

the setting of the film. She starts to find the place very familiar. She gets little signs that she has been here before. She sees things that remind her of her childhood and then starts to find out more about her childhood because she grew up as an orphan. She realises that she was actually from the family who lived in this mansion. At that point the cinema changes pace in the sense that she starts seeing a dead body at a certain place in the house and from then on the film through the two characters is trying to solve the mystery of this dead body she is seeing - is it just hallucination or is it something that really happened during her childhood or is she going out of her mind?

some of our audience are already exposed to this kind of film but we don't get this purely in Bangla. So in my first film I wanted to explore this and see how I can deal with this. I will confess now, after the film has been made, it is not easy to create suspense and maintain that tension till the end of the film. I find it very challenging. Of course the audience will judge how it came out.

**Why did you choose actors from mainstream cinema?**

The main leading roles are played by two very well known and well-established actor and actress. I was very conscious of making a product for the big screen. Ntv, the producer of the film, was also very clear on this. And I realised that big screen chemistry is something different from the small screen. Not all small screen actors translate well on the big screen.

After working with them I am totally convinced that most actors and actresses of the current film industry are actually quite talented and very hard working. They were very cooperative. Ferdous, Poppy and Alamgir all worked very hard.

I found that there was a huge reservoir of talent and willingness to experiment with image, speech, and acting... When you go to see the film you will immediately notice this. The way they are dressed, the makeup, the way they carry themselves - everything put together helped to create this image on screen that they are real, normal people.

**How much influence did you have with the scriptwriters?**

This was very much teamwork. The script-writer I worked with - Dewan Shamsur Rakib- I have known him for ages. We all come from a fruitful short film movement of the 80s and 90s. So we share the same wavelength. So when we were developing the story in the screenplay form the script writer did his own thing and then we had our sessions and rewrites.

Celluloid or 35mm film making is very much a team effort. If I did not get the optimum input from each member of my team I would not be able to make this kind of film. For instance, there were huge inputs from the cameraman, production engineer. We had endless sessions going through all the scenes and sequences - how to bring them alive on screen, then the music had an important part to play, costume design, set design - everything had its own role to play.

The other members of the team are Maksudul Bari (Cinematographer), Junaid Halim (Editor), Salahuddin Auton (Chief Assistant Director) and Kaushik Shankar Das (Production Designer).

**Why have you opted for mainstream cinema rather than intellectual art films?**

I knew for a long time that this is what I wanted to do. Making a complete film is such a complete experience



Film idols Ferdous, Poppy and Alamgir play characters who look and sound like real people

**Why did you choose this theme?**

This particular genre - mystery/horror ghost/adventure story - we have quite a rich tradition in our literature although it's more so in popular literature. But there are also some very classic examples e.g. Satyajit Ray and his children's stories but also Tagore's short stories e.g. Khudito Pashan. Then Promindu Mitra and Humendu Kumar Roy... In Bengali cinema in the 60s and 70s there have been films on psychological mysteries but after the liberation especially this side of the border, we haven't really seen this kind of film being made.

From an audience point of view they are hugely enjoyed and they can be very challenging. The first thing that comes to mind is Hitchcock but even in (present context) the latest Da Vinci Code thriller or mystery story - there are plenty of examples of stories that really grab your attention. Though I have made my film in a much milder tone compared to any of them I would like to call it a psychological mystery. The pace is not very fast. I thought since as a reader and a world cinema viewer