



রজনী
এখনও
বাকি

Ayantika Nath

Arush Sengupta

We've Got Tonight.

Written & Directed by Samik Bhattacharya

OFFICIAL PRESS KIT

RUNTIME: 64 MINUTES
COUNTRY: INDIA

LANGUAGE: BENGALI
YEAR: 2026



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The Logline

A postponed trip comes back to life when she decides to take a trip to Bombay to visit him on his birthday and spend the day.

Little does she know that she is about to be face to face with a piece of news that could change the course of their relationship.

The Story

It's six in the morning and Bombay is still lit by street lights as the skies are just starting to lighten. He wakes up to a phone call. It's her. She says she will be knocking on the front door in about fifteen minutes.

One night, a few months back, when they got on a phone call and excitedly planned her first Bombay trip around his birthday, it ended up being a lavish 4-day affair. He had meticulously chalked out all the spots he wanted to take her. But as happens often in life, the universe seems to have little regard for our plans. An important work assignment sat agonizingly across his birthday and the trip was put on hold.

But as his birthday loomed nearer, she grew restless. She knew she would be insufferable if she didn't spend the day with him at the least. She decided to visit. Even if for a day. Little did she know that this innocent trip was going to change her world.



Two best friends in a long-distance relationship for the past three years, he is overjoyed to see her. It has been a while since they'd met. If it weren't for their friendship, their love would've faded long ago like so many others before them.

The original plan now has to be tweaked considerably. Perhaps he would take her to his favorite spot that he had mentioned a million times over the phone. Or should they go and celebrate in the part of the town that never slept. Because he knew, now there was a new reason to celebrate. Maybe that's when he could break the news to her. He wondered if she was going to take it well because he didn't want to see her melancholy. She was equally precious to him. As they share an intimate moment, he cannot hold it any longer.

A few months ago, he had applied for a work opportunity in Europe in a field he dreamt about but wasn't expecting to come through.

Yet, it did.

She jumped up and down at the news, for she knew she had encouraged him to apply and how much he wanted it.

But the two years in the new role were going to be really demanding, should he accept it. The physical distance between them would get even longer. And there was also a possibility that it could lead to other opportunities elsewhere, further away from home.

Even though time and distance has made them a little weary, their bond is unshakable and the radiant evidence comes from the conversations they have when they are alone. Two people who grew into beautiful human beings.

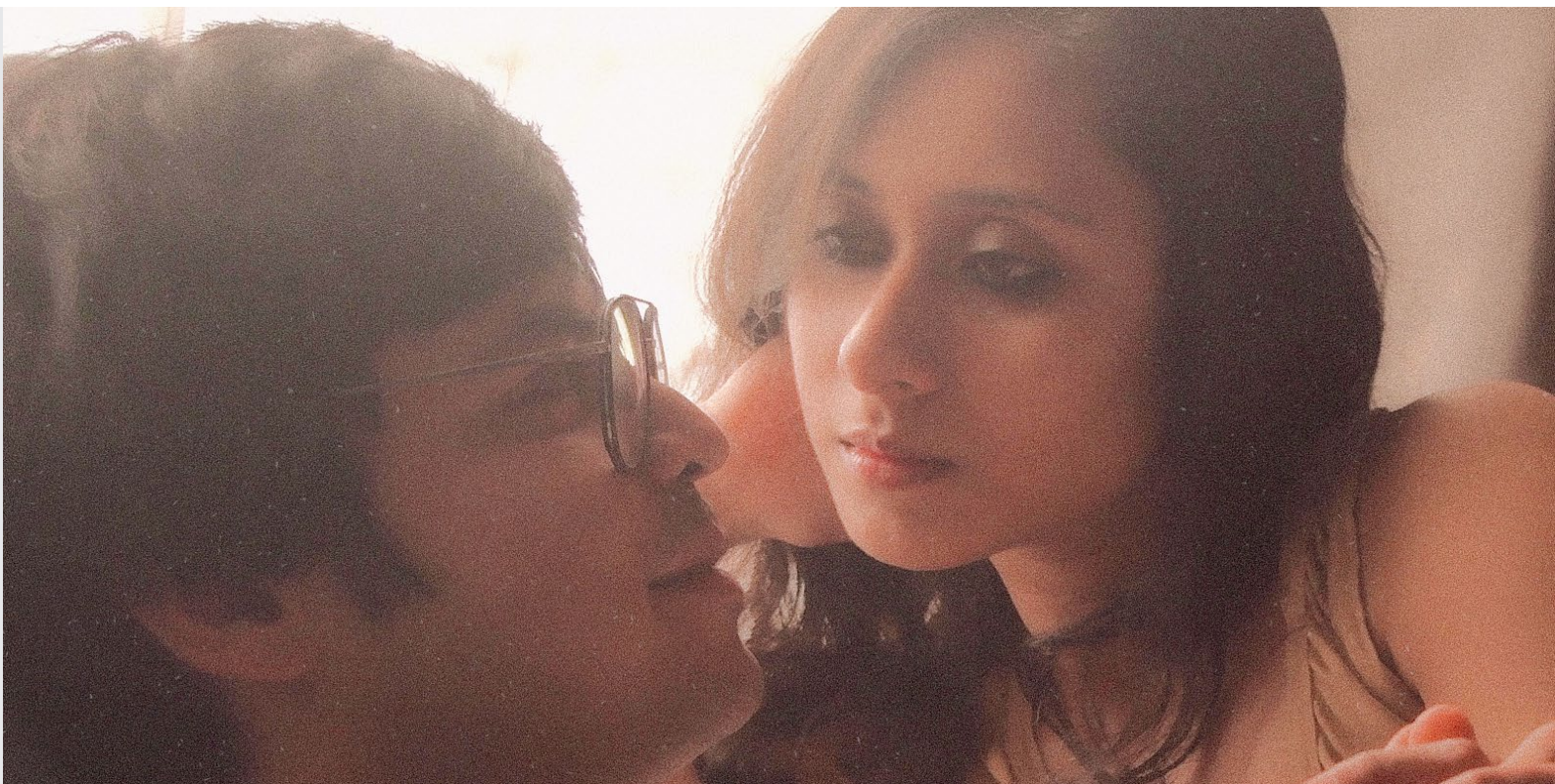
Yet, it does not help to stay apart for long stints at a time. Before you know it, you end up on a path that strays from the people you love and you wonder where it all went wrong.

The crushing weight of the uncertain future weighs even heavily now as the time draws near when she has to be on a train. The turmoil breaks their hearts and their resolve cracks under the pressure as they try so hard to cling to the faith, the undying love they have for each other. And as the night grows deeper, we see them slowly come to terms with the hard choices they might have to make.

A Note from the Director

Contrary to most people who find their calling very early in life, my interest in cinema dates back to merely 2012, when I curated and watched most Woody Allen films I could find. The one particular film that tipped the scales toward filmmaking was *Manhattan* (1979).

This event triggered a chain-reaction that sucked me into the world of cinema. I started watching as many films I could find since the beginning of time. Gradually I was introduced to great filmmakers who became my mentors and I, their apprentice. From Woody Allen to Ingmar Bergman, Truffaut to Tarantino.



“When people ask me if I went to film school I tell them, ‘No, I went to films.’”

– *Quentin Tarantino*

With the rise of YouTube (and social media), the world has opened to us, the first-time filmmakers, with a priceless library of interviews of filmmakers who made their mark in history.

For a while after I graduated in 2013, I tossed around the idea of taking up a course in cinematography owing to my interest in visual arts and images. During my research, I came across an interviews from Steven Spielberg, Quentin Tarantino, Martin Scorsesse who were constantly candid about their process about every aspect of filmmaking in great detail.

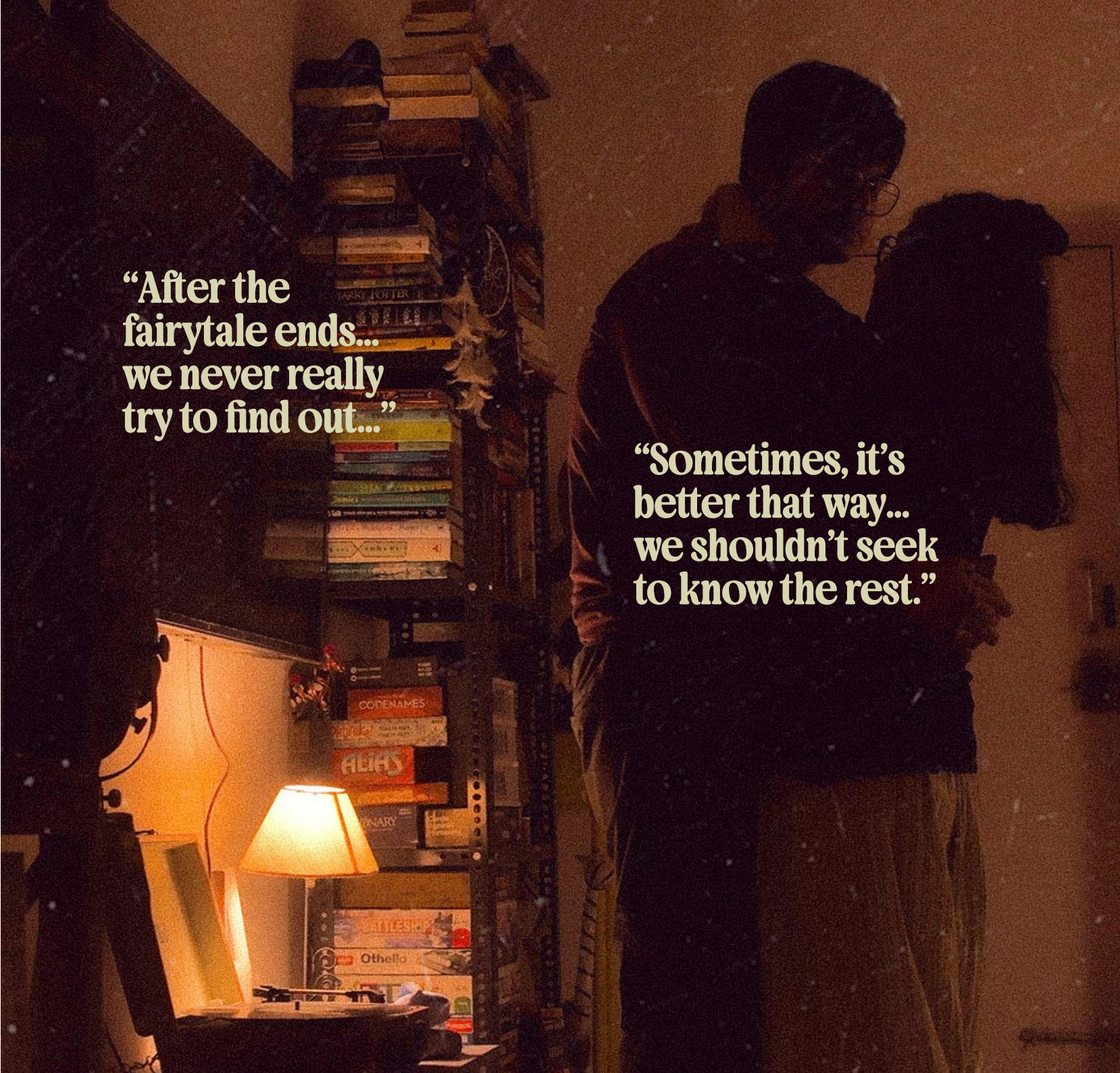
I tailored my watchlist based on their suggestions. During one such expedition, I stumbled upon another film that would change my taste in cinema — Cinema Paradiso (Guiseppe Tornatore, 1989)

The day after watching the film, I started working on the first draft of my first film.

Films became my classes on Direction, Screenwriting, Production Design, Cinematography, Editing assisted heavily by fantastic channels on YouTube such as Every Frame A Painting.

Books on cinema became my peers whom I learnt from when I was not watching a film. I revisited my old favourite novels in quest of the elusive art of storytelling and trivia about the authors became my mantra for self-discipline.

However, the one aspect of cinema that I chose not to learn in context of cinema was music because even before I was interested in filmmaking, I would listen to the scores for hours owing to my younger brother who introduced me to the great tunes of Elmer Bernstein, Percy Faith and Mantovani. But I owe my first taste in Jazz solely to Woody Allen and Midnight In Paris (2011), which has heavily inspired the soundtrack for We’ve Got Tonight.

A dimly lit room, likely a study or library. A tall, dark bookshelf is filled with numerous books, some of which are visible on the shelves. A desk lamp with a warm, yellow glow is positioned on a desk in the foreground. In the background, a person is standing, partially obscured by the bookshelf. The overall atmosphere is quiet and focused.

**“After the
fairytale ends...
we never really
try to find out...”**

**“Sometimes, it’s
better that way...
we shouldn’t seek
to know the rest.”**

Official Art



Official Art



Official Art



Official Art





The Incredible Journey of We've Got Tonight

“Richard Linklater did it with Tape (2003). But is it really possible to write an engaging film with just two characters, talking in just one location? Let’s give it a shot!”

I remember the first time I found the courage to even think of making a film on my own. It was the day I watched an interview with Martin Scorsese where he said—and I’m paraphrasing—”you have no excuse anymore. You can make a film with only your mobile device. Break

the art form open!” It was a bold statement coming from someone I deeply admired.

Adding to that, it was around then when I learnt that Christopher Nolan had made Following (1998) on a budget of just \$5000.

That year, I wrote and directed a short film starring my mother as a part of a 7-day filmmaking contest. Interestingly, it didn't suck. The incident gave me the courage to write a feature film which I could shoot on a shoestring budget and thus the core idea of We've Got Tonight was planted.

The early drafts of the screenplay had elaborate set pieces and sequences. I had a lot of fun writing it. On my second trip to Bombay in January of 2017, I revisited all the locations I wanted to use in my film. But the challenges were yet to begin.

During my first attempt at budgeting the screenplay I had written, I discovered that I was way out of my water. Thus began my rewriting process. Scenes were ruthlessly cut out and replaced with different scenes. Characters grew as my taste in cinema twisted and turned over the years.

“The two montage sequences of Bombay used in the film were areas which I love walking whenever I'm visiting Bombay. As a tourist, on my first solo trip back in 2015, I knew I would one day love to write a story set in these locations.

The footage used in the film was shot in March of 2023 with my Nikon D3200 and 35mm Lens.” — Samik



“I bought this record player in March of 2020 when I lived in Bangalore. My love for mid-century modern designs tempted me to buy this particular one. Since the first draft of We've Got Tonight, I knew I was going to use this record player as an important prop in the film.” — Samik.



And finally, in the August of 2022, after countless rewrites, I was happy with what I had in my hand as the screenplay for my first feature. And a detailed budgeting proved to be favourable.

Learning the technical aspects of filmmaking has been a cardinal interest for me since my college days. With YouTube, the learning curve was steep but swift. Channels such as WolfCrow and FilmRiot* (to name a few) proved to be massively helpful in learning the techniques required to pull off filmmaking in that scale.

The aim of this feature film was to assess how far can I push the quality of storytelling on a shoestring budget in 2023. 90% of the film was made freely available resources.

Ayantika Nath

*Plays the
Leading Lady*



Ayantika is currently pursuing Ph.D on Bengali Literature from Jadavpur University, Calcutta. She is passionate about theatre and cinema however she prefers the cinema as a medium more appealing. But currently, she's working with a theatre group based out of Calcutta.

In her spare time, she enjoys listening to old Bengali songs and Indian Classical, reads and writes screenplays for short films and also harbours interest in Indian Classical dance form.

Apart from that, she has starred in Bengali web series, namely Iti Memories (2022) for and have made an appearance in feature film before she acted on We've Got Tonight (2023) with us as a leading lady.

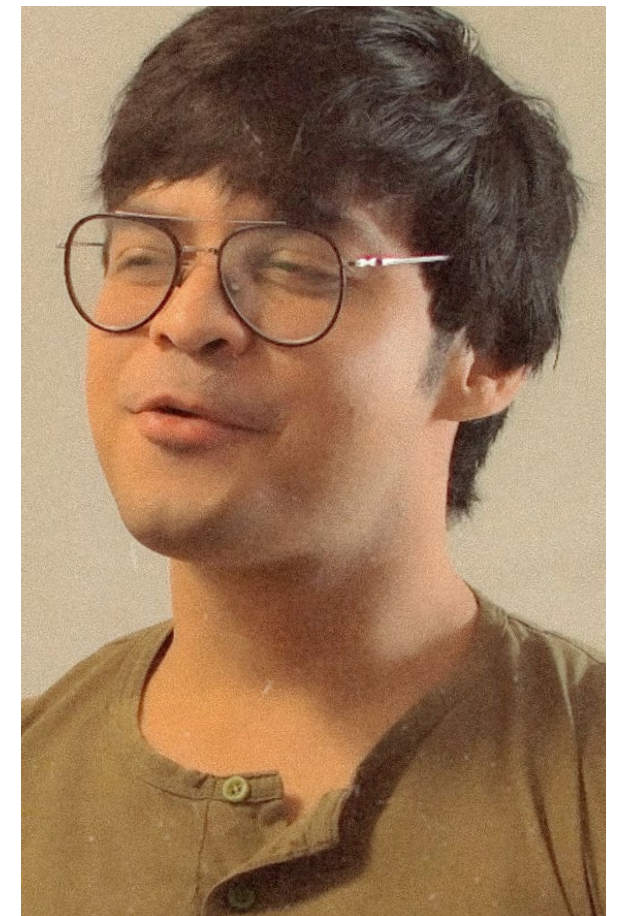
Arush Sengupta

*Plays the
Leading Man*

Arush is a lawyer by training and actor by passion. He has been working with Theatrecian, one of the most prolific English theatre groups in India from 2008. He has written and directed Monk of Malgudi, a play based on R.K.Narayan's The Guide in 2015 and Silence! A Court is in Session, an English adaptation of Vijay Tendulkar's Shantata! Court Chalu Ahe in 2018.

He is currently working with For Films, where he is assisting the National Award winning filmmaker Aditya Vikram Sengupta on his forthcoming films.

He has also collaborated with SVF, Eastern India's biggest production house for a music video and has appeared in ad campaigns for brands like Tata, Bazaar Kolkata and Star Sports. He has also starred in the short films A Threshold, Alone and Portrait.

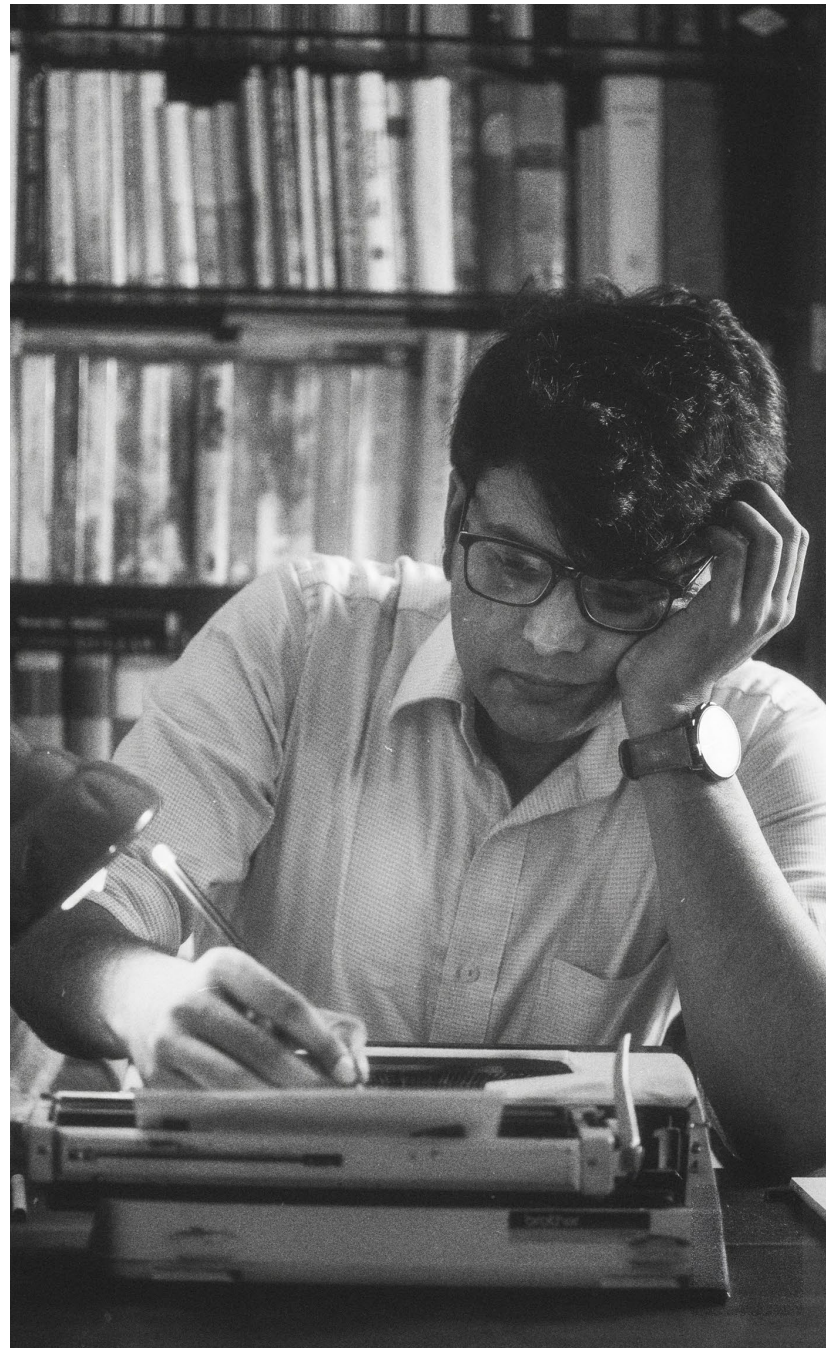


Director's Biography

Samik Bhattacharya

Samik Bhattacharya is an independent filmmaker whose work is characterized by a deeply personal, tactile approach to storytelling. Driven by a profound need to express his innermost emotions, he views cinema as the ultimate convergence of all the art forms that fascinate him. Transitioning from over a decade-long career in Graphic Design, he approaches filmmaking with an acute awareness of visual and narrative subtext. This multidisciplinary passion fuels a highly hands-on approach; Bhattacharya frequently takes control of writing, directing, cinematography, editing, original music composition, and poster design, ensuring every element serves a unified, emotional core.

Rooted in the diverse cultural landscape of his hometown, Calcutta, Bhattacharya crafts intimate cinematic narratives that prioritize profound emotional resonance combined with a nuanced artifice. He is known for creating a distinct, dream-like vision of Calcutta, a universally relatable, beautifully lived-in metropolis that captures the aesthetic romanticism of 1970s New York and vintage Bombay. With a painterly eye, his aesthetic is heavily informed by his reverence for the analog era. Conceptualising narratives through the rhythmic clatter of a typewriter and sketched storyboards, his cinematography blends the color-drenched street photography of pioneers like Saul Leiter and William Eggleston with the precise, high-contrast shadows of classical noir.



Synthesising the existential, character-driven focus of European art-house cinema with the complexities of the quintessential Bengali lifestyle, his films operate as bittersweet explorations of the human psyche. His screenplays often merge the meticulous, suspenseful structures of classical Hollywood with the poignant, slow-burn conversational pacing of the French New Wave and auteurs like Richard Linklater. Frequently incorporating elements of magic realism, his deeply philosophical comedies and dramas explore existential dilemmas, the mysteries of the universe, and the quiet complexities of faith, echoing the rich, complex character studies found in the literature of F. Scott Fitzgerald and W. Somerset Maugham.

He approaches production with a hands-on, resourceful ethos. This independent spirit drove the creation of his micro-budget debut feature, *We've Got Tonight*, establishing him as an emerging auteur with a highly personal cinematic vision. Demonstrating a highly resourceful approach to independent production, the film was born from a desire to execute a compelling vision within the strict constraints of a shoestring budget. He continues to weave his unique urban tapestry into his upcoming projects, crafting worlds that feel simultaneously natural and fantastical.

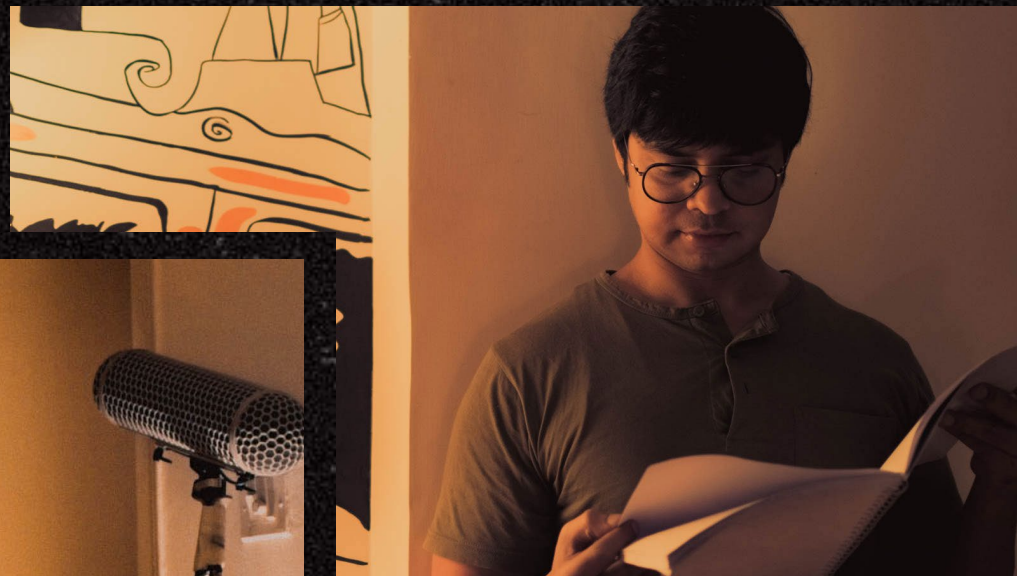
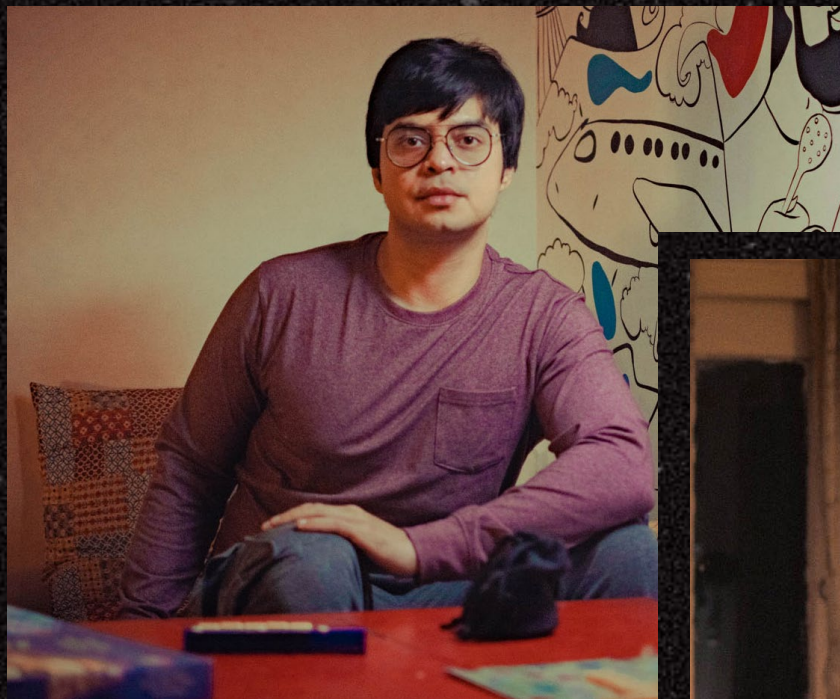
FIND HIM ON:



From the Shooting Floor

From Left:
Samik, Devpurna,
Sayanjit, Ayantika,
Arush, Keerthan
and Vikash





The turntable used in the film belongs to the director of the film. Ayantika learning how to use the turn table for her scene the following day.

Most of the film was shot with practical lighting with the light bulbs replaced with higher wattage consumer LED bulbs.



Memorable Quotes

"This city feels like a lingering bittersweet nostalgia. 'Bombay', the name, suits it really well."

"When you stay away from Calcutta you develop... a certain affinity toward the city."

"The beautiful moments that we share stay frozen in time... we live off these beautiful moments for the rest of our lives."

"Bill Evans in my opinion... was the last of the, you know, really great Jazz Pianists..."

"People change. they're allowed to move on and, you know, just shed the things that don't fit into their life anymore..."

"I don't recall the last time I savoured a sunset..."

Credits

Written & Directed by Samik Bhattacharya		Produced by Suman Bhattacharya
Starring	Leading Man Arush Sengupta	Leading Lady Ayantika Nath
	Neel Sayanjit Dey Sarkar	Atreyi Devpurna Talapatra
Director of Photography Samik Bhattacharya		Music Courtesy Epidemic Sounds
Location Sound Recordists & Boom Operator Vikash Tiwari & Keerthan KS	Foley Shishir Sarkar	Post Mix Engineer & Sound Design Soham Sanyal, M.D. Reddy

Technical Specifications

Country India	Language Bengali, English	Genre Drama, Romance
Duration 64 Minutes	Format & Color Screener - Color	Aspect Ratio 1.85 : 1 DCI Flat
Sound Stereo	Cameras Nikon D7500 (Indoor) Nikon D3200 (Montage)	Lenses Nikkor 35mm
Post Production Suite DaVinci Resolve 18.1 (Rough Cut)		Adobe Premeire Pro + Adobe After Effects (Final Cut)

This film was made on a
production budget of

₹ 2,12,400

USD 2,217

EUR 1,948

