

GOD DOES EXIST

THIS FILM IS ABOUT
WHAT REMAINS WHEN
EVERYTHING FAMILIAR
IS STRIPPED AWAY.

SOME WARS
DON'T END
ON THE BATTLEFIELD.

SOME QUESTIONS
DON'T LEAVE
WHEN YOU COME HOME.

IF YOU SURVIVE WHEN OTHERS DON'T,
WHAT DOES THAT MEAN?



PRODUCTION DETAILS

Executive Producers: Monika Gergelova, Mak Singh

Production Company: M and M Film Productions International Ltd, iMak Films Productions Ltd

Proposed Cast: TBA

Film Title: God Does Exist

Length: 90 minutes

Director: Mak Singh, Monika Gergelova

DOP: TBA

Country of Shoot: UK

Format: Digital 4k

Budget: 850K

Producers: Monika Gergelova

Line Producer: TBA

Status: Pre-Production

Technical Specs: Red 4K

Intended release: 2027

Screenwriter/Story by: Mak Singh

Post-production company: TBA



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GOD DOES EXIST

God Does Exist stands apart through its unique combination of:

- Post-war psychological realism
- Spiritual and existential questioning
- Interfaith human connection
- A deeply personal exploration of survivor's guilt
- The relationship between belief and doubt
- The emotional aftermath of returning home to loss

Most importantly, the story avoids glorifying war. The conflict serves as the catalyst, not the focus. The true narrative is about what happens after survival — when a man is forced to confront whether his life was spared by chance or for a reason.

This places the film in a space between:

- psychological drama
- spiritual reflection
- and intimate human storytelling



CONTAINED

Genre: Faith, Drama, Romance

1 Main location: UK

Main racially/ethnically diverse characters

A spiritually reflective drama exploring faith, doubt, suffering, and existential crisis.

Each major character represents a different emotional idea within the story:

Character Represents

Neil: Trauma, survivor's guilt, emotional disconnection

Makkan: Faith, purpose, brotherhood, spiritual resilience

Rebecca: Love, hope, memory, the future that was lost



CHARACTERS



NEIL

“He survived the war. He just doesn’t know why.”

Neil is the emotional centre of the film – a man physically returned from war, but psychologically unable to come home.

In his early 30s, Neil carries the weight of survival with quiet exhaustion. He is not portrayed as a heroic soldier in the traditional sense. Instead, he is emotionally fractured, withdrawn, and disconnected from the world around him. The battlefield may be behind him, but internally the war continues through memory, grief, guilt, and silence.

Neil struggles to reconnect with ordinary life. Familiar streets feel foreign. Conversations feel distant. People speak to him, but emotionally he exists somewhere else entirely – trapped between the past and the present.

CHARACTERS



YOUNGER NEIL

“The man he used to be.”

Seen primarily in fragmented flashbacks, Younger Neil allows the audience to witness the emotional contrast between who Neil was before trauma and who he has become after it.

Before war, Neil was emotionally open, hopeful, and connected to life. Through these glimpses, the audience slowly understands what has been stripped away by violence and survival.

These memories are intentionally intimate:

- shared laughter
- quiet conversations
- moments with Rebecca
- small human details

The contrast between past and present deepens the tragedy of Neil’s emotional disconnection.

CHARACTERS



MAKKAN

“Faith isn’t certainty. It’s choosing to keep going.”

Makkan is Neil’s closest friend during the war and the spiritual heartbeat of the story.

A British Sikh soldier in his early 30s, Makkan possesses a calm, grounded presence that contrasts Neil’s emotional turmoil. He is deeply faithful, but never preachy or idealised. His belief is expressed through compassion, resilience, and humanity rather than religion alone.

In the chaos of war, Makkan becomes an emotional anchor for Neil. Their friendship is built not through dramatic speeches, but through small moments of honesty, humour, survival, and shared silence.

Makkan believes survival carries purpose — that even suffering must mean something. This belief quietly challenges Neil’s scepticism and forces him to confront questions he would rather avoid.

Importantly, Makkan is not written as a symbolic figure or moral guide. He is fully human:

warm, flawed, thoughtful, and emotionally intelligent. His presence lingers throughout the film not as a ghost, but as memory — fragments of conversations, gestures, and moments that continue shaping Neil long after the war ends.

CHARACTERS



REBECCA

“She became the life he thought he was fighting to return to.”

Rebecca represents love, stability, and the emotional future Neil imagined while surviving the war.

She exists in the story both as memory and emotional absence.

Through photographs, fragmented recollections, and moments from before the war, we understand the depth of Neil’s connection to her. She is warmth, familiarity, and the last emotional thread tying him to who he used to be.

When Neil returns home and discovers she is gone, the loss devastates him – not through dramatic confrontation, but through silence.

Rebecca’s absence becomes one of the film’s deepest emotional wounds because she symbolised the idea that life could continue normally after survival.

Her character grounds the film emotionally by reminding the audience what Neil has truly lost: not just a person, but a future.

SYNOPSIS

This film is not about war.
It is about what remains after it.

At its heart, this is an intimate psychological and emotional drama exploring the invisible aftermath of survival. I want to tell a story about the silence that follows violence — the emotional distance between returning home physically and truly arriving emotionally.

Neil is not presented as a conventional war hero. He is fragmented, disconnected, and emotionally stranded between two worlds. The battlefield may be behind him, but the war continues internally through memory, guilt, grief, and unanswered questions. His journey is not driven by action, but by absence — the absence of certainty, belonging, and meaning.

Visually, the film will feel grounded and deeply human. I want the audience to experience the world as Neil experiences it: muted, distant, and emotionally dislocated. The camera will stay close to him, often observing rather than explaining. Silence will carry as much weight as dialogue. Small details — a glance, an empty room, rain against a window, a trembling hand holding an object tied to memory — will become emotionally significant.

The three objects Neil carries are central to the storytelling: the Sikh kara belonging to Makkan, the photograph of the life he lost, and the damaged Bible pierced by a bullet. These are not props; they are emotional anchors. Each object represents a different aspect of survival — friendship, memory, and faith. Together, they become physical reminders of the question haunting Neil throughout the film: Why did he survive when others didn't?

Makkan's presence in the story is essential. Through fragmented flashbacks, we slowly uncover a friendship built in the harshness of war, but rooted in something spiritual and deeply human. Makkan's faith is not portrayed as religious idealism or preaching. Instead, it is calm, steady, and lived through his actions. He becomes a quiet counterbalance to Neil's scepticism — a man who believes survival carries purpose even in the face of suffering.

The structure of the film mirrors trauma itself. Memories surface unexpectedly. Flashbacks are not spectacle-driven war sequences, but emotional fragments — moments of humanity inside chaos. The audience pieces together Neil and Makkan's relationship the same way Neil reconstructs his own emotional reality.

SYNOPSIS

A man in a dark jacket is crouching in a desolate, war-torn landscape. The background is a hazy, blue-tinted scene of a battlefield with smoke and distant structures. A large, faint cross is superimposed over the center of the image, with the man's silhouette partially overlapping it.

When Neil returns home, the film intentionally shifts tone. The war is over, yet emotionally everything becomes heavier. Familiar spaces feel alien. Conversations feel empty. Life continues around him while he remains psychologically trapped in the past. Rebecca represents the emotional future he believed he was returning to — love, hope, stability — and her absence becomes the film's deepest wound.

Importantly, grief in this film is restrained. I am not interested in melodrama or emotional manipulation. The devastation comes from silence, from emotional numbness, from the inability to reconnect with a world that no longer feels real. The pain lives in what is not said.

Thematically, the film explores faith, trauma, survivor's guilt, brotherhood, and redemption, but always through a grounded and intimate lens. It asks difficult questions without forcing answers. Is survival random?

Does suffering carry meaning?

Can faith exist alongside grief and doubt?

Above all, I want this film to feel honest.

This is a story about the emotional cost of survival and the quiet search for purpose after everything familiar has been stripped away. The battlefield is only the beginning. The real conflict begins when the fighting stops.

FILMS COMPARABLES



First Reformed (2017)



Hacksaw Ridge (2016)



Invisible (2018)



Atonement (2007)

DIRECTOR'S VISION



This film is about what remains when everything familiar is stripped away. At its core, it explores the silent space between survival and purpose, the moment when a man returns from war, only to realise that the life he fought for no longer exists as he remembers it.

Neil is not a traditional hero. He is a man caught between worlds, physically present, but emotionally displaced. The war does not end when he leaves the battlefield. It follows him home, not through spectacle, but through memory, silence, and unresolved questions.

The story is grounded in realism, but driven by something deeper, a search for meaning. Through Neil and Makkan's relationship, we explore two opposing yet connected perspectives: belief and doubt. Makkan's faith is not portrayed as preachy or idealistic, but as steady, human, and lived. It becomes a quiet counterbalance to Neil's internal conflict.

The film asks a simple but powerful question:

If you survive when others don't, what does that mean?

WRITER/DIRECTOR

MAK SINGH

Mak Singh is a British actor, screenwriter, director and producer based in Wolverhampton.

Before entering the film industry, Singh achieved national recognition in sport, winning the British Powerlifting Championships in 1995. His transition into film came in 1997, when he was discovered by filmmaker Gurinder Chadha and actor Sunny Deol, leading to his first on-screen opportunity.

He went on to appear in the Hindi-language feature film *Dillagi*, directed by Sunny Deol, where he portrayed one of the antagonists ("Mac"). He also featured in the Rugby World Cup 2015 commercial *Team Talk*, alongside Charles Dance.

Prior to pursuing leading roles in the early 2000s, Singh stepped away from mainstream acting to focus on his Christian faith. During this period, he wrote, produced, and directed over 30 short films centered on faith-based storytelling, using film as a platform for outreach and message-driven content.

Singh also served as a local government Politician, from 2016 to 2023.

In 2026, Singh returned to filmmaking with a renewed focus on developing feature-length projects. His current slate includes *The Broken Crown* (crime drama), *Inspector Sharma* (comedy series), and *God Does Exist* (feature film), all in active development and positioned for international audiences.

His work is characterized by themes of identity, redemption, and transformation, drawing from real-world experiences and personal conviction.

<https://www.imdb.com/name/nm18342993>



PRODUCER/DIRECTOR

MONIKA GERGLOVA

Monika has over 15 years in UK film industry and has produced over 13 feature films and 2 TV shows. She founded and created Checkmate TV show seasons I and II. Monika was creative director on her feature Film Fear the Invisible Man. Monika has worked closely with several directors and gained from each of them knowledge and an insight for directing. Monika has attained valuable experience behind the camera and editing skills while creating behind the scenes videos from feature films she was involved in.

Her editing and camera skills helped while on set in challenging locations and having to come up with solutions to complete scenes and films without compromising production value. Monika co-directed her 1st rom/com Christmas film “Christmas at the Holly Day Inn” 2023 with Adam Wilson. She has directed her first documentary “My Bigfoot Life” 2024 along side with 14 years old autistic boy Daniel Barnett and her latest directing of her second Christmas film “3 Wishes for Christmas” alongside Michael Morris to the next level. Recently directed her 3rd rom/com Christmas at Foxglove Zoo” will be released 2026.

All films been successfully released worldwide.

www.imdb.com/name/nm5702828



ABOUT

M and M Film Productions International is a UK award winning film production company with a combined 30 years of experience in both film industry production and distribution. Collectively they bring decades of motion picture experience to the company. M&M develop, produce and finance Feature Films and TV productions. Focusing on intelligent storytelling and quality entertainment, always striving to captivate the marketplace with our expanding portfolio of exciting, thoughtful and diverse films and TV dramas.

M and M Film Productions and M and M Film Productions International are committed to a close relationship with talent to produce a portfolio of exciting, thoughtful and unique films and TV dramas that will excite the marketplace.

iMak Films Productions, founded by Mak Singh in association with Monika Gergelova currently developing a slate of commercially driven British and international film projects spanning crime drama, action, comedy, and emotionally grounded storytelling.

Mak's journey into film began in 1997 after being discovered by filmmaker Gurinder Chadha and Bollywood actor/director Sunny Deol, leading to his acting debut in the Hindi-language feature film Dillagi, where he portrayed the antagonist "Mac." Alongside his acting work, Mak later wrote, produced, and directed over 30 short films exploring themes of faith, identity, redemption, resilience, and transformation through purpose-driven storytelling.

Outside the entertainment industry, Mak built extensive experience across leadership, business development, public speaking, and politics, serving as a Wolverhampton City Councillor between 2016 and 2023. His wider background gives his storytelling a grounded human perspective rooted in real-life experiences, relationships, pressure, and personal transformation.

A former British Powerlifting Champion, Mak's journey has also led to connections across film, media, sport, and public life, including meeting lifelong inspirations Dharmendra and Arnold Schwarzenegger, as well as supporting charitable initiatives alongside Frank Bruno.

His story and achievements were also featured in exhibitions connected to the Wolverhampton Art Gallery.

Mak is currently focused on developing internationally scalable film and television projects bridging British, Hollywood, and Indian audiences through commercially engaging stories with emotional depth and strong global appeal.



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