



On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

Show Notes

Episode Summary: Roshan Singh (he/him) discuss 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 second 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, it’s me Jade and you’re listening to On Their Way: The Titans of Tomorrow, Today. Okay, so this is part II of our interview with Roshan Singh of one of the key figures behind Temujin and Andas Productions. Now, I don’t know if you listened to part I and even if you did a week is a long time to remember things which is why I’m gonna do a little recap in...how ever long this takes or less. So cut the music!



On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

(Record Scratch. The On Their Way Theme Stops.)

JMS: Put some time on the clock!

(A high-pitched ping!)

And, uh, maybe play some jaunty countdown music for fun. Like something that could be played in a knockoff Miyazaki film? Do we have that?

‘Recap Theme’ Composed By Jade Madison Scott

(It’s a soft melodic piano piece)

JMS: Yeah, that’s great. So, last week, Singapore-native, Roshan Singh-

RS: Hey!

JMS: Came in to talk about his hit show, Temujin: An Audio Drama and the company he co-founded, Andas Productions. He said Andas is supposed to be-

RS: Engaging, intimate, and awe-inspiring in terms of our projects.

JMS: And also that-

RS: 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.

JMS: He went on to talk about how he and his collaborators started Temujin and how the success of Temujin rolled into the creation of their production company. I asked him some questions about budgeting, how one can sell their story, and why he doesn’t think “commercial” is a dirty word. Then one thing led to another and I asked him about the upcoming Andas slate. He told me about one up-coming-show that’s

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: More sort of like borderline as Temujin, just in terms of its [a] partially historical drama, and that one is like a pre-colonial Singapore.

JMS: And the other one is an adaptation which furthers Andas' business model. And then, Roshan mentioned-

RS: Fifteen years from now, I know exactly what I would want to do with Temujin But I've told myself that we must, *we must* move on 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.

JMS: And I said, "um do you mind if I ask what part two was about?" Wait, a minute no I didn't. Sorry, I got confused. That's actually how part II of his episode starts, which means you're about to hear that line for real in 3, 2,-

'Recap Theme' Hard Cuts

JMS: Um, do you mind if I ask what part two was about?

RS: Of course. Um, cause I think I've mentioned that before without saying that it was part two explicitly. It's um, uh, it's supposed to be sort of, uh, juxtaposing the height of Mongolian global conquest with, um, Temujin's failures as a father. It's a failed coming of age, um, because we hint at the end of Temujin that he...he sort of, he hasn't quite reconciled everything with Jamook, right? Like the, um, sort of the pridefulness, the, um, specifically what it was, was, um, his sense of idealism, I think. Um, the cynicism, the sense of intimacy and love, like he's kind of haphazardly hardened himself. Um, and I think that pays off in the history just by way of like, um, his sons start sort of behaving as dark echoes of his past behavior.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: To the point where, like, Temujin he had this whole thing about, like, killing his older stepbrother because he felt like he was behaving tyrannically.

JMS: Mhmm

RS: Um, and the tragedy, like it's almost Greek in the telling of it, but like his second-born son, who was like, um definitely the son of him and a his wife, Börte, starts casting doubt on the legitimacy of the first son, Jochi, who is born in, like, act four of Temujin.

JMS: Yeah.

RS: He's like, "you're not the first son, I'm the first son. You're just some guy." And Temujin basically started to see that, like his sons are using the same language that he did. And he kind of, at that point, is this.... he's sort of horrified at what he's become and resigned, and he's trying to temper all those things with being a father and realizing a little bit too late that he never quite got around to fixing all that stuff he said he was going to fix about cycles of violence.

JMS: Mhmm.

RS: He started this whole last war-

(Jade Laughs)

And he can't even stop his, his, like, little boys from fighting. Um, and it all ends rather tragically, but I think the harder part of it is like, um, he basically sees the Mongol empire fizzle out, and we know from writing at the time that like, uh, he realized that the chain of succession would lead to a gradual dissolution and disappearance of the Mongol empire. And in his lifetime, he realized that and he wrote about it. And, uh, that's where our source material comes from, History of The Mongols, right?

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: He said that the only way that any of this moves forward is if his children's children learn what it means to be a good person from everything he did wrong. And, yeah, basically I think, Temujin Two would be him realizing in his old age that he wasn't the good person that he wanted to be and his life is ending, and that's the spoiler is that like his oldest son dies under mysterious circumstances. And his propaganda machine starts, out of control, proclaiming that he killed his oldest son, uh, to stop his own sons from fighting. And people start going like, “yes, the fearsome and the great Genghis Kahn”

And I think that's the moment that breaks him. And I think in our telling of it, it's like, that's the moment he's like, I need to tell this story or I need to figure out what this narrative is, because there's, there's no way out. Like the war he starts raging is withering at the end of his life.

JMS: Mhmm.

RS: Um, and this is a very quiet time. Even as like, cause he sees everything falling apart, even as literally everything has never been better for anyone in the empire. So we're still gonna crack that one, but I think it's about old age and we're too young to write that.

(Roshan Laughs)

Just yet.

JMS (Laughing): That sounds really, really interesting.

(Roshan Laughs)

RS: Yeah. Yeah, it will be great, but I think...okay, so maybe this is interesting as well, cause I talked to you about our slate. I'm gonna tie it back in.

JMS: Oh! Ooh!.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: So, the reason we, I think we can't do a Temujin Two yet is because Andas, we're trying to, we're trying to have this mission statement that like, um, we're here to sort of tell exactly the kinds of stories we've been talking about. But if we hyper fixate on Mongolian history, um, as much as I love these stories and we love these stories, um, I think the sort of cruel and unfortunate nature of, uh, perception is that we end up sort of becoming the Mongolian history people.

JMS: Mhmm.

RS: Whereas when we, when we, when we present these stories to people, we want them to see them as the great and compelling stories that they are. And for that to happen we need to sort of, I think the way we conceptualize it is we need to show people that there is a breadth of storytelling. Of, you know, great, compelling, moving stories that we can sell, and then prove that there's a reason that we keep coming back to, um, the tender and, like, tragic story Of Temujin. Um, that's kind of how we've worked it out in our heads, as well as, uh, we want, we want to dazzle with diversity abroad and process. And also frankly, there's a whole conversation we could have about the rehearsal space and how like, um, when there's a severe gender imbalance in the rehearsal space, I think like....so for instance, in Temujin most of our cast is male identifying, and I needed to check in with our non-male identifying actors a bit, I think, because they mentioned it was hard.

And it was a great team and then everybody loved each other. Um, and we were doing like regular feedback, and this is thankfully during a time where there wasn't a raging global pandemic-

(Jade Laughs)

But, um, yeah, even though these are all people who love each other and you know, like everybody got along great, it's still hard being like surrounded in that way.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS: Mhmm.

RS: Um, and as a producer and a director, I want the next couple to not have that problem or not, not that difficulty. Um, because ideally everybody's just like having as good a time as you can give them.

Um, okay. Uh, so final one, uh, the game, which yes.

(Roshan Laughs)

Good and quick.

(Jade Laughs)

The game is cool as hell. I'm really-

(Roshan Laughs)

I'm so happy with this. I would say that like my first love when it comes to storytelling, mediums is games. Um, I, I just, I love game history. I love playing games. I love watching people play games, um, both online and in-person. Like I grew up in the kind of house where like one person would take the controller and play a single player game and like everyone else would just watch and just kind of like yell at the screen.

I think in terms of games with storytelling, and I knew that, like, if Temujin did well, um, we should give it its time. And I think that's kind of where a lot of our dream/passion/idealism is coming from. And frankly, I think it's where, like I spend eight or nine hours a day working on that, um, like for the past few months, and I work with the audio dramas in between like those hours. And the game, cause I'm, uh, for the game I'm directing it.

JMS: Mhmm.

RS: I'm currently, uh, designing...I'm coding the prototype myself. So what we have then is we have an art team, sort of like, by the person who did the Temujin animatic trailer. Um, and she's, she's phenomenal. She's really, really good.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: We have, like, uh, a story team of like a bunch of writers that I really love from the Philippines and Singapore. Um, and all of these people are buddies and all of them love each other and all of them are phenomenal at what they do. And I think what's happening is that we're all kind of having these weekly meetings where we try to align on, like, what exactly is this game, what are the games like it that we want to make? And we sort of play the game in progress every single week. Right now we have, like, a room where the main character, who is playable, can do a combat scenario with melee and range settings. And we have that working!

There's kind of like a Smash Brothers meets Devil May Cry meets Hades is kind of the general feel of it-

JMS: Okay.

RS: Where you have the roadblock structure of Hades, the depth of combat of a Devil May Cry, where you have jungles you have options you have stuff there, but it's as easy as Smash Brothers, in that, like there aren't that many inputs that you have to memorize.

Yeah, so, so we, we have this whole thing where like, we're trying to make a game that, um, is story-driven action. It's kind of a, it's a, it's a game that, uh, funnily enough, started as a spin off to, uh, the comic that I've been working on, which is Art of Charlie Chan-

JMS: Mhmm.

RS: Which is a comic about, um, the fictional Singaporean artist who had tried to create great art throughout the decades. And, uh, the comics sort of joke is that it actually draws out a lot of these comics he would have made, and it goes really in depth [with] newspaper clippings, and like, uh, you know, and all this is surrounded and like a biography of him that's supposedly he drew of himself.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: Um, and there's like many, many, many layers of it where there's, like, an investigator piecing together his life by combing through his biography and juxtaposing his comic work trying to sort of get to the heart of this thing of like "this guy calls himself 'Singapore's Greatest Comic Artist', but Singapore didn't have comic artists-

(Jade Laughs)

So what happened to him? Why did he fail? And how does he live with himself basically? And the answer is: he's full of bravado. He never gave up, almost to a detriment. And it sort of asks the question of like, is there a nobility in that? In, like, the stubborn creator who never gave up. Um, and the hope in that is offset by like the existential kind of tragedy that that person didn't exist. There was no Singaporean who tried to do what this person did and that, that, that kind of balance of melancholy and hope I think to me is like the most perfect thing that's encapsulated what it's felt like for the people on our team as well. Trying to be like the first Singaporean to X, to Y to Z, and kind of feeling like if it were, if it were easy, someone would have done it, and for many of this stuff, nobody has, and that's scary as heck.

But yeah, so this comic...so one of the comics that is in this comic is called Roachman, and it's about a guy who gets bitten by a radioactive cockroach, and he realizes that he can climb up walls and he decides to use his powers.

(Roshan Laughs)

So, yeah, it's the whole story of Spiderman. And the joke in the comic is that, uh, the creator comes up with this and like four months later, Marvel puts out the first issues of Spider-Man-

(Jade Laughs)

And he's like, "damn it."

(Roshan Laughs)

And there's this beautiful page, where he, at first is like, "oh no," and the co-creator is like, "wait, but think about it, there's still something where like, just because the premise is the same doesn't mean that like it's the same exercise."

JMS: Mhmm.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: “Our guy is solving Singaporean issues and Singaporean issues are like this and this, and that's different.” And the whole thing there is like not to be fussed too much, or like, don't, don't worry about it, lean in to what makes your lived experiences different.

So that sentiment coupled with the real fun of like a noir, pulpy aesthetic in a colonial Singapore with this guy who's like, uh, sort of wondering why the government is setting buildings on fire? Oh, the animals are being hunted and being, um, because they're getting hunted they're being more aggressive and they're attacking people in the city.

JMS: Mhmm.

RS: You know, and just stuff like that. And I think what we're doing is we decided to lean into that genre. So, we're doing a Roachman game-

JMS: Ooh!

RS: Where the joke is we're pretending like this comic really existed. Um, and we're, we're “reviving” it, this cult classic, as a 2d action-roller, uh, where it's like the last day of his career, where he is pulled out of retirement for one last day of the job, but, uh, Groundhog day shenanigans sort of ensues and he finds himself needing to gradually remind himself why he started doing any of this to begin with, while sorts of like forming these very intimate connections with, um, the people he's cut himself away from in society as he grew older and more jaded.

And it's meant to be this sort of sweet story about activism, about “why fight when everything feels hopeless?” Which is, I think, also like our production company's story at the moment. It's just like, everything feels daunting and scary...and yeah, just, just sort of finding the light in the humor and sort of the fun in it is something that we care a lot, a lot about deeply.



On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: And we're trying to expressing through this game and I think in different ways through the audio projects too. Yeah.

JMS: Well, that game sounds extremely interesting. Uh, there's just, there's like a lot of stuff going on. I can't wait to see like how the art direction turns out and like how the actual gameplay turns out too. I think that'll be really exciting.

RS: Yeah. I, you know what, and we have the videos of that. The great news is we've reached a stage where we have that locked. We're trying to talk to publishers. We're trying to, and this is a business side of it again, because we're like, um, we've been learning how the industry works and industry is always like, who will say yes to you?

JMS: Mhmm.

RS: Right. And like, um, great thing about Kickstarter is like nobody has to say yes to you, or, like, the public has to say yes to you. Yeah. So, we lined up a whole bunch of publishers and all of them are very strict and very professional and have very high standards, and, um, that's the sort of thing where like, uh, we're just working over the span of like a year, um, to earn the right to work on it for three more years after that.

JMS: Mhmm. Question: so, is this something like you want to do more of in the future, like creating video....no. Okay, real question. So-

RS: Yeah.

JMS: So, when, when creating more video games in the future, do you wanna like....no, that's not how I wanna phrase that either-

(Roshan Laughs)

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS (Laughing): Multimedia...multimedia creation. Like, for instance, when you were talking about, like, the video game, the video game you're making, wait, actually, let me clarify something real quick, you said this video game is based off of, uh, off the life of a comic of a comic artist who didn't actually exist. So, like this is a comic that you personally came up with?

RS: Uh, so no! It's, um, this is, so this is where it gets a little tricky. This is a comic based on...mhmmm, let me think about how to phrase this. So, there is a real comic called the Art of Charlie Chan Hock Chye-

JMS: Mhmm.

RS: And that's also the one I happened to be in the animated series writer's room for.

JMS: Gotcha.

RS: And that's written by this guy named Sunny Liew. Uh, the way this part works is....I wonder how much of this I can or should be talking about. I

JMS: That's a good question. Protect yourself.

RS: My gut is telling me it should be fine.

JMS: Laughs.

RS: If only because, uh, we, like, we've talked to the creator, we talked to the comic creator already. He knows that we're doing this, he's given his blessings on the enterprise. Um, getting back to your question. Uh, so his comic includes snippets of a fake comic called Roachman, and that fake comic we're building off of sort of like, um, what it implies this Spiderman-like character is up to.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: This, like, Singaporean colonial vigilante is up to, and we're trying to build on that and try to say that, no, there's a real lore, there's a real universe here. And we're sort of playing this volleying back and forth with the comic where every time we feel like we're running off and we're doing our own thing, we're like, wait, he actually did a lot more comic and like snippets of fake comic than we originally felt, cause he has like, he's got like a whole rouges gallery; he created, like, 12 or so villains; like 20 or so fake issues; a beginning, a middle and end to the character; and like real comic pages that he drew pretending like they were part of bigger arcs and sagas, and it's beautiful.

Honestly, it's, it's a, it's a comic that I would recommend, like, *The Art of Charlie Chan*. If you have any interest in, like, colonialism or like how, the end of the colonial era affected art making around the world. It's such an interesting read. I come back to it a lot and it won, like, three Eisners. It was one of the first Singaporean projects ever to get international recognition, but because it was critical of our country's, like, um, state narrative, uh, it never really got full recognition here.

JMS: Mhmm.

RS: So it's one of those really sad things where like, it's probably better known in America than it is, like, in our tiny country, which is so....

(Roshan Sighs)

It's one of the things that we think about a lot.

JMS: All right. So, okay, now that I have further clarification I know how I want to ask my question. So, since you're in the business, now in the business of, like, making video games, you're learning more about that, you're coding the thing, you, like, have these new connections and such, is that something that you'd want to do under Andas productions, like where you do multimedia projects where, say for instance, you make a video game off of the audio drama you're making, or vice versa?

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: Heck yeah. Um, I think the thing Andas is that, um, I think at the heart of it, like one thing I want to affirm, like, so my dying breath is that like audio, audio is not a stepping stone genre or not a stepping stone medium. It is a full medium in itself and we love that for it, and I think because of that love we will never stop doing audio.

I think it's also kind of a matter of like, um, well, part of it, um, part of it is the same love that led us to start saying like “hey, let's make audio dramas.” Like we’re sort of just pursuing that further. The other thing that we really love is video games and...yeah, it felt right. Um, and I think the other thing that was a little bit, like, still important is that, um, games do provide a more consistent revenue stream, uh, than audio dramas. Even indie games that have sort of a one-off price tag, which we're hoping to do. I don't think in-app purchase or anything like that is enticing at all, um-

(Roshan Laughs)

Even that is the kind of thing where it might end up helping us make more audio dramas is kind of what we’re thinking. It’s kind of hte right balance of, um, video games, um, and game revenue that allow us to just sort of portion off bits of that income into continued passion on audio projects and finding ways to sort of build stories in that multimedia way that you’re talking about. That’s something that we’ve talked about being really exciting. That said, I don't think we're going to move into anything spectacularly diverse outside of that, just in terms of, I don't think you're going to start seeing Andas animated series necessarily.

JMS (Laughing): Uh-huh.

RS: Like, I think that there must be a limit, and I think, for now, we've decided that that limit is, um, uh, audio movies, uh, sorry, audio games. But, I do wanna note as a last stop on this that, um, this is actually decently common in Japan. So, if you look at like, I think Grasshopper Studios, um, Hideo Kojima even, like, um, Kojima has done a whole bunch of audio games.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: Um, a lot of, sort of, I don't wanna say Indie but a lot of, no, a lot of independent, um, creative companies in Japan that do games also do a whole bunch of audio. And that's the only other country where I could find a real precedent for it.

JMS: Mhmm.

RS: Um, but I, I found that really compelling because like, I think there's a reason that a lot of the times, um, Nier as well, um, I think there were Nier audio drums. Uh, yeah, it's just totally normal there, and I think the reason for that is, um, it captures the same digital accessibility by way of, like, the audience member being able to find it and you being able to directly give this thing to the consumer. Both audio and games have that immediacy to them in terms of, like, distribution and interaction. That like with TV, with movies and even with, like, webseries, there's a lot more kind of middle management that becomes really, really important to determining, uh, the thing. Uh, yeah, I think audio games feels right in sort of enabling this continued organic and direct credit process.

JMS: Okay. All right. Well, I'm going to pivot again, uh, for this question-

RS: Please.

JMS: Cause I'm just genuinely curious. So, when, like, doing research on you and the company, I saw that you guys hold audio fiction workshops for Singaporean students, and I wanted to know, like what led you to make this a part of your work as a production company? And like, how are you building curriculums for that? And like what does that mean for you personally?

RS: Hmm, that's a really good question.

JMS: Thank you.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: Um, yeah. No, thank you. It's such a kind, it's kind that, sorry, I'll need to rephrase. I need, to think about the exact thing I'm trying to say with that, um, but I'll leave it for now “ that's very kind, that question.”

Okay. Yeah. Um, teaching is a fundamental part of who I am and what I do. And I was a teacher before I was a creative and I've always maintained that if everything else goes horribly wrong and I end up like an English teacher at the age of 45 with no creative works to my name, I would still be so happy.

I love it. I love it so much. It's, it's something that brings me a lot of joy. Um, I think I see a lot of teaching in the creative process as well. Just sort of like the, the idea of constructive kindness. We all agree kindness is a virtue, but kindness has to be directed and it has to be used effectively to manifest into something real, right? Otherwise it's just a feeling. You can be kind and not present-

(Roshan Laughs)

Um, kind in a cave. So I think with teaching, it really forces you to meld those two things together. Yes, you care for the students, but also like the sternness in teaching comes from you trying to think through, very logically, how to translate that care into effective progress for that student. To understand their goals and to help them get there, um, is the same art fundamentally as directing, and I think in some ways as producing.

The same negotiation, um, you know, whether it's like a stakeholder or like a sixth grade student in front of you, I feel like there has to be that same respect where, like, there is a human being in front of me with goals and aspirations, and they're looking to me as a professional, providing a service and you have to make decisions in the next five to 10 seconds [on] how to conduct yourself with them and how to make sure they feel heard so that you can get on this journey and you can help them.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: You know, like the moment you've cracked that as a teacher, um, I do feel like you've understood something very important that will help you with the rehearsal room, no? Because, like, we all feel, like, lost and scared and like there's a million things we don't know, and I feel very, very drawn to the idea being a valuable service in times and moments like that, and I have found so much satisfaction.....so, so, so the thing is like, um, not to directly answer your question again, like when we realized that we had this skill in audio drama, um, though I'd rather say craft, because I think it's more incidental that we happened to be one of the first people in our region to devote ourselves seriously to it and I think, I think what was quite striking to us is that we didn't feel like this was a unique thing to us that only we could have done. Far from it. If anything it felt a bit like there was something so exciting in audio that if more people knew about it, um, especially from a region where people feel like their voice is serving silence....I can't even get into that in the breadth of this interview, but there's certainly a perceived feeling of like censorship.

JMS: Mhmm.

RS: It's huge. And when you feel like you can be censored from saying anything, you're not saying anything and the censorship becomes immaterial and ever-present like, it becomes like this ghostly cloud and I think the beautiful thing with audio dramas, we just sidestepped all of that. We just released it.

And I remember feeling, like, if more people in Singapore in our position knew that, and that it was an option, um, then maybe people would start feeling hope. There was a sense of urgency to like, it could be something really exciting in spreading the word. And I think kids and students are always going to be the most, like, most exciting people to reach, um, because they're at an age where, like, they can really form these lifelong sort of obsessions and, um, experiments and play and fun.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: You don't have to evangelize them to leave their jobs or leave their careers. You just have to say, “understand that this thing is within your power.” I think that’s kind of what Andas as audio instructors has been, it’s like a...uh, we come in for these workshops where we assume zero interest or knowledge. Sometimes they opt-in. The most recent one that we did, they all opted in for an audio workshop. And I was surprised! Like I came in to a workshop of Singaporean students who had already listened Wolf 359, The Black Tapes. Like, oh my God! Like-

(Jade and Roshan Laugh)

I was really shocked. It was so heartening. So, yeah, it’s like if they like this stuff already, by all means they should know they can make it.

JMS: Mhmm.

RS: Yeah, my mission statement is for them to leave feeling like they know everything that they would have to do to make an audio drama, even using free tools. So that's one thing we do is like, we, we walk them down, like the, “if right now you want to make an audio drama, like, uh, here's how you use garage band, here’s how powerful your phone mics actually are, here's how you find the right recording environments, here are great free sound libraries that you can use, and then, we just spend a little bit of time talking about, uh, what, where you would spend money if you had money, um, and what we would recommend for that. But like, I think selling that, like, if you really want to make something, you don't need the money right away. That has beenn really really cool.

I've actually listened now to like two audio dramas that have come out from Singapore. They're independent. I don't know that any of them were like released off of anywhere other than SoundCloud yet, but I know that more people are doing it and I know that like people have reached out to Andas saying that they're started working on audio dramas. A couple of people just let us know they were applying for funding from the government to make an audio drama.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS: That's amazing.

RS: Yeah! It's been so cool. We're trying to be everybody's hype person. And just like if you wanna do audio dramas we will be there with you,, we will help you get it made. And like, we initially thought we might be like consultants in, like, a paid capacity it's really turned into more of a hype thing. Like where we do have meetings with them, we do give advice, but there hasn't been a right opportunity yet where we've been like, "yeah, we're going to charge you for our services here." Building up other people has felt like a more worthy cause. Like, the money I'm sure it will come We're pretty secure.

JMS: And, like, you're clearly building up, like the next set of Singaporean audio drama artists under you, and I think that's really important. I think that's really cool.

RS: Mhmm.

JMS: Yeah. Okay. Well, we're coming around to like the kind of end of the interview. So, I just have a question that I wanted to ask because Temujin received a lot of critical praise. It came out in, if I'm remembering correctly, January of 2020, and by the end, by the end of 2020, it had, uh, it was a nominee for best podcast at the 25th annual Webby Awards. It won best drama producer for the audio UK audio production awards, uh, in the Asian podcast awards, it kind of swept with best fiction, un, bronze for best narrative-

RS: Yeah.

JMS: You were there. You know what you won. Um-

(Jade and Roshan Laugh)

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: I don't know. It's just doesn't feel it doesn't feel...sorry, but it, in all honesty, it yeah, um, I will just briefly say that, like, there was also like a period of three to four months after we released Temujin where nothing happened.

JMS: Mhmm.

RS: And I think there was a moment where we really thought that was it for the show and we were happy. Um, and everything changed when the Radio Drama Revival featured it and our listener count exploded after that. Um, but when I say that, like, all the success was a surprise I really mean like the show petered off to like one to zero listens per day, over a period of, like, a month, and I was still happy. It was a surprise when it came back to life.

JMS: Okay. Well, that's interesting, cause my question was, my question was like, when you have something that is so celebrated, especially since there was a lull where like nothing really happened and you guys were so happy about it, and then it sort of just took off like a shot, is there any, like, I don't want to put words in mouth, but like, is there any sort of pressure when it comes to formulating your next projects, like, and your expectations of what you expect that next project to do?

RS: Yes, there is pressure. Um, I think the way that we've kind of...certainly the way that I've imagined, um, right now Temujin is a marker there on the wall, and I think the next one or two things we do, it's not even just about quality. I think it's about, like, um, the mission statement, right?

Like, um, people will start seeing similarities. I mean, we're all pattern seeking people. We'll look for what is common in our second drip project and what Temujin was and Temujin will be the first thing in that series and we do want to be intentional about what that series is and what that feeling is because we, to be very honest, one thing that we've, I don't wanna say "struggling with"

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: AIt's been an interesting effect, has been Asian-ness and grappling with that. Where, um, one thing that happened was we had the chance to speak with a few people, I guess, after Temujin talking about, like, what are we interested in doing, Film and TV rights, or like writing gigs. As exciting as all that stuff was, we started getting a lot of people saying, like, um, "if anything in Asia crops up, we'll let you know," or "if we're doing any shows in Asia, we'll let you know."

And every time we sort of tried to ask, like, "just for the sake of entertaining, like what, what if you, weren't doing a show in Asia, uh, would you still consider us?" We started getting a lot of like, "well, you know, like, um..."

(Roshan Laughs)

There is this, there was this sort of increasing feeling that like, um, part of our value was tied up and the otherness of our operation. One thing we're thinking a lot about is how to, how to sort of tap into the "universal" aspect of it. Um, because we want everything that we want to achieve as storytellers and in sort of leaning on our background, maybe it's having our cake and eating it too, but like, we don't want to be typecast either, because intimate, engaging, awe-inspiring, um, I think Asian shouldn't have to be the fourth necessary qualifier on that, you know? Just in the way you don't have to qualify 'American' when we talk about so much of what we consume.

JMS: Mhmm.

RS: You know, but I do wonder. I wonder how we can....that's part of the reason we're doing fantasy. It's why I'm looking at fantastical spaces as well, just in terms of, um, just so much...so much of what we do is, is negotiating with politics that we wish we didn't have to negotiate with, but, but that are just like colonialism.

(Jade Laughs)

Neocolonialism is real.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: It stinks and we need an answer and I think our answer will come in terms of how people perceive projects two and three and four, and by that point we will have either doubled down on Asian-ness” as a badge of honor or trying to prove that we don’t have to be seen as Asian for the story to be considered worth anyone’s attention. Um, I don’t know yet which of the two it is-

JMS: I mean, it’s a very-

RS: I wish, yeah-

JMS: Go ahead..

RS: That’s about it.

JMS: Yeah. I was going to say it's like a very fraught kind of decision. Cause I mean, there’s just...like you said, neocolonialism is real and, like, the current sort of environment and entertainment environment that we’re in, like, selling people based....not selling people, yikes. That’s a..loaded term.

(Roshan and Jade Laugh)

RS: It’s all good. It’s all good.

JMS: But marketing people based upon, uh, some of the defining factors of their current representation im the sphere, like you said, it’s a complex topic. It's a complex thing. Alright, so, gonna roll to like my second to second to last question...third to last question, those numbers didn't add up.

RS: Yes, take your time.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS: Um, so with all of that, right, I just kind of want to know, like, how do you define success when it comes to your art? Because the outside might say, “oh, it's the awards” or “it's the money,” “it's the opportunities you get next,” but I want to know, like, how do you think, how do you define your own success through the context of your art?

RS: Mhmm. I have an answer to that question now. Um, my immediate goal is to-

(Roshan trials off and laughs)

It's really to my producer hat. I have no doubt in my mind about our process or the ability of this, this fairly large team to create wonderful things together, but I...we kind of have to save everybody from capitalism first. Insofar as, um, everybody needs to have a consistent wage from Andas. Everybody needs to be able to look at what we do as a reliable source of income, and I think the moment that we achieved that, where like, there is a sustainable, where Andas Production work is a sustainable living, is when I'll feel like we've done it, because until, until then, um, you know, we're going to keep, um, making all this stuff that I already believe in and that I already couldn't be prouder of, that's a huge thing for me, a living wage, yeah.

JMS: Okay, so then this is my second to last question. What are you listening to-

RS: Yeah.

JMS: Yeah! Cause, you know, I think one good turn deserves another. So, uh, what productions or audio dramas are you listening to that you would like to shout out at this moment?

RS: Beautiful. It's true that I've been listening to Valence still, but I can't shout out every....I've been giving Valence too much.

(Jade and Roshan Laugh)

Even they will feel like I need to....Um, I will say that I, I've been catching up on Rogue Runners every single hour that I haven't been working.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: What a treat! It's a really....okay, so, I would say like Rouge Runners, my sell of it would be this, um, if you've played Hades, which it's based off of, um, then what you get is sort of this loving extension of a world that's only hinted at through the game, uh, which is joyously evocative in it's storytelling, if not detailed, out right.

What, this is what the show does beautifully, if you haven't played Hades, um, you get the sense that you're dropped into this world of immense depth, but also, which is perfectly clear in the most basic sense of what everybody wants, what the rules of the land are, all that so clear from the get go. It just feels like it's the work of years and years, and years and years of thoughtful, careful, and, like, caring world building, which it absolutely is. I don't know how the creative team for Rouge Runners was able to so effortlessly extend the game the way they have much less extended without it all feeling intimidating. One step further, it feels so accessible. Um, so yeah, I've been, I haven't swept away, um, by that show recently.

If I could do an honorable mention I would also say that like, um, Chain Of Being. I want to say Chain Of Being, just because I relistened to Chain Of Being, uh, recently, and I think we were talking earlier about speculative fiction that feels at once true to lived experiences while feeling like it's totally own thing. Um, the blend of mysticism and hard sci fi in that show, just as a world-building exercise, never fails to fill me with awe. Because it's so specific, um, you know, to, to its creator, um, who's as, as an aside, whose named, uh, C A I, I don't....I've never had to pronounce [it] out loud.

(Jade Chuckles)

Um, Cai? I'm not gonna risk it.

JMS: Okay.

RS: Cai? But chain of being is such a...such a....such a specific, unique, one of a kind listening experience that's cinematic, um, and thoughtful. Yeah.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS: Hm. All right. Well, I look forward to adding them to my list and listening. Thank you for that.

RS: Sweet.

(Jade Laughs)

No sweat.

JMS: So now-

RS: Thank you, Jade.

JMS: Thank you. Or, well, you're welcome.

(Jade Laughs)

Um, oaky, so now we've come to like the last question. I think you might've already answered it, but I'll ask it again. So, Roshan, you're doing really, really cool stuff. And I'm really excited for you cause you sound like you're doing again, like really cool stuff. You're making all this great art, you and Isabel, like, have this like production company, which is like doing cool things for like Singaporean students and kids, and like, you're just. I mean, you're just doing cool stuff, you have a great company and like your future is bright-

RS: We're trying.

JMS: So I, I just want to know how will, you know, when you've made it?

RS: Mhmm. Let me think about that.

JMS: Alright.

RS: Um, I think there's a very specific moment that I long for.

On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

RS: Um, this is the moment where the Andas team is in the office. Our, our, like, fourth or fifth major project is out, we don't know how it was received yet. We're hanging around the office. We've ordered snacks and someone starts jokingly floating ideas for the next day, and we just wallow in that, full of pride for what we just did and then also like, "I wonder what's next."

You know that moment where all of this feels so...where it feels, um...when there's an air of, I don't wanna say certainty, but when we find our groove to the point where it no longer feels like, "will there be a next one," but like idly thinking, "yeah, you know, like there's something coming next."

JMS: Mhmm.

RS: We're all on board for it. We don't have to worry about, like, living month-to-moth. And all we have to do is bask in being done with one thing and, and just daydreaming about the next thing, together, eating snacks late at night in the, in the office that we will eventually have, I hope.

(Jade Laughs)

RS: Um, yeah, that's, that's the image for me.

JMS: Alright.

RS: Yeah.

JMS: Well, I hope that image, I hope that image comes to becomes flesh. I hope so.

RS: Thank you.



On Their Way Show Notes & Transcript:

Episode 305: Roshan Singh Part II (Or How To Make A Stellar International Production)

JMS: Alright, so-

RS: Thank you.

JMS: Can you tell the people where they can find you and Andas Productions?

RS: Yeah, of course. We have a website for Temujin, uh, which is www.temujindrama.com. Uh, we're still working on the Andas Production's website, stay tuned for that. You can follow us, I think we're @Andasmedia on Twitter, and our personal Twitters, me and Isabel are also linked on that.

JMS: Thank you for listening to episode 5 of On Their Way season 3. On Their Way was created, hosted, and edited by me, Jade Madison Scott. The theme was composed by **Bajio Alvarado**, the recap music was composed by me, 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. Next week we'll be talking to podcast creator and the mind behind BlackAudioDramas exists, Xpericne J. As always I appreciate you for listening, and please take care of yourself and each other.