

DOHA FILM INSTITUTE PRESENTS
A MIRABAI FILMS and CINE MOSAIC PRODUCTION

THE RELUCTANT FUNDAMENTALIST



A MIRA NAIR FILM

RIZ AHMED
LIEV SCHREIBER
KATE HUDSON
KIEFER SUTHERLAND
OM PURI

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Produced By..... LYDIA DEAN PILCHER
Based on the Novel By.....MOHSIN HAMID
Screenplay By..... WILLIAM WHEELER
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THE STORY

From Award-winning director Mira Nair, and based on the acclaimed novel by Moshin Hamid, comes the explosive new film, *The Reluctant Fundamentalist*. In 2010, as student demonstrations rage in Lahore, a young Pakistani professor Changez Khan (Riz Ahmed) is interviewed by American journalist Bobby Lincoln (Liev Schreiber). Princeton-educated Changez tells Lincoln of his past as a brilliant business analyst on Wall Street. He talks of the glittering future that lay before him, his mentor, Jim Cross (Kiefer Sutherland), and the beautiful and sophisticated Erica (Kate Hudson), with whom he was set to share that future.

In the aftermath of 9/11, the alienation and suspicion he is suddenly met with leads him back to his homeland, and the family to whom he is very close. Charisma and intelligence catapult him to become a leader both in the eyes of the Pakistani students that adore him, and the American government that suspects him.

The collegial pretense of the meeting in a Lahore tea house, between Lincoln and Changez, slowly gives way to why the unlikely pair is meeting on a summer day—a foreign professor has been kidnapped by extremists, and the clock is ticking toward the deadline for his execution. Changez's family is being harassed and is in real danger. Bobby listens carefully, but with an agenda of his own. Leading us through the culturally rich and beguiling worlds of New York, Lahore and Istanbul, *The Reluctant Fundamentalist* is an exploration of bias and the phenomenon of globalization that is both brilliant and unsettling.

A MULTI-LAYERED VISION

“Looks can be deceiving.”
Changez Khan

“An Indian director making a film about a Pakistani man. That’s not an easy thing to do,” says novelist and co-screenwriter Mohsin Hamid of *The Reluctant Fundamentalist*, the new film from award-winning filmmaker Mira Nair, based on Hamid’s acclaimed novel of the same name.

Nair made her first visit to Pakistan in 2005. “As a child growing up in modern India, there was a wall between these countries that could never be crossed. It was 7 years ago, when I was invited to show my films in Pakistan, that I had the chance to go to the land where my father spent his youth, before the partition of India and Pakistan. To discover the country, the culture, the people—it all seemed terribly familiar. I was immediately inspired to make a contemporary film about Pakistan, especially in this day and age when the perceived schism between Islamists and the Western World becomes more pronounced each day.”

“The joy of this film,” Nair notes, “is that it reveals Pakistan in a way that one never sees it in the newspapers; with its extraordinary refinement, the searing poetry of Faiz Ahmed Faiz, its heart-stopping Sufi music and ancient culture that is confident in fashion, painting and performance. This world is fluidly juxtaposed with the energy of New York, the ruthlessness of corporate America and through our hero Changez's love for the elegant, artistic Erica, a portrait of

Manhattan society at the same exalted level once occupied by Changez's own family back in Lahore.”

Nair continues, “Over the last few years, we have seen many films about the Iraq and Afghanistan wars, but always told from the American point of view. In our story, the encounter between the characters of Changez and Bobby mirrors the mutual suspicion with which America and Pakistan (or the Muslim world) look at one another. We learn that as a result of America's war on terror, Changez experiences a seismic shift in his own attitude, unearthing allegiances more fundamental than money, power, and maybe even love,” the director says. “But other forms of fundamentalism are revealed along the way, including the kind practiced by Changez's former employer, Underwood Samson. Their model for global expansion is, "Focus on the Fundamentals." From the title of the film, and from the increasingly tense atmosphere arising between Changez and his American listener, the expectation is that Changez is moving towards the revelation that he has gone, however ‘reluctantly,’ all the way over to the dark side of extremism. But is this really the case? The remarkable aspect of *The Reluctant Fundamentalist* is that it is a true dialogue about identity and perception, and issues around the divided self in the era of globalization.”

The Reluctant Fundamentalist is Mira Nair’s most ambitious project yet. It is a compelling film, thought provoking, moving and sensual. Shot in five cities on three continents with a truly international cast and crew of Hollywood, Pakistani and Indian stars, led by Riz Ahmed, Kate Hudson, Om Puri, Shabana Azmi, Liev Schreiber, and Kiefer Sutherland, the film depicts two very different worlds coming together through dialogue.

“The book is an elegant mind game,” Nair explains. “It was about how we, East and West, see each other. I felt I intimately knew the worlds in the book, as both an insider and an outsider.” The sense of nothing being completely what it seems permeates every aspect of Nair’s film, from the characters’ divided selves, to the shooting locations, which see Atlanta standing in for New York, and Delhi substituting for Lahore and Istanbul.

“Two men meet, have a conversation. A clock is ticking. A man’s life hangs in the balance. You don’t know what will happen—who will live and who will die. The pace and the rhythm of the film are full of suspense, but I am a person who is full of an appetite for life and beauty and fun and family and fashion. In my films, you get taken on that ride, too,” the director says.

“*The Reluctant Fundamentalist* is an exercise in personal healing and reconnection,” she explains. “There are elements of my own family and me that have felt impacted by the events of the past decade. The film is an attempt, among other things, to knit the pieces back together. Not by denying the tensions that have appeared, but by illustrating the ways in which we can navigate them and be human despite them.” Nair, the mother of a 21 year-old son, hopes to reach young people around the world with this film. “It’s for them, so hopefully they can be strong and recognize their journey in Changez.”

Nair’s long-time producing partner, Lydia Dean Pilcher, said some financiers early on wondered if the film would feel relevant by the time it finished, due to the volatile political landscape in which the story lives. Pilcher notes, “Unless world peace is imminent, the significance of these

themes will never recede, and indeed is why the novel now widely appears on high school and college course curriculums all over the world.”

Hamid adds, “What this film gives you is a human being with whom to empathize and with whom to relate on a human level. We haven’t seen a character like Changez on film, or certainly not many of them. Moving things out of the theory, out of the hot-blooded political debate and into the emotional, human dimension is something the film does, and hopefully does well enough to disarm or surprise the audience.”

FROM NOVEL TO SCREEN: THE ADAPTATION

“I trusted Mira.”
Mohsin Hamid.

While finishing *The Namesake*, in New York in 2007, Nair read the manuscript of Hamid’s unpublished novel, *The Reluctant Fundamentalist*. She found it immensely readable and was thrilled to have found a springboard from which to enter the worlds of both modern-day Lahore and New York. Through her own Mirabai Films and Pilcher’s New York-based Cine Mosaic, the two optioned the film rights to the novel.

“It was to be a very complex adaptation and I wanted to be very involved,” says Nair. “The book is basically a monologue. The thriller element is there but in a very elegant and psychological way. The ending is more ambiguous.”

The character of the American, played by Liev Schreiber, needed to be fleshed out into a living and breathing character. “He had to have an equal intelligence, and as much grace and longing and pain as Changez,” says Nair.

What resonated with Hamid about Nair was that she profoundly and intuitively understood his novel. “I really clicked with her as a person,” he says. “She is someone who comes from southern Asia and has spent many years here but has lived abroad for almost half her life. I am the same.” Hamid came to the US to study at Princeton University, then lived in London for several years before returning to Lahore; Nair left India to attend Harvard University, and subsequently moved to New York.

Hamid recalls when Nair told him she was going to add a third act to the story of his novel. “The book deals with the character of Changez going to America and then coming back to Pakistan. Mira wanted to have more of what happens in Pakistan, and the context for the conversation with the American, which is just hinted at in the novel.” This addition was the first significant departure from the novel. “My main sense was that Mira is a filmmaker and knows what she is doing,” says Hamid. “If a film, *her* film, needs to be this way I was going to trust her on that.”

Meanwhile, finding a writer to accurately render both worlds of corporate Wall Street and Lahore in South Asia, was proving impossible. “Talking to writers from all over the world was a very revealing process,” Nair admits. “One writer said, ‘First off, we’re going to have to drop the

title. You couldn't drag me to see a film with the word 'fundamentalist' in it.' There was real ignorance of this part of the world, the subcontinent. There was no knowledge of the cultural layers, of the refinements. It also revealed the myopia with which many people see the world."

Nair and Pilcher looked closer to home, to the young writer Ami Boghani, who has worked closely with Nair for years, and to Mohsin Hamid, who had never even read a screenplay before joining the writing team. "I was hesitant," he admits. "Partly because I was writing my novel. Partly because I thought this was *Mira's* film. I wanted to enjoy it as a well wisher but I didn't want to get into the conflicts that I thought would be inevitable if we were having to argue out the details of how things should work. But then I kept telling myself the film is *inspired* by the novel, but it isn't the novel on screen. Once I embraced that way of looking at things, it became much easier to become involved. I also thought it would be a good learning experience. I would become more familiar with this art form I know very little about."

"In the novel, Mohsin masterfully built a thriller out of two men sitting at a table," Boghani says. "Changez is the eloquent orator and the reader effectively occupies the place of his silent companion. Never breaking from the one-sided monologue, Mohsin only hints at the context in which these two men are meeting." She adds that, "Our major task in the film adaptation was developing that context by answering the key question, 'Why is Changez telling his story?' We had to translate the dance of mutual suspicion into visual language by fleshing out the two men sitting at that table and understanding how they got there."

Two drafts were written over two and a half years. The team put much of the script's foundation in place: Changez's family, his relationship with his father, the tone of the film and the examination of the two fundamentals of money and religion.

"What we found was that to write a thriller was not an easy thing," says Nair. "We needed someone more adept at that. We found Bill Wheeler through a screenplay we all admired. The four of us spent a week together and mapped out the journey. Bill then wrote a series of drafts."

Wheeler comments, "While I enjoy very much novels and plays that are highly ambiguous—the work of Pinter comes to mind—I didn't think the ambiguity of the novel could sustain a cinematic narrative. Yet the success of Mohsin's novel is very intertwined with this frame narrative, specifically the intrigue and menace of the implied confrontation between the two men. Who was the unnamed American? Was he an intelligence agent? Was he meeting Changez with the intent to turn him? Capture him? And what about Changez? Did the American have reason to fear him? Could it be that the modality Changez had 'reluctantly' embraced was a political approach that included violence? These questions swam in my head while reading the novel, fascinating me and pulling me in, and I wanted the audience asking these same questions. This ongoing sense of mystery around Changez's ultimate disposition—the nature of his *reaction* to the xenophobia that enveloped him in 2001—was an element I was determined not to lose in the film."

"In a collaborative process, the writing team decided that like the novel, the story would shift between two timeframes, but unlike the novel, the present-day story would be a fully fleshed out espionage story with a beginning, a middle and an end. This required the invention of several

new elements: the kidnapping of Anse Rainier, the presence of an American intelligence unit in Lahore, and most importantly, the character of Bobby Lincoln—the cinematic equivalent to the unnamed American in Mohsin’s novel.” Wheeler says, “Giving Bobby just and reasonable arguments for the U.S. presence in Pakistan, while maintaining the power of Changez’s critique of that presence, his experience in Underwood Samson and the U.S. overall, would (we hoped) allow an audience to engage the material through their own perspective. Working with partners from such varied cultural backgrounds made our collaboration an attempt, like that of Changez and Bobby, to reach across cultural divides to try and discover the things that make us all human.”

As a novelist, Hamid found it fascinating to watch a film being made. “I have so much more appreciation for the art form now that I have seen how difficult it is to do,” he says. “In many ways, Mira does what I do as a novelist—that is to construct a story and to painstakingly craft it. But she also does things I don’t have to, like marshalling 230 people for weeks on end. What I can do in a sentence or a paragraph, she has to build an entire set to do, and she needs carpenters, electricians and painters to do it. I operate in a pleasant little cocoon,” he goes on. “Just me and my computer, quietly working away. She has to create this beautiful, impactful thing in complete chaos, with phones ringing, last-minute problems developing, traffic violations, electricity shortages, all kinds of crazy stuff.” Hamid confesses, “I am much more appreciative now of how difficult it is to make a good film.”

THE JOURNEY

*“When you determine where you stand,
the color will return to your world.”*

Nazmi Kemal

Pilcher and Nair sought full creative control and secured a development partner in Hani Farsi, a Saudi-born, London-based, cinema-loving entrepreneur, who was beginning a foray into the film business. By the end of 2009, Farsi’s company, Corniche Pictures, agreed to finance the writing of the screenplay and a production plan.

Pilcher admits it was a challenge to finance a film whose beating heart is the complicated character of Changez. Armed with a screenplay, Pilcher and Nair met with numerous financiers, distributors and sales agents. They met with the Doha Film Institute at the 2010 Doha Tribeca Film Festival. They loved the screenplay and committed to providing the first cornerstone of equity.

Pilcher continued to look for partners. “A British financier of award-winning films was pressuring me to lower the budget,” the producer remembers. “I told him it was very difficult to further reduce costs without sacrificing the scope. We really needed to include the four countries we were aspiring to be in. His response was, ‘I don’t care if you shoot in Rockaway Beach darling, let’s face it, your leading man is a Pakistani Muslim.’ In a business where world sales estimates set the stage, we were fighting an uphill battle in terms of risk.”

Encouraged by Indian editor and director Shimit Amin, who was teaching at Nair's film school in Kampala, Nair and Pilcher forensically parsed down the budget, taking decisions such as to shoot digitally and to save around \$1M by doing the post work in India. Amin would go on to become the film's editor. Doha Film Institute eventually went on to fully finance the film, believing in the strength of its story, and the profound and important message it conveys.

"The substance and the form of the film are very closely linked," says Hamid. "It is a collaborative effort from people from all over the world, from America, from India, from Pakistan, coming together to create this artistic vision. The film believes in the possibility of that connection and expresses it by respecting the differences of the characters. It's not a condemnation of either Pakistan or America. It shows the world as a complicated place, where centrifugal forces are trying to push the world apart. By humanizing the characters, we are attempting to bring the world back together."

The dynamic international filmmaking team included the Irish-American cinematographer Declan Quinn, American composer Michael Andrews, Indian editor Shimit Amin, Indian costumer designer Arjun Bhasin, British production designer Michael Carlin, South African script supervisor Robyn Aronstam, and Indian and American sound designers, PM Satheesh and Dave Paterson, respectively. Local crews were hired in Atlanta, New York, Delhi, Lahore and Istanbul.

"Everywhere we filmed, people who joined the crew and became part of the team, did so because they felt this was a rare opportunity to be part of a film with a strong vision and the potential to break new ground," says Pilcher.

"My visual influences are vast and eclectic," Nair offers, "from the muted colors of the great painter Amrita Shergil to the graphic geometry of urban landscapes photographed by Andreas Gursky to the avant-garde architectural vision of my dear friends Liz Diller and Ric Scofidio. I am interested in creating a visual language for the phenomenon of globalization, which forces the energy of order and chaos to be viewed in the same frame."

Indeed, the movie is created and shaped by a director who is of both the East and the West, and who loves them both. "*The Battle Of Algiers* is a huge inspiration to me," Nair reveals. "Both sides of the tale, the French and the Algerian, are equally nuanced, conceived with intelligence, pain and love. That is what I wanted for *The Reluctant Fundamentalist*. The world is a complicated place. I wanted to take joy in the differences, to love them and not compromise them."

THE SEARCH FOR CHANGEZ

*"I am a lover of America."
Changez Khan.*

"The most important thing always, for me, was casting Changez," says Nair. "It was a very tough role to be able to inhabit with finesse, familiarity and elegance."

The search took around one and a half years and was conducted through several continents. “I find the combination of machismo and beauty in Pakistani men quite alluring,” says Nair. “So I was counting on a charismatic Pakistani actor, or certainly a sub-continental one, someone who could move fluidly between the languages and disparate worlds with truthful ease, and have the skill to carry the movie on his shoulders. I wanted someone to swoon over,” she admits.

The director whittled the list down to two actors in Pakistan, one in Lahore, the other in Karachi, however, “visas for them were absolutely impossible, which meant I had to visit them there, which was very arduous,” Nair explains. “Also we couldn’t test them with the actress for Erica in New York.”

The challenges became insurmountable and by December 2010, in London en route to Paris on a financing trip, Nair and Pilcher engaged English casting director Susie Figgis. She suggested Riz Ahmed, a British actor and rapper, who is gaining a reputation as an articulate and intelligent rising star, thanks to roles in independent films such as *Shifty*, *The Road To Guantanamo* and *Four Lions*.

“We called him, he was in the recording studio but dropped everything and came over,” says Nair, who had only seen Ahmed in *Four Lions*. “I gave him the scene with his father at the wedding and I said, just read it. It was a cold reading but because of the time he just had to do it. And he did. It was so moving because he understood what Changez had done to his father. He understood shame and he understood honor. Those things are hard to explain. And the role was his immediately.”

Ahmed was surprised it happened so quickly. He was aware of the project, loved Mohsin Hamid’s book, and had wanted to become part of the film project for many months. “I felt like I could really play Changez, but due to my more left-field choice of roles, I had not played real romantic leads. It seemed Mira had other ideas,” says the actor. “I had given up all hope until I got the last minute call to go and see her and we clicked.”

Ahmed sees the role of Changez as very different to characters he has previously inhabited in films with broadly similar themes. “Changez’s personal conflicts are arguably more pronounced,” Ahmed ventures. “Those other characters I have played face shifting events which they have to manage. For Changez, his entire sense of self shifts. His journey is a deeply personal and psychological one but it takes place in the context of a thriller, that was also very appealing to me. His conflicted sense of who he is, his vantage point between classes and cultures, is one that can tell us a very timely story about who we are, who we think we are, and about what we value.”

Changez personifies the complexity of the film. The moment when he stands in a hotel room, watching the destruction of the Twin Towers on television, and describes his first reaction as one of awe, is a provocative and brave moment in the film.

“That moment is intended as a very honest description of differences that exist in the world,” explains Nair. “There are people who had that reaction. The film is not trying to celebrate them or to say that this is good but it doesn’t flinch away from saying ‘this is the way things are.’ To

put this feeling inside a character who can also fall in love with an American woman, and also very much falls in love with America itself, that is how it works. It may be deeply disturbing and off-putting to some people, but we are saying it in a context that isn't polemical. We are simply saying this is the world we live in."

For Ahmed, the filmmaking experience resonated with him on a personal level rather than a political one. "The emotional journey of trying to find home is a universal one we can all relate to. The film did make me question what I really value and why. How I see others and myself. Does where we are from, or where we would like to head, inescapably define us?"

"The film is very bold in that it talks to our need to communicate and be understood," he continues. "I think this is particularly important in the context of the so-called 'clash of civilizations.' But it lies at the heart of much more human conflict, not just between nations and people, but within ourselves. The film explores our anxiety and anger that exists not just towards the unknowable 'other,' but also the tension between how we see ourselves, and how others see us."

DIFFERENT WORLDS

*"You are a keeper of our culture in this part of the world."
Changez Khan*

As the script was being written, actors were being hired from around the world by New York-based casting director Cindy Tolan, who had cast Nair's *The Namesake*. Liaising with casting contacts in Europe, her months of searching spanned North America, India and Pakistan.

"Liev wanted to meet with me to lobby for the role of Bobby," says Nair. "We had lunch and I saw he could certainly play Bobby. He was the first."

"To be honest, what initially attracted me was Mira," says Schreiber. "She was someone I admired and was eager to work with, on anything. Then I read Mohsin's book and I felt it was a really timely piece, and provocative in a way I was drawn to, and even incendiary a little bit, in a way I think is healthy."

Nair was impressed by Schreiber's work on stage in *Talk Radio* and *A View From The Bridge*. "He is deeply charismatic, with an amazing voice," she says. "He has an authority and a stature that raises the bar on everything." The actor had also lived in India for some years in his youth. "That was good for me," says Nair. "He's like a worldly hippie."

Kiefer Sutherland next boarded the project to portray Jim Cross, the managing director of a fictional high-end boutique Wall Street hedge fund called Underwood Samson. He hires Changez and becomes a father figure of sorts to the young Pakistani man as he initially thrives in this meritocratic environment.

“He is someone with a job to do,” says Sutherland of Jim. “He is very pragmatic and straightforward about that. It is a story about how through our own fear, and I guess our own ignorance on some level, we have taken some of our greatest allies and turned them into enemies,” he says of the movie.

The process of casting Sutherland was pleasingly straightforward. “Kiefer was very passionate about our screenplay and immediately committed,” Nair recalls. “Jim is a three-dimensional, complex person, not a cipher for everything wrong with the Western world’s financial system. He represents many positives about Western society, particularly the clear-sighted way in which he sees Changez.”

“Jim is the best of America,” says Nair. “He comes from the America where somebody like Changez can come in with the wrong skin color, wrong last name, at the trickiest of times and still be treated brilliantly because of his mind.” Nair uses the world of Underwood Samson to explore the concept of economic fundamentalism alongside that of political fundamentalism. The film suggests there are many belief systems based on their own fundamentals, which ignore the views and fate of those people who do not share their opinion.

The world of finance, the film suggests, is based on the notion of profit at all costs, a notion where the end *always* justifies the means. This is exemplified by Jim and Changez’s ruthless rationalization of companies, which results in hundreds of faceless employees losing their jobs and their livelihoods.

“It was very exciting to have these parallels in our story between the fundamentals of money and terrorism,” Nair says. “It is about how belief systems can subordinate ordinary lives.” However, the director is quick to point out the film is not equating a banker with a terrorist. “I wanted to think about belief systems and how they impact us,” she explains.

While at Underwood Samson, Changez meets and falls in love with Erica, a young and enigmatic artist. The relationship between Erica and Changez develops through the tragedy of 9/11, and we see the impact on them, as well as on the city itself.

Kate Hudson was eager to play the role of Erica. However, when Hudson and Nair first met, in early 2011, the actress was pregnant with her second child, and it was clear the timing wouldn’t work. “We really fell in love with each other,” says the director. “We hung out for hours, which is something I never do. And then we went through many others and Kate kept sending me love notes. Then we got delayed and the baby came and she was available. It was meant to be. By then I had cast Riz.”

Riz Ahmed was thrilled to be partnered with Hudson. “Kate is a joy to work with,” he says. “She’s an incredibly down-to-earth and cool woman and it made our intense scenes much easier.”

As with Jim, the duality in Erica is what makes her character recognizably real. She embodies elements of an artistic, bohemian, aspirational, American way of life. But life and love and people are not simple. And as America ultimately betrays Changez, so too does Erica,

unwittingly, when her Brechtian political art installation has the opposite effect on Changez than she had intended.

“I couldn’t film a female character I didn’t want to be with,” says Nair, of her intentions for Erica. “For the film, we reconceived her as a struggling artist, made more complicated by the privilege she has been born into, and wounded by a secret in her past. She is so immersed in herself, yet porous about the world around her, so much so that she doesn’t see where art ends and exploitation begins.”

The legendary Indian star Om Puri plays Changez’s father, a poet steeped in the traditions of rich Lahori culture. Changez’s mother is played by Shabana Azmi, an acclaimed Indian star who comes from an esteemed literary and theatre family. Changez’s parents imbue the elegance and soul of upper middle class contemporary Lahoris, living and surviving in a country that deals with the pressure of constant economic and political challenges.

PRODUCTION GOES ON THE ROAD

“I believe I have been put on this earth to tell stories of living between worlds.”

Mira Nair

The Reluctant Fundamentalist started its ambitious production in Atlanta on September 17, 2011. “Atlanta is a pretty cool city,” says Nair. “We found the reflective glass and concrete jungle of New York’s financial district, authentic grunge bars to stand in for the East Village, and very Williamsburg-like sections for Erica’s world.” Filming began here, and then moved to New York for five days of exterior work.

The production then moved to Delhi for two months, working with many of Nair’s crew from her 1988 debut film, *Salaam Bombay!* Nair and Pilcher had initially wanted to shoot in Lahore, which Nair describes as very similar to the Delhi of 50 years ago. “However, we were not able to get insurance to film with our US cast and crew in Pakistan, so we focused on recreating Lahore in Old Delhi,” Pilcher explains. “We were able to hire a production company in Lahore who shot second-unit images per detailed conversations with Mira and Declan, and that film was processed in Bangkok.”

This arrangement allowed for all of the exterior scenes of Lahore to be filmed on location in the Pakistani city, including the exuberant scenes of the city’s iconic canal. “Creating Lahore in Delhi was not very difficult,” Nair explains. “We found this gem of a place called the Anglo-Arabic Islamic School right in the heart of Old Delhi which dates back to the 16th century.”

Production Designer Michael Carlin adds, “The school occupies the site of an old mogul palace and houses a beautiful red sandstone mosque from the late mogul period. Here, in the heart of Old Delhi, we could build our street for the exterior teahouse and utilize the skyline of Old Delhi to stand in for Lahore. Even better, by lining up our set next to the school gates we could connect our ‘back lot’ set to the hectic junction of Ajmeri Gate and connect it to the ‘real’ world outside.”

“We populated it with the detail of Lahore,” says Nair, of the precision with which the Pakistani city was recreated, from the rickshaws to the costumes to the political posters. As it is a Muslim

area of Delhi, many locals were employed as extras. “Spiritually it’s the same as Lahore,” says Nair of Delhi. “It’s not like shooting Palestine in Morocco.”

“Shooting in India, with the crowds and the dust and chaos, really helped,” offers Schreiber. “It felt how it was supposed to feel.”

There is a palpable air of unease in every scene—a sense that anything can happen at any moment. “We tried to capture that tension in the way we conceived the shots,” says Nair, who was working for the sixth time with cinematographer Declan Quinn, with whom she has collaborated with since 1995. “The camera is never on a tripod in this film. It is never static. It is always moving, either in Declan’s skillful hands or suspended on a bungee-cord. The camera has the breath of life in it. Declan and I both tried to find a language, something that represented that unpredictability, that tightrope. The audience is never sure of where Changez will be at the end of the story.” Nair explains, “The core for me is that this is a coming of age story of a young man who strives to find himself. It’s a universal journey.”

Istanbul, the site of Changez’s personal and emotional reawakening, was also reconstituted in Delhi. All of the Turkish interiors were shot in a crumbling Delhi mansion in just one day with the great Turkish actor, Haluk Bilginer. His character, Nazmi Kemal’s, cautionary tale about the janissaries serving their adopted empire, compels Changez to finally change the direction of his life.

Two days of filming Istanbul’s exteriors wrapped the entire shoot. Pilcher notes, “In the novel, the pivotal scenes with the publisher are set in Chile. We chose to locate these scenes in Istanbul, which offered us greater proximity for production. Also, Istanbul is very significant in terms of being a place where east meets west.” Straddling the Bosphorus—one of the world’s busiest waterways—in northwestern Turkey, between the Sea of Marmara and the Black Sea, Istanbul is a transcontinental city. Its commercial and historical center is situated in Europe, while one third of its population lives in Asia.

“Each city brought its own energy,” says Riz Ahmed. “Atlanta and New York City were an all-American immersion for me and Changez, and just what was needed. It was structured and upbeat. Then the pressure cooker of Old Delhi fed into the thriller aspect of the scenes with Liev. The locations in Istanbul were more meditative; as were the scenes we shot there.”

As on all of her films, the director started each day with a yoga session with the cast and crew, using teachers from around the world. “It was a merry band,” she says of her globetrotting film family. “My subtitle was ‘poor but free’!”

MUSIC

“Music is a huge part of my breathing universe.” Mira Nair

Just as costume designer Arjun Basin threaded modern Western details into the Pakistani clothes of the younger cast members, Mira Nair, working with American composer Michael Andrews, layered the film’s score with traditional Pakistani songs, Urdu poetry set to music, cutting-edge

Pakistani pop, funk and rap, vocals from Amy Ray of folk group the Indigo Girls, and a new original song from Peter Gabriel, an old friend of Nair's.

This music represents the intertwining of old and new, of ancient and modern, which is a major theme of the movie. For the most part, it is a source of great joy for Changez and his Pakistani contemporaries, exemplified by the close relationship he enjoys with his family, particularly his mother, played by star Shabana Azmi, and sister, played by Meesha Shafi, a popular Pakistani singer.

The film's opening scene sees Changez at home in Lahore with his extended family, listening to Qawwali, a form of devotional Sufi music, sung by a family of 12 renowned Pakistani Qawwali singers, led by brothers Fareed Ayaz and Abu Mohammed, from Karachi. The film uses an eight-minute duet called "Kangna," sung by Ayaz and Mohammed for this scene. Getting the singers to India from Pakistan was no easy feat—the performers ultimately walked over the border to make it to the set in time for the filming.

"Every film gives me a chance to explore a world of music," says Nair. For *The Reluctant Fundamentalist*, Pakistani modern funk was her inspiration. The director discovered the new sounds of Pakistan on the Coca-Cola Company's *Coke Studio*, a hugely popular and influential Pakistani music TV series. It melds together legendary singers and younger musicians to re-imagine ancient songs with jazz and folk influences. "It's not just fusion. There is a real depth to this amalgam," says Nair. "It's like nothing I have heard."

"The poems of the Pakistani poet laureate Faiz Ahmed Faiz, beloved by my father, have become the heart of many songs in the film," Nair continues. "His poems are put to music and we composed new versions of his poems. I went back to Pakistan and found Atif Aslam, the Kanye West of Pakistan, who is the nation's biggest pop star."

Aslam sings in Urdu on two songs in the film: "Mori Araj Suno," featured in the scene Changez sails down the Bosphorus in Istanbul, and the Urdu vocals of Peter Gabriel's final song "Bol." Gabriel sings the English lyrics.

For the Pakistani songs, the Los Angeles-based Andrews created the overlay of contemporary funk. "It was a very iconoclastic decision to go with Mike Andrews. He has composed a few films but the one I really fell for was *Donnie Darko*." Nair recalls. "I called him up from Delhi. We didn't waste time and were very direct. I asked him how far east he had traveled and he said, 'San Diego!' And I just started laughing."

Andrews was immediately invited to India, to Nair's Delhi edit suite, where he began absorbing the film. "At its heart, whatever this film is, it's very much about America," says Nair of her choice to work Andrews. "People falling in love with it, people falling out of love with it. I had to have a musician who understood the American heartbeat, for I was quite confident I understood the subcontinent one."

Back home in Los Angeles, Andrews began composing the near hour-long score, on which he plays everything almost entirely himself, except for the orchestral sequences. "Mira did want

other instruments from Pakistan,” Andrews explains. “She has great relationships with folks in the region, and because I was so far away, Mira took care of it. I sent her my music to be overdubbed with melodies represented and she actually recorded *bansuri* flute, and also took care of the vocal on “Mori Araj Suno.” Simultaneously, I added Alam Khan, Ali Akbar’s son, and Salar Nadir. Then I put the tracks under the vocal and the orchestra under the mock-up and real *bansuri*.” This all took place over the Internet, through endless uploading and downloading. “Most of our discussions took place after Mira had worked a 16-hour day,” says Andrews.

“When you work for Mira, you can’t help but want to do everything possible and impossible,” he continues. “She is so committed to her vision that all the twists and turns are part of the search for what the film is. With all the shading and framing taking place in editorial, the music had to bob and weave in the process of defining the final tone. Mira wanted the whole world to be open to this film, so hopefully the music helps in that regard.”

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ABOUT THE CAST

Riz Ahmed as *Changez*

Since graduating from Oxford University in 2004 and the Central School of Speech and Drama in 2005, Riz Ahmed has worked consistently in film, theater and television. He landed his first feature, the controversial and gripping docu-drama: *The Road to Guantanamo*, directed by Michael Winterbottom and Mat Whitecross, while he was at drama school. This went on to win a number of awards, including the Silver Bear at the Berlin International Film Festival and Best British Documentary at the British Independent Film Awards (BIFAs) in 2006. Riz saw continued success as the lead in the feature film *Shifty*, directed by Eran Creevy. His performance won him Best Actor at the Geneva Film Festival and a Best Actor nomination at the BIFAs. He received a second Best Actor BIFA nomination for his performance in the hugely successful debut feature *Four Lions* for director Chris Morris, which premiered in official competition at Sundance. The film also won Chris Morris the BAFTA for An Outstanding Debut. Further film appearances include; Sally Potter's experimental film *Rage*, co-starring Judi Dench and Jude Law; Neil Marshall's roman epic, *Centurion*; Jean-Jacques Annaud's *Black Gold*, co-starring Tahar Rahim, Freida Pinto, Mark Strong and Antonio Banderas; Michael Winterbottom's *Trishna*, which premiered at the 2011 Toronto Film Festival and *Ill Manors*, written and directed by Ben Drew (aka Plan B) which will also show at this years Toronto Film Festival. He has just wrapped filming on John Crowley's latest feature, *Closed*, alongside Rebecca Hall and Eric Bana. Riz has also starred in a number of notable UK dramas including *Britz*, directed by Peter Kosminsky for Channel 4, which won Best Drama at the Television BAFTAs and Best Drama at The Royal Television Society Awards, as well as receiving an Emmy nomination, the acclaimed series *Dead Set* directed by Yann Demange, and Dominic Savage's *Freefall*. Riz's stage work has included performances at the English National Opera in *Gaddafi: A Living Myth for David Freeman* and in *Prayer Room* for Angus Jackson, initially performed at the Edinburgh International Festival. Riz also has an active music career as Riz MC (www.myspace.com/rizmc)

Kate Hudson as *Erica*

Golden Globe Award winner and Academy Award nominee Kate Hudson made her studio film debut in *200 Cigarettes*, co-starring Ben Affleck, Courtney Love, Christina Ricci, Jay Mohr, Dave Chappelle, Martha Plimpton and Paul Rudd. However, it was her career-making performance in Cameron Crowe's *Almost Famous* that won the hearts of critics and moviegoers around the world. Her touching portrayal of "band aid" Penny Lane earned her a Golden Globe Award, an Academy Award nomination as Best Supporting Actress and a BAFTA nomination, among numerous other honors and recognition, including the Broadcast Film Critics' Award for Breakthrough Performance. Kate achieved global box office success starring opposite Matthew McConaughey in the hit romantic comedy, *How to Lose a Guy in 10 Days*, which earned over \$200 million at the box office worldwide. Other film credits include *Alex & Emma* for director Rob Reiner, Merchant-Ivory's contemporary comedy, *Le Divorce*, and *You, Me and Dupree*, opposite Owen Wilson, Matt Dillon and Michael Douglas, which grossed over \$100 million internationally. In early 2008, Kate re-teamed with Matthew McConaughey for another worldwide box-office hit in Warner Bros.' *Fool's Gold*. Kate starred opposite Anne Hathaway in *Bride Wars*, marking her debut as a producer. In 2009, Kate dazzled in the role of a Vogue journalist in Rob Marshall's all-star movie musical, *Nine*. Her show-stopping number, "Cinema

Italiano,” was written specifically for the film, with her in mind. She followed that with a chilling turn in Michael Winterbottom’s provocative noir thriller, *The Killer Inside Me*, opposite Casey Affleck and Jessica Alba. She will co-star alongside Bill Hader and Josh Gaf in the Dreamworks animated film *Me & My Shadow*, out in Winter 2013, and will guest star in six episodes in the next season of the hit FOX series, *Glee*. In 2007, Kate made her directorial debut with the short film, *Cutlass*, as part of Glamour magazine’s “Reel Moments,” in which first-time female directors worked from readers’ personal essays.

Liev Schreiber as *Bobby Lincoln*

Heralded as “the finest American theater actor of his generation” by the New York Times, Liev Schreiber’s repertoire of resonant, humanistic and oftentimes gritty portrayals have garnered him praise in film, theater and television. Currently, Schreiber is in production on Lee Daniels’ *The Butler*, in which he stars as Lyndon B Johnson. The film, about the life of Eugene Allen, a White House servant who worked for eight first families. Schreiber also stars in P.J. Hogan’s comedy *Mental*, alongside Toni Collette, as well as Relativity Media’s *Movie 43*, comprised of 25 short comedy segments from a group of directors including Peter Farrelly, Elizabeth Banks and Brett Ratner. On the small screen, Schreiber will star in the title role in Showtime Network’s *Ray Donovan* alongside Jon Voight and Elliott Gould, debuting in 2013. The family drama centers on Ray (Schreiber) as L.A.’s best professional fixer, who deftly solves the complicated, controversial and confidential problems of the city’s elite. Schreiber’s many feature credits include, *Salt* with Angelina Jolie; *X-Men Origins: Wolverine*; *Defiance* with Daniel Craig; *Repo Men*; *The Painted Veil*; *The Manchurian Candidate* opposite Meryl Streep and Denzel Washington; *The Sum of All Fears*; Ang Lee’s *Taking Woodstock*; *Kate & Leopold*; Michael Almercyda’s *Hamlet*; *The Hurricane*; *A Walk on the Moon* with Diane Lane; Nora Ephron’s *Mixed Nuts*; and Wes Craven’s *Scream* trilogy. His portrayal of Orson Welles in Benjamin Ross’ *RKO 281* brought Schreiber Emmy and Golden Globe Award nominations in 2000. His other telefilm credits include George C. Wolfe’s *Lackawanna Blues* and John Erman’s *The Sunshine Boys*, opposite Woody Allen and Peter Falk. In 2010, Schreiber received his third Tony nomination for his role in Arthur Miller’s *A View from the Bridge* alongside Scarlett Johansson. His performance as Ricky Roma in the 2005 Broadway revival of David Mamet’s *Glengarry Glen Ross*, directed by Joe Mantello, earned him his first Tony Award. He was again a Tony nominee for his portrayal of Barry Champlain in the 2007 Broadway revival of Eric Bogosian’s *Talk Radio*, directed by Robert Falls. Other stage work includes the Public Theater’s Shakespeare in the Park production of *Macbeth*, in the lead role opposite Jennifer Ehle, directed by Moisés Kaufman; Iago in *Othello*; *Hamlet*; *Henry the V*; and *Cymbeline*. In 2005, Schreiber made his feature directorial debut with *Everything is Illuminated*, which he also adapted from Jonathan Safran Foer’s best-selling novel of the same name. The film, starring Elijah Wood and Eugene Hutz, was named one of the year’s 10 Best by the National Board of Review.

Kiefer Sutherland as *Jim Cross*

Kiefer Sutherland attracted international recognition and praise for his starring role in the critically acclaimed FOX drama, *24*. As Jack Bauer, he has won a Golden Globe, an Emmy and two SAG Awards, all for Best Actor in a Drama Series. *24* ran for eight seasons between 2001 and 2010, and enjoyed tremendous success as one of the top ranking shows airing internationally. In addition to the hour-long series, Sutherland made *24: Redemption*, a television movie to bridge the show’s sixth and seventh seasons, which was nominated for five Emmy

Awards, including one for Sutherland for Best Actor in a Television Movie or Miniseries. Since early 2012, Sutherland stars as Martin Bohm in the Fox drama series, *Touch*. Sutherland's career bridges acclaimed roles on stage, screen and television. In 1993, he directed his first film, *Last Light*, for Showtime. The film, which he starred in with Forest Whitaker, was nominated for three CableACE Awards. Four years later, he directed the thriller *Truth or Consequences, N.M.*, from Brad Mirman's screenplay, which was released worldwide by Sony Pictures. In 2001, he not only took on the role of Federal Agent Jack Bauer in FOX's real-time thriller smash, *24*, he also starred in festival favorite *To End All Wars*, following that by re-teaming with Joel Schumacher in *Phone Booth*. He took on a number of feature film roles during the television show's run, including turns starring opposite Angelina Jolie and Ethan Hawke in D.J. Caruso's *Taking Lives*, and Michael Douglas and Kim Basinger in 2006's thriller, *The Sentinel*. When *24* wrapped in 2010, Sutherland jumped back into film and theater roles. He starred along side Kirsten Dunst, Charlotte Gainsbourg and Alexander Skarsgard in Lars von Trier's acclaimed apocalyptic drama, *Melancholia*, named Best Picture by the US. National Society of Film Critics in 2011. That spring, Sutherland took to the stage, starring as James Daley in the revival of Jason Miller's Tony and Pulitzer Prize winning play *That Championship Season*. In 2011, he also Executive Produced and starred in hulu.com's web-series *The Confession*, co-starring William Hurt, and written and directed by Brad Mirman.

Om Puri as *Abu*

Om Puri is one of India's most celebrated actors. He won his first Indian National Film Award for his performance in *Ardh Satya*. Since then, he has starred in both Hindi-language and international projects like *East is East*, *City of Joy* and most recently *Charlie Wilson's War* opposite Tom Hanks and Julia Roberts. He was awarded the Honorary Officer of the Order of the British Empire for services to The British Film Industry in 2004, as well as the Filmfare Lifetime Achievement Award in 2009. In 2011, Puri starred in *Don 2*, Farhan Akhtar's record-breaking Bollywood epic.

Shabana Azmi as *Ammi*

Shabana Azmi is widely known as one of India's most skilled actresses, having won the National Film Award a record five times. She has starred in over 120 Hindi-language films, including Shyam Benegals's *Ankur*, Satyajit Ray's *Shatranj Ke Khilade*, Deepa Mehta's *Fire* and Goutam Ghose's *Paar*. Azmi was recently awarded the Padma Bhushan, the highest honor the Indian Government can bestow upon a civilian. Having long been an advocate for women, minorities and HIV positive people in India for many years, she is also the recipient of the Gandhi International Peace Award.

Martin Donovan as *Ludlow Cooper*

Martin Donovan's appearance in season two of the critically acclaimed Showtime television series *Weeds* playing Mary-Louise Parker's love interest continues a string of collaborations with Ms. Parker, including MGM's *Saved!*, the romantic comedy *Pipe Dream* and Jane Campion's *The Portrait of A Lady*. Martin most recently appeared in and directed *Collaborator* with David Morse. Other recent film appearances include *Unthinkable* with Samuel L. Jackson, *The United States of Leland*, *The Sentinel*, *Wind Chil*, and *The Quiet*. Martin also starred opposite Al Pacino in director Chris Nolan's *Insomnia* for Warner Bros., as well as MGM's *Agent Cody Banks*. Other film credits include the critically acclaimed *The Opposite of Sex*, as well as *Living Out*

Loud, In A Savage Land, Onegin, Heaven, Hollow Reed and Nadja. He won the National Society of Film Critic's Award for best supporting actor for his performance in *The Portrait of A Lady*. Donovan has enjoyed a long association with celebrated director Hal Hartley, starring in several of his films, including *Amateur, Simple Men, Trust, Surviving Desire, Flirt* and *The Book of Life*. Martin's TV credits include starring in the *Masters of Horror: Right to Life* for Showtime, the FX telefilm *RFK* and the Fox series *Pasadena*. Other television credits include *Amy and Isabelle, Ghost Whisperer, The Great Gatsby*, and HBO's *When Trumpets Fade*. Donovan made his television series regular debut in the critically acclaimed drama series *Wonderland*. He can currently be seen in Starz Network's series *Boss*, with Kelsey Grammer.

Meesha Shafi as *Bina*

Meesha Shafi is a multi-talented performer from Lahore, Pakistan. She graduated in 2007 from the prestigious National College of Arts with a degree in Fine Arts. Having already established herself as a fashion model, she surprised global audiences when she revealed her previously unknown talent as an extremely versatile vocalist in 2010, debuting her solo career as a singer on the revolutionary musical platform, Coke Studio. Shafi made serious waves worldwide with her record breaking hits. Her collaboration with folk legend Arif Lohar went on to become the most viewed song ever exported by Pakistan. Shafi has by now become a symbol of the modern day youth of Pakistan, a void that was longing to be filled. Belonging to a family of thinkers, writers and artists, she is the daughter of veteran actress Saba Hameed and Hameed Akhtar, a revolutionary Urdu writer who ran the Progressive Writer's Movement for many years. Through Shafi comes the image of a young, multifaceted, modern Pakistani woman with global appeal. Her strength lies in the fact that she personifies an effortless blend of East and West. Hailed as a style icon with avant garde sensibility, she is the only Pakistani female to represent L'Oreal Paris for three years running. Shafi's portfolio has an impressive list of credits, as her professional choices have been eclectic and popular with critics and masses alike.

Haluk Bilginer as *Nazmi Kemal*

Haluk Bilginer is an award-winning Turkish actor, having trained in Turkey at the Ankara State Conservatoire and in England at the London Academy of Music and Dramatic Arts. From the late 1970s through the early 1990s, he built an impressive portfolio in British stage and screen. He worked intensely in classic and contemporary theater, with the Half Moon and the Tyne & Wear Theatre Companies, among others, and performed in *The Phantom of The Opera, The Lion, The Witch and the Wardrobe*, and a National Tour of Anthony Minghella's *A Little Like Drowning*. During this time, he also appeared on several popular television dramas and soaps, including a two-year engagement on *Eastenders*, and a variety of international films. Haluk's silver screen credits in this period include *Lionheart*, directed by Franklin J. Schaffner and Elaine May's *Ishtar*, with Warren Beatty and Dustin Hoffman. In 1992, he returned to his native Turkey to establish his own theater companies. With his troupes "Theatre Studio" and "Play Workshop," Haluk presented and performed in works by Shakespeare, Molière, Harold Pinter, Willy Russell, Ben Elton, Jean Genet, Steven Berkoff, Anthony Horowitz, Tom Kempinsky, Stean Tsanev and Eric Emmanuel Schmitt. Haluk sustained his on-screen career with roles in Gregor Jordan's *Buffalo Soldiers*, along side Joaquin Phoenix and Ed Harris, Tom Tykwer's thriller *The International*, with Clive Owen and Naomi Watts, Madonna's recent royal period drama *W.E.*, and Mahsun Kirmizigül's *Five Minarets In New York*, with Danny Glover, Robert Patrick and Gina Gershon. He continued to appear in over a dozen Turkish and British television shows, and

perform with numerous international theater companies. He has been awarded accolades from the Angers European First Film Festival, the Ankara International Film Festival, and the Antalya Golden Orange Film Festival.

Nelsan Ellis as *Wainwright*

Nelsan Ellis can currently be seen on the hit HBO vampire series *True Blood*, created by Alan Ball. He was most recently seen on film in *The Help* for Dream Works, based on the best-selling novel. He recently wrapped production on *Gods Behaving Badly* opposite Edie Falco, Christopher Walken and Sharon Stone. Ellis will next begin production on Lee Daniels' *The Butler*, in which he will portray Martin Luther King Jr. Other film credits include Disney's *Secretariat* opposite Diane Lane and John Malkovich, *The Soloist*, opposite Robert Downey Jr., Jamie Foxx and Catherine Keener, and *The Express* for Universal Pictures. Ellis' television credits include the Fox television series *The Inside*, produced by Brian Grazer and the HBO film *Warm Springs*, opposite Kenneth Branagh, Cynthia Nixon and Kathy Bates. While studying at Julliard, Ellis wrote a semi-autobiographical play called "Ugly," which was not only performed at the school, but also received the Martin Segal Award by Lincoln Center. Further productions of "Ugly" were performed at the Fringe Festival, Storm Theatre and the Santa Monica Playhouse. Ellis also wrote and directed the short film *Page 36*, which aired on HBO. Ellis was born in Chicago and raised in Alabama. He currently resides in Los Angeles.

ABOUT THE FILMMAKERS

Mira Nair *Director*

Mira Nair was born in India and educated at Delhi University and at Harvard. Her debut feature film, *Salaam Bombay!* (1988) was an international critical acclaim, nominated for an Academy Award for Best Foreign Language Film in 1988. It won the Camera D'Or at the Cannes Film Festival and a BAFTA Award. Her next film, *Mississippi Masala* (1991), was presented at the Venice Film Festival. Subsequent films include *The Perez Family* (1995), about an exiled Cuban family in Miami, and *Kama Sutra: A Tale of Love*, a story set in India during the 16th century, about two girls who were raised together though they came from different social classes. Nair directed in 1998 *My Own Country* based on Dr. Abraham Verghese's best-selling memoir about a young immigrant doctor dealing with the AIDS epidemic. In the summer of 2000, Nair shot *Monsoon Wedding*, winner of the Golden Lion at the 2001 Venice Film Festival. *Monsoon Wedding* also won a Golden Globe nomination for Best Foreign Language Film. Nair's next feature was an HBO original film, *Hysterical Blindness* (2002). The film received great critical acclaim and the highest ratings for HBO, garnering a Golden Globe for Uma Thurman and two Emmy Awards for Gena Rowlands and Ben Gazzara. In May 2003, Nair helmed the Focus Features production of the Thackeray classic, *Vanity Fair*, in which Reese Witherspoon plays the lead, Becky Sharp. The film was premiered at the 61st Venice Film Festival. In 2005 Nair directed *The Namesake*, based upon the novel of the same name by Jhumpa Lahiri. Following the tragic events of September 11, 2001, Nair joined a group of 11 renowned filmmakers, each commissioned to direct a film that was 11 minutes, 9 seconds and one frame long. In 2007 she produced with her company, the New York based Mirabai Films, *AIDS JaaGo*, a collection of four short films about the AIDS epidemic in India. In 2008 she directed *How Can It Be?*, an

episode from the movie 8, a series of eight short films centered on the eight Millennium Development Goals. In 2009 Nair directed a short film, starring Natalie Portman and Irrfan Khan, that was included in an anthology film, *New York, I Love You*. In 2009 she also directed *Amelia*, a biographical film of the life of Amelia Earhart, starring two-times Academy Award winner Hilary Swank. Ever sensitive to social issues, Mira Nair shares her energies among filmmaking and the two non-profit organizations she founded. In 1988 with the proceeds from the film *Salaam Bombay!* she established the Non-profit organization Salaam Baalak Trust, which has had a direct impact on the government policy concerning street children in India. Twenty years after, Salaam Baalak Trust is running twenty-five care shelters that offer a safe and welcoming environment to 5000 street children every year. In 2005, Nair founded Maisha, a centre in the East Africa providing film labs and workshops for aspiring screenwriters, directors, actors, technicians, and documentary makers coming from Uganda, Tanzania, Kenya, and Rwanda.

Lydia Pilcher *Producer*

Lydia Dean Pilcher is the producer of over 30 feature films and the founder of Cine Mosaic, based in New York City. In 2010, Pilcher was nominated for Emmy and Golden Globe Awards for producing HBO Films' *You Don't Know Jack*, starring Al Pacino. Prior to that, Pilcher produced *Amelia*, starring Hilary Swank as the famous aviatrix, Amelia Earhart; *The Darjeeling Limited*, directed by Wes Anderson; and *The Namesake*, based on the novel by Jhumpa Lahiri and directed by Mira Nair. All were released theatrically by Fox Searchlight. Pilcher was nominated in 2005 for a Golden Globe Award for the HBO feature film, *Iron Jawed Angels* directed by Katja von Garnier and starring Hilary Swank and Anjelica Huston. She was nominated in 2004 for an Emmy Award, Golden Globe and Producer's Guild Award as the Executive Producer of *Normal* with writer/director Jane Anderson. Other producing credits include the feature film *Vanity Fair* directed by Mira Nair and starring Reese Witherspoon; *Hysterical Blindness*, directed by Mira Nair and starring Uma Thurman for HBO Films; *Jesus' Son* directed by Alison Maclean; *Cradle Will Rock* directed by Tim Robbins; *Chinese Box* directed by Wayne Wang, with Gong Li and Jeremy Irons, filmed on location in Hong Kong; *Kama Sutra: A Tale of Love*, directed by Mira Nair; *The Perez Family* directed by Mira Nair with Anjelica Huston and Marisa Tomei; *Disappearing Acts*, based on the novel by Terry McMillan, starring Wesley Snipes and directed by Gina Prince-Bythewood; *Mississippi Masala*, directed by Mira Nair; and *Strapped* (HBO/Forest Whitaker's directorial debut). Pilcher Co-produced *Longtime Companion* (dir: Norman Rene); and *Red Hot + Dance*, an AIDS benefit performance film for MTV directed by Mark Pellington. In 2002, Pilcher and Mira Nair teamed on a short film about September 11th for Studio Canal's package of international shorts entitled *11 Minutes, 9 Seconds, 1 Frame*. After receiving an MFA at NYU Film School in 1983, Pilcher began her career making documentaries and working in the production department of feature films including *After Hours* (dir: Martin Scorsese); *F/X* (dir: Robert Mandel); *Round Midnight* (dir: Bertrand Tavernier); *Planes, Trains, and Automobiles* (dir: John Hughes); *Mississippi Burning* (dir: Alan Parker); and *Quiz Show* (dir: Robert Redford). Pilcher is a National Board Member of the Producers Guild of America, and she was named one of the 21 Leaders for the 21st Century by Women's eNews for 2005. Pilcher is a presenter for The Climate Project, Al Gore's climate change leadership program. As Chair of the National Green Committee of the PGA, she has worked with a dedicated team of producers to launch pgagreen.org and greenproductionguide.com

Doha Film Institute

Doha Film Institute (DFI) is an independent cultural organization established in 2010 to incorporate Qatar's film initiatives under one banner; organically supporting the growth of the local film community by enhancing industry knowledge, cultivating film appreciation and contributing to the development of sustainable creative industries in Qatar. DFI's year-round platforms include funding and production of local, regional and international films, educational programs, film screenings, and the annual Doha Tribeca Film Festival (DTFF). With culture, community, education and entertainment at its foundation, DFI serves as an all-encompassing film hub in Doha, as well as a resource for the region and the rest of the world. DFI is committed to supporting Qatar's 2030 vision for the development of a knowledge based economy. DFI has established a number of strategic cultural partnerships with leading local and international organizations including Tribeca Enterprises, World Cinema Foundation, Maisha Film Lab, Katara Cultural Village and Giffoni Film Festival.

William Wheeler *Screenplay by*

Bill Wheeler has written screenplays for such diverse partners as Mirage Enterprises, New Crime Films, Disney, and HBO, about eclectic subjects like the life of Timothy Leary, the career of distance runner Stylianos Kyriakides, and the 1971 robbery of The Pierre Hotel. His screenplay *The Hoax*, directed by Lasse Hallström and starring Richard Gere, was released by Miramax in 2007.

Mohsin Hamid *Screen Story by, Author*

Mohsin Hamid is based in Lahore. *The Reluctant Fundamentalist* is his second novel and was shortlisted for the 2007 Man Booker Prize. His debut novel, *Moth Smoke* (2000) won the Betty Trask Award and was named a New York Times Notable Book of the year. Hamid contributes articles to publications such as Dawn, the Guardian, and the New York Times. He was born in 1971 in Lahore, where he has spent a little less than half his life. Among the other places he has lingered are London, New York, California, Manila, and Milan.

Ami Boghani *Screen story by, Co-Producer*

Ami Boghani is a producer and writer based in New York City. She has worked with Mira Nair on a number of films, including *The Namesake* and *Amelia*. Boghani also oversaw the *AIDS JAAGO* project in collaboration with the Bill and Melinda Gates Foundation, in which 4 Indian directors each made a short narrative film intended to raise AIDS awareness in India. Ami has been working with the Maisha Foundation, a filmmakers' training program in East Africa, since its inception in 2004. She was involved first as a Program Coordinator and a screenwriting mentor in Uganda, now serves on the Board of Directors. Ami graduated from the prestigious Film studies program at Wesleyan University in Middletown, CT. She is currently producing a short film called *God Room*, directed by Mira Nair, which will be part of the feature film *Words with Gods* alongside segments by Emir Kusturica, Guillermo Arriaga and others.

Anadil Hossain *Co-Producer*

Anadil is a New York-based film producer with extensive experience shooting around the world. Raised in South Asia and Europe, she started her career with film projects and corporate events for multinationals, and then moved on to feature filmmaking. Anadil worked on a number of high profile Indian feature films internationally, with acclaimed Indian directors such as Karan

Johar, Ashutosh Gowariker, Rakeysh Mehra, and Nikhil Advani. In 2004, Anadil co-founded Dillywood, Inc. to source, develop, and produce films that fulfill her goal of truly global filmmaking. Dillywood, Inc. has worked on numerous projects, including films by directors Mira Nair, Wes Anderson, and Doug Liman. Anadil is currently producing two feature documentaries that delve into the international arms trade and the global climate crisis, respectively. She is also developing feature film projects that tackle various themes including urban youth culture, sex trafficking, rural development, and biopics on inspiring historical figures. *The Reluctant Fundamentalist* is Anadil's third collaboration with director Mira Nair and producer Lydia Dean Pilcher on a multinational project.

Shimit Amin *Editor*

Born in Kampala, Uganda, Shimit Amin moved to India then to the US in his pre-teens. He studied Mathematics at the University of Florida where he was completely distracted by films and filmmaking. After graduation, in hopes of working on films as a camera assistant, he moved to Miami, Florida. There, he worked as a sound effects and music editor for telenovelas and shot short films in his spare time. He then moved to Los Angeles while working as an assistant editor on an independent feature film. In L.A., he held several feature film, documentary and television related jobs including script development, dialogue editing, film editing and visual effects editing. One of jobs he held was editing a hindi language film for Indian Filmmaker Ram Gopal Varma for which he travelled to Mumbai, India. While working on the film, he was offered a feature film to direct. He made his debut as a feature film director with *Ab Tak Chappan (Until now 56)*. His second film, *Chak De India (Let's Go India)*, was about a team of mismatched female field hockey players who want to compete in the world hockey championship. The film went on to become a critical as well as a box office success in India and was acknowledged by the Billie Jean King's Women's Sports Foundation. His last film as a director was *Rocket Singh: Salesman of the Year*, about the adventures of a young salesman. He, his wife, her many plants and their cocker spaniel, Chinna, live in Mumbai, India.

Declan Quinn *Director of Photography*

Declan Quinn, ASC, ISC develops long-lasting relationships with groundbreaking directors who have distinct but varied styles. With incredible dexterity, Quinn switches from the lush gloss of Mira Nair's films to the immediate point-of-view camera work in Jonathan Demme's features and documentaries to the gritty realism of Jim Sheridan's New York. Quinn shot *Rachel Getting Married* and *Neil Young Journeys* for lauded Demme; *Being Flynn* and the upcoming *Admission* for Paul Weitz; *In America* and *Get Rich or Die Tryin'* for six-time Oscar-nominated Sheridan; *Breakfast on Pluto* for Oscar winner Neil Jordan; and five films for Nair including *Monsoon Wedding*, *Vanity Fair* and *Kama Sutra: A Tale of Love*, as well as her most recent film, *The Reluctant Fundamentalist*. The Indie Spirit awards for Best Cinematography went to Quinn on three separate occasions, for Mike Figgis' *Leaving Las Vegas*, *In America* and *Kama Sutra: A Tale of Love*. He won the Sundance Best Cinematography award for *2x4*. Quinn is interested in stories carrying emotional and spiritual power; he believes fresh ideas on screen can inspire people to change. Quinn lives with his wife in Hudson Valley, N.Y. and works all over the world.

Michael Carlin *Production Design*

Michael Carlin studied sculpture in Perth and Sydney and practiced as a fine artist before moving to London in the late 1980s to pursue a career in film. He worked in various capacities on independent films such as Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*; Richard Stanley's *Dust Devil*; and Iain Softley's *Backbeat*; and also designed commercials and music videos for Michael Jackson, Duran Duran, Elton John, and George Michael among other artists. Mr. Carlin's first film as production designer was David Evans' *Fever Pitch*, adapted by Nick Hornby from his own novel and starring Colin Firth. His subsequent films include Tim Roth's *The War Zone*; Sandra Goldbacher's *Me Without You*; Thaddeus O'Sullivan's *The Heart of Me*; Dennie Gordon's *What A Girl Wants and New York Minute*; Steve Bendelack's *Mr. Bean's Holiday*; and Julian Jarrold's telefilm *Crime and Punishment*, for which he won a Royal Television Society Award. He went on to design Kevin Macdonald's *The Last King of Scotland*, starring Academy Award winner Forest Whitaker; Martin McDonagh's *In Bruges*, starring Golden Globe Award winner Colin Farrell and Saul Dibb's *The Duchess*, starring Keira Knightley and Ralph Fiennes, which brought him an Academy Award nomination; More recently he designed Lasse Hallström's *Salmon Fishing in the Yemen*, adapted by Academy Award winner Simon Beaufoy from Paul Torday's novel of the same. He is currently working on *Two Faces of April* for Working Title starring Viggo Mortensen and Kirsten Dunst.

Arjun Bhasin *Costume Design*

Part time resident of New York and Bombay, Arjun divides his energy between designing films and working in fashion, saving ample time for travel and cocktails. He studied film at New York University and worked in New York City for several years before returning to India to reenvision Bollywood. Today, Arjun shuttles between the two; crisscrossing sensibilities and ideologies. With his film work, Arjun has dressed Amitabh Bachchan and Kate Hudson, Aamir Khan and Keira Knightley, Hrithik Roshan and Tobey Maguire. He has worked with director Ang Lee and Mira Nair, Zoya and Farhan Akhtar. Deftly equipped with a keen sense of style and a wicked sense of humor, Arjun chooses to work internationally and across disciplines. His costumes for the ballet *Yo Cassanova* received a standing ovation at the Acropolis in Athens and the same year, *Monsoon Wedding* was awarded the Golden Lion at the Venice Film Festival. In 2009 Arjun joined Conde Naste as the Fashion Director at GQ India; launching the magazine in his unique and whimsical vision. Creating and designing unique worlds, characters and adventures through costume, Arjun's recent film work includes: *Life of Pi* and *Can a Song Save your Life?* currently in production. Arjun's life ambition is to create beauty, amusement and laughter in equal measure.

Michael Andrews *Composer*

Michael wrote and performed the original score music for Miranda July's Camera D'Or (Cannes) Award-winning film *Me and You and Everyone We Know*. He composed score music for *Donnie Darko*, including the celebrated cover of Tears For Fears' "Mad World" that became the UK's Christmas No. 1 in 2003. He scored the movies *Orange County*, *Cypher*, and *Nothing*, and co-scored *The Zero Effect*. Television credits include *Freaks and Geeks*, *Undeclared*, *Wonderfalls* and *Dead Last*. Mike is responsible for the music on animated installations of renowned graphic artist Geoff Mc Fettridge. He has produced records with Inara George, Brendan Benson, DJ Greyboy and Metric. He was a founding member of The Greyboy Allstars, Elgin Park, and The Origin. Though his musical accomplishments quietly span the broad gamut

of contemporary media, industry, and genre, the music itself is always intensely personal. As a score composer, Mike continues to straddle all superficial boundaries of genre and media, as well as their respective subdivisions, with music that comes unobstructed from the heart of a normal person who is paying very close, thoughtful attention. Fittingly, Mike's favorite quote about his music comes not from a DJ, celebrity, music mag, or industry rag – but a fan who posted on Amazon.com: “It's the kind of music that gets you to thinking how miraculous it is to be alive, you know, like, ‘Hey, look at my hand and how all my fingers move when I want them to and what about all the blood that's flowing through my body right now and what was the world like before I existed and what will it be like when I'm gone.” Today Mike continues to toil away on projects big and small in the backyard studio that he built from the ground up, surrounded by an eclectic collection of instruments, toys and recording gizmos amassed from two decades of obsessively combing classified ads, garage sales, and junk shops. Recent projects include feature films *Bridesmaids* by Paul Feig and *Bad Teacher* by Jake Kasdan, *The Zero Effect* and *Orange County*. Mike has also collaborated with Van Dyke Parks, Inara George and Los Angeles indie artist Becky Stark and her Lavender Diamond project.

K5 International *International Sales*

Oliver Simon and Daniel Baur founded K5 Media Group, a sales, finance and production company, in 2007. The group has offices in Munich, London and Los Angeles. The company's most recent projects include *Night Train to Lisbon* directed by Bille August and starring Jeremy Irons, Mélanie Laurent, Charlotte Rampling, Bruno Ganz and Christopher Lee, *Vehicle 19* starring Paul Walker, and *Very Good Girls*, starring Dakota Fanning and Elizabeth Olsen. The company is currently handling international sales on *Moon* and *Source Code* director Duncan Jones' next project *Fleming*, SXSW buzz titles *King Kelly* and *Girls Against Boys*, and has recently struck a major output and development deal with Parts & Labor's Jay Van Hoy and Lars Knudsen.

At the beginning of 2012, Kevin Frakes joined as head of US Operations and Bernie Stampfer joined as partner for Transmedia & Finance. Carl Clifton joined as new partner for sales and marketing in October 2010. In June 2009, Sascha R. Prestel partnered up with Oliver Simon and Daniel Baur in order to run the business development of the K5 Media Group. The company combines international sales expertise and an in-depth knowledge of all aspects of the business with access to the most dynamic buyers worldwide making it the perfect partner and an ideal home for producers and their projects at all stages.

CAST

Changez	RIZ AHMED
Erica	KATE HUDSON
Bobby Lincoln	LIEV SCHREIBER
Jim Cross	KIEFER SUTHERLAND
Abu	OM PURI
Ammi	SHABANA AZMI
Ludlow Cooper	MARTIN DONOVAN
Wainwright	NELSAN ELLIS
Nazmi Kemal	HALUK BILGINER
Bina	MEESHA SHAFI
Sameer	IMAAD SHAH
Mike Rizzo	CHRIS SMITH
Junaid	ASHWATH BHATT
Clea	SARAH QUINN
Bandy Uncle	CHANDRACHUR SINGH
Mustafa Fazil	ADIL HUSSAIN
Ahmed	ALI SETHI
Amreh	DEEPTI DATT
Anse Rainier	GARY RICHARDSON
Nadia	SONIA JEHAN
Ranting South Asian Man	GOLAM SARWAR HARUN
Rahim	ROHAN GUPTA
June Davis	CLAIRE ROBERTS LAMONT
Maxwell Underwood	VICTOR SLEZAK
Pak-Punjab Deli Customer	ISMAIL BASHEY
Pak-Punjab Deli Customer	MAHMOOD MAMDANI
Cable Company Manager	TAYLOR ST. CLAIRE
Agent Ford	ROY MCCRERY
Agent Jackson	CLAYTON LANDEY
Immigration Officer	MARK OLIVER
Airport Security	JAMES SUTTON
Cable Company Worker	JAMIE MOORE
Kenzaburo	VINCE CANLAS
NYPD Officer	YINKA ADEBOYEKU
Nigerian Merchant	AMUCHE

Herman	CODY PARKER
Lahori Boy in Mercedes	KULDEEP LULLA
Bobby's Shooter	DAKSH VASHISHT
Lovely Girl at Wedding	CHARU SHANKAR
Pakistani Bond	JAVED BASU KESSELMAN
Featured Vocal Performances:	ATIF ASLAM
	PETER GABRIEL
	FAREED AYAZ
	ABU MUHAMMAD
	ALI SETHI
	MEESHA SHAFI
	AMY RAY
	ZAHRA KHAN
	USTAD NASEER-UD-DIN SAAMI
	MICHAEL ANDREWS
US Co-Producer	ROBIN SWEET
Associate Producers	COURTNEY LEE-MITCHELL
	CHRISTINE MCKEEVER
Unit Production Manager	ROBIN SWEET
First Assistant Directors	TIMOTHY BIRD
	UDAYAN BAIJAL
Second Assistant Directors	LOREN SKLAR
	TUSHAAR MEHRA
Casting UK	SUSIE FIGGIS
Casting India	NANDINI SHRIKENT
Casting Pakistan	MEHREEN JABBAR
Casting Atlanta	TRACY KILPATRICK
Camera Operator / 2nd Unit DP	SHANKER RAMAN
Script Supervisor	ROBYN ARONSTAM
Locations Casting India	DINAZ STAFFORD
Make-Up Department Head	KRIS EVANS

Assistant to Mira Nair
Assistant Editor

RAHUL V. CHITTELLA
TANUPRIYA SHARMA

Eulogy in Urdu
by
JAVED AKHTAR

INDIA CREW

Production Consultant
Production Manager

SHERNAZ ITALIA
KAUSHIK GUHA

Unit Manager
2nd Assistant Director
Production Coordinator

CHANPREET SINGH
DHAVAL SHAH
KANISHKA MEHTA

Assistant Production Coordinator
Production Secretary
Production Consultant

NEHA GUPTA
SHIBANI ALTER
YASMINE STAFFORD

Production Accountants

MATILDE BANDINI
PARESH BEHERA

Supervising Art Director
Art Director
Asst Art Director
Graphic Designer

RAVI SRIVASTAVA
RUSSELL BARNES
GURUBAKSH SINGH
SHAMS KAMRAN

1st Assistant Camera
2nd Assistant Camera
Digital Imaging Technician
Steadicam Operator
B Camera 1st AC
B Camera 2nd AC
Lens Attendant
Camera Assistants

STANLEY FERNANDEZ
BRADEN BELMONTE
BJORN JACKSON
SANJAY SAMI
MONIC G. KUMAR
SATISH VENKATARAMANA
M RUDRARAJU
HASHIM MOHAMMED
SIDDHARTH GUPTA

Still Photographer

ISHAAN NAIR

Key Hair Stylist	WALTER DORAIRAJ
Hair Stylist	SUMIT MALKOTIA
Assistant Hair	NAKITA D'SOUZA
Key Make Up Artist	YASMIN RODGERS
Assistant Make Up Artist	RAM PRASHAD MANDAL
Location Manager	RAJESH DHAM
Assistant. Location Manager	RAVI AGNIHHOTRI
Locations Assistant	SABYASACHI GHOSH
Unit Assistant	VISHAL THAKUR
Casting Delhi	DILIP SHANKAR
Casting Assistant	SANJEEV MAURYA
Extras Casting Associate	ROHAN GUPTA
Casting Assistants Mumbai	VARUN SHARMA
	ALYSSA LOBO
Costume Supervisor	URMILA MOTWANI
Costume Assistants	POORNAMRITA SINGH
	POORVI MUNIM
Wardrobe Assistant	SABIR ALI
Dressmen	SHAHZADE KHAN
	RAVI PAWAR
Office Runner	DAN SINGH BIST
Office Assistant Mumbai	MAHESH SINGH
Tailors	MD. KAISAR YASIN SHEIKH
	RUSTAM MOHAMMAD
Dolkhi Costumes	RITU KUMAR
	GAURAV GUPTA
	GAUTAM KALRA
	SUNEET VARMA
Gaffer	MULCHAND DEDHIA

Light Boys

VINAYAK PARAB
VIJAY SHUKLA
ANWAR SHAIKH
MEHMOOD ALI HASAN ALI SHAH
BHARAT RAMCHANDRA JADHAV
RAVINDRA KARAVADE
ARVIND PALANKAR
SAYYED AFSAR BAGDADI

MUJIB AHMED
OM PRAKASH SHARMA
SHAMSHER BEG
ABDUL RAHMAN SHAIKH
DEEPAK BHIKU BHAVE
MUNTAZIR KHAN
SAYYED HAROON RASHID

Generator Operators

SADRUDIN JIVA MISTRY
MANOHAR KOTE

Key Grip

SANJAY SAMI
The Grip Works

Best Boy

BIDHAN CHANDA

Company Grips

MOHD. IKRAM HUSSAIN
MOHD. WASIM
MOHD. ABDUL MALIK
JOHN D'SOUZA

Property Master

SUNIL CHHABRA

Prop Man

TRILOK NOWLAKHA

Stand By Propman

RAJENDRA KUMAR

RAM MILAN CHOUBEY

Stand By Props

YOGENDRA KUMAR

KUMAR RAJENDRA

Prop Buyer

SURESH SHARMA

Store Man

NEERAJ KUMAR SINGH

Prop Helper

RAM IQBAL JOGI MEHATTO

Picture Vehicle Coordinator

MAHAVIR SINGH

Gun Master

VISHAL TYAGI

Assistant Weapons

MUNAAF

KISHORE PATEL

Set Decorators

MITHVA KRISHEN

SEEMA KASHYAP

Assistant Set Decorator

SACHIN DABHADE

Set Dresser

SAURABH BALI

On-Set Dressers	PARJANYA CHAUDHARY AMAN PURI ONKAR SRIKANT KHOT AMIRA BHARGAVA
Buyer	KAPIL SAINI
On Set Assistant	ISMAIL R SHAIKH MOHD HASAN SHAIKH
Swing Gang	JIYAUL ANSARI SHANKAR CHANDANGIRI IRFAN SHABIR BEG JUMAI SHAIKH WAHID ARIF SAIFI SUSHIL YADAV
Draper	MOHD. SALIM KHAN
Assistant Draper	SIKANDER ALI KHAN
Sound Mixers	MARK CORNISH VIVEK SACHIDANAND
Sound Assistants	SHOA HUSSAIN ANISH JOHN
Boom Operators	ASIF ALI KHAN PRAPUL BETAPUDI
Construction Supervisor	PRABHAKAR ANGOORI
Construction Buyer	GAJANAN SHINDE
Head Carpenter	NARAYAN R. SINGH
Head Painter	NIGAPPA YERNAL

Carpenters

ASHOK VISHWAKARMA	GYAN PRAKASH PRAJAPATI
RAJENDRA PRAJAPATI	BABLU SHARMA
DHARMENDRA SHARMA	UPENDRA SHARMA
UPENDRA SHARMA	RAMA SHANKAR MAURYA
BECHU VISHWAKARMA	HARINATH D. PATEL
RAKESH PRAJAPATI	JAWAHAR PATEL
DAYARAM SINGH	NARESH PATEL
JITESH SHARMA	RAJU PATEL

Painters

ADIYEPPA S YERNAL
 MANJUNATH NATIKAR
 RAMESH CHANDRA YADAV
 SANTOSH B YARANAL
 VENKATESH V

HARIRAM RAMKUBER YADAV
 MAHESH TOTAPPA YERNAL
 RAKESH KUMAR SONKAR
 SRIMANT K YERNAL
 VELLAIYAM MUTHUSWAMY

Local Painter
 Electrician

GIRJA SHANKAR YADAV
 SUDHAKAR R ANGOORI

2nd Unit 1st AD
 2nd Unit 2nd AD
 Additional Assistant Director
 2nd 2nd Assistant Directors

NITYA MEHRA
 BEN LANNING
 AVANI BATRA
 RAGHUVIR JOSHI
 MANHAR SHAHEED

3rd Assistant Director
 Key Set P.A.
 Set P.A.'S

KRISHAN PRATAP
 SHYAMALEE SHARMA
 VIKRAM RAJ
 MOHIT SILSWAL

Assistant To Producer
 Assistant To Producer India
 Assistant To Co-Producer
 Production Office Assistant

JESSICA AHOUBIM
 RUHEEN IYER
 ASHISH SEHGAL
 SEVAK KUMAR MANDAL

Doha Film Institute Interns

TUSILYA MUTHUKUMAR
 NOOR AHMED
 FAHAD AL KUWARI

SFX Supervisor
 Sound Mixer (2nd Unit)
 Boom Operator (2nd Unit)
 Sound Utility

SHAKHABAT HUSSAIN
 SHALINI AGARWAL
 DILBER DUTT
 SANJAY JOIL

Storyboard Artist

PRASUN BASU

Stunt Coordinator

SHAM KAUSHAL

Stunt Assistants

PARAMJEET SINGH

VIRENDAR KUMAR

Stuntmen

RAMESH SINGH

AMRITPAL SINGH

SANJEEV KUMAR

VIPIN RAI

MUKHTIAR SINGH

TITU SINGH

BALJIT SINGH

HARDEEP S WASAN

RAVI KUMAR

HARPAL SINGH

SATPAL PANGOTRA

CHARAN DASS

Transportation Captain

VIJAY CHAUHAN

Transport Coordinator

KOMAL RAWAT

Grip Truck Driver

RAJHBHAR BANSRAJ

Make-Up Van Cleaner

KISHAN B PATAYAT

VTR Operator

HEMCHANDRA RAI

Assistant VTR

SANTOSH PAWAR

Walkie Assistant

JITENDER SINGH RAWAT

Production Assistant

SHRADHA KUMAR

Assistant Accountant

DEEPAK JAITELY

2nd Assistant Accountant

DEBORAH BECKER

Cashiers

NURUL KHAN

GAUTAM GAIKWAD

Facility Head

TAPAS ROY

Facility Boys

PRAMOD KUMAR

SHYAM BIHARI

MAHESH DASS

KAMAL KUMAR

RAKESH PRASAD

Mumbai Production Assistant.

BRAJ KISHOR SAH

Facility Electrician

JAGJEET SINGH

Production Intern

SATVIK KATYAL

Lighting Equipment India

LIGHT AND GRIPS EQUIPMENT HIRERS (INDIA)
PVT. LTD.

Catering RAJEEV KAMPANI
RED PEPPERS

PAKISTAN CREW

2nd Unit Director/Camera Operator SAQIB MALIK
Line Producer HAMZA GILLANI
Production Coordinator NADIA AFGAN
Pakistan Consultants ALI SETHI
ZEBUNNISA HAMID

ATLANTA CREW

Production Supervisor ADAM MCCARTHY
Production Coordinator DAY PERMUY
Assistant Production Coordinator HALEY BILLUE
Production Secretary CHRISTINA BONACCORSE

Set Decorator JEANETTE SCOTT
Lead Person ALBA LEONE
Buyers GEORGEANNE OLIVE
LINDA VERZI
On-Set Dresser TRIPP NORTON
Set Dressers FRANK MCKEEVER
NICK MORGAN
LUKE MYERS
JOSEPH NADEAU

First Assistant Accountant ANDREA ASARO
2nd Assistant Accountant KAMISHA MCCULLOUGH
Payroll Accountant KIRSTEN SHORT

Art Director NICOLE LEBLANC

Art Department Coordinator

AMANDA EVANS

Audio Visuals Coordinator

K.P. HENDRY

Graphic Designer

ELLEN LAMPL

Art Department P.A.'s

AMELIA RAMIREZ

JULIE KNAPP

Location Manager

NORM BIELOWICZ

Key Assistant Location Manager

STEVE DIRKES

Location Assistant

COREY GILBERT

Location Scouts

KALENA SMITH

KAREN MASON

ERIN FISHER

Location P.A.

RYAN DIRKES

Key Set P.A.

AMIR R. KHAN

Set P.A.'s

JESSIE SASSER DANIEL

JENNIFER HACKNEY

ARIC SABIN

TREVOR MCNURE

ELLIE BRYAN

Assistant to Mira Nair

SHRUTI PAREKH

Office P.A.'s

ETHAN DUFF

SCOTT MUNN

BRENT OGBURN

Environmental Steward

THOMAS WARD

A Camera 1st AC

GARY SCOTT

A Camera 2nd AC

MIKE TORINO

B Camera Operator/Steady Cam

RAMON ENGLE

B Camera 1st AC

JEFF CIVA

B Camera 2nd AC

WARREN BRACE

Still Photographer

QUANTRELL COLBERT

Camera P.A.

SAGAR DESAI

Extras Casting

PATRICK INGRAM

Extras Casting Assistant

JANEL BERSABAL

Construction Coordinator

DAVID H. NASH

General Foreman

MARLOW SANCHEZ

Prop Makers

NATHAN D. BROWN

JEREMIAH TAMAYO

Assistant Costume Designer

SHILLA BENNING

Costume Supervisor

JOULLES WRIGHT

Key Set Costumer

KATE DUKE

Costumer

ELIZABETH WILLIAMS

Set Costumer

DANIEL H. GEORGE

Seamstress

GIGI MOORE

Costume Intern

SUHASHINI KRISHNAN

1st Assistant Editor

MICHAEL GOLDBERG

Gaffer

DENNY MOORADIAN

Best Boy Electric

TROY TOEBBEN

Genny Op

THOMAS BURKE

Rigging Gaffer

CARL JOHNSON

Rigging Best Boy

CARL M. JOHNSON, JR.

Electricians

NICK GASKINS

SCHENLEY SARGUSINGH

BREYAAN BOLLING

CHRIS TOEBBEN

Key Grip

CHRIS BIRDSONG

Best Boy Grip

CRAIG OWENS

Dolly Grip

JOHN "SPARKY" STEPHENS

Rigging Best Boy

PAIGE JARVIS

Grips

R.J. KIRKLAND

ADAM SUMNER

STEVE KUPFER

Hair Stylist (K. Hudson)

BARBARA LORENZ

Hair Department Head

VANESSA DAVIS KAIB

Key Hair Stylist

CYNTHIA CHAMPMAN

Hair Stylist

ANDREA BROTHERTON

Prop Master
Assistant Prop Master
Property Assistant
Scenic Charge
Paint Foreman
Painters

CHRIS BUSH
ALEXANDRA WEST
ROSE ASHIKYAN
MIKE SULLIVAN
DEWITT THOMPSON III
MIKE BRUSHABER
BRENT ADDISON

Production Sound Mixer
Boom Operator
Utility
Special FX Coordinator

MARY ELLIS
DREW PONDER
JORGE DEL VALLE
MATT MEHRING

Transportation Captain
Transportation Coordinator
Picture Car Captain
DOT Compliance

WAYNE SHORT
ROB FOSTER
BRANDON ALFORD
KYNDRA SHORT

Drivers

JERRY "RANDY" WATKINS
TERRY TAYLOR
WILLIAM "DAVID" OXFORD
CHRISTOPHER P. DOOLEY
JIM GRANTHAM
TRACY CRAYTOR

SANDRA WATERS
SUE BUSARD-EGALITE
FORREST B. HARDEMAN III
ROBERT OXFORD
JACK DENNIS WILSON

Travel Coordinator

SASHA CHARLEMAGNE

VRT
Video Playback

ALAN WRIGHT
GREG MORSE

Animal Wrangler

GREG TRESAN

Catering

JIM HANNA
HANNA BROTHERS

Chef

JOSHUA DUPRE

Craft Service
Craft Service Assistant

STEPHANIE BEMAN
MARY MARTIN

NEW YORK CREW

Production Supervisor
Production Coordinator
Office P.A.
Office P.A.
Production Consultant
Accounting Associate

CLAIRE KIRK
VERONIQUE LEE
GREG MONTINE
MARILAY FERNANDEZ
KATIE MUSTARD
DANIEL FINE

Art Director

NITHYA SHRINIVASAN

2nd 2nd Assistant Directors

SPENCER JARVIS
SCOTT BOWERS
STEVE LAFFERTY
STEPHEN SHEPARD
SARA NEUFFER
THEODORE P. CUSICK
NICK NOTTE
OLIVER BROOKS

Key Set P.A.
Set P.A.'s

KABIR CHOPRA

Still Photographer
Camera P.A.

K.C. BAILEY
LAUREN DILIBERTO

Extras Casting

HEATHER COMER

Gaffer
Best Boy
Genny Operator
Key Grip
Best Boy Grip
Dolly Grip

ROBERT SCIRETTA
J.P. DOLAN
SEAN SCIRETTA
PEDRO DIEZ
BOB CALANDRO
EDDIE KUZO

Hair Dept

MARK SCHMIDT

	FABIAN GARCIA
Location Manager	DEMIAN RESNICK
Assistant Location Manager	HILARY SMITH
Locations Coordinator	DANA CORL
Scouts	CARY DePALMA
	DREW FODERINGHAM

Prop Master	LENI CALAS
Assistant Props	JANE PATTERSON
	KATIE CLINEBELL

Set Decorator	RENA DEANGELO
Leadman	ERIC STEPPER
On Set Dresser	PHIL SACCIO

Sound Mixer	DREW KUNIN
Boom Operator	PAUL KORONKIEWITZ

Transportation Captain	PETER TAVIS
Parking Coordinator	JAIME MAIRANO

Craft Service	DANIELLE WILSON
Craft Service Assistant	CLAIRE WIEGAN

ISTANBUL CREW

Line Producer	DİLOY GÜLÜN
Production Manager	NİLAY MELTEM CİĞİT
Production Coordinator	EBRU PİLTEN
Production Assistant	ERMAN TONG

Art Director	ESRA YETİLMEZER
Art Department Assistant	MELTEM AÇMAZZAMBAK

1st Assistant Director	SİMİN SİNKİL
2nd Assistant Director	TUĞÇE ÖZŞEN

P.A.'s	TOYGAR İLİK ERDAL GÜLER
2nd Assistant Camera	DIMITRI MIKHAYLOV
3rd Assistant Camera	SEDA KISACIK
Focus Puller	ORÇUN ÖZKILINÇ
Steadicam Operator	ERCAN YILMAZ
Extras Casting	AJANS TORAMAN
Catering	SANATSAL YEMEK
Costume Coordinator	PINAR ZEYNEP AKYÜREK
Gaffer	ŞÜKRÜ AYER
Electricians	SÜLEYMAN ÖZTÜRK FATİH ÖZTÜRK İHSAN İŞÇİ
Key Grip	NAİL AYDIN
Grips	TANER KARAKULAK ENVER GÜMÜŞ
Panther Operator	ÖZGÜR DAĞGEZ
Flight Head Operator	MUSTAFA ARSLAN
Hair Stylist Assistant	JALE ER
Location Manager	VOLKAN İNAN
Post Production Supervisor	ILGIN AYBAR
Sound Mixer	ÖMER BUĞRA
Precision Driver	TAYLAN KULVAY
Drivers	TAMER ÜNAL DENİZ ÇİMEN

POST PRODUCTION

Post Production Supervisor US	KELLEY CRIBBEN
Post Production Supervisor India	KRUPASAGAR SRIDHARAN
Post Production Consultant India	NEIL SADWELKAR

2nd Assistant Editor	DATTATRAYA GHODKE
Post Production Chef	KAVADI PARVATI
Main Title Design Title Design Assistants	DIVYA THAKUR, DESIGN TEMPLE ISHAN PATTNAIK, AMOL GAWDE, SHARMILA SALVE AND ZEENAT KULAVOOR for DESIGN TEMPLE
Subtitles	NASREEN MUNNI KABIR
Chief Sound Editor	ABHISHEK S. BHATTATHIRI
Sound Editors	MANOJ M. GOSWAMI
Sound Effects Editor	RAJIVAN AYYAPPAN
Dialogue Editor	ABHISHEK S. BHATTATHIRI
Foley Editor	GOKUL K.R.
Effects Recording	PM SATHEESH
Post Sound Studio Supervisor	VIMAL KUMAR T.K.
Post Sound Studio	FIREFLYS POST SOUND, MUMBAI
Sound Effects Editor US	DAMIEN VOLPE
Post Sound Facility US	SOUND ONE CORP.
Re-Recording Mixer	DEBAJIT CHANGMAI
Assistant Re-Recording Mixers	RAHUL KARPE BOLOY KUMAR DOLOI
Machine Room Operator	VIJAY JHA
Foley Artist	SUE HARDING
Foley Mixer	JULIEN PIRRIE
Foley Studio	GOLDCREST POST
ADR Studios Mumbai	FUTUREWORKS YRF STUDIOS
ADR Recordist - FutureWorks	HEMANT RAO
Assistant ADR Recordist - FutureWorks	ARAVIND V KUMAR
ADR Recordist - YRF Studios	RAHUL KUNKERKAR
ADR Voice Casting US	DANN FINK & BRUCE WINANT

DI Colorist	JOE GAWLER
DI Conform Editor	ROMAN HANKEWYCZ
DI Producer	ZAK TUCKER
Digital Intermediate Facility	HARBOR PICTURE COMPANY

VISUAL EFFECTS
FUTUREWORKS, MUMBAI

Visual Effects Executive Producer	GAURAV GUPTA
Visual Effects Supervisor	KRISHNAKANT MISHRA
Head of Production	KAILASH JADHAV
VFX Producer	SHASHI GOWDA
VFX Supervisors	SAVITA SHEKHAWAT
	GOURI SHANKAR
Line Producer	NEHA HOODA
Production Coordination	DELSHYA LILY PUSHPAM E
Senior Compositors	VISHAL PARMAR
	SESHASAYANA RAO B V

Compositors

SUDHAKAR KANKANAMPATI	PARIKSHIT TYAGI
AZIZ MERCHANT	NILESH UTTARWAR
AMARJITH P V	ASHOKKUMAR P S
BALACHANDER S B	BHARATH KUMAR A
JAYAKUMARAGURUPARAN M	KIRTHISEKAR
MARTIN ALEXANDAR S	MURALIDHARAN P
NARESH KUMAR D	RANJITH N A
SARAVANAN P	STEVENSON G
VENKAT S	YEJAS M

Junior Compositors

SOHAN CHAUDHARI	VISHAL KUSHWAH
SACHIN KUMAR CHAUHAN	NITESH BHALERAO
Senior 3D Artist	RUDRA MAZUMDER

Modeling & Match Move	KISHORE SHETTY JOE CHERIAN SURJEET SINGH
Digital Matte Painter	SAURABH RABHA
Motion Graphics Artist	BERWIN DHANJAL

Roto and Paint Artists

SHAHAJI UTTARE	SNEHA CHAVAN
NILESH KALWAGHE	PRAKASH S. AHER
MAHESH THORAT	AYESHA MOHAMMED
DINESH P	EDWIN JEROME C
KUMARAN B	NIKHIL T.H
PARTHEEBAN S	PRAKASH S
SARAVANAN.M	VENKATESH BABU S L
VINCENT JAYARAJ J	

Production Legal	VICTORIA COOK AND KAY CH'IEN, Frankfurt Kurnit Klein & Selz Pc
Business Affairs/Legal Services	GABRIELLA LUDLOW, The B.A Department
Distribution Advisory Services	BART WALKER, Cinetic Media

Cine Mosaic Executive	MANDY GOLDBERG
Corniche Group Executive	ALEX DUNNETT

Post Production Accountant	JASON BLOCK
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Intelligence Consultant	LARRY JOHNSON
Clearances	ASHLEY KRAVITZ
Film Finances International	KURT WOOLNER, MAUREEN DUFFY
Tax Credit Financing	MICHAEL HANSEN, DAVID GENDRON, Three Point Capital, LLC

Immigration Legal	MARK NEWMAN, Troutman Sanders
Music Legal	ALEX HARTNETT, Sukin Law Group
Insurance	KATHY ENGLAND, Taylor & Taylor Associates

Payroll	RICH GUAY, Entertainment Partners
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Travel Agent	RAVI HINGORANI, Far Corners Travel
International Sales and Marketing	K5 INTERNATIONAL
Partner Sales & Marketing	CARL CLIFTON
Partner Sales & Finance	DANIEL BAUR
Partner Sales & Production	OLIVER SIMON
Sales & Marketing	SARA BOSS
Head of Aquisitions	ERICA MOTLEY

"Erica's Painting" by REMEN CHOPRA

"Jutt and Bond" appears courtesy of SAMINA AHMED and WASAY CHAUDHRY

Stock Footage Provided By
CORBIS
FOOTAGEBANK
GETTY IMAGES
T3 MEDIA

MUSIC:

Musical Score Recorded And Mixed By
STEVE KAYE

Score Produced By
MICHAEL ANDREWS

Score Conducted by
DAVE CONNOR

Featured Instrumentalists
ROBERT WALTER
ALAM KHAN
ASHWIN SRINIVASAN

Music Editor MANISH RAVAL

Music Consultant GAURAV RAINA

Lahore Musicians

Tabla USTAD JHARRI
Harmonium USTAD HABIB
Drums KAMI PAUL
Bass SAMEER AHMED

Guitars JAMAL RAHMAN
Lahore Recording Facility TRUE BREW RECORDS
Sound Engineer JAMAL RAHMAN

"KANGNA"
Performed by FAREED AYAZ and ABU MUHAMMAD
Written by Unknown/Traditional Folk Song
Produced by ROHAIL HYATT
Tabla Player ALI AKBAR
Dholak Player GAYOOR AHMED
Chorus GHULUM AKRAM, MOIZ UDDIN
Small Vocalist FATTAH UL KHAIR

"BUM PHUTTA"
Written By ALI AZMAT
Performed By ALI AZMAT

"SCOTTISH"
Written and Performed by ROBERT WALTER
Produced by ROBERT WALTER

"RICH AND WELL"
Written By JACQUES SLADE, LAMAR VAN SCIVER, AND FRANK GREENFIELD
Performed By JACQUES SLADE
Produced By BOSS BEATS AND DEVILLE OF THE DENTMAKERS

"NO MORE DUES AML"
Written by JERRY KALAF
Performed by THIS SIDE UP
Produced by JERRY KALAF

"MEASURE OF ME"
Words and Music by AMY ELIZABETH RAY
Performed By AMY ELIZABETH RAY
c. Songs of Universal, Inc. on behalf of GODHAP MUSIC (BMI)

“AAJ MAUSAM BADA BEIMAAAN HAI”
Written by ANAND BAKSHI / PYARELAL SHARMA
Performed by MOHAMMED RAFI
Produced by LAXMIKANT PYARELAL
Courtesy of SAREGAMA INDIA by arrangement with THE ROYALTY NETWORK INC.
Published by SAREGAMA MUSIC UNITED STATES

“KAINDEY NEY NAINA ”
Written by WAZIR AFZAL
Performed by ZAHRA KHAN

“DIL JALAANE KI BAAT”
Lyrics by JAVED QURESHI
Composed by MOHSIN RAZAA
Performed by ALI SETHI

"RAGA MISRA MAND"
Written By ALI AKBAR KHAN AND NIKHIL BANERJEE

Performed By ALI AKBAR KHAN AND NIKHIL BANERJEE
Produced By MARY J. KHAN (AMMP)

"MORI ARAJ SUNO"
Lyrics by FAIZ AHMED FAIZ
Composed by ATIF ASLAM and MICHAEL ANDREWS
Vocals by ATIF ASLAM
Violinist JITENDRA HARISINGH THAKUR
Produced By MICHAEL ANDREWS and MIRA NAIR

"BOL"
Music and words by PETER GABRIEL
Urdu vocal arrangement by ATIF ASLAM
Inspired by FAIZ AHMED FAIZ's Poem BOL
Performed by PETER GABRIEL with ATIF ASLAM
Recorded by RICHARD "DICKIE" CHAPPELL
Mixed by TCHAD BLAKE
PETER GABRIEL appears Courtesy of REAL WORLD RECORDS

SPECIAL THANKS

PRAVEEN NAIR
MAHMOOD and ZOHRAN MAMDANI
MARK, OAKLEY and LUCY FRIEDBERG
NAVED and NASIM HAMID
ZAHRA KHAN
RASIL BASU
TULA GOENKA
DAN KLEINMAN
BART WALKER
AMEETA NANJI
JAYA BACHCHAN
SHAUKAT KAIFI
BABA AZMI
DURRE AHMED
AZRA RAZA
SOONI TARAPOREVALA
FAIZ FOUNDATION TRUST
LEE THOMAS, GEORGIA FILM COMMISSION