



**BIG SCREEN
COMPETITION**

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2026



মাস্টার

MASTER

A FILM BY

REZWAN SHAHRIAR SUMIT

Log Line

Jahir, a revered teacher, dives into politics, chasing power and fame—only to lose himself, his loved ones, and his morals in a web of dark alliances.

Synopsis

Jahir, an ideal teacher, husband, and father, finds fulfillment in his family and work—until he is elected upazila chairman of Mohoganj, a forested suburb. Initially supported by local youth, he steps into power with noble intentions, but the weight of expectations soon overwhelms him. Unable to refuse those who helped him rise, Jahir bends to mounting demands, compromising his principles. As his moral compass wavers, he drifts from his wife, Jharna, and closest ally, Ayub. The proposal to replace a slum with a luxury resort brings new influencers into his life: bureaucrats and lobbyists, who shape his daily decisions. His once-altruistic vision twists into a pursuit of power, control, and notoriety. Jahir's transformation is stark: from a community hero to a feared authoritarian.



Director's Statement

Bangladesh experienced a seismic political shift only a year ago marked by dramatic images of citizens storming the national parliament. The grounds are still shaking as we head toward a national election, perhaps the most important one of our lifetimes thus far. Witnessing the early cracks in the system from a unique and personal vantage point, I knew the structure was failing. In "Master," I examine the pressing social problems of these turbulent times, including the power imbalances, ethical erosion, and social disparities that continue to find deeper roots in this transitioning nation.

Jahir's journey to the position of upazila chairman, a local government role, serves as a microcosm of larger societal challenges, highlighting the inherent temptations and ethical dilemmas that accompany positions of power. How do good people become complicit in a system they once opposed? How does a leader justify decisions that ultimately harm the very people who put their trust in him? These are universal questions. "Master" does not seek to provide easy answers but rather to ignite conversations about accountability, ethics, and the cost of ambition. My goal is to immerse the audience in this world through the intimate lens of Jahir's family, making them feel the weight of every compromise, every lost relationship, and every irreversible decision he makes.

By telling this story now, I hope to provoke dialogue on the responsibilities of leadership and the fragility of moral integrity inherent in those roles, forcing us to confront both how we choose our leaders and the unseen forces that shape our societies.

Rezwan Shahriar Sumit



Interview with Nasir Uddin Khan | Jahir

What drew you to the character of Jahir, and how did you prepare to play him?

What initially drew me to Jahir was the profound irony of his role: he is a teacher, a person dedicated to shaping human beings, yet his own morality is ultimately fractured by power. That potential for tragic transformation made the character deeply compelling. For preparation, I needed to immerse myself in the authenticity of Jahir's world, specifically in the locality he hails from—Madhupur, Dhanbari. I walked the neighborhoods, interacted with the community, and dedicated long hours to simply listening. I focused on observing their rhythms, their concerns, and, crucially, the subtleties of their local dialect. My most successful dialect coach turned out to be Mr. Nurul's (our fixer) three-year-old daughter, Nusrat; our countless conversations helped me hone my performance.

How did you navigate portraying a man of political power while also revealing his inner vulnerabilities?

The key to navigating Jahir was understanding the dichotomy between his public face and his private soul. His political authority had to be portrayed as a meticulous armor—confident, unwavering, and entirely conscious of being watched. However, the core of the performance lay in revealing the sheer weight of that armor.

In moments of intense pressure or moral conflict, I allowed myself to feel the corrosive emotional cost of his choices. Rather than acting vulnerable, I focused on the internal fracturing—the places where the political mask slips just enough to reveal the man beneath.

CREDITS

The Wrestler (Boli) (2023) - **Busan, New Currents Award; Shanghai IFF** | Myself Allen Swapan - **A Chorki Original**

Did you draw inspiration from real-life political figures while shaping your performance?

The cycle of idealism eroded by power is a quintessentially Bangladeshi political reality, giving me abundant material for the core tragedy of Jahir. My inspiration was therefore not drawn from a single public figure, but rather achieved through synthesis—a meticulous blending of behavioral fragments, rhetorical styles, and personality traits observed in various personalities over time. This approach allowed me to craft a character that felt wholly authentic to the local context, while retaining a complexity unique to our story. The screenplay was crucial in this process, providing the perfect framework where the character's depth was already fully realized on the page.

Which scene challenged you the most as an actor, and why?

The most technically demanding scene for me was the motorbike ride, where I had to balance my child in front and my wife behind while delivering dialogue and maintaining a consistent speed. Even though we had safety measures, the technical difficulty of that triple task was high, and it was a challenge I had to overcome.

What do you hope audiences will take away from your portrayal of Jahir?

I hope audiences leave with a recognition of how relatable the politician is—not as a corrupt figure, but as an ordinary person facing extraordinary temptations. Jahir's story is a mirror: it shows that family is the fundamental anchor for even the most authoritative figures, and yet, family is often the first casualty when they compromise their ethics to navigate professional life. I want the audience to witness that struggle and understand that while only a person with a fundamentally honest heart can truly try to hold things together, like Ayub, the chaos of power often fractures even the deepest integrity, as we see with Jahir.



Interview with Azmeri Haque Badhon | UNO

What interested you in playing the UNO, a young bureaucrat with complex motivations?

What immediately drew me to the UNO was the sheer complexity of her character. She is a government official who resists the easy label of "villain"; her motivations are deeply layered, shaped by a matrix of environmental pressures, professional responsibilities, and private ambition. I was challenged and intrigued by the opportunity to portray someone who operates within a conflicted system—a person simultaneously complicit and conflicted—and to communicate that inner tension subtly. This role allowed me to explore the nuances of power, restraint, and the profound moral ambiguities of real life, moving far beyond any one-dimensional antagonist. Ultimately, it was the depth of her journey that made stepping into her shoes essential.

How did you prepare for the authority and psychological sharpness required for this role?

In Bangladesh, political figures are constantly dissected in the public eye—in the news, on social media, and deeply embedded in the national psyche. They often cultivate a celebrity-like persona: confident, authoritative, occasionally arrogant, and meticulously conscious of their public image. To shape the UNO, I closely studied this particular political carriage and projection of authority.

Following this research, I had in-depth discussions with Sumit, who provided a precise blueprint for her character. These conversations were vital; they helped me penetrate the surface to understand not just her actions, but the rationale behind them—her thought process and the subtle, internal logic she uses to navigate power.

CREDITS

Rehana Maryam Noor (2021) - **Cannes, Un Certain Regard; Asia Pacific Screen Award - Best Actress** Khufiya (2023) - **A Netflix Original**

What was your dynamic like working with Nasir Uddin Khan to bring the protagonist-antagonist tension alive?

Working with Nasir Uddin Khan was a wonderful experience. He's an actor who brings a lot of honesty and intensity to his performance, and that energy naturally pushed me to bring out the best in myself and in the UNO. Our on-screen dynamic thrived on that tension — the constant push and pull between two powerful individuals driven by different beliefs.

Power has a way of corrupting even the most well-intentioned people, and I think both our characters live within that moral gray area. The line between good and evil is very thin in MASTER. Nasir and I tried to capture that ambiguity — not through confrontation alone, but through silence, restraint, and moments of vulnerability. That made our interactions feel real, complex, and deeply human.

How do you see UNO in relation to contemporary women in positions of power in Bangladesh?

For me, the UNO isn't just a reflection of women in authority—she represents what power itself can do to any human being, regardless of gender. In Bangladesh, where the system is often flawed and accountability is scarce, power is wielded subtly, strategically, and behind closed doors. When someone enters that space, it's very easy to become consumed by self-interest, privilege, and external benefits, forgetting the duty to serve the people.

The UNO embodies this conflict. She's intelligent and capable, but she also mirrors the reality that women, too, have the full capacity to wield power in corrupt and harmful ways. I didn't want to portray her as simply a "powerful woman," but rather as a human being navigating a deeply imperfect system—and making choices that reveal both her strengths and weaknesses.





Production Story

When we began planning MASTER, we knew the setting was almost a character in itself: a suburb surrounded by lush forests, where life and politics intersect in unexpected ways. To bring this world to life, we chose Madhupur and Dhanbari in Tangail — a place that offered both the authenticity and the visual richness our story demanded.

Working as an independent production, we had a tight schedule: 26 days to capture over 35 real locations, most of them outdoors, often bustling with more than 500 background artists. Managing such large crowds with a lean crew was, at times, a test of patience and improvisation — but it was also an adventure in its own right.

The warmth of the local residents made everything possible. At one point, we suddenly realized we were missing very specific props for a major scene. Rather than relying on stores, we went door-to-door, and every household we visited welcomed us in, offering whatever we needed from their own homes. These moments of generosity didn't just provide props; they infused our film with a real sense of community and trust.

We knew that establishing the political atmosphere of MASTER meant facing significant design challenges, specifically creating the public offices and spaces where the machineries of power unfold. Since these places are chaotic and bustling in real life, our casting department went into overdrive, recruiting locals from Madhupur, Dhanbari, and Tangail, and even bringing in essential extras all the way from Dhaka.

However, the real test was logistics. While main road transport was easy near the Madhupur centers, the deeper we ventured into the woods, the less dependable the roads became. Everything—from moving our large groups of extras to securing

delicate props—required our production team to run a tight, well-coordinated operation. Meticulously designed callsheets and script breakdowns were our constant lifeline.

The project was full of unforgettable moments, like the day Jahir's horse arrived. We had searched across Tangail and Jamalpur, unable to find a single horse regal enough to embody the stature of Jahir's ancestry. Finally, after much effort, our "star horse" arrived on a truck from Dhaka and immediately stole the show with its presence.

We also had a full contingent of motorcycles that traveled with us on separate trucks. Since each bike was specifically tied to a character, they demanded constant fueling, maintenance, and careful organization. Yet, perhaps the most unlikely logistical triumph was the cotton candy. That perfect, pink and fluffy treat, needed for the glorious family motorbike shot, came all the way from Netrokona and felt like the most impossible prop we had to rely on.

Shooting in March brought its own challenges: the weather swung from chilly mornings to sudden rain showers. Mist drifting through the forests, puddles reflecting the chaos of the town, and the crisp early morning light all became part of our storytelling. Ask anyone who was there—there's an endless supply of adaptation stories. What the entire production period truly achieved was bringing us together as a family, where everyone arrived with the right spirit and was ready to chip in whenever quick troubleshooting was required. Every obstacle became an opportunity, every setback a chance for creativity, and every act of local kindness a reminder of why this story had to be told.



Interview with Ashim Bhalla

Executive Producer

What was your first impression when you saw the rough cut of MASTER, and what convinced you that it had strong festival or market potential?

I believe powerful films are driven by a single unifying idea. What speaks to me in MASTER is its essence: the story doesn't simply explore political corruption; it delves into the idea that political systems are inherently corrupt and morally corrosive. That premise is universally resonant the world over, regardless of the nation or ruling order.

What universal themes or cinematic qualities do you believe give MASTER its immediate appeal to international festival programmers and critics?

While Sumit's authentic portrayal of suburban Bangladesh gives us a rare glimpse of a culture/society not seen often enough outside South Asia, the film's reflective nature offers a commentary not only on current issues but on the intrinsic nature of politics itself. The cinematic power of this story is that its big ideas are conveyed through dramatic, intimate relationships that we truly care about, and are delivered through naturalistic and understated performances.

Given the highly competitive nature of the market, what is your positioning strategy?

While MASTER is specific to a time and place, it's world cinema comparables include Purple List titles like THE PRESIDENT'S CAKE (Cannes), IN THE LAND OF BROTHERS (Sundance), YOMEDDINE (Cannes), EYIMOFÉ (Berlinale).

Our strategy begins with the Rotterdam launch, specifically within the Big Screen Competition. This platform, known for championing commercially oriented arthouse cinema, immediately signals the film's international market viability. Carmen Chaplin and I believe that this launch will be key to securing the international distribution the film deserves beyond South Asia.

We acknowledge the contemporary challenge: while many excellent South Asian arthouse films garner critical acclaim, securing international distribution remains incredibly difficult. That said, we are highly confident that MASTER's strong story, naturalistic performances, and universal themes give it the necessary momentum and market edge to break through this barrier.

What kind of audience do you envision for MASTER, both domestically and internationally?

Domestically, MASTER will initially attract a younger, politically engaged demographic. However, the timeliness of the story and the ongoing national political upheaval will generate press attention, enabling this title to reach a wider audience than the traditionally limited arthouse cinema demographic in Bangladesh. We recognize that the domestic theatrical market remains highly reliant on international recognition, which makes the global strategy crucial. Internationally, we are targeting a theatrical release in key arthouse territories, specifically Bangladesh, the UK/Europe, and the USA. Ultimately, the long-term goal is to secure a home with a global streamer.



Interview with Tuhin Tamijul

Director of Photography

What drew you to the visual language of MASTER, and how did you approach crafting its look?

The way MASTER looks really pulls you into its ideas, its people, and the world they live in. The Madhupur-Dhanbari region itself gave the film its texture and feel, providing the specific realism the story needed. We worked hard on the design so that once Jahir, Jharna, and Ayub were in that environment, they wouldn't just look like actors—they would look like they absolutely belonged. That level of authenticity made filming their world feel instinctive because I felt connected to it too. Big thanks to the brilliant casting and design team for getting the characters and the look so grounded.

How did you approach the lighting and framing for this film?

Since every scene was filmed in real locations, I aimed to organically blend the natural sunlight with existing practical sources to maintain tonal consistency across spaces. My lighting choices were constantly shaped by studying a character's emotional state or movement within the scene—Jahir's character guided these key decisions more than anyone else. My focus was always twofold: capturing the weight of the characters in that moment, while also controlling how much of the surrounding environment to reveal, ensuring we always connect the people deeply to their place.

What visual references or inspirations did you and the director discuss while shaping the film's aesthetic?

When it came to inspiration, my biggest influence was my director, Rezwan Shahriar Sumit—his ideas, visual references, and clear vision guided almost everything I did during the research and development phase.

We watched various reference films together, like Leviathan, The Master, and Gangs of Wasseypur, but the moment I arrived in Madhupur, the place itself took over. The geography, the culture, and the rhythm of that suburban forest town ended up shaping how I designed every single frame.

Can you talk about the challenges of shooting across so many real locations and how you adapted your cinematography?

Shooting the entire film on real locations definitely gave us beautiful authenticity, but it also brought a lot of complexity. When you're in an uncontrolled environment, you have to be ready for everything—from managing the public's reaction to the camera, to quickly adapting to the weather. We were shooting in a forest climate in March and April, which meant dealing with fog, bright sun, and sudden rain, sometimes all on the same day. Because of that, I constantly had to have multiple setups ready (Plan A, B, and C), and be very deliberate about choosing lenses that could blend seamlessly with the environment while still giving us cinematic control.

Which sequence or shot in MASTER was the most technically or emotionally demanding for you, and why?

It's hard to single out one scene. We worked across so many real locations, often with large groups of people—I even remember jumping on top of a lorry impromptu to film Jahir's grand victory procession! Every single setup brought its own technical challenges.

What was both the hardest and most rewarding part was capturing the film's shifting rhythm. The story moves constantly between moments of stillness and sudden chaos, between calm reflection and complete disorder. Capturing that dynamic energy—that shift between peace and destruction—is what made the process so fulfilling. Looking back, I'm truly grateful for how it all came together on screen.



Interview with Kristan Sprague

Editor

What was your first impression after watching the footage of MASTER, and what intrigued you as an editor?

After first watching the footage and the cut that Sumit had, I thought he made a local story with very universal elements. It is a primal story of an honest man getting corrupted told through local, specific elements. Being American, the upazila or sub-district level political machine Jahir tries to join was unfamiliar to me. But the beauty of the film is that I could still easily track his emotional journey and feel every part of that experience. That power to connect globally is what drew me in.

MASTER unfolds with a quiet tension that builds gradually. How did you approach balancing subtlety with momentum in the storytelling?

The story is told in a naturalistic way through small details and subtle performances, and I was always very careful to not ruin that. We found the balance between the plotting and the performances through multiple rounds of notes and edits. Through that process we found the most important story beats and focused our film on those scenes, so that we do not have to rush through anything.

Is there a particular sequence that you feel best represents your editorial vision for the film?

We spent a lot of time getting the beginning of the film right, i.e., the election campaign sequence. We had to balance numerous elements into a smooth, well paced sequence that introduces us into the story world, to Bangladesh and more specifically Mohoganj, as well as setting up the opposing sides of the election and its main stakeholders.

What was your collaboration process like with Sumit?

Sumit is a great collaborator. We had a well-tested process: we'd watch the cut, then meet to talk through the overall feeling—what was working and what wasn't. Sumit often would explain the cultural nuances of the political process. Then we would go through scene by scene to make specific notes: cutting, changing, or moving scenes around.

As an editor, how do you hope audiences will experience MASTER — emotionally and intellectually?

I hope audiences can see some of themselves in Jahir at the beginning of the film, his idealism and genuinely good intentions, so as he slowly loses his way, they feel how easily good intentions can be corrupted.

MASTER marks your second collaboration with Sumit after THE SALT IN OUR WATERS. How has your creative relationship evolved, and what draws you back to working on stories rooted in Bangladesh's culture and landscape?

We also collaborated on SORRY FOR THE INCONVENIENCE, a 25-minute ghost story, which, interestingly, also had a political twist. After multiple projects, I feel like I understand Sumit's taste and filmmaking style—I enjoy how subtle his films are and how he lets the story tell itself. I especially appreciate that his work is always deeply rooted in the local cultures of Bangladesh. Since I have so many questions about how everything works in that complex world, our projects are a constant learning experience for me. I'm currently editing his new feature-length documentary, TIDE IS RISING, another compelling, big-canvas story where Sumit saw firsthand how the social systems continue to fail those on the coastal fringes.

Interview with Hao-Ting Shih

Composer

Given MASTER's emotional restraint, how did the score balance silence and sound to underscore the film's moral tension?

Jahir, our protagonist, is incredibly complex. On the surface, he appears calm and composed, yet beneath that restraint lies a whole world of emotions—love, anxiety, fear, even a little disorientation—that surface as the narrative unfolds. The score becomes one of the few channels through which we can directly access his mind and sense the emotions he cannot outwardly display. In many ways, composing for MASTER felt like sculpting with negative space, using emptiness to create a sense of unease, tension, and introspective depth. The pauses, quietness, and spaciousness within the score are as meaningful as the notes themselves.

Were there particular instruments, motifs, or soundscapes that became central to expressing Jahir's internal transformation?

Jahir's most prominent motif is carried by solo string instruments, particularly the viola, cello, and bass. It is a simple theme that gradually develops as his character evolves throughout the story. A recurring sound of cello and bass octaves gliding together was used to hint at his transformation and shifting emotional state.

Another key element is a processed piano, played percussively rather than melodically, to evoke a raw, gritty texture that represents Jahir's repressed inner voice. The overall palette remains grounded, uneasy, and dark, performed by a small ensemble in which each instrument carries deliberate weight.

In contrast to this tension, a warm and intimate theme was written for the rare but significant moments when Jahir lets his guard down with his family.

Built around solo strings and vibraphone, it symbolizes the small, untarnished space within his heart that remains untouched by the surrounding chaos. To root the score in the setting, we also brought in Bengali instruments like the dotara and dhol.

You've previously composed for a range of international films. What felt distinct about working on MASTER?

MASTER stands out for its immersive world-building and its ability to sustain a slow yet captivating atmosphere. As a Taiwanese composer based in Los Angeles, many elements in the film were new to me, yet I felt deeply connected to its emotional core. Jahir's struggles - his conflicts, desires, and fears, are profoundly human. This universality guided my musical choices, allowing me to connect to the story through empathy rather than geography. The film's gradual rhythm allowed space for our music to breathe, creating a dialogue between the sound and the silence that hopefully deepens the audience's emotional experience.

What was your collaboration process like with Sumit? Were there any key moments where the score evolved significantly through your discussions?

Sumit trusted my instincts and was very supportive of the directions I wanted to explore. Working with such a talented filmmaker was both inspiring and creatively fulfilling. One cue that evolved through several discussions was the "family theme." It is the only cue in the score that carries warmth and intimacy, contrasting sharply with the surrounding tension and unease. Initially, the early versions felt detached. Through our conversations, we refined the music until it blended naturally with the rest of the score while preserving its emotional distinctiveness. This process deepened our collaboration.

As a composer, what do you hope audiences will feel through the music of MASTER?

The score is meant to amplify what already exists in the performances and dialogue, the tension, confusion, and quiet struggle that define each character's journey. In the rare moments where the music takes center stage, I hope the audience can surrender to the feeling of release, whether it is joy or darkness. Ultimately, I want the music to help viewers feel its emotional truth beyond words.



ABOUT THE DIRECTOR

Rezwan Shahriar Sumit

Rezwan Shahriar Sumit, an NYU Tisch School of the Arts alumnus, is a Bangladeshi filmmaker specializing in the intersection of entertainment and social impact.

His debut feature film, *THE SALT IN OUR WATERS*, world premiered at the BFI London Film Festival. This film brought the struggles of Bangladesh's climate change frontliners to the global stage at UN COP26 and COY16. It garnered significant backing from industry figures like Spike Lee and organizations such as CNC Aide aux cinémas du monde, Torino Film Lab, ultimately sweeping seven National Film Awards. Building on this success, Sumit is currently completing *TIDE IS RISING*, a feature documentary set within the same coastal wetlands. In development is the science-fiction project *A NEW PROPHET*, which received production funds from the Alfred P. Sloan Foundation and mentorship from Film Independent's Global Media Makers program.

Beyond filmmaking, Sumit serves as a Consultant for the World Bank, where he led the creation of the PostPro Talent Lab, a program designed to enhance the technical skills of film professionals in Bangladesh. Recently, he was elected to the Film & TV Steering Committee of UN Climate Change's Entertainment and Culture for Climate Action (ECCA) alliance.



BIOGRAPHIES



Carmen Chaplin
Executive Producer

Carmen Chaplin has worked as an actor in Europe and the U.S. with several eminent directors including André Téchiné, Wim Wenders, Sydney Pollack, and Philippe Rousselot. She co-produced the award-winning documentary and 2024 Slamdance opening night film, *ONE BULLET* (2023), directed by Oscar and BAFTA-winner Carol Dysinger. Carmen's feature film debut is the theatrical documentary *CHAPLIN | SPIRIT OF THE TRAMP* (2024) uncovering the cinema legend's Romany roots. The film received its World Premiere at San Sebastián Film Festival and won the Irizar Award (additional screenings: Thierry Frémeaux's Lumière, Telluride). Carmen's short films screened at various international events including SHOOT New Directors Showcase, S.O.U.L. (BFI Southbank), Manchester IFF and Hollyshorts (LA).



Ashim Bhalla
Executive Producer

Ashim Bhalla is an award-winning producer trained at NYU's Graduate Film Program under Spike Lee. He is the founder and producer of the *PURPLE LIST* feature film program, which has launched nineteen feature films, including those by alums like Shaka King, Cathy Yan, and Chloe Zhao. Ashim is the scriptwriter and producer of *CHAPLIN | SPIRIT OF THE TRAMP* (2024), which screened at Telluride and San Sebastián, where it won the Irizar Award. He also produced the award-winning Afghanistan war documentary, *ONE BULLET* (2023) directed by Oscar-winner Carol Dysinger, and wrote, directed, and produced the Amazon rainforest drama *973* (2022), distributed worldwide by Canal+.



Kristan Sprague
Editor

Kristan Sprague is an award-winning film editor based in New York and a member of the Academy of Motion Picture Arts and Sciences. His editing credits include *JUDAS AND THE BLACK MESSIAH* (Warner Bros., 2021), which earned six Academy Award nominations including Best Picture, as well as *NEWLYWEEDS* (Sundance), *MANOS SUCIAS* (Tribeca), and *HAIR WOLF* (Sundance). Known for his intuitive storytelling and rhythmic precision, Kristan has collaborated with acclaimed filmmakers such as Shaka King and has built a reputation for bringing emotional depth and structure to character-driven narratives.

BIOGRAPHIES



Tuhin Tamijul
Director of Photography

Tuhin Tamijul is an accomplished Bangladeshi cinematographer known for his nuanced, naturalistic visual style. His early international acclaim includes his work on LIVE FROM DHAKA (2016), which won Best Picture and Best Cinematography at the Singapore International Film Festival. He gained further international recognition for lensing REHANA MARYAM NOOR (2021), the first Bangladeshi film selected for the Un Certain Regard section at the Cannes Film Festival. The film screened worldwide and was Bangladesh's official submission for the 94th Academy Awards. In 2023, Tuhin expanded his international profile collaborating on THE WRESTLER (Boli), which won the New Currents Award at the 28th Busan International Film Festival.



Jonaki Bhattacharya
Production Designer

Jonaki Bhattacharya is an acclaimed production designer with a portfolio that includes notable Indian films such as LABOUR OF LOVE (2014), JONAKI, and ONCE UPON A TIME IN CALCUTTA. Her exceptional talent has been recognized at renowned international film festivals, including Venice and Rotterdam. Bhattacharya's contributions to our local projects highlight her profound interest in Bangladeshi culture and people. These projects include Rubaiyat Hossain's MADE IN BANGLADESH (which received multiple awards at the 2023 Bangladesh National Film Awards following its Toronto premiere) and the upcoming feature A DIFFICULT BRIDE.



Hao-Ting Shih
Composer

Hao-Ting Shih is an award-winning, HMMA-nominated Taiwanese composer based in Los Angeles, known for fusing acoustic and electronic elements into deconstructed sound palettes. His portfolio includes the feature film MONGRELS, which premiered at Tallinn Black Nights Film Festival, and the award-winning documentary DUET, which received the 96th Student Academy Award and multiple festival honors. His compositional style evolved from 70s electronic pioneers to post-romantic classical, minimalism, and electroacoustic music. Hao-Ting graduated from the NYU Screen Scoring program and currently works at Sparks and Shadows, founded by Emmy and BAFTA winner Bear McCreary.

CAST

Nasir Uddin Khan as Jahir, Chairman
Azmeri Haque Badhon as UNO
Zakia Bari Mamo as Jharna
Sharif Siraj as Ayub
Aminur Rahman Mukul as Anowar
Tasnova Tamanna as Asma
Fazlur Rahman Babu as MP

Duration **122 minutes**
Aspect Ratio **1.85:1**
Format **DCP, UHD**
Sound **Dolby Digital 5.1**

Genre **Political Thriller**
Original Language **Bangla**
Country of Production **Bangladesh**
Shooting Location **Madhupur & Dhanbari**

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In association with **Kwanon Films**
With the support of **Bangladesh National Film Grant**

CREW

Directed & Produced by **Rezwan Shahriar Sumit**
Screenplay by **Rezwan Shahriar Sumit, Sabbir Hossain Shovon**
Based on a story by **Rezwan Shahriar Sumit**
Executive Producers **Ashim Bhalla, Carmen Chaplin, Shirin Akhter Banu, Fazlul Karim Reasat Haider, Han Myunghwan**
Associate Producer **Tuhin Tamijul**
Director of Photography **Jonaki Bhattacharya**
Production Designer **Bijaya Ratnabali**
Costume Designer **Rafi Sumon**
1st Assistant Director **Kamrun Nahar Koly**
Casting Director **Golam Muntakim**
Script Supervisor **Nahid Masud**
Location Sound Recordist

Editor **Kristan Sprague, Rezwan Shahriar Sumit**
Music Composer **Hao-Ting Shih**
Sound Designer **Sayba Talukder**
Re-Recording Mixer **Han Myunghwan**
Colorist **Jung Hu**



CONTACT INFORMATION

ASHIM BHALLA atn@ashim.film
+351910887377

KWANON FILMS LIMITED
71-75 Shelton Street, Covent Garden,
London, WC2H 9JQ, UK

REZWAN SHAHRIAR SUMIT sumit@mypixelstory.com
+880 1718 259 598
mypixelstory.com

PRESS INQUIRIES

REASAT HAIDER reasat.haider@mypixelstory.com
+880 1704 606 850

