

The background of the poster is a photograph of a woman in a light blue sari sitting on a dark, jagged rock formation. She is looking towards the camera and holding a small basket. In the background, a large cable-stayed bridge spans a wide river under a hazy, overcast sky. The overall color palette is muted, with earthy tones and a soft, diffused light.

# AISE HEE

(JUST LIKE THAT)

Director & Script: Kislay | DoP: Saumyananda Sahi  
Sound Recording and Designer: Gautam Nair | Editor: Tanushree Das Sahi  
Production Designer: Yogesh Kumar Langyan | Costume: Mausam Agarwal | Producer: Shwetaabh Singh  
Featuring: Mohini Sharma Harish Khanna Sadhna Singh

**NaMa Productions**

## LOGLINE

Mrs. Sharma is the ideal wife of a locally respected small-time government employee living with extended family in small-town Allahabad. But when her husband dies, Mrs. Sharma begins to take liberties with her life that, although innocent in themselves, begin a rapid rippling of gossip and familial tensions that together spell tragedy.



## SYNOPSIS

When her husband dies, Mrs. Sharma is seventy-four years old and lives in a modest two storied house within a gated colony of small-town Allahabad. The ground floor is occupied by the family of her son, Virendra – including her two teenage grandchildren, Vicky and Vinny.

When her husband dies, Mrs. Sharma receives the condolences and well-wishes of the entire locality. Her husband was a respected man of the community, and as his wife, Mrs. Sharma was always exemplary.

When her husband dies, Mrs. Sharma is expected to move down and live with her son and grandchildren, and not worry herself with issues of finance and property. Virendra has already made plans to rent out the top floor in order to supplement his insufficient income as a radio reporter.





## SYNOPSIS

But when her husband dies, Mrs. Sharma has plans of her own. She inexplicably stops going to the temple, she insists on living alone and refuses to be shifted downstairs, she even opens herself a bank account and has access to her own money. She befriends a beauty parlour girl, and begins to visit a Muslim tailor in order to learn embroidery. She is seen going to seedy single-screen theatres to watch the latest commercial hits. And the neighbours are shocked to find Mrs. Sharma in the shopping mall, all by herself, eating ice cream! Failing to bring Mrs. Sharma to her senses, the entire locality, including her own children and grandchildren, slowly turn against her. She is accused of being selfish, and some even fear that she might be possessed by an evil eye.

‘Just Like That’ tells the story of an old woman’s little rebellion, a rebellion of little things. But why are people around her so concerned? Why are people so afraid? Why are people so angry?



## DIRECTOR'S BIOGRAPHY

Born in 1988, Kislay is a freelance filmmaker and a recent alumnus of Film and Television Institute of India, Pune. Before moving to films, Kislay was an active member of the Delhi theatre community.

He has made three shorts and co-written the much acclaimed ‘Soni’ (directed by Ivan Ayr). ‘Just Like That’ is his first feature film.



While growing up in Allahabad, a provincial city in the North India, I often heard stories of wayward old women – and these stories were invariably narrated as the subject of great hilarity amongst the family. There was the story of a neighbour who, despite being well past 70, began to insist on wearing satin petticoats. There was the story of an aunt who refused to lift a finger when unexpected guests arrived, and ordered a takeaway instead of cooking herself.

If someone from a different cultural background were to be witness to one of these household banter, they might be perplexed as to why the raucous laughter and shock different family members express in response. What is wrong? What is the joke? The Mother is the most beloved of all our archetypes, and our Mother can be nothing but Exemplary. The Indian Mother – similar to the Mother figure of most patriarchal societies – is a giver, a nurturer, a figure who will sacrifice everything for her children. With the upsurge of Indian Nationalism, Mother India has also become a symbol of the State. Both the 'Indian Mother' as well as 'Mother India' have achieved the status of being Sacred.



However, what happens if that mother figure starts asserting herself? What if the supposed 'honour' is made immaterial by the mother herself and not the 'other'? Far from being funny, the joke is actually telling. Sometimes we laugh out of nervousness more than humour.

As rapid urbanization is spreading across the country, the older traditions are being challenged by the new consumer culture. The liberalization of the Indian economy is often misconstrued as the modernization of Indian society, while in fact the exact reverse is taking place. Our culture is becoming increasingly insecure, and as a result also increasingly intolerant and rigid. Minorities are shunted, outsiders are seen as a threat, and our entire political discourse seems to center around saving and taking pride in our Motherland

This obsession with our Mothers – our very own Mothers at home, our Motherland in which we live, our Mother India whom we love more than ourselves, our Mother Cow for whose protection we are willing to kill our fellow man – are all indicative of a deep rooted crisis in the Modern Indian Man. This is the backdrop for the joke. This is why those stories of subversive old women are so shocking.

With this film I wanted to explore how the present crisis of masculinity coupled with liberalization and unemployment that has gripped our society and brought it to the brink of fundamentalism, plays out in the lives of real people living in a housing colony in small-town India. My approach has been neither militant nor intellectual, it is personal. The people in my film could easily be my own family. And it is my hope that a majority of middle class Indians, like myself, will identify with these characters and say – that could have been my family, too!



#### SHORT FILMS:

**Hamare Ghar (2016), 33 Min**

Winner of 11 awards including IDPA National Award, CUT-IN TISS and Toto Funds the Art.

**InstaStories (2018), 25 Min**

Mumbai International Film Festival - Best Editing Award

#### FEATURE LENGTH FILMS

**Soni (2018), 133 mins**

Co-writer, Chief Assistant Director  
Premiered in the prestigious  
Venice Film Festival 2018



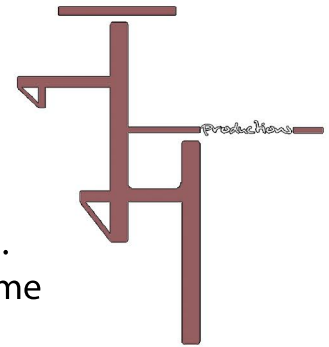




I was drawn to this project not only because it moved me, but also because I feel this is a story that needs to be told now. Within the small microcosm of the Sharma household and Gulmohar Colony, we not only observe the impact of global and national change on the lives of the characters, but also witness how the characters themselves begin to embody as well as project those changes back at the world.

Shwetaabh Singh is an alumnus of Film and Television Institute of India from where he graduated in 2015 completing his PG Diploma in Acting. Primarily an actor, Shwetaabh has started his career in production with 'Aise Hee' and 'Eeb Allay Ooo', both shot in 2018.

The reason for jumping into production is because after spending 3 years in Bombay and experiencing the kind of work that is happening around, he wanted to create a space for like-minded people who believe in a certain kind of film aesthetics. He sincerely believes there is still a lot to be explored when it comes to cinema as a medium. It is very important to look beyond just the story or the name of the actor attached to the project.



By staying true to one's individuality when it comes to film making you can create a very individual experience for yourself as well as the audience irrespective of the content. The norms are there to be broken, there are still styles and designs untouched. And we really want to focus on that aspect.

# MAIN CREW

**Sound Designer**  
Gautam Nair

**Director of Photography**  
Saumyananda Sahi

**Editor**  
Tanushree Das

**Producer**  
Shwetaabh Singh

**Costume**  
Mausam  
Agarwal

**Production Designer**  
Yogesh K.langyan

**Screenplay & Direction**  
Kislay



# FEATURING



Mrs. Sharma	<b>Mohini Sharma</b>
Virendra	<b>Harish Khanna</b>
Sonia	<b>Sadhna Singh</b>
Vicky	<b>Shivam Sharma</b>
Vinni	<b>Saumya Jhakmola</b>
Tailor	<b>Mohammed Iqbal</b>
Sugandhi	<b>Trimala Adhikari</b>

# CONTACT

**Press Contact:**  
Hema Upadhyay  
+919819652472  
hema.upadhyay@gmail.com

**Festival contact:**  
Pascale Ramonda  
pascale@pascaleramonda@gmail.com

**Nama Productions:**  
Shwetaabh Singh  
+919818671977  
shwetaabh.singh@gmail.com

