



On Their Way Show Notes & Transcript:

Episode 304: Roshan Singh Part I (Or How To Make A Stellar International Production)

Show Notes

Episode Summary: Roshan Singh (he/him) discusses how he and his team crafted the Webby nominated, Temujin: An Audio Series, the process for starting a production company, and what the future holds for Andas Productions. This is the first episode of two parts.

Guest Information:

- [Temujin: An Audio Drama Website](#)
- [Andas Productions Twitter](#)
- [Roshan Singh Twitter](#)
- [Roshan Singh LinkedIn](#)

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EPISODE TRANSCRIPT

**‘On Their Way’ Theme Song composed by Bajio Alvarado
(It’s light and energetic. It puts a little pep in your step)**

Jade Madison Scott (JMS): Hey, there everyone! I’m Jade and this is On Their Way, the Titans of Tomorrow, Today. In this episode we are talking to someone who is both a talent and an absolute delight, drum roll please

(Drum Roll)



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JMS: Roshan Singh who is the writer, director, and co-producer for the Webby nominated, Temujin: An Audiodrama. In addition to that he is also one of the founders of Andas Productions, which is a personal inspiration to me as the founder of WGC, so this conversation was deeply illuminating to me on a personal level. Okay, so we're about to play the trailer for Temujin, which you should definitely check out after this episode, but before we do I wanna say 2 and ½ things. First thing: this interview was so in depth that I had to separate it into two episodes, so don't be alarmed when this episode ends on a cliffhanger you'll be able to listen to the rest next week. Second thing: you can find transcripts for this episode on our website, wgcpredictions.com. Second-and-a-half thing, remember that this is a WGC Production.

'On Their Way' Theme Song Fades Out

'Temujin: An Audio Drama' Trailer Fades In

JMS (stumbling over the words): Roshan Singh is an internationally recognized script writer and composer based in Singapore, he graduated from Yale NSU college with a degree in arts and humanities and was awarded the class of 2018's outstanding capstone project for the script of Temujin. His work showing...*show running* television and audio drama has been recognized at a number of prestigious award...*prestigious processes*, including the Webbys, the audio production awards and the audio verse awards. Following this successful launch, Roshan founded Andas Productions, dedicated to producing excellent audio fiction and games for a global audience. As a screenwriter, Roshan is currently wo...working in a writers' room adapting the triple Eisner-winning *The Art of Charlie Chan Hock Chye* into an, ah, an animated series. That was painful.

RS: I'm so sorry. You type these bios out and you never realize they're tongue twisters until you hear somebody say them.

JMS: Oh, it's all fine. It's early on my end. I don't think, I don't think my mouth's all warmed up. How are you!? How are you doing?



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RS: That's great. Um, well, I'm having, I believe we have a 12 hour time difference I think-

JMS: Yeah!

RS: So, I'm having a great night.

JMS: Lovely.

RS: I hope you're having a great morning, I think?

JMS: Yeah, I'm having a great morning and I'm having a great morning because I'm talking to you.

(Jade Laughs)

RS: Hey!

JMS: Hey!

RS: Likewise.

JMS: Oh, thank you. I mean like, like real talk Andas Productions is kind of what I was kind of what I want my own company to be. So this is like, this is a really, like, a legit treat for me.

RS: Hell yeah!

JMS: Yeah, exactly!

RS: Hey! Yeah.



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JMS: So, I'm gonna ask you, this is great, I'm gonna ask you the first question that I ask everyone, my first question is where do you come from and where are your roots?

RS: Cool, cool. Oh, what a fun way of putting that question. Okay. Let me think about that. I think that's so much more delightful than the phrase, just "where are you from?"

JMS: Mhmm.

RS: Okay, um, I'm from Singapore. Born and raised. Like, uh, I'm 26 years old right now. All 26 years I've been based in Singapore and, increasingly, I think I realized that I can't take as a given that people know where Singapore is. Um, though Crazy Rich Asians has changed a little bit of that.

JMS: It has!

RS: Yeah. So, we're in Southeast Asia. Singapore is...there's a whole bunch of monikers for it. Why have I taken on the task of explaining Singapore? I'm actually kind of unsure.

(Jade Laughs)

But yeah, Maybe because I think our positionality is sort of figuring out, I say *our*, um, me and my collaboratives and Andas, um, a large part of what we do, I think, is navigating where we stand as kind of English-Speaking, English content consuming, like, young people living in Southeast Asia. We're just now finding our voice on a global stage. And, you know, that's one thing, but in terms of our ears and, I guess our eyes, you know we've been watching and sort of listening to all this content that I think there's been this feeling increasingly, like the first time we, you know, we actually can cross that two way bridge, which had always felt one way.

And, uh, I guess just to introduce myself and to introduce Andas Productions, specifically, like, I guess it's to say, 'hey, we're from Singapore, and I think we are trying to make stuff that, that reaches people the same way, that content has reached us.



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RS: And it's scary and it's daunting and, uh, it's exhilarating, and that is kind of where we come from. Yeah.

JMS: Yeah. Right. Okay. So, one thing that you sort of mentioned in that was like finding your voice and I just wanted to ask, like, how exactly did you go about finding that voice? Cause, I mean, like that's a, that's a big sort of mission statement.

RS: Yeah. Yeah. Another great question.

(Jade Laughs)

Okay, cool. Um, when it comes to the point, I think one thing that's been interesting about sort of this whole endeavor has been...we didn't lead with the company, and we didn't lead with Andas productions as the next stage. I think it really came from a more granular, reactive kind of impulse to make stuff. And I think a lot of this started when a bunch of us met each other in school. I was really, really lucky to have the school pop up, right when I was about to go to university in Singapore. [It's] called Yale-NUS College, and, um, what this was, um, Yale University and National University of Singapore got talking, had some drinks, had some laughs, and suddenly

(Roshan Laughs)

They materialized a school, and their mission statement was to get like a 50% international student base and 50% local, and that meant that, like, we had suite-mates from like Mongolia and like Flagstaff and Phoenix, um, and like all these people in one space, and I think that was kind of an explosive moment for, I think, um, a bunch of us who had been like born and raised in Singapore and others who sort of like, we're literally flown in for college with no idea what to expect. And I think finding our common language, finding our common interests, sharing stories, and just, like, realizing we watched the same YouTube video essay channels, whether we're from rural Mongolia or like from central Singapore, like, you know that was a pretty powerful moment in terms of just like we watch and listen to the same stuff.



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RS: And I think a lot of what my friends and I, and I think the undeniable truth of Andas at this stage is that, is a bunch of friends, and I think that's nothing to be ashamed of. I think, um, professional doesn't preclude intimate and sort of, you have two distinct things, but I'm getting sidetracked.

(Roshan Laughs)

To get back to the point-

(Jade Laughs)

Um, I think the impulse for Andas was sort of...I don't know, maybe, maybe, maybe someone else will contest this, but I felt like it very naturally sort of gradually evolved into taking stabs and creating stuff like the stuff we all liked. And I think there was a moment where we were doing like a two-year long production of Hamlet that was like the school's first ever theatrical production on that scale, and I think I was sitting down with the cast and we realized that like, there's like four or five continents represented in our main cast to not to mention the fact that like we tried counting countries and it was really hard and we're like, "hey, this is really international production, isn't it?" This is like, after two years of work, we had just had that thought like really for the first time. But like we had a Filipino Ophelia and, like, a Singaporean-Chinese Polonius, yeah, and like a mixed race Malay Hamlet, and it was just like, it was crazy. And I think the idea of incidentally just finding that diversity of voice-

JMS: Mhmm.

RS: Just that, that came from us trying to make something good together, and this is like sophomore year of college, so I think this is like 2016? Yeah. I think we started making choices that snowballed from that in terms of like, um, like Temujin: An Audio Drama, which is like our debut production for Andas, like, actually it was discussed in that same conversation that same night like, when we talking about diversity. And I started floating to the cast of like, "hey, like two years, or now I'm gonna ask you to do a Ghengus Kahn thing. Would you be interested?"



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RS: And they were like “okay, you write it and we’ll take a look at it.”

(Jade Laughs)

“It’s hard to imagine what a Genghis Khan thing would look like.” And I think that was a very valid sentiment on all fronts, but yeah. Um, I think I’m sort of warming and inching my way to sort of answering your question.

(Jade Laughs)

Um, finding our voice was an ongoing process and, you know, we were lucky enough to have like, released Temujin to.....and, you know, I’m glossing over so much, and that’s okay.

JMS: It’s okay. We’ll-

RS: I’m patting myself on the cheek and telling myself it’s okay.

(Jade and Roshan Laugh)

But you know, um, I think once we had that, and I think there’s a dreaded point where you realize you’re going to have to be able to answer the question, what are you doing next after you’ve spent like four years forging one thing and trying to get that one thing done well. It was actually in conversation with the vice president of AudibleAsia, who is a lovely, lovely person who kind of, like, took time out of her day to, like, check in on us and tell us about opportunities, and I think she was the first person to say like, “hey, you should make a company so it’d be easier to like, get opportunities for yourselves.”

And we’re like, “what? A company? That’s just ridiculous.” And then we started, like, looking at the websites and we’re like, “oh, oh, so companies just, and you fill out some forms, uh, you pay like a nominal fee and you just keep doing more or less what you’re doing for the foreseeable future and “I’m like, oh, okay. So actually a company, it’s just paperwork!” And so we like looked at what we were trying to do and like the commitments we had and the obligations and there’s a whole conversation we can have about, like, professional duties and responsibilities amongst friends and learning to be diligent about making sure everybody’s welfare is attended to, even if your friends.



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RS: We were like, “okay, we're ready, actually. We have everything we need. We've had the hard conversations, we've had many hard conversations and we intended to keep having more, anyway. uh, let's just go all in.” And I think Andas kind of came from us kind of having a week or two of just trying to formalize everything we already believed in and have discovered. And I think it was a sort of chicken and egg effect of like, ‘well, now that we're, now that we know that we're this, and we're thinking of this in terms of a company, and thinking in terms of a revenue stream, we could just sit down with an Excel sheet over four hours and go, “if we did this thing that we were dreaming of doing, how would we monetize it, and like, how would we pay everybody who needs to be paid? Speaking of which, oh dang, let's start paying people.”

(Jade Laughs)

What’s that look like? And just drawing up those figures and, like, I think that the mission with Andas sort of became how do we take that ethos of Temujin, which was every single person on that team was compensated to the best of our ability to find these, uh, numbers, to pay them full professional wages, uh, top to bottom, even if they were friends, even if they were like, even if they would've done it as a favor to tell them, no, you're an actor and actors need to be compensated for their hours. And that felt good, you know, and we, we reached the finish line with that. And I think now we're like, “can we make a process of this? Can we make like, continuing to like projects we believe in looking at funding avenues, just kind of like try and get out?” And I think the more.... I'm going to wrap up this episode soon cause it’s been a while-

(Jade Laughs)

But, yeah-

(Roshan Laughs)

Because the big question is, I suppose, voice. When it comes to finding our voice, I think with Andas so far, it really has been a matter of going all in on projects and stories that we completely believed in, and Temujin was absolutely that. Every single person on the team, you know, they, they, they put their everything into it, they, you know, watched documentaries, read books, they, they went, like, above and beyond, um, what any of us needed to do because I think the story reflected the sort of stories we love to watch and read and listen to.



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RS: And I think that's at the heart of it for us in terms of our voice. It's, it's, we're trying, like hold a mirror up to what we see and what we love. And yeah, I have so many thoughts about like, how that fits into like audio fiction as a medium and of the idea of passion projects, but I really just want to let you ask the questions.

(Roshan Laughs)

JMS: Okay, so that gave me your answer, gave me a lot of like, sort of spinoff side note questions and we're going to get to all of them.

RS: Beautiful.

JMS: Yes, absolutely. Glorious. Resplendent.

(Rosha Laughs)

So, one of the first ones that I am going to ask about is that, uh, that budget, uh, that you mentioned, like how, how you measured out and like figure out how to pay people. How do you budget out and figure out how much your production should cost and pay people? Cause, like, Temujin sounded fantastic and I'm really am curious, like how did you come about, like, finding the budget to make it sound and, and like be as well acted and well-paid as you did?

RS: So, I think the key thing with that was, um....budgets can be really intimidating, right? And you mentioned that you have a company yourself-

JMS: Mhmm.

RS: And you're immersed in this creation stuff and we are literally on your show right now. Um-

(Jade Laughs)

So, like, there's an intimidation factor to it, isn't there?



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RS: Like when you sit down and you think about the money-

JMS: Yes.

RS: Like there's a part of you, that's like, I want my show to, like, sound big budget and I want to be able to pay people as much as they deserve, because almost always, yeah, I've yet to listen to an audio show where I felt like people were phoning it in for the most part. It's very rare, actually. I think almost always like people are giving it their best.

JMS: Yeah. It's the passion you can tell.

RS: Yeah! And you know, you, you want to compensate that. Um, and I think the difficulty is like, and what you keep hearing, what we all keep hearing is like the, the trouble monetizing, right?

JMS: Mhmm.

RS: Like, um, man cannot live on sponsorships alone-

(Jade Laughs)

Quote, Unquote. But, like, I think, with Temujin, we wanted to try to take a commonsensical approach and it helped in some ways that we were really naive at the start, we didn't choose audio fiction as a medium thinking of audio fiction as a space or a culture or a community, just practically, because I hadn't encountered it yet personally and not many of us had.

I listened to audio shows. I had listened to Peter and the Wolf growing up, I listened to, um, uh, The Hitchhiker's Guide by the BBC, um, a couple of audio plays and I think I was kind of like I was operating in that kind of ideal sort of platonic space of "what would it take to make an audio thing?" And since then, I think like, um, you've phenomenal resources, like, um, I think Tal came up with the budgeting for audio articles-



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JMS: Yeah, yeah, they did, yeah.

RS: That was amazing. I wish that that was around like three years ago.

(Jade Laughs)

And so like, if I were answering this question now, in terms of what I know now, I would immediately link someone to that article, but I think, because your question was how do we do it? I think what we did was we sat down with an Excel sheet and we said like, “okay, first off, let's just put down every person that we know we would need.” And I think the commonsensical elements of it is something that, like, it's really easy to take for granted. The act of sitting down and going, “okay, let's just break it down.” To go like “marketing? What does marketing actually mean?” Because a lot of the time you attempted to just sort of throw marketing and put that like 1.5 K for marketing. Yeah. That sounds about right.

(Jade and Roshan Laugh)

Probably means like maybe two, two splash posters that we're really proud of. We can repurpose posters to like, do thumbnails for this, this and this. Well, we need a third thumbnail at a fair rate to pay artists for each thing. What are they typically paid? Let's go talk to artists that we know. And then the marketing budget doesn't become a marketing budget it's just like your “two posters an animated trailer and so-on budget”, you know? And when you break it down enough like that, or like calculate, like, exactly how many hours you intend to call in each actor, uh, when, and you sort of are able to assure them that you're not going to ask them to come in more than that. Um, and you start making decisions like that in the really really early stage, and you just kind of fill that Excel sheet all the way up, with like, micro, micro, details. I think you end up being able to get a pretty good estimate for, like, what the value of the money actually is.

JMS: Mhmm.

RS: Um, it's really intimidating when you think of it, in terms of 30% of your budget should go to the sound designer-

(Jade Chuckles)



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RS: And that's one thing, but the other is like going up to your sound designer and, like, talking to them, going like, um, well “what's life like for you right now. What sort of jobs are you getting? Where do you want to be at in terms of your professional income” and then, uh, looking at what we're able to offer. Um, I was kind of how we approached a lot of these difficult conversations. And I think coming at it from a place where you're telling these people that “A., you want to pay them, you want this work to feel comfortable because the work will be hard, so like, um, and then sort of having these long discussions right at the start where you've given them both exactly what their duties are, exactly how long you think it will take”

You know and when everybody feels comfortable that way, I think that's kind of what the importance of a budget is right at the start. Because, um, especially within the realm of audio that I find that like, people aren't doing this to find excess, they're not doing this to like, you know-

(Roshan Laughs)

Uh, completely smash open their bank account and, like, go wild with spending.

JMS: Yeah, buy a house in the Hamptons.

RS: Exactly! Yeah. I think it's, it's often a matter of comfort. Uh, and you can say 1K to one sound designer and 1K to another sound designer and have it just mean sort of like absolutely nothing.

JMS: Mhmm.

RS: But if you're able to communicate a job scope or working environment, and, um, you're able to ask them for their input and make sure that they're heard before any sort of forward progression happens, I think that's what our budget making process was right at the start. Um, and then we did crowdfund and thankfully like, um, uh, the crowdfunding, I think exceeded my personal expectations. Like, uh, we, we budget for 9K and we got 10.3 [thousand].



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JMS: Oh!

RS: Uh, yeah. I was kind of shocked by that. Not shocked. For the, for the three or so of us, who were running it, it was some of the hardest work we've ever done. We made a bunch of mistakes in terms of just things that we couldn't have known, but like we still came through and we were still okay because at every step I think we were just asking people much, much smarter than us, what they would do and-

JMS: Mhmm.

RS: And sort of course correcting very gradually. For instance, a quick one, uh, at the start of our Kickstarter campaign we were really focused on sort of, uh, releasing stuff like behind the scenes footage, you know, actors screen tests, um, more about the history, the real stories inspired it. And it was a comment from my older sister, cause she said that, you know, like "this stuff is going to be really, really great for fans of the show 10 years from now, but who are you trying to attract that'll like give you funding and really think about that." And I think I said, like, "probably the person's scrolling through Facebook?" And she was like, "what have you given, like what catches your eye on Facebook? Is it behind the scenes things for a story you've never heard of?"

Um, and I think that's kind of what got us thinking about, um, how to sell a story and what it means. I think what the difference is between just telling the story well and selling it. And I think that was the moment that my idea of "a great story sells itself kind" of fizzled out. I still believe that like, great stories are easier to sell or that like, if you believe in it at the very least, like, it's easier for you to tell someone else why they should believe in it, but I think that, like halfway through our campaign we, like, did some real deep soul searching and that's where the animated trailer came from, and that's where like a lot of our sort of like workshopping log lines and coming up with that press kit on our website came from.



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RS: It was just like, thinking about our audience in terms of just like the bored, the disinterested and the apathetic person who we want to, like, warm them up inside and give them that feeling of life. And, like, I think that's been a gentle and kind of, like, really fulfilling way to look at it. It's like, how do you in telling someone about the thing and, like, lift their spirits a little bit. And I think that, uh, so yeah, your question was about budgeting.

(Jade Laughs)

I think the heart, the heart of our budgeting. Sorry, I'm really trying-

(Roshan Laughs)

JMS: No. Okay. This is good stuff.

RS: Yeah. Yeah. Um, and the heart of our budgeting, I think is A: the idea that we like, we, we really gun for comfort levels for every single person in our team, and we don't settle for anything less than that. And B: I think it's like, um, crowdfunding has worked so far. Um, I think certainly for audio drama it can be really exciting. It can be really difficult and scary and stressful, but like, um, when it works well and we were lucky that it worked well for us, yeah, I think it's a really viable way because you have full ownership of the, um, all of that money and how it is released and how it is spent. The exciting thing there, practically, was that we were able to pay everybody the date of release the day, like the funding came in. We're just like, I've worked on projects before, like four months after the money was contracted to go out. Like I was still sending emails, going like "any updates?"

JMS: Mhmm.

RS: And there was a slight retributive sort of "ha-ha!"

(Jade Laughs)

Your money goes up immediately! Even when it's thousands of dollars because why shouldn't it?



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RS: Um, yeah, to wrap up my answer, I think there's a bit of a thrill to handling budgets for entire productions and making sure nobody has to wait any longer than is absolutely necessary.

JMS: Okay. I'm actually going to go back to something that you brought up in your last answer. I'm going to ask you to expand on it. So, you were talking about how, like, you learned sort of how to sell a show and how it sort of focuses on, like, warming up someone inside. I just want you to expand on that concept and just be more detailed with it. Like how do you sell a show?

RS: Beautiful. Okay, so I have a fun anecdote to that actually. And I think it ties back into Singapore as an entity, because something bizarre happened while we were working on Temujin in that the Walt Disney Corporation decided that now is the time for Singapore, now is the time for Southeast Asia. And, you know, they were working in private at the same time and, you know, there's a very cynical possible answer where you could say that like as an emerging market of English speakers or whatever, but the point of this anecdote is that they heard this thing where they invited like 30 to 40, like, Academy Award winning, BAFTA Award winning Disney top talent to fly down to Singapore for, like, three days and hold, like, a closed door workshop on a whole bunch of stuff, and a couple of us from the Temujin team were lucky enough to sort of like get into that. And it was mostly like 40 to 60 year olds, like professionals who have been doing this their whole lives and then like us babies and I think our whole thing was that we were like front row in, like, every single workshop trying to be good students and soaking up knowledge and, like, like talking to the senpais and going to work-

(Jade Laughs)

And going like "hey, um, we're trying to do stuff." And like, um, I think there was one thing that Roy Connelly, he produced like Big Hero Six and Tangled, um, and a whole bunch of stuff and he was giving us advice on how Disney approaches this question. He said that whenever Disney conceives of the story, um, one last thing is that like, he's also like part of, I think it's called Disney Story Trust.



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RS: And there's like this fixed interval, I think it's once a year, that a whole bunch of people from Disney, their top brass, sit down in, like, a log cabin and talk about the next movies coming up and like whether or not they fit the Disney brand. And he's talking about, like, the metrics they use there. So, apart from just like a standard beginning, middle, end stuff, he was saying that like, you think about the world of the story. So like in all marketing material and in all mentions of the story, is there a clear world being sort of shown to the viewer that they can imagine themselves being a part of? Something vivid, something real and something rich? So the world is the first thing.

I think the second thing is...I think it was character. His thing was that you should be able to immediately start to get a sense of who these people are and what they want. Um, so if you imagine a poster for something even like, um, like Soul, right, because that's an interesting one. I think the post, one of the big posters for that was like, um, our melancholy lead character is sort of, like, looking off to the side as this abstract art behind him and this kind of blue drenched thing. Just very blues sort of a moody and vibrant thing, and he's kind of looking reflective and what they were telling us that Disney does is, like, that poster is simultaneously selling you the world of the thing as being sort of fantastical but grounded, it's telling you the character, this person who's going through a moment of like existential crisis in a very literal way. And tone. Tone was kind of one, I think tone and theme are kind of wrapped up there, which is like, you should know what the story is about just by the look on that guy's face, like, you know, this is a story about coming to terms with very difficult things.

So he was saying that like, if you can convey all those things, like even visually, right, even without words, then you sold someone a story or you, you tap on a story that you're able to communicate instantly. A world that someone should feel like they're part of. A clear character, And a theme that kind of is resonant.

And I think the word that people use is universal, but I have hang ups with the word universal so I use it sparingly.



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JMS: Mhmm.

RS: Just because of colonialism and all that stuff, but, um, oops.

(Roshan and Jade Laughs)

But, um, yeah. I find that very compelling and I think with Temujin we were very, very careful about that: world, character, and theme when we were doing trailers, doing posters. For instance, there's that there's a poster, where it's like the two of them are like in the forest.

JMS: Oh, with the deer?

RS: With the deer! Yeah, exactly. And that poster was our attempt at meeting this test: telling the world, telling the characters, and the theme of the thing. So, I think “world” is kind of clear, that you have the lushness of sort of this forest. Um, you have a fairly natural environment and something which has sort of, um, got a tinge of mystery to it, and there's a whole monologue about that in Act 2. But like, characters, capturing the intimacy of it and the violence and the idea of two people almost hugging, or the thing that they're holding is this instrument of killing with the sort of the looming sort of...tone of like the deer in the background sort of like alluding to like the overall theme of like the death of innocence-

JMS: Mhmm.

RS: In friendship. That is something that we took very seriously, like, moving forward, like hopefully everything that you should be able to break down any of our posters that way, and if we haven't arrived at that, then we've done something not quite right. But like, yeah. I think how you sell the story, I would say like, those are the three things we think about.

JMS: That's very helpful. I was going through my own stuff in my own head, wondering like, “does this check all the boxes?” So thanks for that. Um-



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RS: No sweat! Um, not rules. Just a checklist, right?

JMS: Just a checklist. Guidelines.

RS: Yeah.

JMS: Suggestions.

RS: Yeah, because it's just the core issue of "can somebody feel what you're selling?" And those three things are only helpful because there are ways we can think about what somebody else is feeling.

JMS: Mhmm.

RS: The actual checklist items don't matter.

(Jade and Roshan Laugh)

So, yeah, it just, even if you don't hit all the checklist items it doesn't mean that you're not making good art or selling your show.

JMS: Mhmm. Now here's a sort of general question about like what you and your co-founder Isabel Perucho, I feel like I'm saying her last name wrong, but I don't know. Alright-

RS: Oh, no. Perfect, Perucho. Yeah.

JMS: Sweet! Wonderful.

RS: Nice.



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JMS: Uh, but here's just sort of a general question about you guys and your work with Andas productions. So, like you sort of talk about how these things are sort of passion projects for you, and I kind of just want to hear more about how you sort of go about monetizing your passion project.

RS: Mhmm.

JMS: Because I know for some people that can be a difficult thing to do, because it's like, how can I properly put a price tag on something that I deeply care about like this, but, so I just want to hear your perspective.

RS: That is such a brilliant question. Okay, cool. Um, and I know this is a very heated thing, so I think I'll caveat that like everything that I say as, you know, as it pertains to like our personal philosophy is not a rule of thumb. There are no rules of thumb, but I still feel like I need to say it.

Like I said, a lot of this started from like, thinking about content that we love and given that we're operating, I'm trying to find the best way to talk about the post-coloniality of being in Singapore, and maybe the best way is just saying what we get is a lot of American content and a lot of British content from like the majority white English speaking world. And I think the stuff that reaches us, you, you can't avoid the artistry of it and the commerciality of it. I think past a certain point, even the commerciality is art you know?

The question of how do you wind up telling a story in such a way that Kylo Ren's face is on all of our buses for three years, you know? What quality of the story creates that? I think to me, like there is such an art, such a profound art to coming up with a story that is great by your personal standards and that resonates with a mass audience.



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JMS: And I think that, that, I think that that's a noble goal because the stuff that reaches a mass audience and audiences that you couldn't have imagined possibly reaching when you make the thing is how this stuff reached us, because I can guarantee you that as a Punjabi 1st-generation Singaporean cis-male I'm not the target audience for anybody.

(Jade and Roshan Laugh)

Nobody thought of me and thought "that's the guy, that's him, we got to reach him." But they reached, they reached us anyway. They reached, like, me and Isabel, Isabel's like, 1st-generation Singaporean, Filipino. I mean, that's an art. And I think that the kind of art that Isabel and I found myself drawn to is the art that's heavy, you know? That's scrappy. That not only has a great story to tell, but we'll help you care about it, will make it easy for you to care about it.

And my belief in an earnest way is that that art is commercial, because I think like, or that is a very close link to commerciality. Um, I don't think commercial is a dirty word, but I think the pursuit of money as an end goal in art making is just not the way to go a hundred percent. But the pursuit of reaching a wide audience is sometimes given a kind of dirty kind of..."that's not high art," but like, I think that's very often the art that shapes us. I do feel that it's a bit disingenuous to lesse that. Cause I think of, like, Prince of Egypt, my God that movie was formative-

(Jade Laughs)

And I consider it high art-

(Roshan Laughs)

I don't care what anybody says, but at the same time, like that movie, like it, it did also sell toys. You know, it also moved to merchandise. It did everything it had to do, you know? And, uh, and I told a great story while doing, and I think that's kind of, yeah, that's noble.

JMS: I'm actually going to kind of, kind of switch gears here. So on March 23rd, you mentioned, it was either you or the Andas Productions' Twitter page, but someone mentioned the fact that you're developing an original audio series that's in for '22-23, an audio adaptation of an Eisner-award winning comic, which is also coming out between '22-23, and a 2D action video game, which we're going to talk more about, but that's aiming for-



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(Roshan Laughs)

JMS: A '24-25 release. So, I just want to kind of...want to kind of know, like what's the process of developing these productions in, like, a post-Temujin world where like, you know, different stuff and you have different connections because it was so popular and successful? And like how are you balancing it with time management? And how has the pandemic affected your development process as well?

RS: You're the first person to have asked any of that and it's yeah, no, it's quite...wow. I'm a bit....thank you. Thank you for asking.

JMS: You're welcome.

RS: Is all I can say. Okay. Yes. So, that is our slate. We've actually got one more thing in there that we've not announced, but I can tell you that it just came up. Uh, we're making a fantasy show.

JMS: Oh!

RS: We started developing that and we've done writer's rooms. So there are three audio series in the week though, in the works at the mall, then. There's, um, uh, one that we did through like an Audible development thing, and that one's more sort of like borderline as Temujin, just in terms of it's [a] partially historical drama, and that one is like a pre-colonial Singapore. There's this poet who was like the first Malay poet ever to release his stuff commercially as a book and he documented the arrival of the English and how he tried to make his fortunes by making use of the British's presence, and he's kind of regarded in equal parts as one of our region's kind of greatest folk heroes and kind of a sell-out.



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RS: So, I think we were going to do a story about what it was like being in Singapore at that time, where he takes on, like, a mentorship role to a protagonist, who's like this young female printing press worker who's looking for a way out of Singapore. And there's this old man who's like the stooge of the British, great folk hero, uh, living his last days in like an increasingly sort of colonized Singapore.

Uh, but yeah, that was one. The second one was the adaptation, right? And the adaptation is interesting because we've been working on a, like a business model for Andas, and thinking through what as audio companies, uh, we offer as a service. And I think, uh, like, like we were just talking about earlier, we don't see a commerciality as a sin in itself.

JMS: Mhmm.

RS: So, I think we've been looking for ways that align with our ethics, but also provide a service. And one thing that came to mind is like, uh, adaptation, because looking at the TV industry at the moment, and through some of my initial work, sort of like, um, getting commissioned to work on shows with like mega conglomerates who have, like...buy up a lot of IP, but then don't know what to do with them or like the pandemic kind of slows all that stuff down, uh, we realized that we actually have something of value to offer by sort of going up to them and going like, "hey, so we know that you have the rights to this novel. We know that you're not able to do anything yet, but if you're interested in working with us and sort of making an audio adjacent thing and we'll build awareness of that thing that you bought and increase its value for like a fraction of whatever your marketing budget was going to be, and you end up having more valuable IP and given our track record, we'll give you something creatively excellent."

So that was kind of like our initial value offer was, like, going up to the TV rights holders and kind of going like, "hey, looking at marketing budget, can we help you out?"

(Jade and Roshan Laugh)



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RS: With this project I was kind of lucky that, like, it was both that and it's something I'm a huge fan of as well. And it's at that stage where like, I'm, like, 50/50...on...if I'm....we've been told to work on it, I've been told we're working on it, and I've been talking to the author so I feel like everything is, like, good, but at the same time, I've also got this increasing fear ever since the end of Temujin and since we've started working on multiple projects, like any project can, when you're working with other people and there are stakeholders involved, any project can end any time, you know? And that's kind of a bummer.

I kind of have that attitude for, certainly, this project, because there's so much else at stake. But yeah, it's another one where I really, I hope we can make it because I feel like we found a way to do something intimate and fantastical, which is supposed to be our goal!

(Jade Laughs)

RS: Andas is supposed to be engaging, intimate, and awe-inspiring in terms of our projects where, uh, it should be like, there should be a sense of humor to all of them, uh, there should be an attentiveness to small moments in all of them, but they should all make you feel like life is large and the world is beautiful and that life has meaning in a grand way after listening to that. Prince of Egypt is honestly, I'm not ashamed to say, that's an example of a movie that, to me, hits all three of those marks, but moving on!

(Jade Laughs)

That was the comic, and so my response to the comic is just "God, I just hope that this continues along and we're able to make the show." But yeah! That's all the audio shows. Fifteen years from now, I know exactly what I would want to do with Temujin-

JMS: Mhmm.



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RS: But I've told myself that we must, *we must* move on-

(Jade Chuckles)

And do other things before I allow myself and ourselves to finish that story. There was always meant to be a part two to it, but I think we have to get older to tell the story of people getting older.

'On Their Way' Theme Song Fades In

JMS: Ah, ah, I told you there will be a cliffhanger. So make sure to come back next week to hear about the future plans for Temujin. But while you wait for that let me read off these credits. On Their Way was created, hosted, and edited by me, Jade Madison Scott. The theme was composed by Bajio Alvarado and the logo was created by Amaka Korie. If you'd like to help us continue to make podcasts like On Their Way or our other show, Retribution, you can support us on Patreon for as little as one dollar a month. In addition to helping us pay for crew and overhead, you'd also gain early access to episodes and exclusive content. You can find the link on our website, wgcpredictions.com. You can also show us some love by following us @withgoodco on Twitter, Instagram, and Facebook and telling your friends about us. As always I appreciate you for listening, and please take care of yourself and each other.