

A movie poster for 'Kudrat: 1968'. It features five young men standing in a row, looking somber. They are wearing light-colored shirts and dark jackets. Their shirts and faces are covered in blood. In the background, a large house is on fire, with bright orange flames and thick black smoke rising into a dark sky. The overall tone is dramatic and intense.

astro SHAW PASAL:
PRODUCTIONS

KUDRAT: 1968

ABOUT THE IP



PROJECT: HIGH COUNCIL (2023)

Created and directed by Anwari Ashraf, co-directed by Zulaikha Zakaria, the series became a phenomenon that resonated with audiences nationwide, ranked as the highest rated Astro Original series to date.

KAHAR: KAPLA HIGH COUNCIL (2024)

The first spin-off in the Project: High Council universe, directed by Razaisyam Rashid, this cinema release garnered RM13 million in the box office, telling the origin story of the series's iconic antagonist, Kahar.

KUDRAT 1968

The third installment in the Project: High Council universe, under the helm of director-showrunner Zulaikha Zakaria, is set to tell the tale of how it all began, events leading to the beginnings of the High Council.



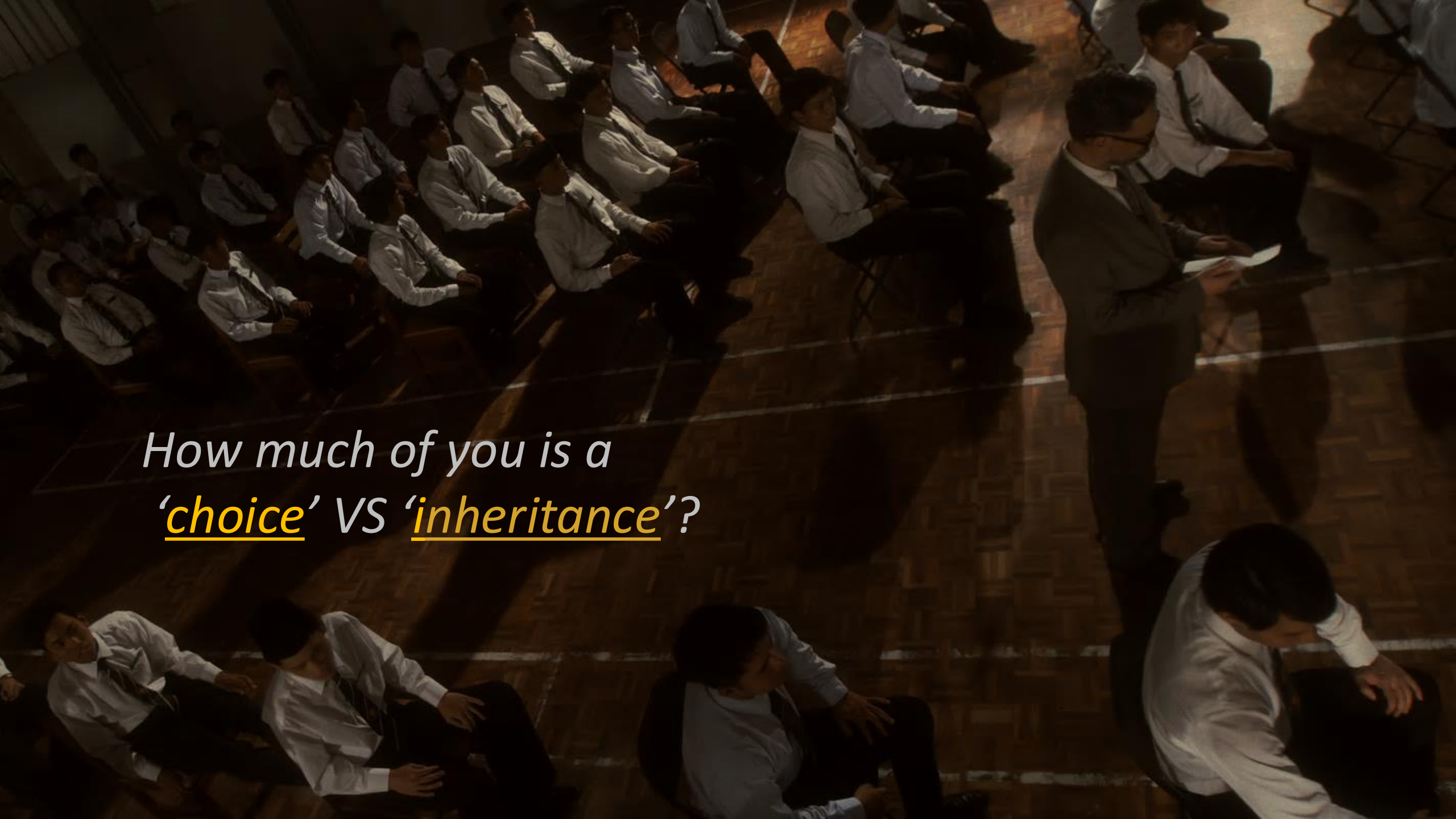
astro SHAW

KUDRAT:1968

Genre: Action x Young Adult

Logline:

The abandoned son of Ungku Deramat, **Abbas** never wanted his father's name — but now he's trapped in the very institution built by it. Enrolled at KUDRAT as just another student, he must survive a world that exalts inheritance, denies identity and dares him to stay silent. But as the cracks in the system begin to show, Abbas must choose: protect the legacy that broke him — or bring it to its knees.

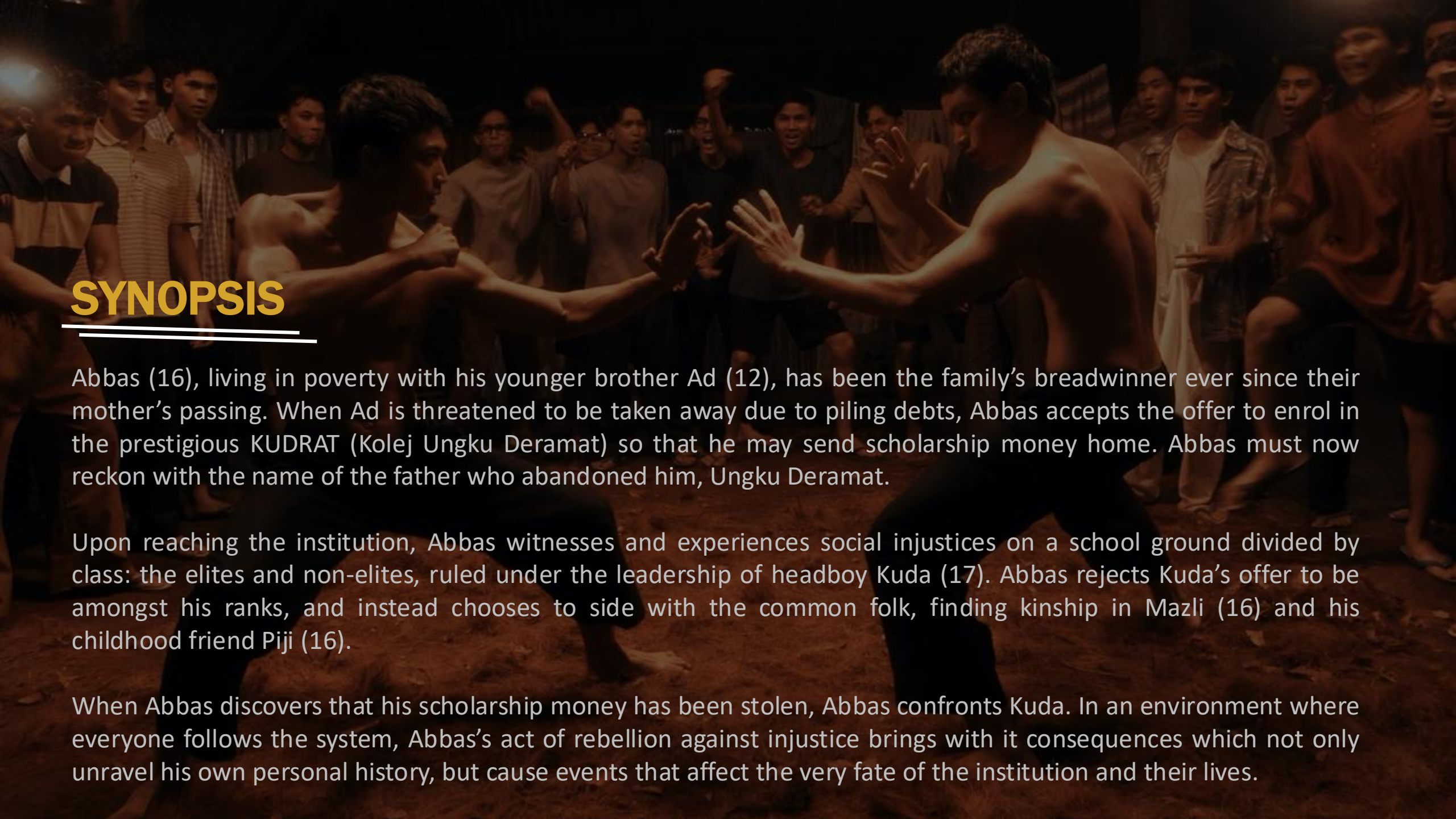


*How much of you is a
'choice' VS 'inheritance'?*

KUDRAT 1968 explores the roots of a nation divided.
Not just by race, but by class.

Long before the riots and political turmoil, Malaysia was built on a hierarchy where power belonged to the rulers (**pembesar**), while the *marhaen*; the ordinary farmers, labourers, and workers struggled to be heard.

British colonial rule didn't erase this divide; it reinforced it, concentrating wealth and influence in the hands of a privileged few while leaving the majority to compete for limited opportunities. As independence promised equality but failed to deliver it, resentment simmered beneath the surface. By 1968, the gap between **the elite and the marhaen**, between privilege and poverty, had become a ticking time bomb. This is not just a story about history. It's a story about who gets power, who gets left behind, and what happens when a nation's deepest inequalities can no longer be ignored.

The background image shows a group of young men in a dimly lit room, possibly a schoolyard or a community center. Two men in the foreground are shirtless and appear to be in a physical confrontation or a tense moment, with their hands raised. A crowd of other young men stands behind them, watching the scene. The lighting is warm and somewhat dramatic, with strong shadows.

SYNOPSIS

Abbas (16), living in poverty with his younger brother Ad (12), has been the family's breadwinner ever since their mother's passing. When Ad is threatened to be taken away due to piling debts, Abbas accepts the offer to enrol in the prestigious KUDRAT (Kolej Ungku Deramat) so that he may send scholarship money home. Abbas must now reckon with the name of the father who abandoned him, Ungku Deramat.

Upon reaching the institution, Abbas witnesses and experiences social injustices on a school ground divided by class: the elites and non-elites, ruled under the leadership of headboy Kuda (17). Abbas rejects Kuda's offer to be amongst his ranks, and instead chooses to side with the common folk, finding kinship in Mazli (16) and his childhood friend Piji (16).

When Abbas discovers that his scholarship money has been stolen, Abbas confronts Kuda. In an environment where everyone follows the system, Abbas's act of rebellion against injustice brings with it consequences which not only unravel his own personal history, but cause events that affect the very fate of the institution and their lives.

DIRECTOR'S NOTE.

I grew up between two worlds.

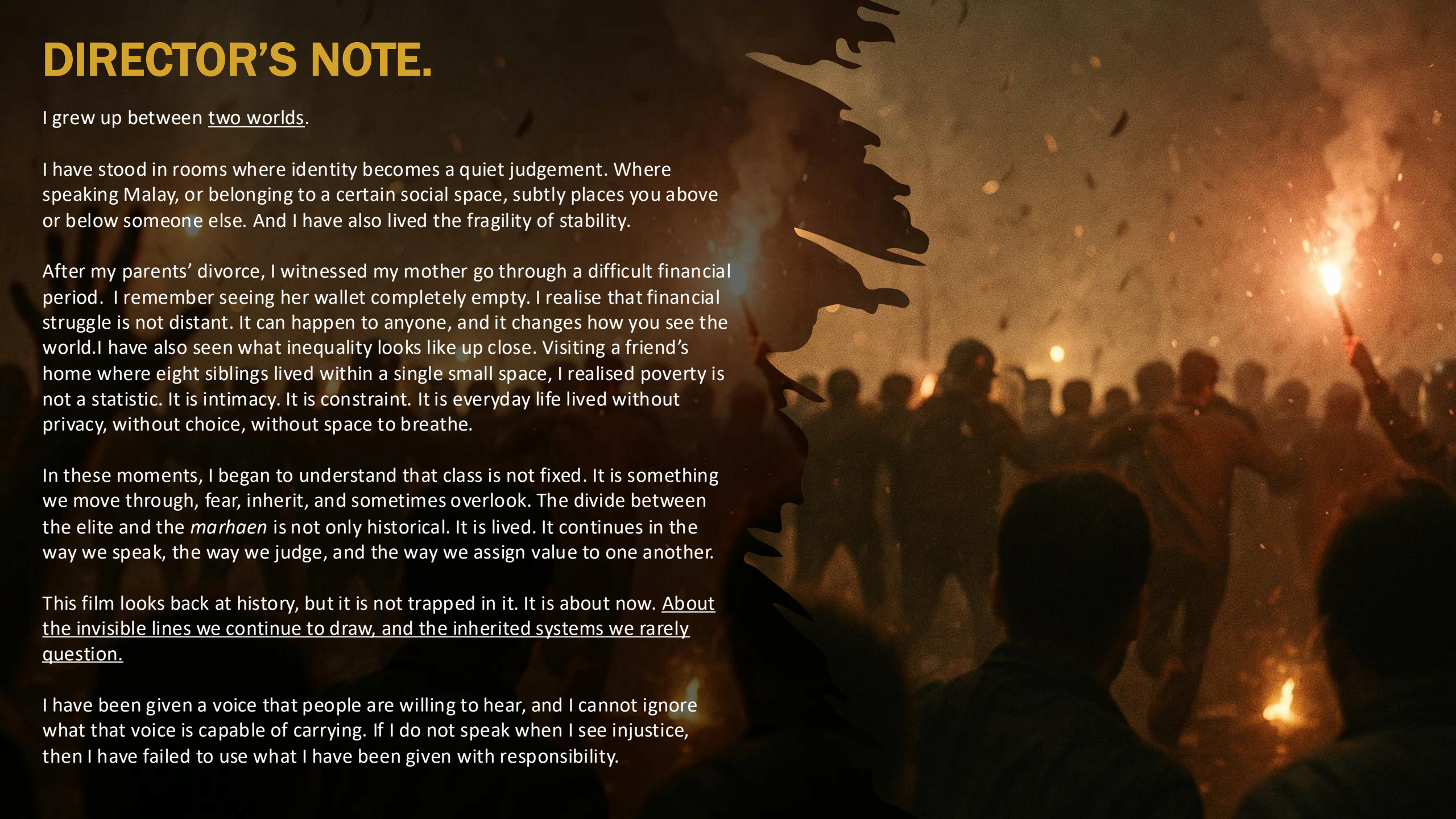
I have stood in rooms where identity becomes a quiet judgement. Where speaking Malay, or belonging to a certain social space, subtly places you above or below someone else. And I have also lived the fragility of stability.

After my parents' divorce, I witnessed my mother go through a difficult financial period. I remember seeing her wallet completely empty. I realise that financial struggle is not distant. It can happen to anyone, and it changes how you see the world. I have also seen what inequality looks like up close. Visiting a friend's home where eight siblings lived within a single small space, I realised poverty is not a statistic. It is intimacy. It is constraint. It is everyday life lived without privacy, without choice, without space to breathe.

In these moments, I began to understand that class is not fixed. It is something we move through, fear, inherit, and sometimes overlook. The divide between the elite and the *marhaen* is not only historical. It is lived. It continues in the way we speak, the way we judge, and the way we assign value to one another.

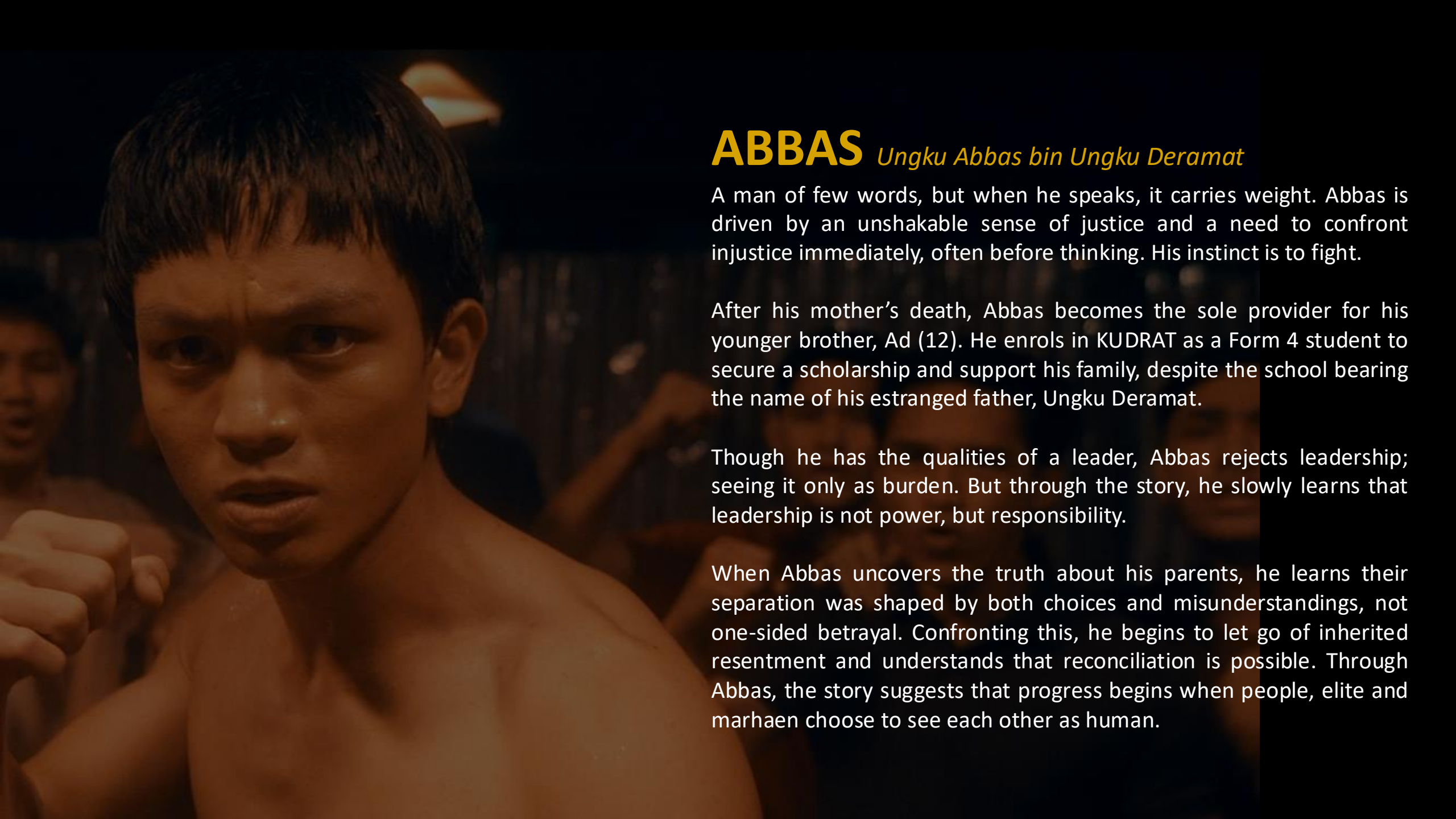
This film looks back at history, but it is not trapped in it. It is about now. About the invisible lines we continue to draw, and the inherited systems we rarely question.

I have been given a voice that people are willing to hear, and I cannot ignore what that voice is capable of carrying. If I do not speak when I see injustice, then I have failed to use what I have been given with responsibility.



A group of young men are standing in a line, viewed from the side, behind a barbed wire fence. They are looking towards the right. The scene is outdoors with trees in the background. The image has a dark, moody tone. The title 'THE FACE' is overlaid in the center in a bold, yellow, italicized font.

THE FACE



ABBAS *Ungku Abbas bin Ungku Deramat*

A man of few words, but when he speaks, it carries weight. Abbas is driven by an unshakable sense of justice and a need to confront injustice immediately, often before thinking. His instinct is to fight.

After his mother's death, Abbas becomes the sole provider for his younger brother, Ad (12). He enrolls in KUDRAT as a Form 4 student to secure a scholarship and support his family, despite the school bearing the name of his estranged father, Ungku Deramat.

Though he has the qualities of a leader, Abbas rejects leadership; seeing it only as burden. But through the story, he slowly learns that leadership is not power, but responsibility.

When Abbas uncovers the truth about his parents, he learns their separation was shaped by both choices and misunderstandings, not one-sided betrayal. Confronting this, he begins to let go of inherited resentment and understands that reconciliation is possible. Through Abbas, the story suggests that progress begins when people, elite and marhaen choose to see each other as human.

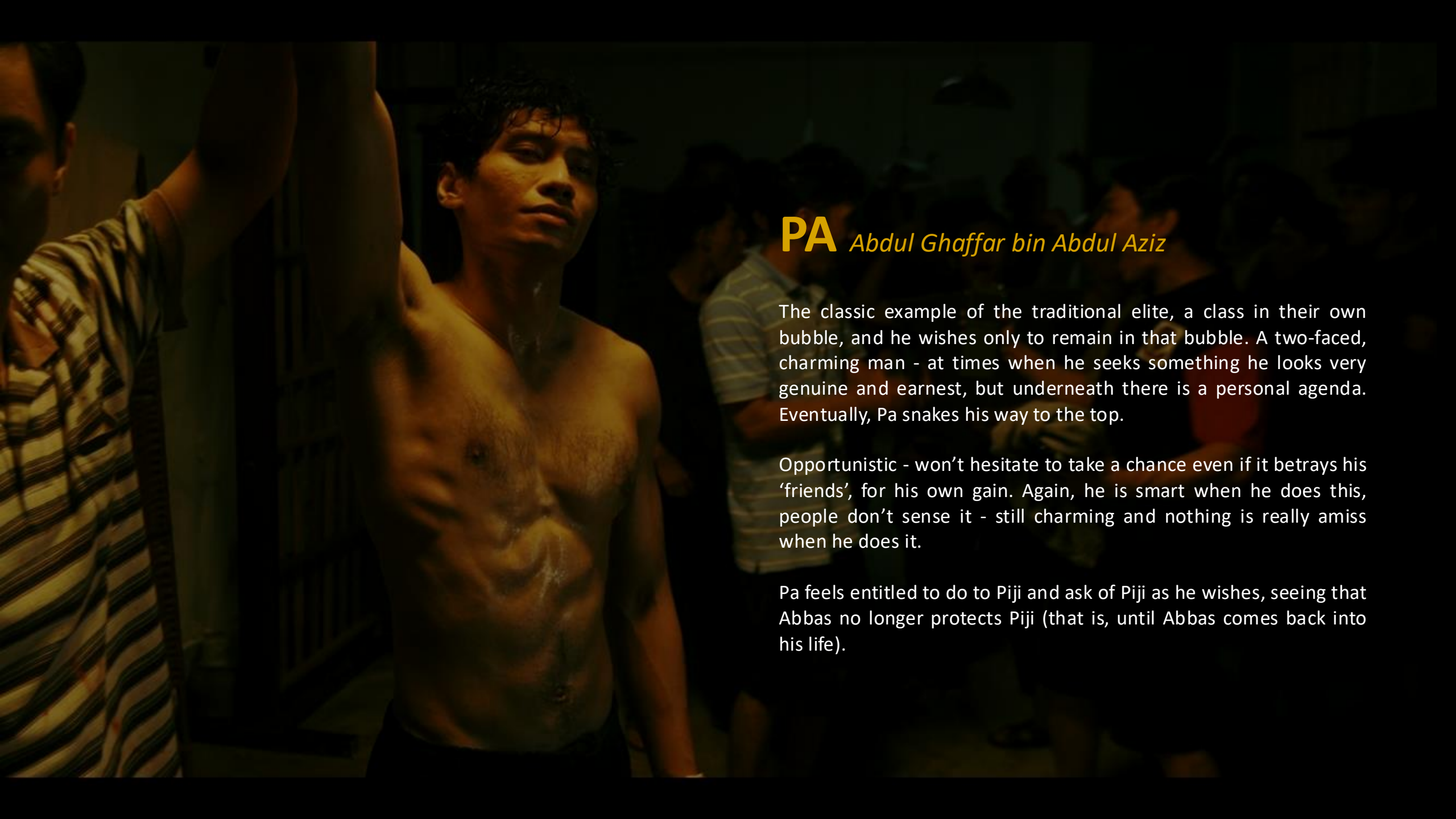
KUDA *Tengku Uda bin Tengku Ali*

A leader who is calm, cool and firm. He doesn't flaunt. Kuda is of elite lineage and is sent to KUDRAT according to familial tradition. With restrictions: his father Tengku Ali insists he must go to KUDRAT, As he is sent as a common man, despite being elite. Tengku Ali to Kuda: "I'm sending you to school without resources, so that you learn to survive. You come from a good family you'll learn to be a good person and earn respect."

Kuda however, interprets this in a different way: Kuda learns that in KUDRAT: surviving HERE MEANS being top of the food chain, by whatever means necessary. While his father's intention is to teach him that "nothing is given to you," to "see eye-to-eye" with people who have less than him – but instead, Kuda finds his way into the School Council, and eventually, to the top in KUDRAT, and vies to maintain his status.

Kuda, while calm and cool on the outside, has an internal pressure that he needs to be someone at the top, because EVERYONE in his family is someone. Successful, high stature, of great stead. Kuda is guilty of Mazli's passing, and on his return home, his father tells him that he trusts his son to fix the mistakes he's made. Kuda then learns he must own up and take responsibility.



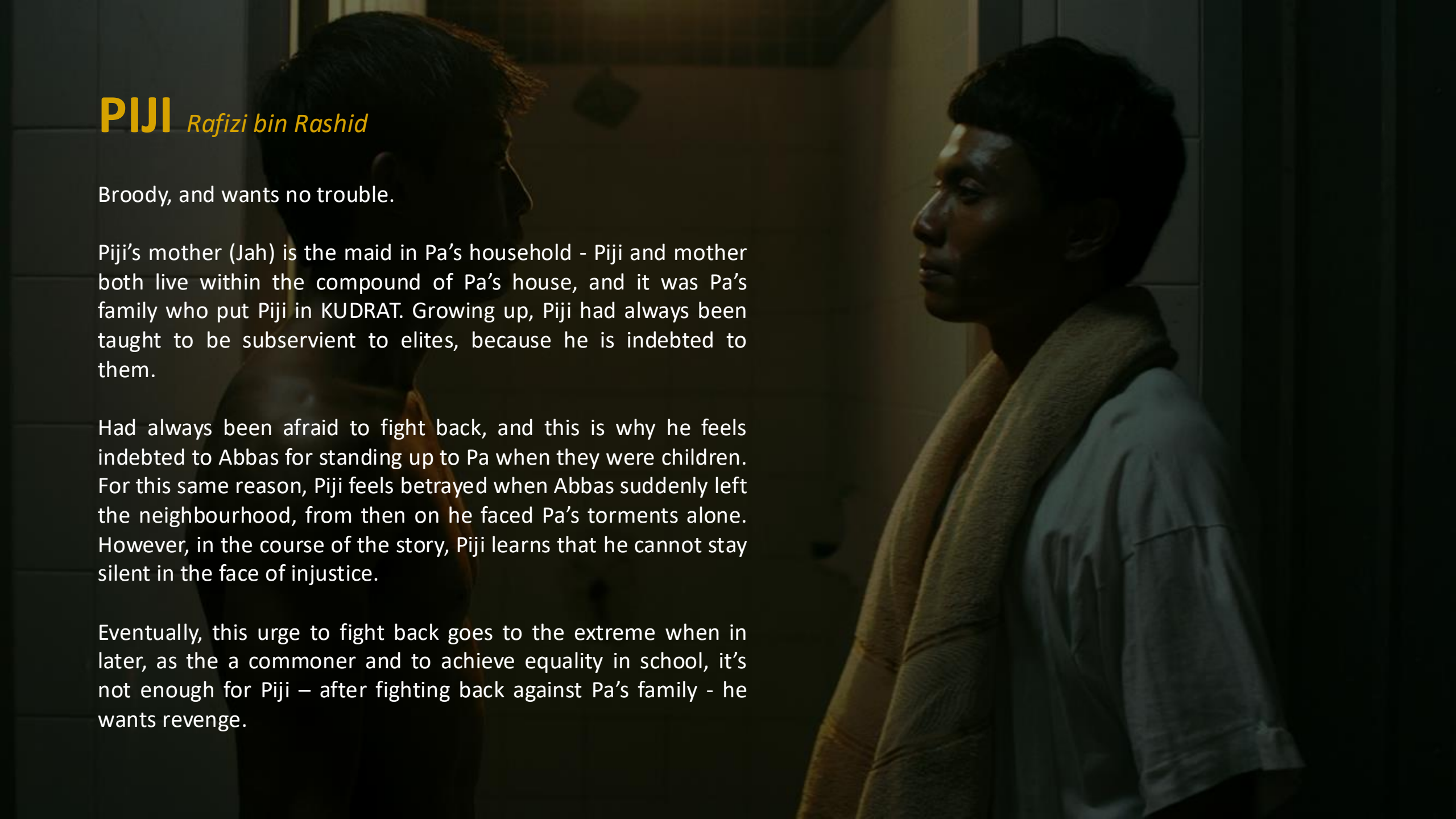


PA *Abdul Ghaffar bin Abdul Aziz*

The classic example of the traditional elite, a class in their own bubble, and he wishes only to remain in that bubble. A two-faced, charming man - at times when he seeks something he looks very genuine and earnest, but underneath there is a personal agenda. Eventually, Pa snakes his way to the top.

Opportunistic - won't hesitate to take a chance even if it betrays his 'friends', for his own gain. Again, he is smart when he does this, people don't sense it - still charming and nothing is really amiss when he does it.

Pa feels entitled to do to Piji and ask of Piji as he wishes, seeing that Abbas no longer protects Piji (that is, until Abbas comes back into his life).



PIJI *Rafizi bin Rashid*

Broody, and wants no trouble.

Piji's mother (Jah) is the maid in Pa's household - Piji and mother both live within the compound of Pa's house, and it was Pa's family who put Piji in KUDRAT. Growing up, Piji had always been taught to be subservient to elites, because he is indebted to them.

Had always been afraid to fight back, and this is why he feels indebted to Abbas for standing up to Pa when they were children. For this same reason, Piji feels betrayed when Abbas suddenly left the neighbourhood, from then on he faced Pa's torments alone. However, in the course of the story, Piji learns that he cannot stay silent in the face of injustice.

Eventually, this urge to fight back goes to the extreme when in later, as the a commoner and to achieve equality in school, it's not enough for Piji – after fighting back against Pa's family - he wants revenge.



MAZLI *Mazli bin Maznan*

Cheerful and joyous, always lights up the room; Talkative. The heart of the show. Mazli is the only child to Zaiton, a single mom, raised in an impoverished background.

Mazli is endearing and holds on to his mother's advices. He feels that in life, we should always be grateful. Even though he grew up with nothing, he feels that everything is a blessing.

A group of young men are standing in a line, looking towards the right. They are outdoors, and the background is dark and out of focus. The title 'THE BRAIN' is overlaid in the center in a bold, yellow, sans-serif font. The word 'THE' is italicized, while 'BRAIN' is in a standard weight. The overall mood is somber and contemplative.

THE BRAIN



DIRECTOR

Zulaikha Zakaria is a Malaysian filmmaker and screenwriter whose work explores identity, memory, and the emotional complexities of human relationships.

She made her directorial debut with the award-winning short film *Suraya*, which received Best Film at the Asian Youth Indie Film Festival, 2016.

Her directing credits include Project: High Council and Project Exit, while her screenwriting work includes Pusaka and Rahsia. Zulaikha is drawn to intimate narratives that uncover what often goes unspoken.

She believes cinema is a space for empathy—where vulnerability, nuance, and human connection can exist without easy answers.

Zulaikha's IMDB:

https://www.imdb.com/name/nm11452290/?ref_=tt_ov_1_1

PRODUCER

Mia Aynor is a producer with experience across feature films and premium television, recognised for combining creative vision with disciplined production leadership. Her work includes Keluang Man (2025) and Project: High Council (2023), where she contributed to delivering ambitious, high-profile productions through expertise in producing, production management as a whole.

Mia believes film and television are powerful tools for preserving culture, inspiring dialogue, and fostering empathy. She is passionate about telling authentic stories that reflect the richness of Malaysian identity while connecting with audiences across borders. For her, meaningful storytelling has the ability not only to entertain, but also to shape perspectives, strengthen communities, and leave a lasting cultural legacy.

Committed to championing diverse voices and emerging talent, Mia continues to develop stories that balance regional authenticity with global appeal, contributing to the growing presence of Malaysian content on the international stage.

IMDB: https://www.imdb.com/name/nm12986208/?ref_=ttfc_fcr_3_2





CINEMATOGRAPHER

Kurt Nadjmee is a Director of Photography recognized for crafting emotionally resonant visuals through cinematic composition, expressive lighting, and purposeful camera movement. With experience spanning feature films, television, commercials, and branded content, he collaborates closely with directors to develop distinctive visual identities that elevate storytelling.

His work balances technical precision with artistic sensitivity, creating immersive imagery that serves both narrative and performance. Committed to visual excellence and innovation, Kurt continues to build a diverse body of work that reflects the evolving landscape of contemporary Malaysian cinema.

Kurt's IMDB:

https://www.imdb.com/name/nm9488922/?ref_=ttfc_fcr_18_3

PRODUCTION DESIGNER

Rabbani Sujak is a visionary production designer with a background in architecture. Renowned for his distinct visual direction and unconventional artistic palette, Rabbani has made his mark in numerous Malaysian films.

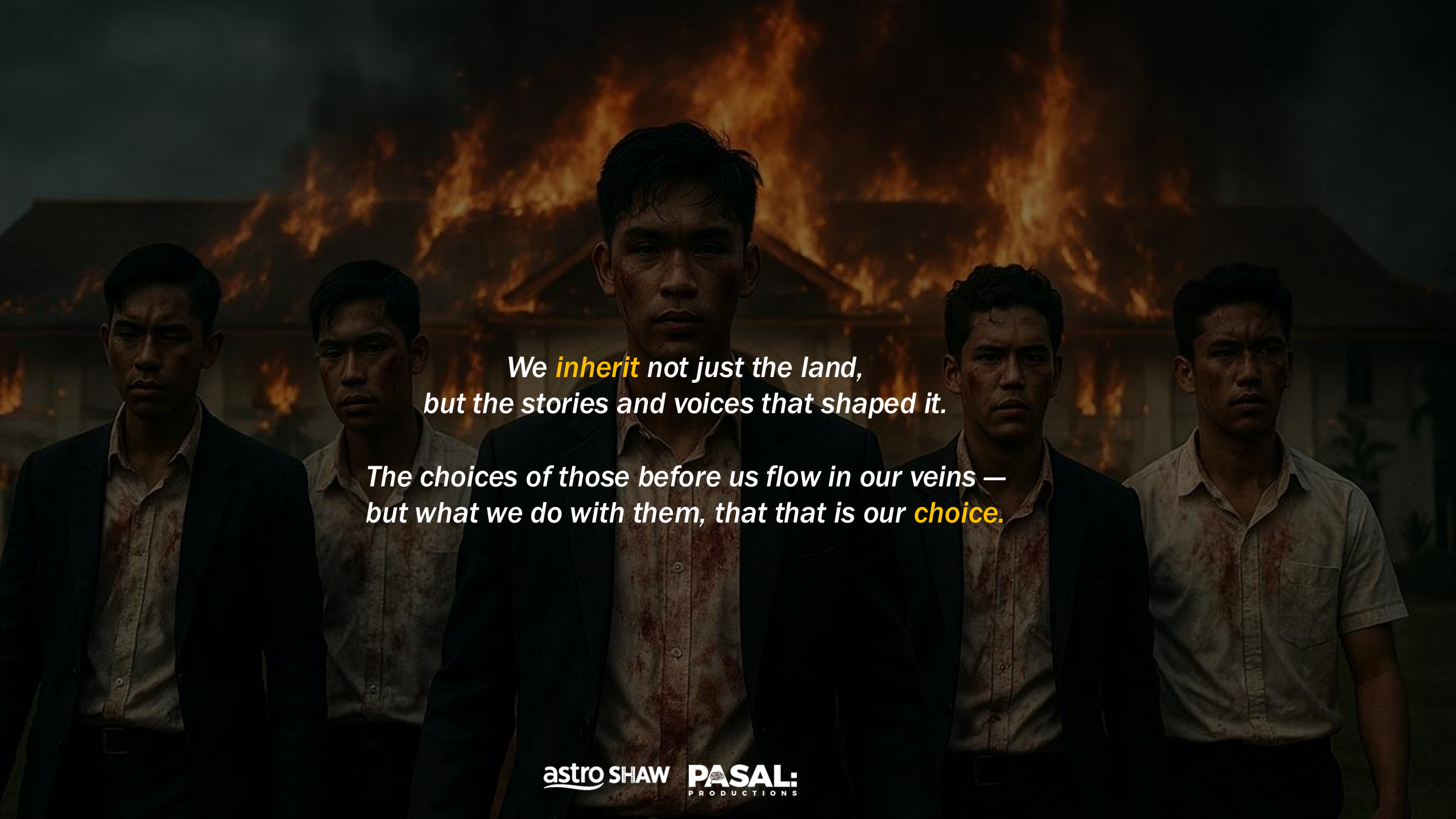
Rabbani's production design for **IMAGINUR (2023)** by Nik Amir Mustapha was celebrated for its immersive environments and avant-garde retro-futuristic headgear, earning him Best Art Direction at Festival Film Malaysia 33rd, 2024. His work on **Maryam Pagi ke Malam** by Badrul Hisham Ismail won two awards at the 21st Asian Film Festival in Rome: the Most Original Film award, while **REVERSI** by Adrian Teh was selected for the Far East Film Festival 2024 in Udine, Italy, and the New York Asian Film Festival 2024. Most recently, **Gadis Masa / Yesterday's You** (Viu Originals), which he production-designed, was nominated for Best OTT Original at the Global OTT Awards 2025 in Busan, Korea.

Recognized as a rising creative force, Rabbani was featured in Prestige Magazine's 40 Under 40 in 2023, and in 2025, he was invited as a speaker at Datum: Plus, Kuala Lumpur Architecture Festival (KLAf), where he shared insights on spatial design in film.

Rabbani's IMDB:

https://www.imdb.com/name/nm12168645/?ref_=ext_shr_lnk



A dramatic scene featuring five men standing in a row, looking somber. They are dressed in light-colored shirts and dark jackets. Their faces and clothing are stained with blood. In the background, a house is engulfed in intense orange and yellow flames, with thick black smoke rising into the dark sky. The overall mood is one of tragedy and the weight of a dark past.

*We **inherit** not just the land,
but the stories and voices that shaped it.*

*The choices of those before us flow in our veins —
but what we do with them, that that is our **choice**.*