

Mongrel Media
presents

**BOLLYWOOD
HOLLYWOOD**
Nothing is what it appears to be

A film by Deepa Mehta

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Distribution

mongrel
MEDIA

109 Melville Ave.
Toronto, Ontario, Canada M6G 1Y3
Tel: 416-516-9775
Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith/Stacey Holland
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

Synopsis

When people from a culture largely defined by Bollywood find themselves in an environment that is saturated with Hollywood, the result is a state of mind that celebrates these two seemingly disparate worlds. A Bollywood/Hollywood state of mind. The film ***Bollywood/Hollywood*** is a madcap love-song to both East and West with Bollywood music, Hollywood choreography, North American locations. And the actors? Bollywood's best!

The Story:

Rahul Seth (**Rahul Khanna**) is a dashing young millionaire who believes he is "western" enough to rebel against his mother (**Moushumi Chatterjee**) and grandmother (**Dina Pathak**). They are not too keen about his Caucasian girlfriend Kimberly (**Jessica Paré**) who, to make matters worse, is a pop star. Before you can say "karmic intervention," Kimberly dies in a freak accident and Rahul is devastated. Instead of allowing him to mourn in peace, Rahul's mother sees the opportunity she's been waiting for. She threatens to call off his sister's (**Rishma Malik**) wedding unless he finds himself a "nice Indian girl."

What to Do?:

Easy. Rahul enlists the services of Sue (**Lisa Ray**), a fiercely independent escort whom he believes to be Hispanic, and therefore not "married" to the conventions taught to young Indian women. With a wink in her eye, Sue accepts the deal to pose as his Indian bride-to-be. She needs the money and having never been a fan of the typical Indian male, she feels her heart is safe. The charade begins and this match borne out of necessity seems like it might work until....

Things Take an Unexpected Turn:

Emotional chaos ensues when Sue endears herself to Rahul's family. She cracks a tough nut like his grandmother, becomes friends with his sister and younger brother and even calls the shots with his chauffeur (**Ranjit Chowdhry**). It seems that everyone is falling in love with Sue. Even, perhaps, Rahul.

Love is in the Air:

During the course of his sister's wedding celebrations, Sue breaks through Rahul's tough exterior and helps him find his heart again. And through all this, Rahul helps Sue realize that not all Indian men are insensitive, sexist chumps. They fall in love and....

Live Happily Ever After. Well, Not Yet:

Heartbreak is imminent. Rahul begins to question himself. Can he accept Sue for who she is and what she represents? Someone who is so far removed from who he finally realizes he is: a traditional Indian man. Can true love triumph over social convention?

In ***Bollywood/Hollywood***, a fun loving "romp" of a movie, the unpredictable is the only constant. After all, life isn't about what's right or wrong, it's about following your heart.

Bollywood: A Primer

Background:

As Hollywood is to the film industry in North America, Bombay (now known as Mumbai) is to the Indian film industry – thus the term "Bollywood" has been used to describe Indian cinema. Bollywood has a lengthy history going back to 1913 when the first silent movie was screened. The industry is massive; each year, there are approximately 500 feature films released in India, more than half of which are in Hindi – the language of Bollywood cinema. Language, however, is a small barrier. Through the Indian diaspora, Bollywood films have linked peoples from Mumbai, Dakar, Dubai, New York, Toronto, and countless other major cities. Like Hollywood, many contemporary Bollywood films follow conventions developed through timeless film classics.

Conventions:

Bollywood features populate all the typical cinematic genres favored by Hollywood – comedy, action, romance, family drama, suspense – and the various permutations and combinations, thereof. It is not the tales per se, but the telling that distinguishes Bollywood from Hollywood. The following are some of the noteworthy features of a typical Bollywood film:

Music: All Bollywood films are musicals comprised of original song recordings. Music is known to heighten the viewer's emotional involvement with the narrative and is therefore regarded as a "must have" in Bollywood films. Songs parallel the emotional arc of the narrative. Thus, a film will typically have songs that reflect the bliss of the pre-crisis state, songs capturing the pathos of the protagonists as they are negotiating the crisis, and songs that celebrate successful outcomes or songs that capture the sadness of failure. A film will have somewhere between five and six songs, each being an original musical score of around five minutes. Bollywood audiences are comfortable with this musical format to the extent that a film without songs is considered an oddity and a definite box-office risk.

Themes: The celebration of tradition is a dominant theme in Bollywood cinema. The traditional is invariably depicted as being morally superior to the modern: the countryside is preferred over the city, the tonga (horse-drawn cart) over the truck, India over Indiana, and so forth. Another way in which tradition is endorsed is through the detailed depiction of rituals, with special attention being paid to the wedding. Many a Bollywood film – particularly in the decade of the 1990s – has showcased this multi-stage/multi-day event, in its glorious splendor.

Archetypes: Older familial figures, both male and female (e.g., grandmother/grandfather, father/mother, mother-in-law/father-in-law), represent the forces of convention in Bollywood film. The protagonist – being the force of change – is the younger member of the family. While there have been some landmark films with female protagonists at front and centre, the protagonist in the typical Bollywood film is male, with the female protagonist serving his emotional support over the course of his crisis.

A typical Bollywood plot line, then, involves the interplay between two archetypes representing the forces of convention and change, and this gets worked out through comedy, tragedy, or indeed can even be the basis for an action film.

Bollywood/Hollywood: The Movie

This movie represents Deepa Mehta's playful tribute to the conventions of Bollywood cinema. Take the use of captions prior to song sequences – e.g., Rahul's Song of Lament – this is a definite Bollywood no-no as the caption injects humour, thereby negating the song's melodramatic impact. Similarly, the caption – "The Family that Prays Together, Stays Together. God Knows" – makes gentle fun of all the recent Bollywood blockbusters that have all too earnestly portrayed the family prayer ritual.

While Deepa Mehta uses the archetypes of Bollywood, they are familiar but not quite entirely so. No self-respecting Bollywood matriarch would quote Shakespeare; no ma'am, she would draw her darts from the quiver of Indian scriptures. Another lovely character in the film is the female protagonist's father. While he craves for tradition, the tradition that he proudly draws sustenance from is old Bollywood films!

The very plot line of the film, while initially seeming to conform to the traditional Bollywood storyline of a struggle between the forces of change and convention departs significantly from it when the female protagonist's identity and actions become the engines that propel the narrative. That's when Hollywood takes over.

Bollywood/Hollywood is a film that captures the lives of the Indian community – both local and diasporic. Stereotypes are evoked, only to be demystified; tradition is defined, only to be challenged. "Nothing" – as the film's tag line quite appropriately proclaims – "is what it appears to be."

Background

Bollywood/Hollywood is a romantic comedy about a diverse group of Indian Canadians, ranging from a millionaire to a car mechanic, from a high-attitude escort girl and a radically conservative grandmother to a rebellious teenager. As different as these characters are, they share a common passion – Bollywood.

Drenched in nostalgia for a home they left behind or in many cases never saw, they find their lifeline to India is derived from Bombay movies. Bollywood is a phenomenon that makes the motherland not only accessible but also immediate. Satellite TV, DVDs, movie halls and film magazines all do their bit to keep this much-prized link alive.

From Brampton to Boston, houses are decorated like MMMs (Mumbai Movie Mansions), teenage girls dress like nubile Indian heroines, and young men swagger like matinée idol Shah Rukh Khan and dance like the heartthrob Hritik Roshan. Even the diehard cynics and sophisticates now talk with affectionate indulgence about 'Desi' movies.

The popularity and influence of the genre has spread beyond India's borders. Throughout North America and indeed the world, large sections of expatriate South Asian societies emulate the rituals of Bollywood. Fashion trends and traditional ceremonies, be they of marriage, birthdays or even the rituals of death, are imitated with care. The irony is that most Bollywood films are themselves inspired by contemporary mainstream Hollywood films. The storylines are, of course, tweaked to fit Indian sensibilities, and the songs and dances added with unabashed glee. Producers and directors in Mumbai have been known to announce with great pride that their 'authentic hit film' is an 'original copy' of a big Hollywood blockbuster.

In many ways, Bollywood's popularity outside of its geographical borders can be seen as inevitable. In recent months, Mehta has received calls from major U.S. publications doing feature pieces on the Bollywood phenomenon. In 2002, *Lagaan* was nominated for best Foreign Film. "For the first time in the history of the Oscars, a Bollywood film has been nominated for best Foreign Film. And that film is 3 1/2 hours long and has eight songs, so Bollywood is something that people are really becoming extremely aware of, intrigued by and want to access," comments Mehta.

Welcome to the charged, emotional, romantic, drenched in pathos and 'family values,' song-and-dance world of the film ***Bollywood/Hollywood***. A world that is a bizarre and beautiful fusion of East and West, a world where harmony exists in contradictions!

Director's Notes

What happens when two cinematic genres collide? Hollywood's penchant for romance. Bollywood's fondness of hyperbole. Hollywood's need for a plot, with chance and fate. Bollywood's need for a song at the drop of a hat. Hollywood's demand for pretty, contemporary women in control. Bollywood's customary illustration of mothers controlling their men. Hollywood's need for happy endings. Bollywood's need for a morality play. The result is a hybrid. A love song to both the conventions.

For me, the most exhilarating way of illustrating both Bollywood and Hollywood's love of schematics was through subversive comedy. After all, isn't comedy the public image of personal exploration? The underlying theme of ***Bollywood/Hollywood*** is no different than that of *Fire and Earth*. However, the delivery this time is different. While ***Bollywood/Hollywood*** is a romantic, cross-cultural romp, it also lays bare the clash between orthodox and contemporary, tradition and the desire for a personal, independent voice.

Of course, all this can only take place in Canada – the self-stylised Hollywood North. A country where its Indian citizens worship at the altar of Bollywood within their homes and are assailed with Hollywood the minute they step outside.

About the Story

After an unsuccessful attempt two years ago to film *Water*, the last of her trilogy of films set in India, director Deepa Mehta needed to write a film that would make her laugh. *Bollywood/Hollywood* fit the bill. "I wanted to make a comedy that not only reflected the Bollywood culture in the West, but also at the same time was subversive in its take on commercial cinema's complexities and idiosyncrasies."

Mehta also wanted to explore the schism between cultures, how one can retain the link to one's homeland, without necessarily compromising one's life in a new land. She decided to look to Canada, her adopted country, for inspiration.

"*Bollywood Hollywood*," Mehta says, "has nothing to do with immigrant angst. Canada is a country of immigrants, of people who are very comfortable with their identities as Canadians. Their ties to their original homelands add, if anything, more spice to their existence." Mehta relied on her familiarity of the Indian community to write her screenplay about the Seth family. "The family is from Toronto, and is based largely on the amount of research I've done. This isn't like going to the library to do research; it's about meeting people. The Seths are a well-to-do family, whose lifeline is India. Everybody needs a bit of where they come from, and that defines their behaviour."

Though *Bollywood/Hollywood* pays homage to the Bollywood genre of films, with their essential singsong and musical numbers, Mehta was also inspired by old and new Hollywood films. Thematically, the Hollywood half of the title is a takeoff on the Cinderella, Pretty Woman, Hollywood syndrome. The films of Hollywood directors such as Frank Capra and Billy Wilder were another source of inspiration. "And for me, Rahul's character had to be the sort of '50s Jimmy Stewart, Cary Grant character. I mean those types of characters are very typical in a romantic comedy, so that's also where Hollywood comes into it."

The title "*Bollywood/Hollywood*" clearly points to her interest in developing a synthesis of the two approaches to moviemaking. "However disparate the two genres may seem, they have much in common, the classical story line just being one. It's the synthesis of Bollywood and Hollywood – that is the platform from which this comedy takes off."

About the Actors and Characters

When the draft of the story was complete, Mehta started to assemble her ensemble cast. This cast is an interesting combination of veteran performers and newcomers to the industry. While creating the lead role of the millionaire Rahul Seth, Mehta had one actor in mind – Rahul Khanna. "Rahul was in *Earth*, my last film. I've always wanted to do work with him again. Rahul has an incredible range and control as an actor – qualities essential to play a character weighed down by tradition and duty. To be the 'centre' of the cyclone, so to speak. And the fact that he is drop-dead gorgeous doesn't do any harm either."

Khanna welcomed the chance to work with Mehta again. "There's several things that I like about Deepa. The most important is that she's a wonderful director for an actor because I think she really understands actors and she knows how to get the performance out of you in the right way. And because we've worked together before, we understand each other and know how each other works."

He was also excited about playing Rahul Seth. "*Bollywood/Hollywood* is really the story of his struggle between his loyalty to his family and their traditional values, and to himself and his Canadian up-bringing, his loves and the other aspects of his life."

Khanna continues, "The Seth family in the film is very much an average Indian family in Toronto, kicked up a few notches – though it's purposely slightly exaggerated and over the top. We really had a lot of fun creating characters that have their roots, in what people call, a Non-Resident Indian family."

For the role of Sue, the woman from the other side of the tracks, who would win Rahul's heart, Mehta chose Lisa Ray. "Lisa grew up in Toronto, she was born here in Canada. She moved to India in the '90s and made her film debut in a Bollywood movie. She's intimately acquainted with both worlds. Lisa exudes attitude and spunk, and was ideal to play Sue. *Bollywood/Hollywood* is her first film in North America."

Ray was immediately drawn to the characters in the film. "Actually the reason why I was so excited about this film, besides working with Deepa Mehta, was that I could completely relate to each and every character. I have been living in Bombay for the past 10 years, so I have enough experience to pinpoint the differences between families there and here in Canada."

Her deep connection to the characters made Ray even more interested in bringing the role of Sue to the screen. "Sue is very much a girl of today. Sue was brought up with a strong Indian heritage, but at the same time, is very much a Canadian and proud of it. She takes her destiny into her own hands. She analyses and makes choices as opposed to accepting what tradition dictates... and I can relate to that. She isn't obviously Indian but she definitely has an Indian heart to her. These qualities give her a lot of layers for me to play with."

The relationship between Rahul and Sue flounders and stumbles, due to a series of misunderstandings before they are able to unite in the classic romantic tradition. Ray likens their problems to that of a culture clash. She explains, "It's almost a representation of a

culture clash. Rahul comes from, not a more traditional family, but he has embraced his cultural traditions more wholeheartedly than Sue has. But even so, he is a bundle of contradictions. And I think that's the point... that there's a lot of contradictions in the community, there's no one way to be Indian."

Mehta decided to cast the senior roles with Moushumi Chatterjee who plays Ruby Seth, and Dina Pathak who plays the irrepressible Grandma ji. Both Chatterjee and Pathak are legends within the Bollywood star system.

Working with them was a source of great pleasure for Khanna. "It's been a really great experience. We've got to play with legends from Bollywood. Moushumi, who plays my mother in the film, was actually a leading lady with my father, who was an actor in Bollywood while I was growing up. My brother is also an actor and recently she played my brother's mother in a film and now she's playing my mother. She's just this amazing actress who's got this huge body of work behind her and is extremely well respected. Dina, who plays my grandmother in the film... she's one of the veterans in Indian films."

Mehta explains, "I looked at a lot of people from Canada, because my first choice was obviously to cast everybody from here. But for the mother and grandmother, I needed mature and older actors and in that generation there aren't that many actors in Canada. Especially women actors, nobody migrated to Canada 30 years ago from India to become actors."

Both Chatterjee and Pathak liked the challenge of working outside of the Bollywood system.

A Bollywood heroine since the '70s, Chatterjee is known for her talent. She describes Ruby Seth as "very funny. She has the uncanny ability to burst into tears when she isn't getting her own way. She also faints at the drop of a hat. I have never played a character like her before."

Chatterjee feels that Mehta was able to capture the dynamics that occur within a family. "The family born outside of India, the relations between the members of the family – the children with the grandmother and the mother... They want to maintain their culture, there are good job opportunities in Canada, but they haven't forgotten the good family values from India... I think that's the most important thing. And Deepa shows it in a comic way."

One of India's foremost character actors, Dina Pathak has acted in more than 100 films. Here she plays Grandma ji, the Shakespeare-spouting matriarch of the Seth family. Pathak sees Grandma ji as the moral force of the story. "In India, grandmothers are considered very wise and that's what she represents in the film. She is genuinely interested in Rahul, even though she doesn't express it often."

At first, Pathak was cautious when the rest of the world began to show an interest in the Bollywood film culture. "I thought that it was a passing fad. But now I appreciate it, because it feels like a sincere interest from the outside world in what Bollywood represents."

Rising Canadian actor Jessica Paré was cast as Kimberly Stewart, Rahul's blond pop star girlfriend. Paré describes Kimberly as "the white girl. She's a pop star...the Canadian equivalent to Britney Spears. She is very sincere and very earnest and quotes a lot of Deepak Chopra." Like the other actors, Paré was given intensive dance lessons from choreographer David Connelly. She also watched MTV constantly to prepare herself to shoot the video that appears in the film. "It was so much fun. It was part Britney Spears and part Faith Hill. Playing with the camera was great."

Ranjit Chowdhry is a familiar figure in Mehta's films, having appeared in her first Canadian feature, *Sam and Me*, and also in *Camilla* and *Fire*. Here, Chowdhry is cast as Rocky, the Seth's chauffeur. Rocky suspects that Sue is not all that she appears to be, but as the story unfolds, it becomes clear that neither is he.

Rishma Malik was cast as Twinky Seth. "Twinky is rebellious but has a great amount of respect for her family. She likes to go out and taste life, and she did and got pregnant. As a result, she has to get married. If Rahul doesn't get married first, then the Indian community will know that Twinky is pregnant and doesn't have a husband. This kind of thing is still a very big deal in India. The film really explains how it is in the Indian family and between the siblings."

One of the topics that Mehta explores in the film is the changing nature of cultural standards and values. Malik explains, "We were raised here and our parents expect us to adhere to a strict set of cultural values, which are not even used in India anymore. It's almost like they've been brainwashed that you must stay Indian. In the film, Grandma ji really represents that you don't have to do that. Here is this old woman, who is watching television and getting up to dance."

Malik credits Mehta for exposing the Indian culture to the public in all its nuances. "I hope that this will demystify what people will think when they see an Indian family. They are just like any other family – fun, funny, and with universal problems."

As a young girl growing up in Canada, Malik did not share her love of Bollywood films with her school friends. "Bollywood was our secret... back then in the '70s. Although *Grease* was the biggest Hollywood movie at the time and there were many parallels between *Grease* and Bollywood... it was still a secret because Bollywood was bizarre."

Malik feels liberated by the advent of ***Bollywood/Hollywood***. "From my perspective as a kid who grew up in Toronto, being a Canadian and also being Indian and having the influence of Bollywood in the house, this is incredibly liberating and exciting. Now, we can revel in it all."

"And I hope that the audience will look forward to the songs in the film. The magic of Bollywood films was always about the songs and the music. But, those dance breaks give you a breath especially when story lines get heavy. To break into something like that, in reflection, is a nice thing. Audience members tapping their feet... that's always a good thing."

About the Production

Bollywood/Hollywood was shot over 30 days in and around the city of Toronto. Locations ranged from Little India in the city's east end, downtown Toronto, the nightclub district in the west end, to a mansion in North York that became the Seth family home.

Production designer Tamara Deverell and her team wanted to get the details right. To prepare, the art department scoured libraries and internet search engines for details on Indian culture, and on elements of the Hindu and Sikh religions. The team was also able to visit the homes of Indian-Canadians for inspiration.

"We wanted the look of the film to be based in reality, although we were able to stretch our creativity with a couple of sets such as the music video and the transvestite lounge," recalls Deverell. Her favourite set "was the duplex where Sue lived with her parents. It was incredibly sparse, blue-on-blue with crazy and oddly surreal fake roses and pink flamingos."

Deverell found it both intriguing and challenging to work with Mehta. "Deepa has a strong sense of what she wants visually, but once she shares that information, she is open and trusting." One colour that is conspicuous by its absence is the colour green. Mehta asked for a palette of reds and blues, and no greens or oranges in the sets or in the wardrobe choices. "Orange and green are colours I associate with the Indian landscape and light.

Bollywood/Hollywood is a film set in North America, which immediately evokes in me the colour blue. The red in the palette represents immigrants – the vibrancy they bring to North America," says Mehta.

Costume designer Anne Dixon credits the script for helping to gain a sense of the characters. "Deepa's script was wonderful. The characters were fully realized on the page, and that made it easy for me to visualize them in costume."

World-famous fashion designer Ritu Kumar supplied the production with pieces from her line for the principal actors. Kumar has been credited with reviving traditional Indian textile crafts and methods. Her designs incorporate block prints, kasauti, chikankari, zardozi, bandhani and kalamkari to create timeless fashions. She is frequently chosen by the Miss Universe and Miss World organizations to dress contestants.

"She was very gracious and her help was much appreciated. It would have been impossible to get that quality of fabric, or the type of beadwork to produce the kinds of costumes that we wanted without her," says Dixon.

As befits a film that uses elements of Bollywood film culture, in *Bollywood/Hollywood* all of the actors sing and dance. Not all of the actors were up for the challenge, and some felt that they couldn't dance at all. "I didn't even think about it. I just assumed that they would. Choreographer David Connelly was amazing. He trained everyone and they were fabulous," says Mehta.

Rahul Khanna describes himself as "a terrible dancer. I had never danced or sung in a film before. I put the fear of God into David. I can't say I loved it, but it was fun."

By contrast, Ray has previous experience dancing in Bollywood films. "David was fantastic. He did his research and he did watch a lot of Hindi films, which I admired a lot. I was really impressed with how he combined the western and eastern styles in the songs and dances. He grasped the concepts of many of the traditional Indian dances and gave them a modern twist."

Connelly's enthusiasm for his craft and for the story is evident throughout the major choreographed pieces in the film. "It was very inspiring. Everyone was very committed to doing something no one has seen before. We wanted a true fusion of east meeting west, but at the same time the pieces are steeped in tradition and what it means to be here in this time and this city," recalls Connelly.

Noted composer Sandeep Chowta created the original music for the film. His lyrics and east-west fusion rhythms combine for an infectious feeling and a liberating flavour. It's a combination that worked well for Lisa Ray. "In Bombay we have an enormous suspension of disbelief, when the actors switch from drama to song, but it's just an element of the film culture. But here the songs blend seamlessly throughout the story line and push the narrative ahead" says Ray.

With its romantic plotline, and the song and the dance segments, ***Bollywood/Hollywood*** would seem to have been made with an audience in mind. Mehta rejects that idea. "I never ponder about the audience. Doing the film for someone who is faceless is impossible for me... I have to do it for myself. Then whether you fall flat on your face or whether the film does well... at least you know it's yours."

Khanna hopes that "the audience has a great time. I want them to say that they forgot about their worries and laughed and cried... and came out with a smile."

About the cast

RAHUL KHANNA (Rahul Seth) will next be seen, later this year, in Universal Pictures' *The Emperor's Club* with Academy Award winner Kevin Kline.

Khanna made his feature film debut in Deepa Mehta's *Earth*. His performance earned him several major Indian acting awards, including the prestigious Filmfare and Bollywood awards for Best Debut (2000). He was also named one of the 'Best and Brightest New Talents' of the Toronto International Film Festival (1998) by the Toronto Star newspaper.

Khanna was born and raised in Bombay (now Mumbai), India. He and his brother (Akshaye Khanna) are second-generation actors, their father being Bollywood matinee idol (and now Minister of State) Vinod Khanna. After studying at the famed Lee Strasberg Theatre Institute and the School of Visual Arts in New York, Khanna began his career as a VJ with MTV Asia.

Khanna has also appeared on the New York stage. He made his theatrical debut in the New York production of the hit play, *East is East*, directed by Scott Elliot.

Khanna continues to work in India and internationally.

LISA RAY (Sue Singh) – one of India's top supermodels, with over 1/2-million web references – makes her North American feature film debut with *Bollywood/Hollywood*. She recently finished her second English-language film, directed by Shiraz Jafri in Austin, Texas.

Born and raised in Toronto, Ray moved to India in 1992 to pursue a career as a model and an actor. An instant hit as a model, she emerged as a rising star in Mumbai's thriving film industry after her debut film *Kasoor* directed by Vikram Bhatt became a hit. She then appeared in *Afeen*, a music video for the late Nusrat Fateh Ali Khan. Ray has also anchored television and live shows.

Ray is the current spokesperson for L'Oreal and Rado watches.

MOUSHUMI CHATTERJEE (Mummy ji/Ruby Seth) made her film debut in 1972 with the hit film *Anuraag* and immediately secured her place in Bollywood. In the '70s, she starred opposite leading stars like Vinod Khanna (Rahul Khanna's father) in *Kachche Dhaage* and Amitah in *Roti Kapada Aur Makaan*, *Benaam* and *Manzi*. In the '80s and '90s, eschewing glamorous parts for good scripts, Chatterjee went on to play the sister-in-law or, lately, maternal roles, playing mother to Akshaye Khanna (Rahul's brother) in *Aa Ab Laut Chalen* (1999). She also demonstrated her talent for comedy in *Angoor* (1982) and in the television series *Albeli*, in which she played the title character. Most recently she starred in *Na Tum Jaano Na Hum*.

DINA PATHAK (Grandma ji) is one of India's foremost character actors. Now in her 80s, she has appeared in more than 100 films. Selected credits include *Mere Sapno Ki Rani*, *Zakhmi Sipahi*, *Sab Se Bada Khiladi*, *Tarpan*, *Antarnaad*, *Saudagar*, *Yateem*, *Ek Pal*, *Mohan Joshi Hazir Ho!*, *A Passage to India*, *Dil-E-Nadaan*, *Bawi-O-Bwi*, *Naram Garam*, *Umrao Jaan*, *Bhavni Bhavni*, *Khubsoorat*, *Gol Maal*, *Meera*, *Badatte Rishte*, *Do Ladke*, *Dono Kadke*, *Anurodh*, *Chit Chor* and *Mausam*.

KALBUSHAN KHARBADNA (Mr. Singh) is one of the most flexible and well-respected professional actors working in India cinema today. He has performed in over 50 major films and is a popular choice among the most talented directors in Bollywood. Kharbanda has starred in three other Deepa Mehta films: *Earth*, *Fire* and *Sam and Me*. His recent credits include *Monsoon Wedding* (2001) and *Lagaan: Once Upon a Time in India* (2001).

RANJIT CHOWDHRY (Rocky) most recently appeared in *King of the Jungle* with John Leguizamo, Rosie Perez and Marisa Tomei, and *Autumn in New York* with Richard Gere and Winona Ryder for director Joan Chen. He will be seen in Sony Pictures' upcoming feature film *His and Hers*.

Chowdhry's diverse list of North American film credits includes *Such a Long Journey*, *Boozecan*, *Kama Sutra*, *Fire*, *The Perez Family*, *Girl 6*, *I'm Not Rappaport*, *It Could Happen to You*, *The Night We Never Met*, *Camilla*, *Mississippi Masala*, *Lonely In America*, and *Sam and Me* directed by Deepa Mehta from a script written by Chowdhry. The film was the co-winner of the Camera D'Or at the 1991 Cannes Film Festival.

For television, he has appeared in such productions as *Third Watch*, *Falcone*, *The Beat*, *Cosby*, *My Own Country* and *NYPD Blue*.

In India, Chowdhry's film credits include *Hungamma Bombay Style*, Basu Chatterjee's *Khatta Meetha* and *Baton Baton Mein*, Hrishikesh Mukherjee's *Khoobsoorat*, Robin Dharmaraj's award-winning film *Chakra* with Naseeruddin Shah and Smita Patil, and *Kaalida* with Amitabh Bachchan.

Chowdhry trained in the copy departments of Lintas, Trikaya-Grey and J. Walter Thomson – three of Bombay's leading advertising agencies. He went on to head the television departments of two of the above. At Trikaya, he wrote 13 teleplays for *Mr. or Mrs?* – India's first situation comedy based on the reversal of traditional family roles. At JWT, he adapted *Malgudi Days*, an award-winning series based on the stories of the late R.K. Narayan. The series continues to be seen in over 52 countries worldwide. He is currently writing *Animal Times*, an animated television series and *The Hail Mary Pass*, a feature film set in India.

JESSICA PARÉ (Kimberly Stewart) is quickly becoming a young actress to watch in Canadian cinema. After a few small television credits, she was handpicked by Denys Arcand to star in his celebrity satire, *Stardom*. Paré followed that up with several diverse projects: a European feature film called *En Vacances*, directed by Yves Hancher; a CBC mini-series about the first settlers on a remote part of Newfoundland, *Random Passage*, directed by John N. Smith; and finally Léa Poole's haunting tale of love, *Lost & Delirious*.

Most recently, Paré shot a small role in Yves Simoneau's epic mini-series, *Napoleon*, and a lead role in *Posers*, a Canadian independent film.

RISHMA MALIK (Twinky) recently completed production on the short film, *Fatima's Hand* directed by Radha Menon.

In 1996, Malik was crowned Miss India Canada and traveled to Bombay as part of the prize. Within five months, she had landed a lead role in the Bollywood film *Love You Hamesha*. Malik worked for a year as a VJ for MTV Asia, and for the Fox affiliate Channel V. On her return to Canada, Malik joined CityTV's Nightly News as an entertainment reporter.

In addition, Malik collaborated with Gardner Cole, and recorded the vocals for the title track for *M-Path*, a world music disc by the label Triloka, which is now distributed in Canada by BMG. She has also worked as a publicist for *Nusrat Revealed*, a decorative book of translations of the late Nusrat Fateh Ali Khan's qwali music, accompanied by previously unreleased recordings and commentary from such rock legends as Pearl Jam and Joan Osborne.

JAZZ MANN (Bobby) is well known as a stand-up comedian, with bookings at such venues as Yuk Yuks, Comedywood, New York's Comedy Kitchen and Vancouver's Comedy Cave. Mann played the lead role in the short film *Raju's Blind Date*.

Jazz Mann was born in Toronto and raised in Vancouver.

About the filmmakers

DEEPA MEHTA (Director) produced and directed her first feature film, *Sam and Me*, which won the very first Honorable Mention by the Critics in the prestigious Camera D'Or category in the 1991 Cannes Film Festival.

Her second feature film, *Camilla*, a Canadian/UK co-production, starred (the late) Jessica Tandy, Bridget Fonda, Elias Koteas, Maury Chaykin, Graham Greene and Hume Cronyn.

Fire, which was written, directed and produced by Mehta, opened the Perspective Canada Program at the 1996 Toronto International Film Festival, where it was runner up (with *Fly Away Home*) for the Air Canada People's Choice Award. It was also one of 29 films selected from over 1,400 for the prestigious New York Film Festival that year. It went on to win numerous awards at festivals, including the Federal Express Award for Best Canadian Film as chosen by the audience (Vancouver), two Silver Hugo Awards for Best Direction and Best Actress (Chicago), the Jury Award (Mannheim) and Favorite Foreign Film (Paris).

Mehta followed with *Earth*, the second film in her trilogy of the elements Fire, Earth and Water. The screenplay is based on Bapsi Sidhwa's critically acclaimed novel, Cracking India, and was shot in New Delhi, India. It had its world premiere as a Special Presentation at the 1998 Toronto Film Festival. *Earth* won the Prix Première du Public at the Festival du film asiatique de Deauville, France, in March 1999, and the Critics' Award at the Schermi d'Amore International Film Festival, Italy, in April of the same year.

Water, the third film in the trilogy, is currently on hold.

For television, Mehta has directed *Benares*, a one-hour episode of the Young Indiana Jones Chronicles, (the adventures of Indiana Jones as a boy) produced by George Lucas for ABC television. She also directed *Travels with Father*, the final episode of the series on location in Prague and Greece.

Mehta was born in India and received a degree in philosophy from the University of New Delhi. She lives in Toronto.

DAVID HAMILTON (Producer/Executive Producer) previously worked with Deepa Mehta on the critically acclaimed feature films *Fire* and *Earth*. He has also produced *Lunch With Charles*, a Hong Kong-Canadian co-production starring Sean Lau, Theresa Lee, Nicholas Lea and Bif Naked.

After completing his undergraduate studies at McGill, Hamilton went on to Harvard for a Masters Degree. At Harvard, he wrote a book on decision theory that was published by MIT Press. A Harvard Sheldon Traveling Fellowship enabled him to travel and study for one year in the Middle East, Iran and India. His business ventures have taken him to every corner of the globe and span a variety of enterprises, including communications, publishing, and feature film production.

A strong supporter of the arts, Hamilton is an active member of the Board of Directors of the Ottawa Symphony Orchestra, School of Dance and the Ottawa International Writers Festival.

AJAY VIRMANI (Executive Producer) has had a significant presence in the film industry, producing the Bollywood films *Mr. & Mrs. Khiladi* and *International Khiladi*. As a producer, he is also pursuing future projects in tandem with Deepa Mehta, by completing *Water* and developing *Komagata Maru*.

Virmani has enjoyed a tremendous business career – as President and CEO of Canada's largest cargo airline, Cargojet – and truly defines the word "entrepreneur."

CAMELIA FRIEBERG (Executive Producer) is well known as one of Canada's most accomplished and celebrated producers. Her association with director Atom Egoyan began with his first feature and continued through *Exotica* and *The Sweet Hereafter*, two of the most honoured Canadian films of all time.

Known for developing new talent, Frieberg produced Jeremy Podeswa's first feature, *Eclipse*, then followed up with his *The Five Senses*. *The Five Senses* was the fourth film she produced to win the City TV's "Best Canadian Feature Film" prize at the Toronto International Film Festival, the fifth to receive a theatrical release in the United States, and the fifth to premiere at the Cannes Film Festival, where it received a standing ovation. Frieberg has recently produced Daniel MacIvor's *Past Perfect*.

BOB WERTHEIMER (Co-producer) has worked with Deepa Mehta on the films *Water* and *Sam and Me*. The veteran producer of film and television productions has produced such projects as the upcoming *Jane Doe* for U.S.A. Films, and *You Stupid Man*, a romantic comedy starring Milla Jovovich, William Baldwin and Denise Richards.

Other credits include HBO's *Stiletto Dance* and *Winslow Homer: An American Classic*, and *Journey Beyond the Bermuda Triangle* for Paramount Pictures.

As a line producer, Wertheimer's credits include *Windsor Protocol* for Showtime Networks, *Touched By An Angel*, a Celine Dion concert segment for CBS, and the feature film *Margaret's Museum* starring Helena Bonham Carter. Other selected credits include *Due South*, *F/X*, *The Series*, *Friday the 13th*, *War of the Worlds*, *Prom Night II* and *Little Gloria...Happy At Last*. Wertheimer is currently in development with the series *Charlie Jade*.

TAMARA DEVERELL (Production Designer) most recently completed the feature film *Blizzard* directed by LeVar Burton. She is currently working on the remake of the classic feature film *Souther*. As a production designer, Deverell counts *Degrassi*, *The Next Generation*, *The Feast of All Saints*, *The Last Witness* and *Dead Aviators* among her growing list of credits. Other selected credits include *Mind Games*, *My Teacher Ate My Homework*, *Lulu*, *Eclipse*, *The Burning Season* and *Masala*.

As an art director, Deverell has worked on such projects as *Death to Smoochy*, *X-Men*, *eXistenZ*, *54*, *Mimic*, *Crash* and *Canadian Bacon*.

DOUGLAS KOCH (Director of Photography) has worked on such productions as *Secret Service* a pilot for 20th Century Fox, the short film *A Word From the Management* and the feature *Last Night*, both directed by Don McKellar.

Koch shot *When Night is Falling* and *I've Heard the Mermaids Singing* for Patricia Rozema. Other film credits include *Fellini & Me*, *Collateral Damage*, *Battle of the Bulge*, *The Falls*, *Heartsongs*, *Friends, Lovers and Lunatics*, *Dear John*, *Martha, Ruth & Edie* and *Night Friend*.

In addition, Koch has worked on several award-winning commercial campaigns. He has shot music videos for several artists including Big Sugar, Tom Cochrane, Bruce Cockburn, Crash Vegas, The Philosopher Kings, The Rankin Family and Spirit of the West.

RITU KUMAR (Indian Costume Designer) is one of India's foremost designers, with a background in art history and museology. Kumar, who began her work 30 years ago with four hand-block printers and two tables, was the first woman to introduce "boutique" culture in India. Today she has 12 "Ritu" boutique outlets in major cities in India.

While Kumar's forte lies in traditional Indian clothes, she has also redefined Indian fashion to meet the changing needs of the new generation. Her inspiration here is basic Indian motifs, print and embroideries, but in a wide range of western silhouettes mingled with Indian styles.

Kumar has designed the wardrobes of three Miss India's who went on to win their respective international pageants (Miss Universe, Miss World and Miss Asia Pacific). Her outfits have also been patronised by such style icons as the late Princess of Wales and Jemima Khan.

In 1999, Christies published her book Costumes and Textiles of Royal India, which chronicles the history of textiles and art design in India.

ANNE DIXON (Costume Designer) is currently redesigning Stravinsky's *Firebird* for the National Ballet of Canada. She recently completed work on *Perfect Pie*, a feature film directed by Barbara Willis Sweete for Rhombus Media. Dixon also worked on the upcoming feature, *Interstate 60*, starring James Marsden, Gary Oldman, Michael J. Fox, Ann-Margaret and Kurt Russell.

A graduate in Art and Design from London, England, Dixon has designed for theatre, dance, opera, film and television. Her designs were featured in *Don Giovanni's Revenge*, *Karen Kain – Dancing in the Moment*, Sarah Polley's directorial debut *Don't Think Twice* and *I Shout Love*. Other credits include *Margie Gillis: Wild Hearts in Strange Times* and *Tara Lipinski – In the Moment*, a CBS skating special.

Dixon has collaborated with such directors as Kathy Bates, Bob Gale, Robby Benson, Joan Tosoni and Barbara Willis Sweete. She has also worked with such choreographers as James Kudelka, Dominique Dumais, Veronica Tennant, Christopher Dean and Margie Gillis.

She is the recipient of the Tom Patterson Award for most promising designer.

SANDEEP CHOWTA (Composer) is a talented young music director with a wide range of styles. Much in demand for films, he's known for his brooding treatment of *Satya* and *Kaun*, and his fusion of western melodies and eastern sensibilities in *Mast* and *Jungle*. Recent credits include *Asoka* and *Pyaar Tune Kya Kiya*.

In his earlier days, Chowta was devoted to jazz, which led him to form the band Pulse with Sivamani and Suresh Thomas, which struck gold right away, winning the Channel V Viewer's Choice Award for his album "Reaching Out."

DAVID CONNOLLY (Choreographer) was performing on Broadway at age 19. He has subsequently worked as a choreographer for every major American television network, including ABC's *Life With Judy Garland: Me and My Shadows*, three years of NBC's *Miss America Pageant* (Emmy Award for Outstanding Choreography and Bob Fosse Award nomination) and CBS' *Jerry Lewis Telethon* (Emmy Award nomination for Outstanding Choreography); and for musical artists including kd lang, Deborah Cox, Geri 'Ginger Spice' Halliwell and Chicago - The Band.

Connolly has also directed and choreographed the North American musical theatre productions of *Chess*, *Crazy For You*, *42nd St*, *Mame*, and *Bye Bye Birdie*, *Swingtime Canteen*, *Evita* and this past summer, the New York premiere of a show he wrote called *Another Op'nin', Another Show*.

His charity work includes self-producing a solo CD whose proceeds go to benefit The Shriners Hospitals for Children, choreographing *Naked Spin*, the pre-show to Elton John's APLA Benefit Concert at The Universal Amphitheater, and co-producing/choreographing *Fashion Cares/MAC Viva Glam* for 6 years in both Toronto and Vancouver. He was also one of the inaugural producers of The Stratford Festival's *Night For Life* and for the closing ceremonies of *The Greater Las Vegas Inner City Games* to benefit inner city youth.

Connolly is the recipient of the Premier's Award for Excellence for outstanding contribution to the field of Applied Arts and commitment to his community. He is an adjunct professor of Music Theatre at his alma mater, Sheridan College, where he is also benefactor of The David Connolly Apprenticeship Training Program Award for aspiring Directors/Choreographers.

CAST

Rahul Seth.....	Rahul Khanna
Sue (Sunita) Singh	Lisa Ray
Mummy ji/Ruby Seth.....	Moushumi Chatterjee
Grandma ji	Dina Pathak
Mr. Singh	Kulbushan Kharbanda
Rocky	Ranjit Chowdhry
Kimberly	Jessica Paré
Twinky	Rishma Malik
Bobby.....	Jazz Mann
Go (Govind).....	Arjun Lombardi-Singh
Lucy	Leesa Gaspari
Mrs. Singh.....	Neelam Mansingh
Killer Khalsa	Killer Khalsa/Mike Deol
Daddy ji.....	Jolly Bader
Ronica	Ronica Sajnani
Brian.....	Jeremy Chow
Stevie Sood	Damon D'Olivera
Bobby's Mom.....	Nicky Gill
Nicole.....	Nicole Innis
Young Rahul	Rohan Rama Bader
Veronica.....	Terry Stevens
Rahul's Friend at Wedding.....	Rupinder Nagra
Reporter.....	Anne Mroczkowski
Ruby's Friend #1	Neeta Tandon
Ruby's Friend #2	Karamjit Singh
Ruby's Friend #3	Vinod Suri
Bride to be #1	Sveta Kohli
Bride to be #2.....	Larissa Gomes
Bride to be #3.....	Manjit Bumrah
Twinky's Friend #1	Imali Perera
Twinky's Friend #2	Artee Suri
Twinky's Friend #3	Caryn Green
Bobby's Sister	Monisha Randhawa
Pauline.....	Pragna Desai

and

Akshaye Khanna as himself

Dancers

Sofanda	Mike Cota	Tara Hewitt	Kat Osen
Misakiu	Sunny Dhillon	Starsah Lauriten	Vincent Tong
Candi Barr	Linda Garneau	Christina Lee	Mike Tracz
Bhavin Lodhia	David Lopez	Chad McFadden	Jodi McFadden
Allana Upcraft	Jena VanEslander	Elena Vazintaris	Jason Westlake
Angie Canuel	Sarah Connell		

FILMMAKERS

Writer/Director.....	Deepa Mehta
Producer	David Hamilton
Co-producer	Bob Wertheimer
Executive Producers.....	David Hamilton, Ajay Virmani, Camelia Frieberg
Director of Photography	Doug Koch
Production Designer.....	Tamara Deverell
Music Composer	Sandeep Chowta
Editor.....	Barry Farrell
Indian Costumes.....	Ritu Kumar
Lyrics by	Ajay Virmani and Jaideep
Dance Choreographer	David Connolly
Line Producer.....	Mehernaz Lentin
First Assistant Director	David McAree

CREW

Additional background music composed, arranged and programmed by	Pravin Mani
Running Commentary by	David Innis
Story Editor	Barabara O'Kelly
Second Assistant Director	September Death
Third Assistant Director	Effy Papadopoulou
Trainee Assistant Director	Adam Bocknek
Set Production Assistant	Andrés Aquino
Script Supervisor	Selene Strilesky
Production Coordinator	Warren Wilensky
Assistant Production Coordinator	Krista Third
Production Assistant	Aron Dunn
Production Assistant	Michael Schaus
Executive Assistant to the Producer	Paul Young
Director's Assistant	Erin Young
Assistant to Ms. Pathak and Ms. Chatterjee	Jauhara Jivanji
Art Director	Jason Graham
Key Scenic	John Galbraith
Key Construction	Jamie Burke
Key Set Decorator	Nigel Hutchins
Lead Dresser	Danny Burke

ORIGINAL SCORE

Because the Shoe Fits Rock Video

Composed and Directed by Sandeep Chowta

Performed by Sunita Parthasarthy

Lyrics by Mark Cassius

Rahul's Lament

Composed and Directed by Sandeep Chowta

Performed by Sonu Nigam

Lyrics by Ajay Virmani and Jaipeep

Rocky's Song

Composed and Directed by Sandeep Chowta

Performed by Sonu Nigam

Lyrics by Jaipeep

Twinky's Sangeet

Composed and Directed by Sandeep Chowta

Performed by Sonu Nigam and Alisha Chinoy

Lyrics by Ajay Virmani and Jaipeep

Prayer Song

Composed and Directed by Sandeep Chowta

Performed by Rajesh Krishnan

Lyrics by Jaipeep

Rooftop Party

Composed and Directed by Sandeep Chowta

Performed by Sonu Nigam and Alisha Chinoy

Lyrics by Ajay Virmani and Jaipeep

Sue's Lament

Composed and Directed by Sandeep Chowta

Performed by Somia Rao

Lyrics by Ajay Virmani and Jaipeep

Music Executive Produced By – Ajay K. Virmani, Deepa Mehta, David Hamilton

Sound Engineers at Chennai, India – R.R. Murlidhar, Mr. Janardhan

Music Assistants – Jim Satya, Parveen Paul, Naveen

Special thanks to "Ashok Hegde" for his assistance with the music

Recorded and Mixed at Chennai, India.

Additional Background Score

Music composed, arranged and programmed by Pravin Mani

Music Co-ordinator - Ganesh Bala

Musicians:

Flute - Naveen

Guitar - Viji

Acoustic Guitar - Neil Mukherjee

Sitar - Raju Raghavan

Indian Percussion - Raja, Sivamani

Additional programming - Eduardo Gonzalez

Recorded and mixed at Mo' Mani Music Productions Toronto, Canada

Chin Chin Chu

Remixed by Sandeep Chowta

Performed by Sanjeev Wadhvani

Courtesy HMV, India

Extract from Background Score of Film Fire

Composed and Directed by A.R. Rahman

Courtesy Trial by Fire Films Inc.

Zubeidaa

Song: Mehndi Hai Rachnay Vali

Composed and Directed by A.R. Rahman

Courtesy of Shyam Benegal

Kabhi Khushi Kabhi Gham

Song: You Are My Soniya

Music by Sandesh Shandilya

Courtesy of Karan Johar

Thaky Shak

Song: Rang De

Composed and Directed by A.R. Rahman

Courtesy of Govind Nihalani

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