

PRESS KIT • 2023



Arush Sengupta

Ayantika Nath

We've Got Tonight

Written & Directed by
Samik Bhattacharya

Color • 65 Minutes • Not Rated



THIS FILM WAS MADE ON A BUDGET OF

₹3,62,485

(USD 4,361 • EUR 4005)

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 favourite 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 have 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 as 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 other social media channels), the world has opened to us, the first-time filmmakers, with a priceless library of interviews of filmmakers who made their mark in history.

After I graduated in 2013, I tossed around the idea of taking up a course in cinematography for a while, owing to my interest in visual arts and images. During my research, I came across interview footage of Steven Spielberg, Quentin Tarantino, Martin Scorsese etc. 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 the 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 heavily inspired the soundtrack for *We’ve Got Tonight*.



We've Got Tonight



The 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!” — Samik • *We've Got Tonight* (2023)

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.

“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.



Characters grew as my taste in cinema twisted and turned over the years. 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.

—Samik (2023)

*I talk about these resources on my Instagram @samik.09

Ayantika Nath

PLAYS THE
LEADING LADY



Ayantika is pursuing a PhD in Bengali Literature from Jadavpur University, Calcutta. She is passionate about theatre and cinema however she prefers the cinema as a medium more appealing. 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 a Bengali web series, namely *Iti Memories* (2022) and has made an appearance in a feature film before she acted on *We've Got Tonight* (2023) with us as a leading lady.

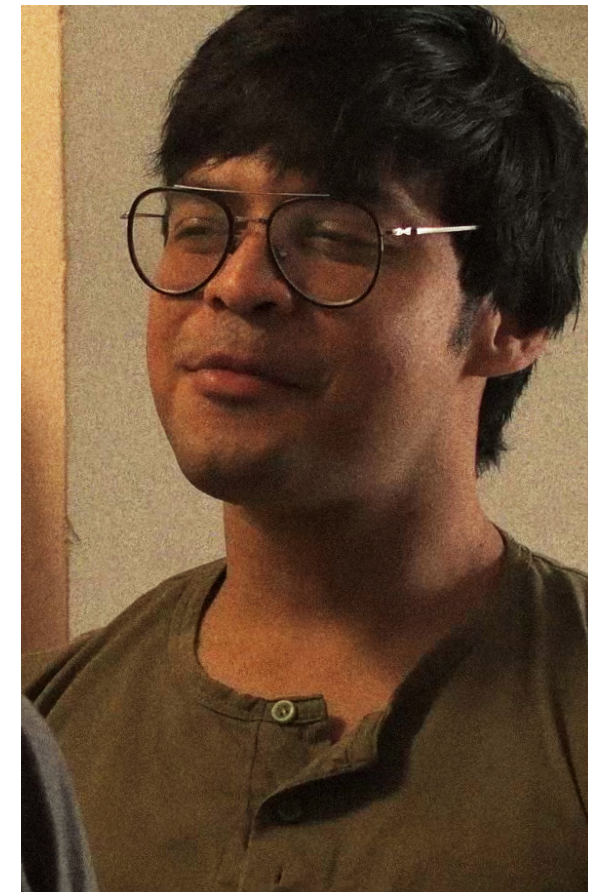
Arush Sengupta

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*.



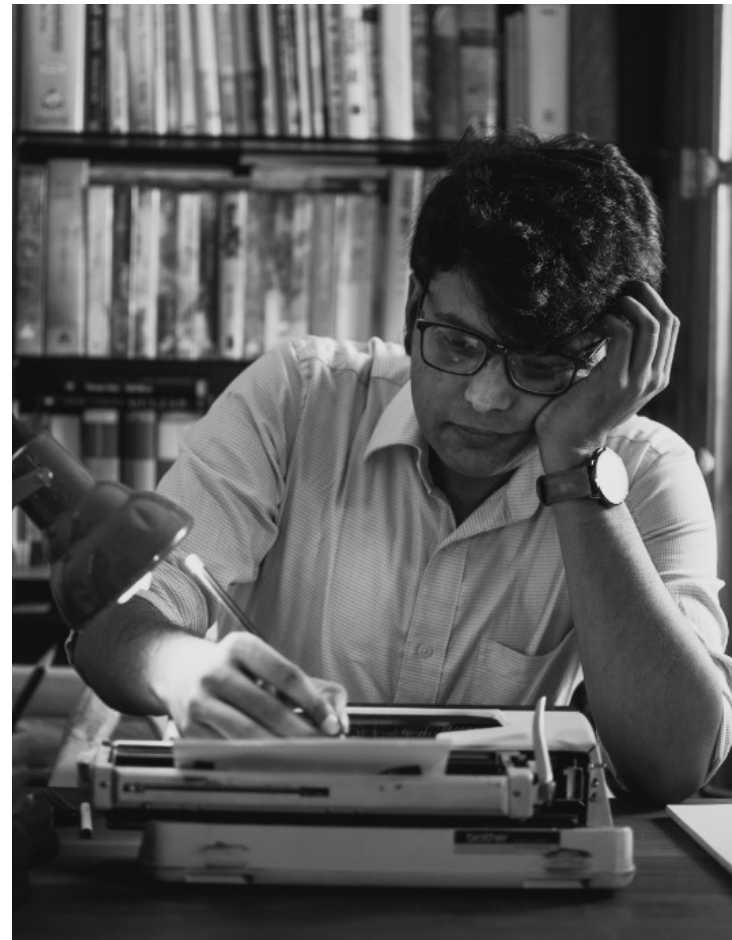
EDITED BY
ORIGINAL MUSIC BY
WRITTEN & DIRECTED BY
DIRECTOR OF PHOTOGRAPHY
PRODUCED BY

Samik Bhattacharya

Working as a graphic designer for the past 10 years, Samik is a self-taught filmmaker from Calcutta.

His taste in cinema is rooted in but not limited to *Annie Hall* (Woody Allen, 1997), *Midnight in Paris* (Woody Allen, 2011), *Cinema Paradiso* (Giuseppe Tornatore, 1989), *The Godfather* (Francis Ford Coppola, 1972-74), *Taste of Cherry* (Abbas Kiarostami, 1995), *La Dolce Vita* (Federico Fellini, 1960), *Charulata* (Satyajit Ray, 1964) etc. He deeply enjoys watching classic and contemporary films from across the world.

In his spare time, he likes to read F. Scott Fitzgerald, Mark Twain, W. Somerset Maugham, and Roald Dahl. Other times you will find him working on his screenplay.



His love for the era gone by tempts him to often make graphite sketches and sit on his typewriter to unwind during the afternoons. In music, his fascination ranges from Led Zeppelin to Beatles, Tchaikovsky to Bill Evans and R.D. Burman to Ustad Ali Akbar Khan.

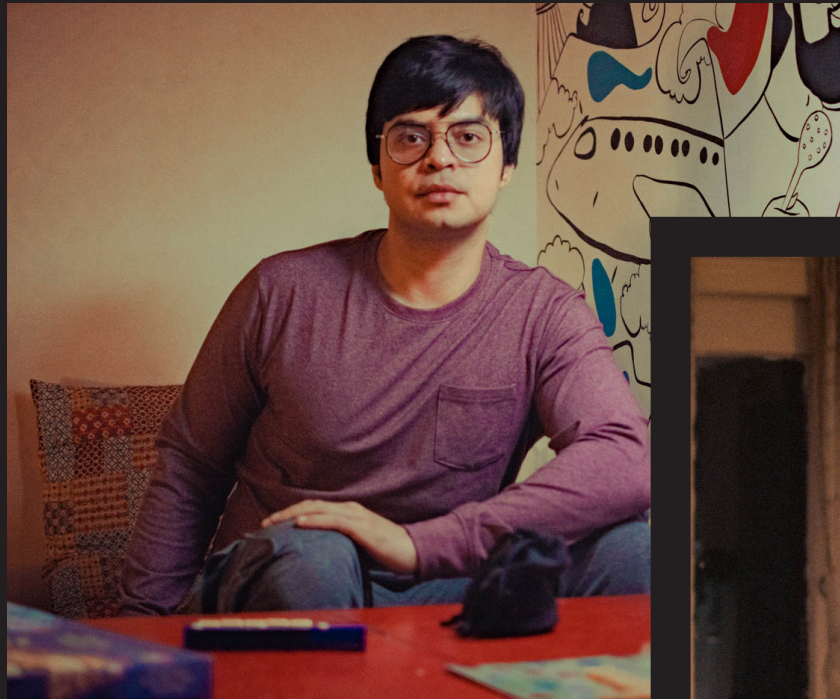
He started writing his debut feature, *We've Got Tonight*, back in 2017 to challenge himself of writing a feature film on a shoestring budget.

Currently, he's writing his next feature which will be set in Calcutta.

From the 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 next day.

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

Credits

Written & Directed by
Samik Bhattacharya

Produced by
Samik Bhattacharya

Executive Producer
Arush Sengupta

Leading Man
Arush Sengupta

Neel
Sayanjit Dey Sarkar

Casting by
Suvasree Banerjee

Leading Lady
Ayantika Nath

Atreyi
Devpurna Talapatra

Director of Photography
Samik Bhattacharya

Edited by
Samik Bhattacharya

Original Music
Samik Bhattacharya

**Location Sound
Recordist**
Vikash Tiwari

**Asst. Sound Recordist
& Boom Operator**
Keerthan KS

**Post Mix Engineer
& Sound Design**
Soham Sanyal, M.D. Reddy

Technical Specifications

Country
India

Language
Bengali, English

Genre
Drama, Romance

Duration
63 Minutes

Format & Color
Screener - Color
DCP - Color

Aspect Ratio
1.85 : 1
DCI Flat

Sound
Mono,
5.1 Surround

Cameras
Nikon D7500 (Indoor)
Nikon D3200 (Montage)

Lenses
Nikkor 35mm
Nikkor 18-55mm

Post Production Suite
DaVinci Resolve 18.1

DCP Master
DCP-o-matic

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ON A BUDGET OF

₹ 3,62,485

USD 4,361

EUR 4005

Quibble
Moon
PICTURES