



Channel i to air documentary on Syed Abdul Hadi’s life and musical journey

A special documentary on the life and career of legendary Bangladeshi singer Syed Abdul Hadi will be aired on Channel i on July 1, marking his 86th birthday.

Titled **Golpo Ache Ekhanee...**, the interview-based documentary has been produced by media personality and filmmaker Shykh Seraj. It explores Hadi’s musical journey, artistic philosophy, personal struggles and contributions to Bangladeshi music.

In the programme, the veteran singer shares memories of his childhood, the beginning of his career and the evolution of music in Bangladesh. He also discusses contemporary music practice and his hopes for future generations of artists.

The documentary features stories behind some of his most popular songs and highlights the relationship between music, society and culture.

Shykh Seraj said the project aims to present not only Abdul Hadi’s achievements but also his values, thoughts and experiences. He described the singer as an important part of Bangladesh’s cultural history.

The documentary will be broadcast on Channel i at 5:15 pm on July 1.

Does Bangladesh really HAVE A BOX OFFICE?

ZAHID AKBAR

The term “box office hit” is familiar to most filmgoers. But what exactly is a box office, and does Bangladesh’s film industry truly have one?

In its simplest form, the box office is the system through which cinema tickets are sold and recorded. It tracks how many tickets have been sold, their value, and ultimately a film’s gross earnings. In most established film industries, box office figures provide a transparent measure of a film’s commercial success.

In Bangladesh, however, the reality is far less straightforward.

While a handful of cinemas have introduced e-ticketing systems, the majority of single-screen theatres still operate without a centralised mechanism for tracking ticket sales. As a result, accurate revenue figures for many films remain difficult, if not impossible, to verify. Even commercially successful films often lack reliable earnings data, leaving producers, investors, and audiences dependent on unofficial estimates.

As Bangladesh’s film industry continues to modernise, many within the sector believe the absence of a transparent box office system has become one of its biggest structural weaknesses.

Mesbah Uddin Ahmed, head of media at Star Cineplex, believes a nationwide digital ticketing network is key to solving the problem. Star Cineplex already operates through a fully digital system, allowing every ticket sale and screening report to be tracked with precision. According to him,

a centralised box office could be established if multiplexes and single-screen theatres were connected through a unified software network supported by government initiatives. Such a system would provide accurate business data, help producers make informed decisions, and encourage new investment in the industry.

Director Raihan Rafi argues that a proper box office system is no longer optional but essential. He notes that only a small number of theatres currently provide reliable ticketing

believes accurate box office reporting would benefit not only producers and investors but also the government by providing a clearer understanding of the industry’s economic contribution. However, he stresses that reliable data can only be achieved if e-ticketing becomes mandatory across all cinemas.

Director and producer Anonno Mamun points to a different obstacle: resistance from parts of the single-screen exhibition sector. He argues that greater transparency would require

owner of Madhumita Cinema Hall, supports the introduction of a box office system. He believes transparent reporting would benefit everyone and says his theatre already shares its ticket sales figures openly. However, he also emphasises the need for a steady supply of quality Bangladeshi films capable of attracting audiences throughout the year.

Awlad Hossain Ujjal, president of the Film Exhibitors Association, highlights another challenge: infrastructure. Many cinemas rely on rented software and lack dedicated servers of their own. He believes a nationwide initiative, potentially coordinated through the Bangladesh Film Development Corporation (BFDC), could provide a long-term solution. With new and technologically advanced theatres continuing to emerge, he remains optimistic that a transparent box office system can eventually become a reality.

The consensus across the industry is clear. Whether viewed from the perspective of producers, directors, exhibitors, or multiplex operators, a centralised box office is no longer a luxury but a necessity. Beyond measuring commercial success, it would bring transparency, attract investment, improve tax accountability, and provide a clearer picture of the industry’s overall health.

The question is no longer whether Bangladesh needs a real box office. The question is how much longer the industry can afford to operate without one.



VISUAL: ANIKA TAHSIN HAFSA

data, while most still rely on manual reporting. As a result, producers often have to depend on figures supplied by exhibitors rather than independently verifiable statistics.

“Nowhere else in the world does a producer have to send people from theatre to theatre just to estimate audience numbers,” he says. “Without a box office, we never get the real picture of a film’s earnings.”

Filmmaker Himel Ashraf shares a similar view. He

proper VAT and tax reporting, something some theatre owners may be reluctant to embrace.

At the same time, he acknowledges that producers have limited leverage because the industry lacks a consistent flow of commercially viable content throughout the year. With the market heavily concentrated around the two Eid festivals, both exhibitors and producers remain caught in a difficult cycle.

From the exhibitors’ side, Iftekhar Uddin Naushad,

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their professional duties.

It also urged the authorities to ensure a safe environment in which journalists can work without fear.

Following the incident, Jamaat described the attack as “unexpected, unwanted and regrettable” and expressed deep regret. The party later expelled four individuals over their involvement in the assault.

Any Hormuz route

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coordination with Iranian forces via the designated communication channel is mandatory, according to Iranian local media.

Meanwhile, Secretary of State Marco Rubio promised Gulf allies of the United States on Wednesday that Washington would protect their interests as it seeks to hammer out a final settlement of the Middle East war in talks with Iran.

No govt free of custodial deaths since 2001

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transitional caretaker government from October 29, 2006, to January 10, 2007, during which six deaths were recorded.

Subsequently, the military backed caretaker government, which held power from January 11, 2007, to January 5, 2009, recorded 42 custodial deaths.

The highest number of custodial deaths occurred under the Awami League government from January 6, 2009, to June 2024, during which 213 deaths were recorded, accounting for about 44 percent of the total. The figure, however, excludes the July martyrs.

Following the political transition, the interim government recorded 29 custodial deaths between August 9, 2024, and February 17, 2026.

Under the current BNP administration, two additional custodial deaths were documented between February 18 and June 22, 2026.

Taskin Fahmina, director of Training and Advocacy at Odhikar, said the organisation’s statistics also showed 4,289 cases of extrajudicial killings between 2001 and June 22, 2026.

Intiaz Hossain Rocky, a survivor of custodial torture, said he has been fighting for Tk 2 lakh in compensation for the last 12 years.

On February 7, 2014, a police team led by then sub-inspector Jahidur Rahman Khan picked up Rocky and his brother, Ishiaque Hossain Jonny, from the capital’s Pallabi Irani Camp area,

880 diagnostic machines

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facilities because of local demand, supply management challenges and patient pressure. Regular monitoring and replenishment efforts are underway to address such shortages, the minister said.

Another lawmaker, Mostafizur Rahman Babul, asked whether patients are forced to rely on private hospitals at high cost due to a limited availability of MRI, CT scan, dialysis, and ICU facilities for diagnosis in government hospitals in the country. In this context, he asked what the ministry’s current plan is to expand modern medical equipment at the district level.

In his answer, Sakhawat said that the procurement process for heavy equipment such as MRI, CT scan, dialysis, and ICU machines had been halted for a long time. “The current government has resumed the procurement process for such heavy equipment, and the procurement process for four MRI machines is now

underway.”

“Already, 10-bed ICU services have been introduced in 10 Sadar hospitals. Dialysis and ICU services will be launched in all Sadar hospitals and medical college hospitals in phases.”

Responding to another query from Feni-2 MP Zainal Abdin, the minister highlighted that antimicrobial resistance (AMR) is steadily increasing in Bangladesh and is now considered a growing public health challenge.

He explained that the irrational and excessive use of antibiotics, weak infection prevention and control systems, and unregulated use of antimicrobials in both human and animal sectors are driving the problem.

As a result, antibiotic resistant microbes are spreading in the environment, making treatment more complicated. The minister also outlined government initiatives to strengthen pathogen detection and AMR surveillance capacity.

private job holder, addressed the audience while wearing a leather eye patch after a pellet injury cost him the sight in his left eye during the July Uprising.

“I am now fighting to retain the sight in my other eye. Such torture leaves survivors with lifelong trauma. I have been diagnosed with post-traumatic stress disorder and am heavily medicated.”

Momtaz Begum, mother of Sheikh Shahriar Bin Matin, who died at the age of 18 after being shot by police during the July Uprising, broke down in tears as she described how he suffered a gunshot wound to the eye.

“Following his death, his father left me, and I am now fending for myself and our 10-year-old daughter.”

Speakers demanded holistic reparations and compensation for victims of custodial torture to help them cope with the lasting physical and psychological effects.

“The entire criminal justice system is built on torture. Torture begins from the moment of arrest and continues throughout the trial. If you have ever visited the holding cells on court premises, where the accused are kept, you would realise how torture is perceived,” said Advocate Shishir Manir at the discussion.

ICT Prosecutor Tanveer Zoha, Jatiya Mukti Council chief Faizul Hakim Lala, and UN Human Rights Officer Zahid Hossain, among others, also spoke.

Tracing the roots behind World Cup badge

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The first involves former colonial powers – France, England, the Netherlands – who recruited labour from their colonies to rebuild postwar Europe. Decades later, the children and grandchildren of those migrants are now representing the countries their families helped reconstruct.

Kylian Mbappe, born in Paris to a father with roots in Cameroon and a French-born mother of Algerian Kabyle descent, is a product of this history. So is Marcus Rashford of England, whose paternal grandparents came from the Caribbean as part of the Windrush generation in the 1950s, answering Britain’s call for postwar labour.

Seven players from the Netherlands trace their heritage to Suriname, which the Dutch ruled from 1667 to 1975.

Germany’s postwar economic boom relied on millions of foreign workers, particularly from Türkiye, Morocco and Yugoslavia. That history is visible in their squad today. Deniz Undav, who scored the winner against Ivory Coast on June 21, has roots in both Turkey and Syria.

The second pattern belongs to nations built on successive waves of immigration. Australia, New Zealand and the United States each have at least 12 foreign-heritage players in their squad. Multi-cultural Canada’s 20 players trace their heritage to at least 14 countries, including Ghana, Ireland, Jamaica and Haiti.

Switzerland, despite its modest size, named 16 foreign-heritage players. Captain Granit Xhaka was born into an ethnic Albanian family from Kosovo. Breel Embolo, who scored in their opener against Qatar, is of

Cameroonian origin. The squad mirrors the country itself: roughly 30 percent of Switzerland’s population is foreign-born.

Foreign heritage players also carry stories of displacement. Alphonso Davies was born in a Ghanaian refugee camp to parents who had fled civil war in Liberia; he was five when his family resettled in Edmonton, Canada. Australia’s Awer Mabil was born in a Kenyan refugee camp in 1995 to parents who escaped political violence in Sudan.

The global diaspora has reshaped not just wealthy footballing nations. Comparatively smaller teams are now fielding sides built on players raised and developed in Europe. Almost half of Morocco’s players were born in Spain and France, the two powers that colonised Morocco in the first half of the 20th century.

Morocco’s story is not an anomaly. Nearly one in four players at this tournament – 292 of the 1,248 – were born outside the country they represent.

A significant number of these players were born, trained, and developed in Europe before beginning their professional careers.

Notably, 124 players at this World Cup began their youth-level international career with one nation before eventually representing another. For many, the decision reflected a return to their family roots.

For example, much like his younger brother Nico Williams, Iñaki Williams began his international career representing Spain. He featured prominently for Spain’s Under-21s until 2022, netting three goals, and even earned a senior cap for La Roja.

BSF ‘takes back 16

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individuals back into the Indian territory.

BGB added that strict vigilance and surveillance are being maintained along the border to prevent such incidents.

In another incident, the BSF yesterday reportedly took back nine individuals it had earlier attempted to send into Bangladesh through the Sapahar border in Naogaon.

The nine, including three women and three children, are no longer visible near the border area and are believed to have been moved back into the Indian territory by the BSF, said a BGB press release.

The group was initially kept about 100 yards inside the Indian territory from the zero line after BGB personnel foiled the push-in attempt around

4:10am on Wednesday, according to the release issued yesterday.

Later, they were found about 150 yards inside the Indian side of the border.

However, BGB patrols subsequently confirmed that the group was no longer present at the location, leading officials to conclude that the BSF withdrew them on Wednesday night.

Lt Col Mohammad Ariful Islam Masum, commanding officer of the 16 BGB Battalion in Naogaon, told the media that the situation remains under close observation.

BGB members are maintaining round-the-clock surveillance along the border to prevent any further infiltration attempts, he added.

[Our correspondents from Benapole and Bogura contributed to this report.]

SYED BADRUDDIN HOSSAIN

memorial festival honours theatre veterans



The six-day theatre festival, **Syed Badruddin Hossain Smriti Natya-Utsab O Smarak Sammanona 2026**, began yesterday at Bangladesh Shilpakala Academy, featuring six productions by six theatre troupes.

Organised by Padatik Natya Sangsad, the annual festival commemorates late theatre activist, language movement veteran, educationist, and the troupe’s lifelong president Syed Badruddin Hossain.

The festival was inaugurated at 6:30 pm through a ceremonial lighting of lamps at the lobby of the National Theatre Hall. The memorial honour presentation ceremony is scheduled for today, with State Minister for Cultural Affairs Ali Nawaz Mahmud Khaiyam as chief guest. Special guests include Mamunur Rashid, Saiful Haque, and Bangladesh Shilpakala Academy Director General Rezauddin Ahmed. The session will be chaired by Padatik Natya Sangsad President Tasnin Hossain Tanu.

This year’s Syed Badruddin Hossain Memorial Honour will be presented to actor and educator Wahida Mollick Jolly and theatre personality Kamal Bayezid. The festival opened with Desh Natok’s **Darpane Sharatshashi**. Daily outdoor cultural programmes featuring street theatre, recitation, music, and dance are also being held alongside the festival.