

At this early stage of his career, he believes working across all visual media is essential to



reach audiences and evolve as an actor. "I'm conscious about not repeating roles, and that comes with experience," he said. Despite receiving suggestions to avoid small-screen projects after working in OTT and film, Prantar refuses to discriminate between platforms. "Some advised me to wait for bigger projects or work only with established directors, but I believe every medium and project is an opportunity to learn and grow."

At a pivotal point in his career, Prantar Dastider followed his heart and embraced the small screen with full confidence. "I believed that if I allowed myself to explore my potential, time would bring me the right opportunities, and I had to prove that to myself first," he said.

Balancing confidence with humility, he added, "I try to keep my insecurities in check, hold my head high, and stay as humble as possible."

His experience behind the camera—as an assistant producer, line producer, and executive producer—shapes the way he approaches scripts. A filmmaking scholarship at BRAC University, offered in collaboration with Pathshala and BRACU, further deepened his understanding. "During that course, I learned to focus closely on scripts, and that training now helps me decide which stories are worth telling."

Prantar Dastider's journey has been shaped by passion, learning, and a strong sense of purpose. "I gained valuable insight during my filmmaking course at BRAC University, which I later applied while working as an assistant director. That experience helped me develop a strong sense of scripts and storytelling," he shared. Whether in lead or supporting roles, he feels grateful to

have contributed meaningfully to each project.

Working with Ashfaque Nipun had been a long-awaited dream of his. "I said yes without even knowing the role," he recalled. Equally surreal was the chance to work with Mostofa Sarwar Farooki—"something I never imagined."

Prantar began his small-screen journey with Rubel Anush, and it was definitely after landing on OTT. He went on to work with Vicky Zahed, Mabruj Rashid Bannah, Chayanika Chowdhury, Rafat Mozumder Rinku, and Riyad Mahmud—directors he deeply trusts.

He credits fiction for sharpening his acting, camera sense, and dialogue delivery. "Fiction gives an artiste the space to grow. Without it, I wouldn't be where I am today."

While he dreams of directing someday, for now, his focus remains on acting. "I hope to be a dependable actor who truly connects with audiences," he said, sharing his goal.

He is in the final stages of work on *Jibon Amar Bon*, a government-funded film (2022–2023 fiscal year) directed by Enayet Karim Babul and based on Mahmudul Haque's novel of the same title. His latest release

Five Go Wild, directed by Rahat Kabir is now available on the OTT platform Bongo.



PHOTOS:
SHEIKH MEHEDI MORSHED

'MATERIALISTS'

Love, money, and everything in between

Celine Song's *Materialists* offers a witty, bittersweet spin on the age-old dilemma of marrying for love or money.

Dakota Johnson dazzles as Lucy, a stylish New York matchmaker torn between a wealthy stranger (Pedro Pascal) and a struggling ex (Chris Evans).

What begins as a glossy rom-com soon deepens into a soulful exploration of modern relationships and economic realities.

Song's screenplay is both piercing and poetic, filled with authentic, emotionally complex characters. Chris Evans delivers one of his better performances, shedding superhero polish for raw vulnerability.

Gorgeous visuals, mesmerising backdrops and a lush score enhance the film's melancholic charm, while sharp costume



design and clever dialogue keep things grounded in the present.

Moreover, a brief subplot adds value to the script by highlighting the unexpected challenges one may face when looking for love. It ultimately enriches Lucy's

character arc.

With its honest questions and elegant storytelling, *Materialists* proves that fairy-tale endings can still exist—only tempered by the longings and compromises of real life.

OUT AND ABOUT IN DHAKA

"Indigenous Peoples and AI: Defending Rights, Shaping Futures"

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