

Dream Big Make Entertainment  
Presents

اذان

A Z A A N  
a film by Ashit Sharma

In Association with

D&S Studio

2025. India

13 Minutes 44 seconds

Digital 4K - 16:9 - Color - 5.1 Surround Sound - In Hindi/Urdu

AZAAAN

A FILM BY ASHIT SHARMA

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WRITTEN, EDITED & DIRECTED BY ASHIT SHARMA PRODUCED BY MANISH GOEL, DHRUV VERMA & SAHIL MANRAL  
STARRING POONAM NARULA GOEL, MANISH GOEL, PARIN SHARMA & TANISH SHARMA  
CINEMATOGRAPHERS PRANJAL DATTA & ZIAUL HAQUE COSTUME STYLIST & ART DIRECTOR VINITA SHETTY  
MUSIC BY VISHAL-SAMADHAN SOUND DESIGN BY ASHIT SHARMA POSTER BY SASTA ACID





## **LOGLINE**

On the morning of February 27, 2002, a train is set ablaze in Gujarat—an act that will ignite deadly riots—while a displaced liberal Muslim family savors a rare moment of peace during a carefree beach picnic. Years later, the surviving son returns, seeking what was lost to time, grief, and history.



## SYNOPSIS

In the early hours of February 27, 2002, a newly displaced liberal Muslim family enjoys a rare moment of peace during a picnic by the beach in Surat, Gujarat. Unaware of the tragedy unfolding in Godhra—where a train is set ablaze, an act that will ignite deadly riots across the state the following day—this fleeting moment of calm will forever alter their lives.

Years later, the surviving son returns to the same shore, burdened by the weight of the past. In the place where his innocence once resided, he confronts his grief, seeking closure and the ability to finally let go.

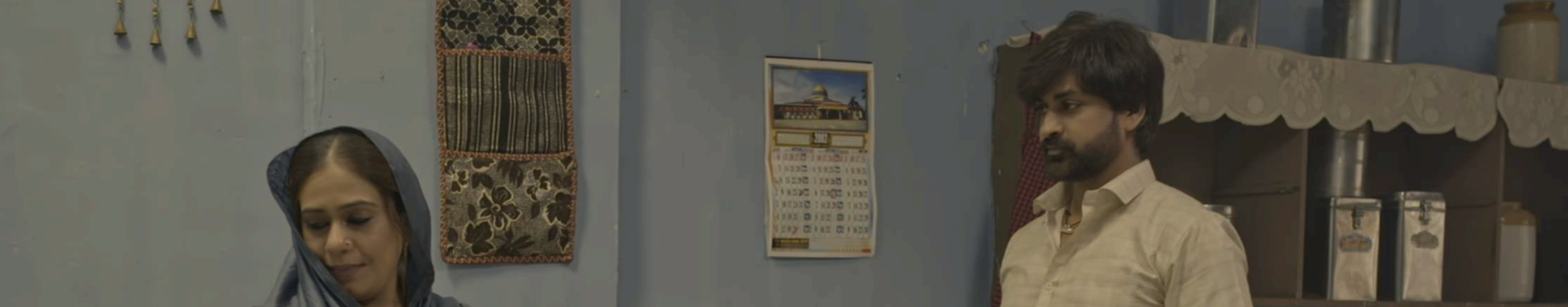
## DIRECTOR'S STATEMENT

Growing up, I was never taught to see people through the lens of their religion or community. But as I became more aware of the changes sweeping through my country, I couldn't ignore how divisions—political, religious, and cultural—were creeping into conversations I once believed were safe. I began to feel the weight of the “us vs them” mentality in ways I hadn't before.

In 2016, while studying filmmaking at Whistling Woods International, I conceived a story about a moment of innocence—an ordinary family, a peaceful moment of togetherness, and a subtle clash of symbols that reflect a larger societal tension. The film I envisioned at that time was simple, but it spoke to the belief that faith and patriotism need not be in conflict.

When I returned to this idea in 2023, the story evolved. It grew into something more complex, more deeply connected to the painful reality of our country's past and present. But at its heart, the film remains a quiet reflection on memory, loss, and identity. It's about understanding how history shapes us, but also how, even in the face of that history, we can find hope, resilience, and a sense of shared humanity.





## **DIRECTOR'S STATEMENT**

*Azaan* explores how moments of connection and division exist side by side, often without us realizing it. It's a film about the tension between past and present, between memory and the future, and the ways in which we navigate our sense of self within the larger fabric of a fractured nation.

Through this film, I hope to create space for empathy, reflection, and conversation. It's not a film about religion or politics—rather, it's about the human experience and the universal longing for belonging, peace, and understanding.



## **DIRECTOR BIOGRAPHY**

*Writer, Editor, Sound Designer and Director*

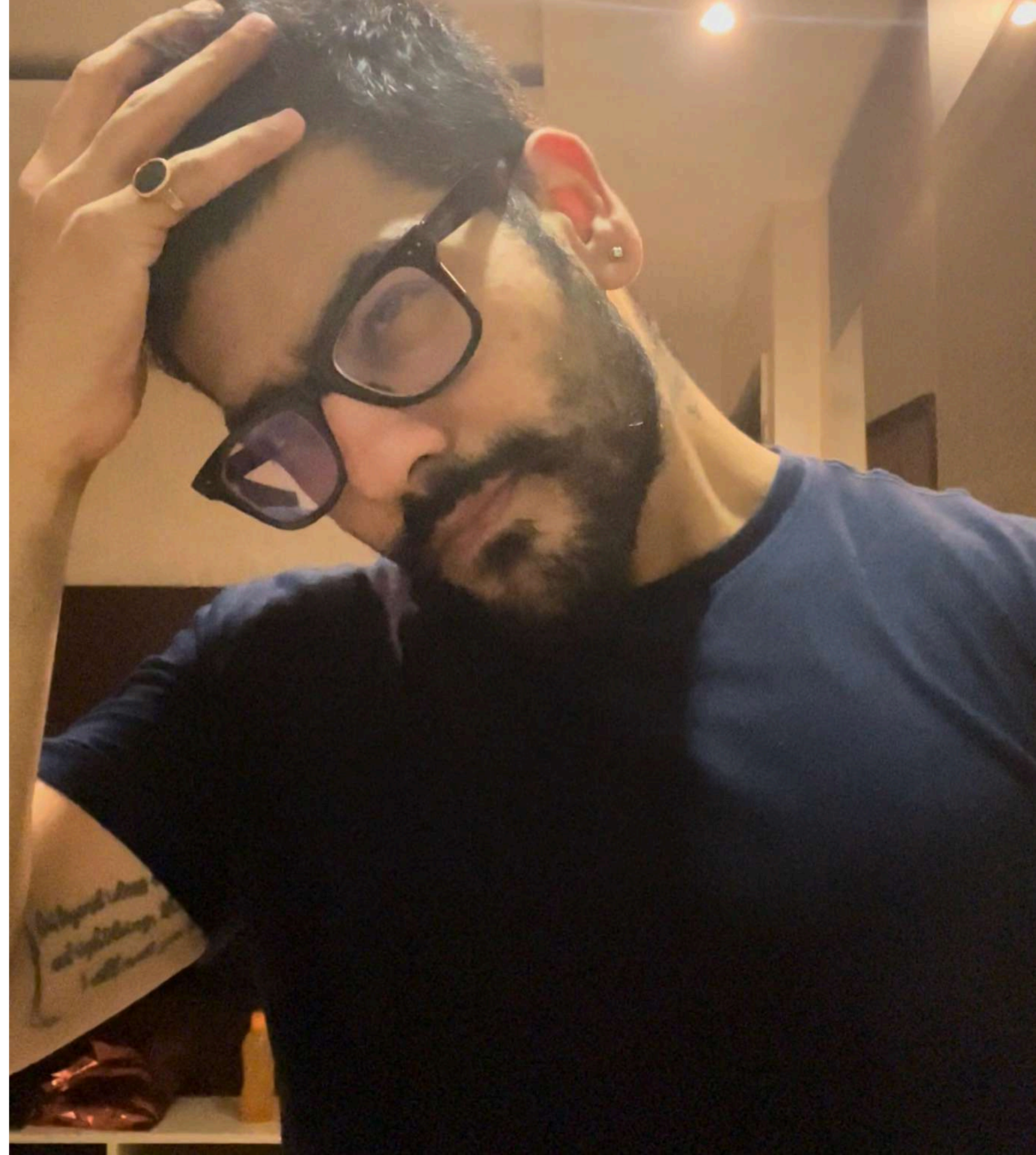
Ashit Sharma's filmmaking journey began with a passion for storytelling at 13-14. Drawn to writing, he pursued English Honours from DU SOL while interning at Magna Publications and collaborating with Delhi's freelance filmmakers.

His first amateur short film was a revelation—it taught him the power of editing at a time when learning resources were scarce.

This led him to Whistling Woods International, where he specialised in editing. He started as an editor on digital ads and short films, later assisting on Mission Over Mars (ZEE5/ALT Balaji).

His transition to direction was shaped by working under acclaimed filmmakers, including Dhamaka (Ram Madhvani Films), where he served as a post-production VFX AD. Most recently, he worked on Amazon Prime's Ma Ka Sum as both 3rd AD and DA to director Nicholas Kharkongor, refining his on-set execution skills.

Inspired by Imtiaz Ali, Richard Linklater, and Hirokazu Koreeda, Azaan marks the true beginning of Ashit's dream—bringing his vision as a storyteller to life.







## **MANISH GOEL as the father**

*Actor and Producer*

A powerhouse performer and one of Indian television's most enduring legends – plays the role of Azaan's father in the film. Born in 1975 in Delhi, he began his acting career with *Kahaani Ghar Ghar Kii* in 2001, quickly becoming a household name.

He went on to star in acclaimed shows like *Kasautii Zindagii Kay*, *Bhabhi*, and more recently, *Anupamaa*. Known for his versatility, Manish has tackled a wide range of roles and appeared in popular reality shows, earning him the prestigious Best Actor award at the Indian Television Awards.

Venturing into digital platforms, he featured in *Love Bytes* and will soon be seen in the upcoming biopic on gangster Vikas Dubey. Off-screen, Manish leads Dream Big Make Big Entertainment and Dream Digital, working across production and brand endorsements.

With *Azaan*, he makes his film producing debut, adding a powerful new chapter to his artistic journey. His presence in the film is both a creative and personal contribution to its message of peace, memory, and hope.



## **POONAM NARULA GOEL as the mother** *Actor*

A celebrated name in Indian television during the late '90s and early 2000s – plays Azaan's mother in the film. Born in 1976 in Mumbai, she began her acting career after training at Ashok Kumar's acting academy and quickly rose to fame with her role in the fantasy-comedy Shararat.

Known for her charm and versatility, Poonam became a household name through iconic shows like *Kasautii Zindagii Kay*, *Kkusum*, *Kutumb*, *Kaahin Kissii Roz*, and *Kahaani Ghar Ghar Kii*. Whether as the spirited Nivedita Basu or the loving Radha, her performances left a lasting impression on audiences.

Her grace, screen presence, and acting depth made her one of Indian television's most beloved talents. In *Azaan*, she returns to the screen in a heartfelt role that pays tribute to the values of family, faith, and resilience.

## **PARIN SHARMA as little azaan**

*Actor*

At just 4 years and 7 months, Parin Sharma who plays Little Azaan is a natural performer with an effortless charm that lights up the screen.

Recently stepping into the world of commercials and corporate films, he brings an endearing innocence to every role. This short film marks his debut in narrative storytelling, where he fit the part of young Azaan to perfection.

With his innate talent and captivating presence, Parin is a promising young star to watch.



## **TANISH SHARMA as older azaan**

*Actor and Assistant Director*

Tanish Sharma is a multifaceted artist—actor, dancer, and choreographer—who plays Older Azaan in the film.

Born in 1999, Delhi and now thriving in Mumbai, Tanish brings a dynamic energy to his performances, captivating audiences with his versatility and passion.

Stepping into the acting field just last year, Tanish Sharma has quickly made an impression with his natural talent and screen presence. He has featured in some commercials and made an appearance in a TV show, with an upcoming short stint in an Amazon Prime show.

Also a skilled dancer and choreographer, Tanish brings a unique energy to his performances, making him a rising star to watch. His social media platforms showcase a range of performances, highlighting his commitment to both dance and acting.



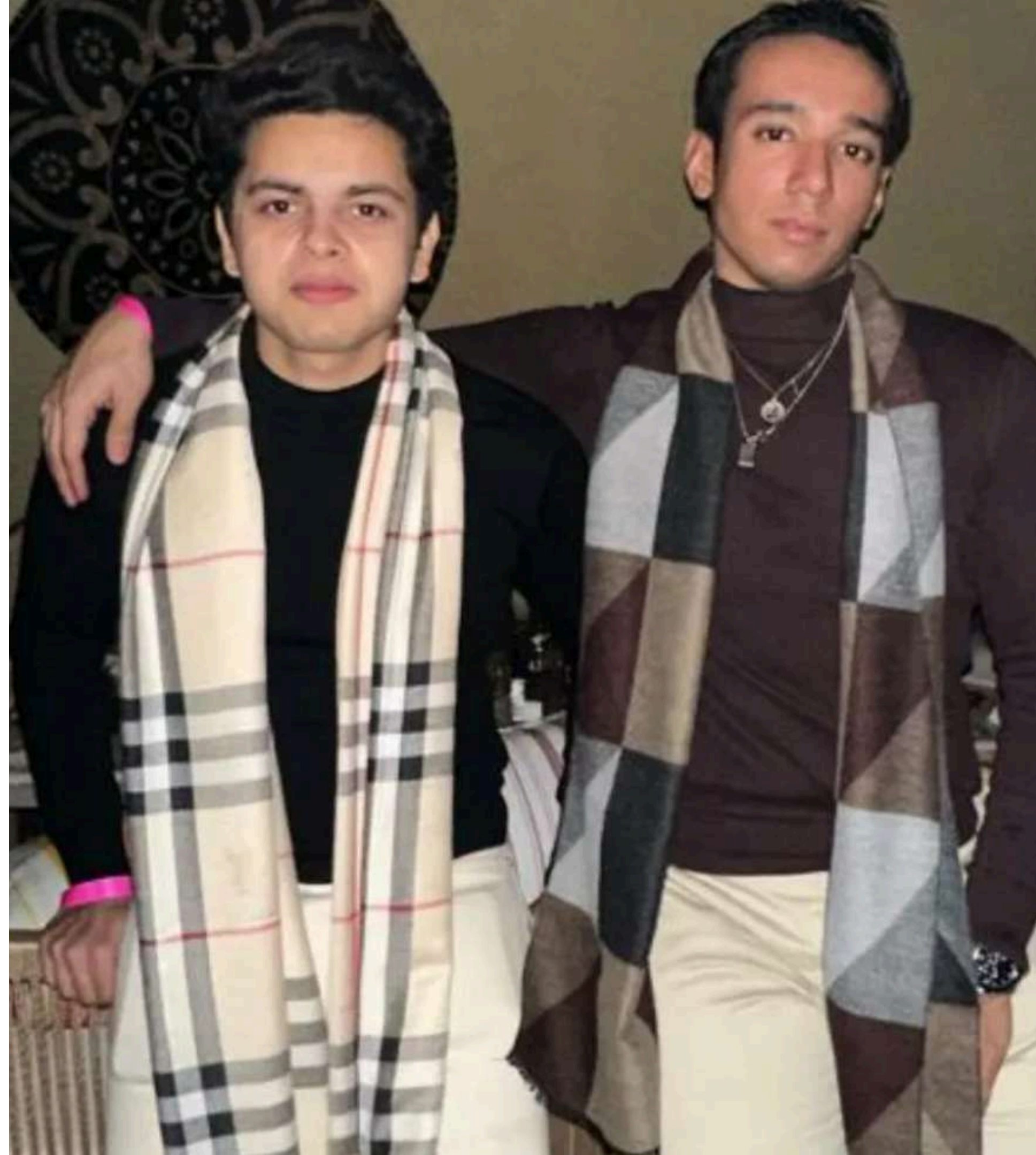


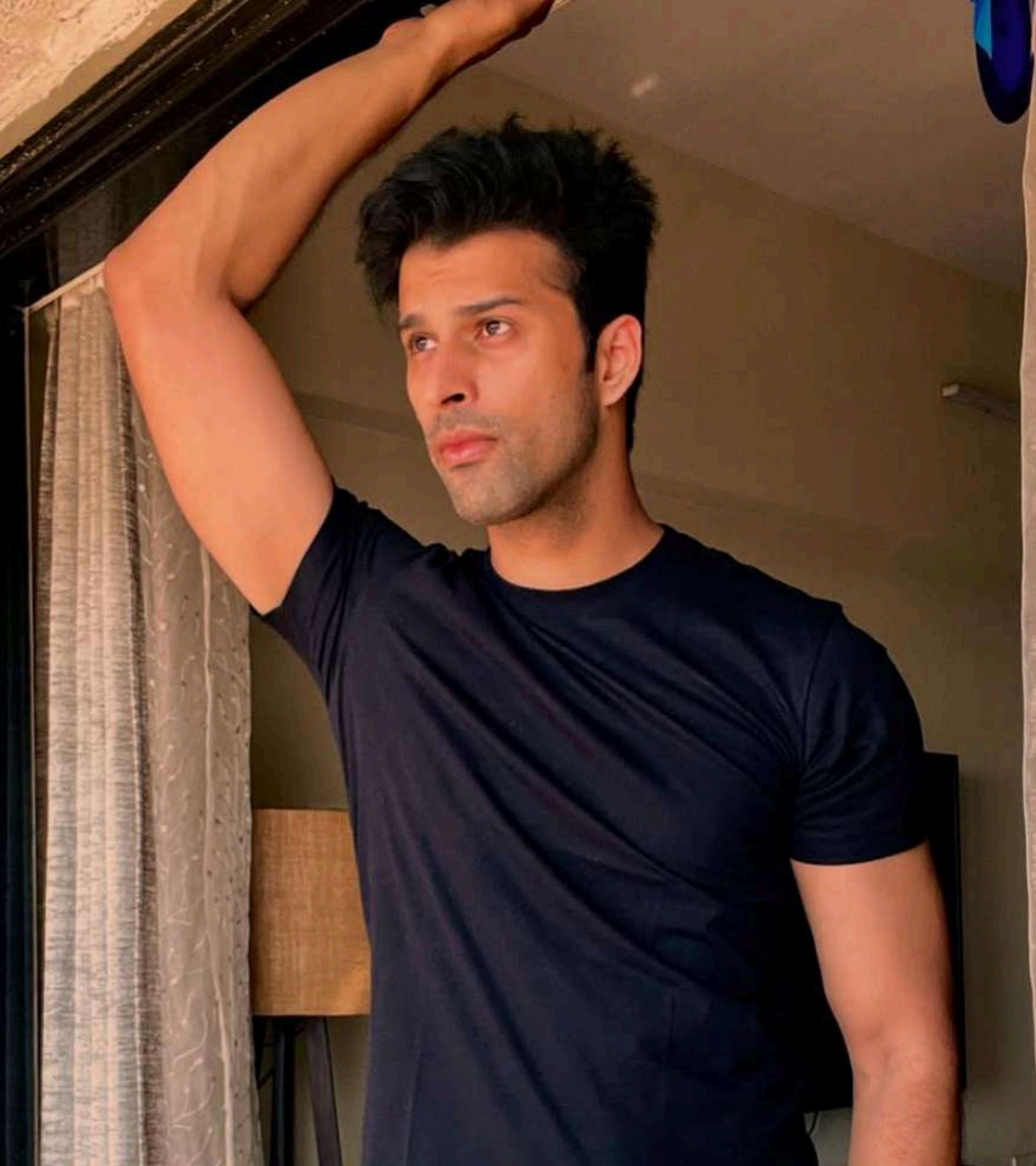
## **DHRUV VERMA & SAHIL MANRAL**

*Co-Producers*

At just 21, longtime friends and fitness enthusiasts Sahil Manral and Dhruv Verma made waves with Rize, their Gurgaon-based D2C brand specialising in healthy energy bars and chocolates—free from added sugars, preservatives, and artificial sweeteners. Their dedication to wellness attracted actress-entrepreneur Sunny Leone and Daniel Weber as investors, fuelling their startup's growth.

Now, with a keen interest in films, the duo has expanded their horizons, co-producing their first film Azaan under their newly founded D&S Studio. Passionate about storytelling and cinema, Sahil and Dhruv are setting the stage for a dynamic future in both business and film production.





## **PRANJAL DATTA**

*Cinematographer*

Pranjal Dutta is a versatile artist—an actor, dancer, editor, director, and cinematographer. His journey began in the Punjabi film and music industry as a background dancer before transitioning into acting.

As the co-cinematographer of *Azaan*, Pranjal's diverse skill set brings a unique depth to the film's visual language.



## **ZIAUL HAQUE**

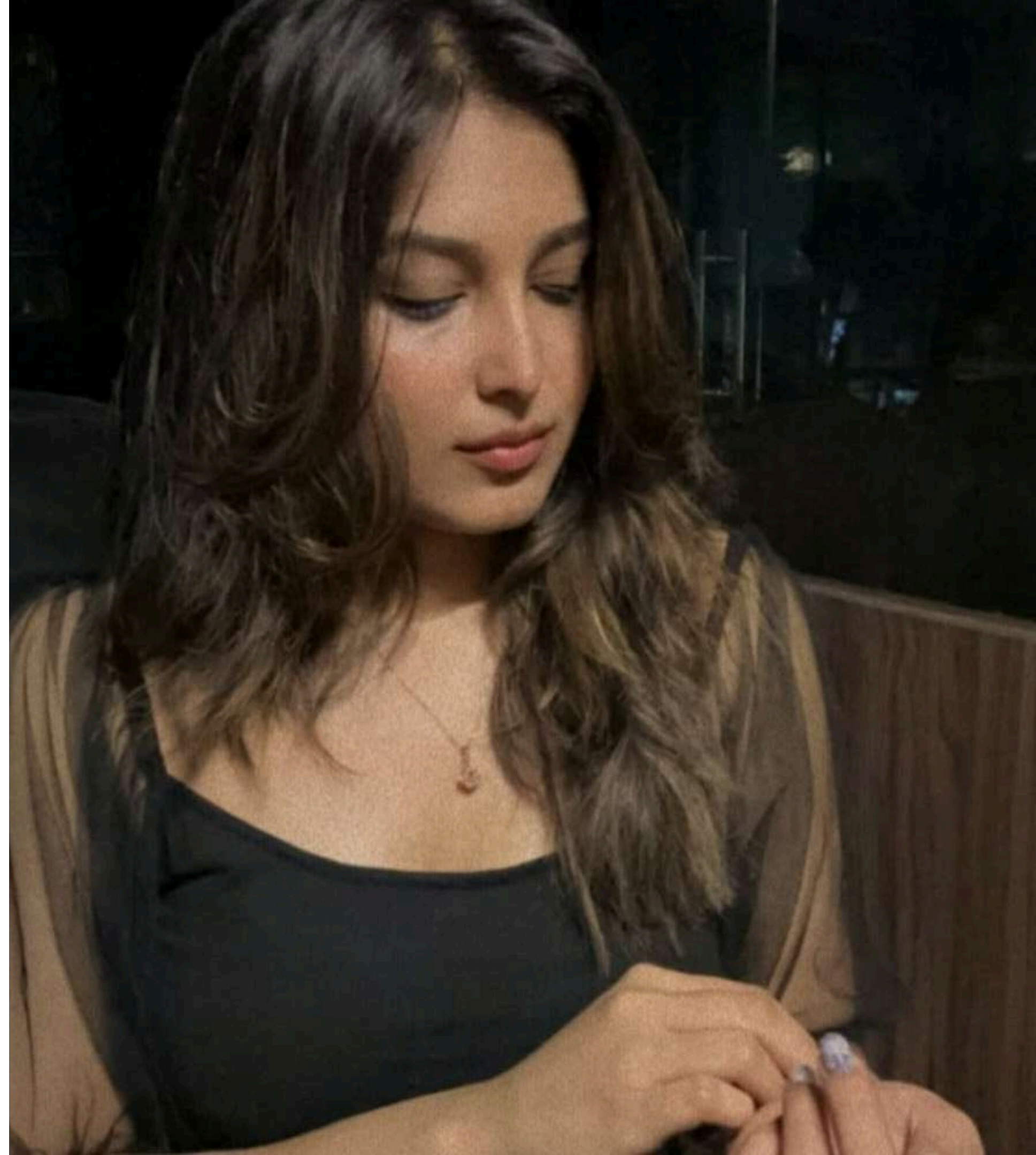
*Cinematographer*

Ziaul Haque is an accomplished cinematographer, editor, and graphic designer based in Mumbai. As the founder of Snoozz Production, he has worked across films, TV, and music videos. His work blends technical precision with artistic storytelling, making him an invaluable creative force behind Azaan.

## **VINITA SHETTY**

*Costume Stylist & Art Director*

Vinita is a dedicated professional in the costume and wardrobe department. She has contributed her expertise to notable projects such as Housefull 5 (2025) and Ma Ka Sum. Beyond films, Vinita has an extensive portfolio in commercials, having worked as a costume assistant for brands like Havells, Amazon Pay, CEAT Tyres, and Amazon's Great Indian Festival Sale. Her versatility also extends to the music industry, where she served as a costume stylist for the music video Roye Roye. Vinita's diverse experience underscores her commitment to enhancing visual storytelling through thoughtful costume design and even art direction in Azaan.







**AZAAAN'S PRODUCTION**

The making of Azaan was a chaotic, beautiful journey. What started as a small independent short turned into a crash course in filmmaking under pressure. With no studio support and a minimal budget, it became all about favors—from the cast, the crew, everyone. 95% of the team worked for free during production, simply because they believed in the story. It took time to get the project off the ground. When a producer finally came on board, we could focus our limited funds on what was essential: equipment, locations, and especially post-production—DI, DCP, and sound. But the road there wasn't easy.

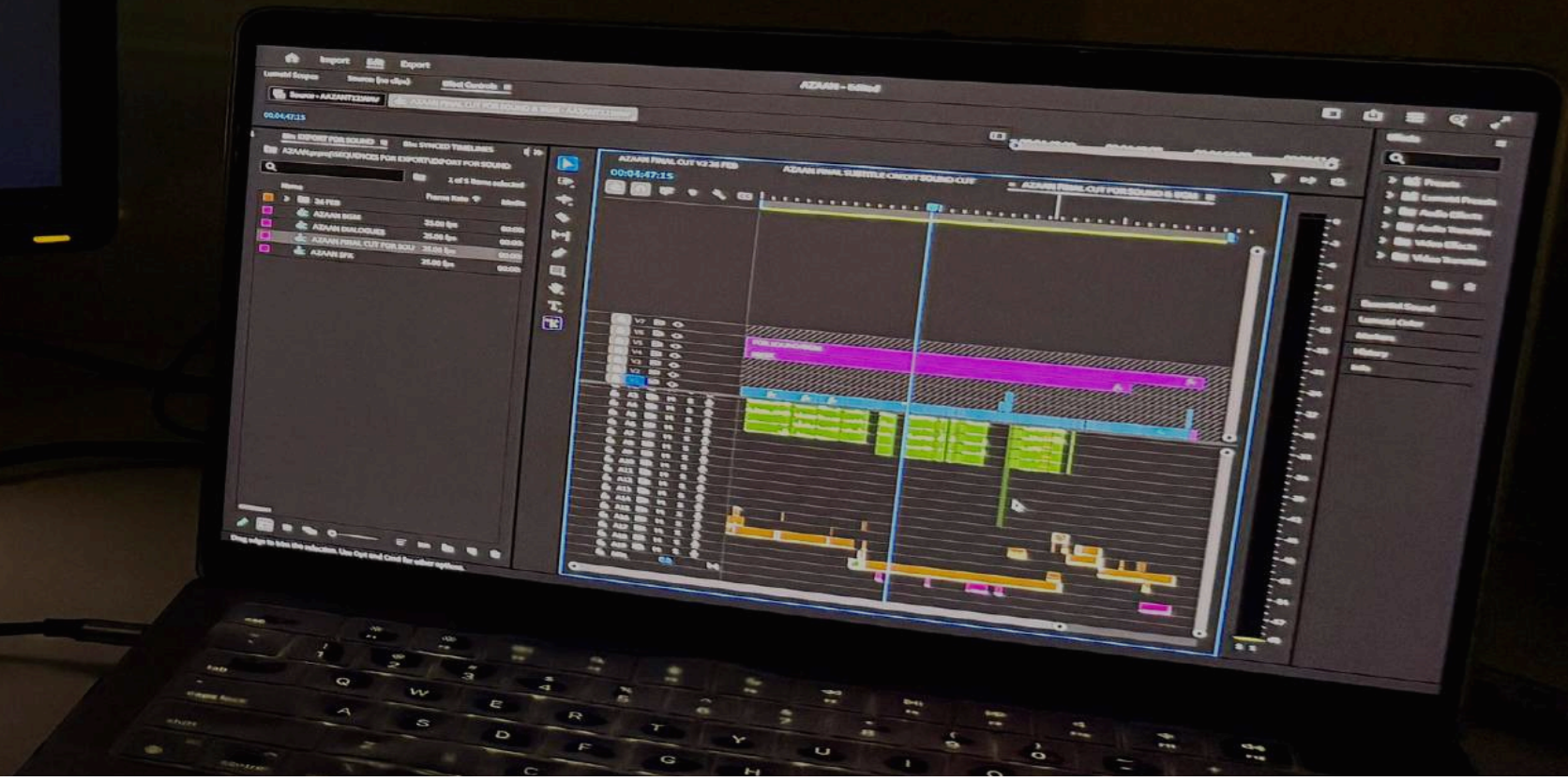
Pre-production was hectic, particularly because 90% of the film was set on a beach. We had just a six-hour permit to shoot it all, and that day tested everything. Harsh sunlight, shifting tides, and a four-year-old lead actor made for a shoot where nothing went as planned. Many shots had to be dropped. We couldn't even see the monitor properly due to the glare, and with no budget for a focus puller, we were mostly flying blind.

The indoor sequence came next and was initially planned as a one-take scene. But again, we had to adapt. The child actor kept looking at the camera, and we ended up taking inserts to build the narrative. Luckily, I'm a trained editor, which gave me the confidence that even if we didn't get what we wanted, we could still craft something meaningful in post.

We shot on a Sony FX9, using only reflectors and cutters at the beach, and minimal lights indoors. I didn't get much prep time with the team, most of whom I met on the day itself. But despite all of that, the production design and costumes came together beautifully. Everyone aligned in spirit and energy, and somehow—we pulled it off.

I'm deeply grateful to everyone who gave their all for this film. It wasn't perfect, but it was honest. Azaan was made with nothing but grit, heart, and a shared passion for cinema. That's what kept us going—and that's what I'll always remember.





# AZAAN'S POST PRODUCTION

Post-production on Azaan was a race against time. I was working on a tight deadline to meet a festival submission, which meant I had just about three days to lock the final cut—including all revisions. It wasn't easy, especially since the rhythm I had originally envisioned changed drastically due to shoot constraints. But editing has always been a space of comfort for me, and somehow I found my way through.

We had to improvise with limited footage. For a montage sequence we couldn't shoot, I took the start and end of a single wide shot, flipped one part, and morphed them to simulate time passing. These creative choices helped maintain the film's emotional arc, especially toward the climax.

Sound design brought its own set of challenges. I'm not formally trained, but I usually do most of the sound during editing. Due to differing creative approaches with the studio, I ended up retaining about 85–90% of the original sound from my edit.

Thankfully, I had a fantastic mixing engineer and foley artist who not only honored what was there, but enhanced it. We mixed in surround and used panning techniques to draw viewers into key moments. If watched with proper sound, those layers will really come alive.

For DI, we kept things grounded—avoiding the usual warm tones for the past. We went for realism: slightly compressed the past, cooled the present. It was subtle, but gave us the separation we needed.

In the end, despite the compromises, I'm proud of what we pulled off in 8 days. Azaan was built on instinct, improvisation, and pure love for cinema—and to me, that's what independent filmmaking is all about.

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## PRIMARY CAST & CREW

Written, Edited & Directed by **Ashit Sharma**

Produced by **Manish Goel, Dhruv Verma & Sahil Manral**

Starring **Poonam Narula Goel, Manish Goel, Parin Sharma & Tanish Sharma**

Cinematographers **Pranjal Datta & Ziaul Haque**

Costume Stylist & Art Director **Vinita Shetty**

Sound Recordist **Nagendra Upadhyay**

Sound Designer **Ashit Sharma**

Background Music **Vishal-Samadhan**

Assistant Directors **Aryaveer Goel, Krisha & Tanish Sharma**

Colorist **Suraj Singh**

Post Production Head **Pratik Udaykumar Gandhi**

Post Production Company **OviNay**

Sound Mixing Engineer **Karamvir Dabla**



# CONTACT

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