

Document Citation

Title	Monsoon wedding
Author(s)	Mira Nair
Source	<i>USA Films</i>
Date	
Type	press kit
Language	English
Pagination	
No. of Pages	19
Subjects	Seth, Roshan (1942), New Delhi, India Dabas, Parvin Kharbanda, Kulbhushan Shome, Tillotama Johnson, Allyson C. (1959), Great Neck, New York, United States Bhasin, Arjun Danna, Mychael (1958), Winnipeg, Manitoba, Canada Razdan, Soni Carroll, Stephanie Das, Vasundhara Kaplan, Caroline Dubey, Neha Dhawan, Sabrina

Shah, Naseeruddin (1950), Delhi, India

Raaz, Vijay

Dubey, Lillete

Shetty, Shefali

Nair, Mira

Baron, Caroline

Sehring, Jonathan

Quinn, Declan (1957), Chicago, Illinois, United States

Film Subjects

Monsoon wedding, Nair, Mira, 2001

Monsoon Wedding

A Mira Nair Film

A USA Films Release

Production Notes

Press Contacts:

New York

USA Films

Donna Dickman

Amy Clark

(212) 539-4000

(212) 539-4036 (fax)

Los Angeles

USA Films

Adriene Bowles

Angela Johnson

(310) 385-4400

(310) 385-4404 (fax)

Regional

USA Films

Mark Markline

Valerie de la Pena

(310) 385-4419

(310) 385-4405 (fax)

Donna Daniels PR

Alex Panagakis

(212) 869-7233

(212) 869-7114 (fax)

Monsoon Wedding

Director's Statement

Monsoon Wedding is a story of a Punjabi family in contemporary India and a love song to the city of Delhi, my home. The Punjabis are to India what the Italians are to Europe: we party hard, work hard, and have a huge appetite for life. Today, Delhi is a strange "globalized" world where tradition butts heads with modernity at every turn, Gucci and Prada exist side by side with power cuts and traffic jams, and the spoken language is colorful and inventive, crisscrossing easily between English, Hindi, and Punjabi. The film was conceived in a spirit of lightness and discovery – the idea was to keep it lean, to shoot an interesting and layered story in thirty days without spending millions, and to work with a combination of legendary actors, complete unknowns, and members of my own family. We wanted to capture a time in Indian society when we are proud of our own culture, free from colonial complexes. Bollywood music and films are an inextricable part of our daily life, and *Monsoon Wedding* freely invokes Bollywood conventions, musically and visually. This is a Bollywood movie, made on my own terms. If the film captures the *masti* – the intoxicating zest for life – of my people, then I will have done my work.

-- Mira Nair

Monsoon Wedding

Synopsis

For the first time since her Academy Award-nominated “Salaam Bombay!,” acclaimed filmmaker Mira Nair explores a contemporary, global India – one where the new “dot.com” society co-exists with ancient tradition in improbable harmony.

The exuberant ensemble comedy unites a Punjabi family for the wedding of a family member. Relatives from all over the world descend on Delhi for the wedding ceremony. Universal in theme, the film explores the bonds that unite families in touching, dramatic, and comedic ways.

The romantic monsoon rains loom over New Delhi, giving occasional relief from the relentless summer heat, as the Verma family prepares for their daughter’s arranged marriage. The father of the bride, Lalit Verma (Naseeruddin Shah), and his wife Pimmi (Lillete Dubey) have endured the ups and downs of a traditional marriage. With their daughter Aditi (Vasundhara Das) preparing to marry and leave home, the Vermas seek comfort in their shared history. Aditi is to marry Houston engineer Hemant Rai (Parvin Dabas), though she’s not yet over her love affair with her older (and married) ex-boss. The day before the wedding, Aditi gets cold feet.

Observing the bride’s apprehension, unmarried cousin Ria Verma (Shefali Shetty) begins to assert herself to her family, defying convention and revealing a disturbing secret she has suppressed for years. Another cousin, the teenaged Ayesha Verma (Neha Dubey), begins a steamy flirtation with Rahul Chadha (Randeep Hooda), a Sydney college student who has returned to India after years away.

Meanwhile, P.K. Dube (Vijay Raaz), the excitable and upwardly mobile tent-and-catering contractor for the wedding, is blindsided by true love – in the form of the Verma family’s virtuous young maid Alice (Tilotama Shome).

A celebration of the sensual pleasures of cinema, of love at any age, and of the importance of family, *Monsoon Wedding* invites the viewer into the Verma household and the bacchanalian revelry of kebabs, whiskey and music that is a Punjabi wedding.

A USA Films release of an IFC Productions presentation in association with Key Films, Pandora Films, and Paradis Films of a Mirabai Films production. A Mira Nair Film. *Monsoon Wedding*. Naseeruddin Shah, Lillete Dubey, Shefali Shetty, Vijay Raaz, Tilotama Shome, Vasundhara Das, Kulbhushan Kharbanda. Costume Designer, Arjun Bhasin. Music by Mychael Danna. Production Designer, Stephanie Carroll. Editor, Allyson C. Johnson. Director of Photography, Declan Quinn. Writer, Sabrina Dhawan. Executive Producers, Jonathan Sehring and Caroline Kaplan. Producers, Caroline Baron and Mira Nair. Director, Mira Nair.

Monsoon Wedding

for my family

THE CAST	
LALIT VERMA	naseeruddin shah
PIMMI VERMA	lillete dubey
RIA VERMA	shefali shetty
P.K. DUBE	vijay raaz
ALICE	tilotama shome
ADITI VERMA	vasundhara das
HEMANT RAI	parvin dabas
C.L. CHADHA	kulbhushan kharbanda
SHASHI CHADHA	kamini khanna
TEJ PURI	rajat kapoor
AYESHA VERMA	neha dubey
ALIYA VERMA	kemaya kidwai
VARUN VERMA	ishaan nair
RAHUL CHADHA	randeep hooda
MOHAN RAI	roshan seth
SAROJ RAI	soni razdan
VIKRAM MEHTA	sameer arya
UDAY VERMA	rahul vohra
SONA VERMA	natasha rastogi
VEENA VERMA	vimla bhushan
VIJAYA PURI	ira pandey
LOTTERY	dibyendu bhattacharya
TAMEEZ-UD-DIN	deepak kumar bandhu
YADAV	pankaj jha
OLD MOTHER	mohini mathur
P.K. DUBE'S MOTHER	sharda desohras
JIBESH	rumaan kidwai
VANDANA	sahira nair
LEENA	urvashi nair
SHELLY	ram kapoor
UMANG CHADHA	jas arora
COP #1	rajiv gupta
COP #2	shubro bhattacharya
GOLFERS	rajeev suri vikram nair rajeev bal
TALK SHOW PANELIST #1	raman chawla

TALK SHOW PANELIST #2	milan moudgill
TALK SHOW PANELIST #3	himani dehlvi
DUBBIST	nishi singh bhadli
TALK SHOW ASSISTANT	neelu khanna
SARI SALESMAN	motilal khare
JAI CHAND	paritosh sand
PHOTOGRAPHER	ambar b. capoor
WOMAN IN THE RAIN	renuka
FOXTROTting COUPLE	inderjit & reena singh
FEATURED PUNJABI SINGER	madan bala sindhu
FEATURED SOLO SINGER	rekha
TUPPA GIRLS	nilambari chintamani gita chopra priya chopra sabrina dhawan rimlu gyani mitva krishen jyotsana laroiya lavanya prabhu veetu mehta aparna sarin chitvan singh sonali singh
THE CREW	
DIRECTOR	mira nair
PRODUCERS	caroline baron mira nair
EXECUTIVE PRODUCERS	jonathan sehring and caroline kaplan
WRITER	sabrina dhawan
DIRECTOR OF PHOTOGRAPHY	declan quinn
EDITOR	allyson c. johnson
PRODUCTION DESIGNER	stephanie carroll
MUSIC BY	mychael danna
COSTUME DESIGNER	arjun bhasin
LINE PRODUCERS	shernaz italia freny khodaiji
ASSOCIATE PRODUCER	robyn aronstam
CASTING DIRECTORS	loveleen tandan uma da cunha dileep shankar
CHOREOGRAPHER	farah khan
ORIGINAL SONG	sukhwinder singh
FIRST ASSISTANT DIRECTORS	monsoon bissell anjali panjabi michael shea
SECOND ASSISTANT DIRECTOR	loveleen tandan
SECOND SECOND ASSISTANT DIRECTOR	kiran rao

PRODUCTION MANAGER	iqbal kidwai
LOCATION MANAGER	varsha dewan
SOUND MIXER	henri morelle
BOOM OPERATOR	stefan morelle
SCRIPT SUPERVISOR	robyn aronstam
PRODUCTION SUPERVISOR	jessica huppert berman
PRODUCTION COORDINATOR	emily gardiner
ASSISTANT TO MS. NAIR	jessica milhollin
EDITORIAL CONSULTANT	barry alexander brown
SUPERVISING SOUND EDITOR	magdaline volaitis
FIRST ASSISTANT EDITOR	anna dinuovo
ART DIRECTOR	sunil chhabra
PROPERTY MASTER	robin thomas
ASSISTANT ART DIRECTOR	ayesha sood
SET DRESSER	ayesha punvani
HAIR AND MAKE-UP DESIGN	luann claps
KEY HAIR STYLIST	samantha kochar sapru
KEY MAKE-UP	rajesh setia
MAKE-UP – NASEERUDDIN SHAH	prakash maruti lad
COSTUME SUPERVISOR	sujata sharma
WARDROBE SUPERVISOR	himani dehlvi
FEATURED FASHION DESIGNERS	rohit bal neeru kumar vivek narang aki nirula rajesh pratap malini ramani suneet varma
SECOND UNIT DIRECTOR OF PHOTOGRAPHY	naresh bedi
FIRST ASSISTANT CAMERA	zsolt kadar
SECOND ASSISTANT CAMERA	jennifer stuart
STILL PHOTOGRAPHERS	ashish maurya milan moudgill
ASSISTANT TO DIRECTOR OF PHOTOGRAPHY	vijay jodha
GAFFER	kamlesh sadrani
BEST BOY	barkat m. zaria
ELECTRICIANS AND GRIPS	adam m. balasaheb balaram dawande baban ganpath tambe jameel ahmed zafari maqsood ali rasool khan ashok kumar sarade
GENNY OPERATOR	sadrudin jiva mistry
GENNY ASSISTANTS	sapnis pradhan kishan poruva
CASTING CONSULTANTS	revathy venkatraman

	barry john
EXTRAS CASTING	vishal sood
EXTRAS CASTING ASSISTANT	shreya sawhney
ASSISTANT CHOREOGRAPHER	geeta kapoor
DIALOGUE EDITORS	kevin lee, m.p.s.e. warren shaw
ADR EDITORS	lisa j. levine dan korintus
SOUND EFFECTS EDITORS	magdaline volaitis paul p. soucek
FOLEY EDITOR	steven visscher
ASSISTANT SOUND EDITORS	ajae clearway dan ward
APPRENTICE SOUND EDITOR	dan fulton
SOUND INTERN	akil wilson
MUSIC EDITOR	allyson c. johnson
RE-RECORDING MIXER	peter waggoner
RE-RECORDIST	ted clark
ADR ENGINEER –BOMBAY	u. shahul hameed
FOLEY ARTIST	brian vancho
FOLEY MIXER	ryan collison
AUDIO POST COORDINATOR	malaika langa
ACCOUNTANT – NEW YORK	thomas wallin
ACCOUNTANT – NEW DELHI	g.d. murthi
ACCOUNTANT – MIRABAI FILMS	rohit sethi
ACCOUNTING ASSISTANT	anup poddar
PRODUCTION COORDINATORS – NEW DELHI	annie m. mathews anureeta saigal
PRODUCTION LIAISON – NEW YORK	roland tec
ASSISTANT TO PRODUCTION MANAGER	manav sehgal
SET PRODUCTION ASSISTANTS	dhruv chawla rumaan kidwai purnima phansalkar abhinandan sekhri amit sharma
ART DEPARTMENT ASSISTANTS	anees vineet dewan sahira nair
WARDROBE ASSISTANTS	sabir ali liaqat ali
TAILOR	ikrar hussein
LOCATION ASSISTANTS	islamuddin khan pervinder singh
SOUND ASSISTANT	asheesh pandya
PRODUCTION RUNNER	prem singh
SPOT BOYS	moti ram rajkumar yuvraj bansode

POST-PRODUCTION ASSISTANTS	sarah bicknell sarah morton
POST-PRODUCTION INTERN	devika bhagat
IYENGAR YOGA TEACHER	ashwini parulkar
CATERING SERVICES	bakshi associates
INTERNATIONAL SALES AGENT	christa saredi orfeo films international
LEGAL SERVICES	george sheanshang
INSURANCE – UNITED STATES	d.r. reiff & associates
INSURANCE – INDIA	the new india assurance co. ltd.
CAMERA EQUIPMENT	abel cine tech, inc.
LIGHTING EQUIPMENT	arri lighting rental
FILM STOCK	eastman kodak company
COLOR AND OPTICALS	swiss effects
SUPERVISOR	ruedi schick
DIGITAL ARTIST	jens volkmann
BLOW-UP	eva rais
TIMER	charlie huser
DAILIES	duart film and video
NEGATIVE MATCHING	noëlle penraat, inc.
TITLE DESIGN	trollbäck & company
SUBTITLES	lvt – laser subtitling
TRANSLATORS	jean-françois cornu nasreen kabir
POST-PRODUCTION SOUND SERVICES	planet 10 post
RE-RECORDING FACILITY – NEW YORK	sound one corporation
RE-RECORDING FACILITY – BOMBAY	cmm studios
DOLBY SOUND CONSULTANT	dustin hudson
MUSIC SCORE PRODUCED BY	mychael danna
ORCHESTRATION AND CONDUCTING	andrew lockington
SCORE RECORDING STUDIO – BOMBAY	ava music studio, andheri west
ENGINEER	tanay gajjar
SANTOOR	ulhas bapat
FLUTE	rakesh chaurasia
SITAR	sunil das
KANJIRA	selva ganesh
BASS GUITAR	paul intson
SARANGI	aruna narayan kalle
SARANGI	liyaqat ali khan
DHOL	ramzan bachu khawra
SAROD	brij narayan
FEMALE VOCALIST	devika pandit
BAND COORDINATOR	nilesh

“aaj mera jee kardaa”
COMPOSED BY sukhwinder singh
PRODUCED BY mychael danna

“aaj mausam bada beiman hai”
MUSIC BY laxmikant pyarelal
PERFORMED BY mohammed rafi
PUBLISHED BY indian performing rights society ltd.
COURTESY OF hmv (saregama india ltd.)

“allah hoo”
TRADITIONAL ARRANGEMENT BY nusrat fateh ali khan
PUBLISHED BY osa/brian engel publishing
COURTESY OF oriental star records

“aaj jaane ki zid na karo”
PERFORMED BY farida khanum
PUBLISHED BY sovereign sirocco records
COURTESY OF sovereign sirocco records

“chunari chunari”
LYRICS BY sameer
MUSIC BY anu malik
PERFORMED BY abhijeet and anuradha shriram
PUBLISHED BY indian performing rights society ltd.
COURTESY OF tips industries ltd.

“fabric”
PERFORMED BY midival pundtiz
CONTAINING SAMPLES FROM ras ké bharé tore nain
ORIGINAL PERFORMED BY hira devi mishra
PUBLISHED BY indian performing rights society ltd.
COURTESY OF hmv (saregama india ltd.)

“chura liya”
WRITTEN BY m. sultanpuri, r.d. burman and bally sagoo
PRODUCED BY bally sagoo
PUBLISHED BY rondor music
COURTESY OF ishq records

“aaja nachle”
WRITTEN BY bally sagoo and d. khanne wala
PRODUCED BY bally sagoo
FEATURING hans raj hans
PUBLISHED BY rondor music
COURTESY OF ishq records

“aankhon hi aankhon mein ishara ho gaya”
PERFORMED BY deepak kumar bandhu
PUBLISHED BY indian performing rights society ltd.

“the lie”
WRITTEN AND PERFORMED BY dahoud darien and daezaster
PUBLISHED BY hoodah music
COURTESY OF orpheus records

“nice guys finish first”
WRITTEN AND PERFORMED BY joey johnson
PUBLISHED BY red engine music
COURTESY OF marc ferrari and mastersource

“goro gori banki chori”
PUBLISHED BY indian performing rights society ltd.

“baagaan di mehndi”
PERFORMED BY madan bala sindhu

“madhorama pencha”
PERFORMED BY madan bala sindhu

“madhaniyaan”
PERFORMED BY rekha

“mujse pehli si muhabbat mere mehboob na maang”
PERFORMED BY kamini khanna

“khana khazana”
FOOTAGE COURTESY OF zee telefilms, ltd.

GRATEFUL THANKS

rich abel deepak advani shammi ahmed lalit arora braden belmonte zarina bhasin bim bissell kris boden pierre chevalier – arte david dawkins dr. & mrs. i.k. dhawan tigmanshu dhulia	gautam nair praveen nair shefali nair vikram nair vivek narang bill nisselson new variety tent heather norton the oberoi hotel, new delhi nicholas page shirin paul priya paul
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

dlf golf club ian galloway steve garfinkel nan goldin good earth india habitat centre, new delhi susan jacobson jass jewelers samar jodha jagdish & urmilla kapur madhukar khera naina and rashid kidwai dan kleinman patrick lindenmaier mahmood mamdani paola manfredi rakesh mehra shubha mudgal jean-paul mugel amrit nair	preeti paul lydia dean pilcher jerome poynton the radisson hotel, new delhi gajraj rao sonjoy roy ruedi schick gv sethi abderrehmane sissako silhouette beauty parlor chanda singh madan gopal singh pia singh nuria sitja sooni taraporevala the sun-n-sand hotel, mumbai pierre tucat drs. s.k. and pankaj vohra riyad wadia irwin young
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

&

bart walker
angel in america

we are like that only
40 locations, 30 days
exactly & approximately

produced in association with key films, pandora films, and paradisi films

IFC Productions

A Mirabai Films Production

In English-language; and in Hindi-and Punjabi-language, with English subtitles

Running Time: 113 minutes

Aspect Ratio: 1:85/1 [Flat]

Dolby Digital, in selected theaters

A USA Films Release

Monsoon Wedding

About the Production

Set in today's globalized Delhi, *Monsoon Wedding* interweaves the ancient and the modern, the old-fashioned and the irreverent, the innocent and the sexual, to tell a modern Indian story. For many viewers, *Monsoon Wedding* will be their first glimpse of contemporary Indian society and Punjabi culture.

Although it was shot in Delhi, *Monsoon Wedding* was conceived in New York City – when director/producer Mira Nair and screenwriter Sabrina Dhawan set out to make a film about a Punjabi family in contemporary India. The two women sought to tell a real-life story of their world while capturing the emotion, ribaldry, and love of music and dance so essential to the culture. Nair felt that a Punjabi wedding, that most lavish and intense of family occasions, would be the right context for such a film.

“Delhi's Punjabi middle class is boisterous and robust,” says Dhawan, whose father is Punjabi. The screenwriter grew up in Delhi – which, she points out, “has become virtually a Punjabi city since 1947, the year of Partition, when there was a mass migration of people across the border. I wanted to represent the world of a single woman in Delhi.”

Nair assembled a production team that included many people who had gone with her to India five years earlier for “Kama Sutra: A Tale of Love,” among them producer Caroline Baron, cinematographer Declan Quinn, production designer Stephanie Carroll, script supervisor Robyn Aronstam, and costume designer Arjun Bhasin.

Producer Baron describes reuniting with Nair for the new film as “completely inspiring. Mira welcomed all of us wholeheartedly into her extended family – appropriate for a film describing such rich and complex family relationships.” What had caught Baron's eye about *Monsoon Wedding*, from the moment she was shown the screenplay treatment, was its originality: “It was clear to me that this was a film that hadn't been made before. Having seen India once with Mira, I was eager to do it again – and a story about ordinary human relationships, that focused on universal common truths, was really irresistible to me as a member of the Western audience.”

Production designer Carroll connected equally strongly with the story, and notes “It's dramatic, it's funny, it covers the whole spectrum – but what I particularly like about it is that it shows the need for compassion.”

The tight-knit group of friends and collaborators shot the film on a brisk 30-day schedule. The shoot's intimate spirit was strengthened by the participation of Nair's own family in every aspect, from the elaborate home cooking delivered to the set daily out of Nair's mother's kitchen, to the set design: locations, paintings, furniture, costumes, and props were almost all loaned by family and friends. Nair's nephew Ishaan plays a major role in the film (the bride's teenaged brother, Varun Verma).

Nair comments that the film “is very close to home. We relied on friendships and on our true knowledge of the world we were depicting, but we had to master our story and our method completely before we began shooting. It was a combination of deeply

personal and deeply professional – and it made for an authenticity that's absolutely visible in the finished film.”

The Punjabi wedding depicted in the film includes such essentials as kebabs, whiskey, snacks, sweets, and marigolds (the Indian wedding flower). The wedding party scenes are also peopled with friends from Delhi society. “It was like being at a real wedding,” notes Dhawan, adding, “My relatives would tell me that I might as well get married on the spot, since it was all set up and waiting...”

Dhawan's finished screenplay, which wove together five related story lines, called for a large and seamless ensemble of actors. Nair's long-held admiration for Naseeruddin Shah, whom she'd first seen in a stage production of Edward Albee's “Zoo Story” in Bombay when she was 17 years old, made him the obvious choice for the central role of the bride's loving, embattled father, Lalit Verma. In turn, Shah, respected by Indian audiences as one of the country's greatest actors (and one who has broken the Bollywood mold), had in turn long wished to collaborate with Nair. He was not disappointed: “She makes you feel safe,” he reports. “She makes you feel she trusts you, so that you can commit a blunder without disgracing yourself – she always has time for a laugh or a joke. It's wonderful working with her.”

Shefali Shetty, the young actress whose award-winning performance as a gangster's wife in “Satya” had left a strong impression on Nair, was cast in the pivotal role of Ria Verma, the bride's forward-thinking, intellectual, and unmarried cousin. As the bride's frazzled mother, Pimmi Verma, Nair cast well-known theater actress Lillete Dubey; as bride Aditi Verma, rising pop singer Vasundhara Das came aboard.

To play family maid Alice and wedding planner P.K. Dube, Nair cast screen newcomer Tilotama Shome and relative newcomer Vijay Raaz. The two actors are spotlighted in what are perhaps the film's most romantic sequences. It was important to Nair to show “the co-existence of ‘upstairs’ and ‘downstairs’ in this society because, in India as in no other place, the haves and the have-nots live side by side. The emerging, unspoken love between Alice and Dube has the soulful and restrained quality of the great love affairs of the silent film era. Raaz's gift for physical comedy also harkens back to that era.”

The rest of the ensemble was cast in Delhi and Bombay. The classically trained Shah took the lead with Nair in organizing an intense two-week rehearsal period for the cast. Each day, they gathered for an hour of yoga before spending hours improvising scenes to establish the complex network of connections between the different family members. The cast then spent a third week rehearsing in the house that they would be shooting in.

Those three weeks were built into the production schedule from the beginning, based on Nair's belief that “there is no way to do a movie like this – handheld, naturalistic, returning to the essence of the actor – without a rigorous rehearsal period.” Screenwriter Dhawan was also on hand, and remembers, “We would rehearse a scene, make some changes to the dialogue, and work with the actors on shaping their accents, their backstory, etc.”

The rehearsal sessions were thrilling learning experiences for the younger actors, many of whom were working for the first time alongside their heroes: "Working with Naseer Shah and Mira Nair taught me that I could perform with the best," said Parvin Dabas, who plays intended groom Hemant Rai.

Despite the more realistic performance styles and filmmaking, Bollywood conventions are affectionately invoked throughout *Monsoon Wedding*, especially in a dance number performed to an irresistibly catchy Indian pop song. Composer Mychael Danna's vibrant score also echoes Bollywood music. The music incorporated into *Monsoon Wedding* includes ghazals (traditional love songs); sentimental favorites from the early years of Indian cinema; and modern Indian pop, remixes, jazz, and bhangra (Punjabi folk/pop) music.

The film is a love song to the city of Delhi. Much of the movie was shot in an affluent farmhouse on the outskirts of the city. The remainder was lensed on location in both the old and new cities: the exteriors of old Delhi, the gaudy wedding-sari shops of Karol Bagh, and the chic ateliers of New Delhi's designer culture and posh corporate world.

To capture all of these different facets of India today, cinematographer Quinn – as he has in such notable films as "Leaving Las Vegas" – used the mobility and economy of a handheld Super 16 MM film camera (which has been blown up to 35 MM film for theatrical release). The intimacy of the handheld camerawork drew subtle, expressive performances from the cast.

All through the process, the crew worked cohesively, and quickly, on locations ranging from the winding, teeming streets of old Mughal Delhi to sleek five-star hotels and office buildings to grand private houses in the city's affluent suburbs. Nair and Quinn, whom Nair describes as "a poet of light," took full advantage of the chance to capture the visual character of Delhi's many avenues. "I get so excited about working on the Indian streets, because the life around me, the sparkle of the chaos, is what really excites me," says Nair. "I want to use it, eat it up, show it on screen...have every frame pulsating with life – and there's nothing more pulsating with life than an Indian street."

Sometimes, during the shoot, the streets were pulsating with too *much* life: the first assistant director broke her foot falling off of a golf cart, but filming continued with producer Baron filling in until a new A.D. was hired. Working 6-day weeks in 110-degree heat – as one actor described it, "this heat which saps you to death" – and often in crowded city streets or on dusty town roads, the cast and crew maintained their equilibrium with daily yoga sessions. At the close of the shoot, some scenes were damaged by X-ray, requiring a reshoot in Bombay several months later. The cast and crew's spirit in the face of these minor disasters demonstrated how much *Monsoon Wedding* was, in Nair's words, "a love movie."

Monsoon Wedding combines several personal stories into a slice-of-life of a complex society with many components. Nair's intention in making what she calls "in a sense, an upper-class 'Salaam Bombay!,'" was to immerse the viewer in modern-day urban India, with all its humorous and wrenching contradictions.

Monsoon Wedding

About the Cast

NASEERUDDIN SHAH (Lalit Verma)

Naseeruddin Shah is one of India's greatest actors. A graduate of India's prestigious National School of Drama, he has acted in over 120 movies.

Shah has received four FilmFare Awards (India's equivalent of the Oscar) for Best Actor; and two Indian National Awards for Best Actor (in 1980 and 1985). For his performance in Gautam Ghose's "Paar," he was named Best Actor at the 1985 Venice International Film Festival. In 1987, he was given the Padma Shri (the highest arts honor awarded by the Indian government).

He founded the Motley Theatre Company in Bombay, for which he has directed over 50 productions. Recently, he toured the world with Peter Brook's staging of "Hamlet."

LILLETE DUBEY (Pimmi Verma)

Respected stage actress and director Lillete Dubey's theater company has thrice received the Sahitya Kala Parishad Award for Best Play of the Year. Well-known to Indian film and television audiences, Dubey recently appeared in Shyam Benegal's "Zubeidaa."

SHEFALI SHETTY (Ria Verma)

Shefali Shetty was highly acclaimed for her role in the film "Satya." Her performance in the movie earned her the Indian Screen Award, as well as the FilmFare Award, for Best Actress in 1998. *Monsoon Wedding* is her first international project.

VIJAY RAAZ (P.K. Dube)

Originally from Mathura, India, Vihay Raaz recently moved to Bombay to begin his film acting career. He has already appeared in the Indian features "Jungle" and "Bhopal Express," and *Monsoon Wedding* marks his first international movie. He is a member of India's prestigious National School of Drama.

TILOTAMA SHOME (Alice)

Tilotama Shome currently attends Delhi University, where she is a student of Japanese folk music and Brechtian theater. *Monsoon Wedding* is her first film.

VASUNDHARA DAS (Aditi Verma)

Vasundhara Das received great reviews for her film debut in Kamal Hasan's "Hey Ram" (which she followed up with her role in *Monsoon Wedding*). She is a popular recording artist in India, and recently toured to promote her album "Meri Jaan."

PARVIN DABAS (Hemant Rai)

A graduate of The American Academy of Dramatic Arts and HB Studios in New York, Parvin Dabas has acted on stage in both off-Broadway and Indian productions. *Monsoon Wedding* is his fourth film appearance. He is currently hosting a film criticism show on satellite television.

KULBHUSHAN KHARBANDA (C.L. Chadha)

Kulbhushan Kharbanda, one of India's most famous character actors, was never formally trained in acting. He began his movie career in 1975 with filmmaker Shyam Benegal and has since appeared in over 100 Indian films, both commercial and independent, including Deepa Mehta's "Fire" and "Earth"; and, more recently, Ashutosh Gowariker's blockbuster hit "Lagaan: Once Upon a Time in India."

NEHA DUBEY (Ayesha Verma)

Neha Dubey is trained in Indian classical dance. The host of a popular music countdown show, she makes her film debut in *Monsoon Wedding*.

ROSHAN SETH (Mohan Rai)

Roshan Seth is known to audiences worldwide for his work in over 30 films. Among these are Richard Attenborough's "Gandhi" (in which he portrayed Pandit Nehru), Steven Spielberg's "Indiana Jones and the Temple of Doom," David Lean's "A Passage to India," Stephen Frears' "My Beautiful Laundrette," and, most recently, Martin Campbell's "Vertical Limit." He first worked with *Monsoon Wedding* director Mira Nair a decade ago on "Mississippi Masala."

SONI RAZDAN (Saroj Rai)

Soni Razdan has appeared in Rohinton Mistry's feature "Such a Long Journey," Franco Zeffirelli's classic miniseries "Jesus of Nazareth," and the BBC's "Padosi." She has acted in over 20 Indian films, including Mahesh Bhatt's "Saraansh," Shyam Benegal's "Mandi," and Aparna Sen's "36 Chowringee Lane."

About the Crew

MIRA NAIR (Director/Producer)

Mira Nair was born in India and educated at Delhi University as well as Harvard University. She directed several award-winning documentaries before making her stunning feature directorial debut with "Salaam Bombay!" The film received an Academy Award nomination for Best Foreign-Language Film; and Nair was honored at the 1988 Cannes International Film Festival with the Camera d'Or (for Best First Feature) as well as the Prix du Publique (Audience Award).

Her subsequent films as director include "Mississippi Masala," "The Perez Family," and the arthouse hit "Kama Sutra: A Tale of Love." She has also directed the cable

features "My Own Country" (for Showtime) and "Hysterical Blindness" (for HBO). The latter, starring Uma Thurman, Juliette Lewis, and Gena Rowlands, will air in the winter of 2002.

Nair recently returned to documentary filmmaking with "The Laughing Club of India," which won the Special Jury Prize in the 2000 Festival International de Programmes Audiovisuels. The short film premiered domestically in August 2001 on Cinemax; there is a companion "virtual laughing club" online, at cinemax.com.

CAROLINE BARON (Producer)

Caroline Baron previously worked with Mira Nair as co-producer of "Kama Sutra: A Tale of Love." Baron has since co-produced Nicholas Hytner's "Center Stage," Joel Schumacher's "Flawless," and Griffin Dunne's "Addicted to Love"; and produced (for Tribeca Productions) the NBC miniseries "Witness to the Mob" (directed by Thaddeus O'Sullivan).

Among her other co-producing credits are John Pasquin's blockbuster "The Santa Clause," Mike Binder's "Indian Summer" and "Crossing the Bridge," and Matthew Meshekoff's "The Opposite Sex (And How to Live With Them)."

Baron is the founder and Executive Director of FilmAid International, an international relief organization that uses film to entertain and educate refugees around the world. FilmAid International is a project of the International Rescue Committee in association with the United Nations High Commissioner for Refugees.

JONATHAN SEHRING and CAROLINE KAPLAN (Executive Producers)

Jonathan Sehring is president of IFC Entertainment; Caroline Kaplan is vice president, film and program development, of IFC Productions and IFC Originals. The duo is also partnered in InDigEnt (Independent Digital Entertainment). Together, they have overseen several award-winning features, telefilms, documentaries, and series for the Independent Film Channel and Bravo.

IFC Productions, a division of IFC Entertainment, has produced or co-produced over two dozen feature films, including Edward Burns' forthcoming "Ash Wednesday," Michael Almereyda's "Happy Here and Now," Richard Linklater's "Waking Life," Brad Anderson's "Happy Accidents," Maggie Greenwald's "Songcatcher," Jim McKay's "Our Song," Tom Gilroy's "Spring Forward," Karyn Kusama's "Girlfight" (winner of the Director's Prize and the Grand Jury Prize at the 2000 Sundance Film Festival), Errol Morris' "Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.," and Kimberly Peirce's Academy Award-winning "Boys Don't Cry."

InDigEnt, the digital initiative created by IFC Productions with director Gary Winick and producer John Sloss, has completed production on seven features: Campbell Scott's "Final," Ethan Hawke's "Chelsea Walls," Bruce Wagner's "Women in Film," Richard Linklater's "Tape," Rodrigo Garcia's "Ten Tiny Love Stories," Rebecca Miller's "Enter, Fleeing," and Gary Winick's "Tadpole."

IFC Originals, a division of IFC Entertainment, has produced several award-winning television specials and series, including Errol Morris' "First Person"; Albert Maysles' "With the Filmmaker"; Adam Simon's documentaries "The Typewriter, the Rifle and the Movie Camera" (on Sam Fuller) and "The American Nightmare" (on '70s horror films); Ted Demme and Richard LaGravenese's upcoming untitled documentary on filmmakers of the '70s; and Isaac Julien's documentary on "blaxploitation," entitled "Baadass Cinema."

Sehring and Kaplan originated the Emmy Award-nominated series "Inside the Actors Studio" for Bravo.

SABRINA DHAWAN (Writer)

Sabrina Dhawan grew up in New Delhi, India. She was working there as a television journalist when, in 1996, she entered Columbia University's graduate film program in New York City.

While at Columbia, Dhawan made the acquaintance of Mira Nair and subsequently was her teaching assistant in a Directing Workshop.

Dhawan's thesis short film "Saanjh – As Night Falls" was a finalist for the Student Academy Award. The short also received the award for Most Original Film at the Polo Ralph Lauren New Works Festival 2000; and was cited as Best of the Festival at the Palm Springs International Film Festival.

Monsoon Wedding is Dhawan's first produced feature screenplay.

DECLAN QUINN (Director of Photography)

Declan Quinn is one of today's most acclaimed and versatile cinematographers. He previously shot "Kama Sutra: A Tale of Love" for Mira Nair. That film earned him one of his two Independent Spirit Awards; the other came for his cinematography of Mike Figgis' "Leaving Las Vegas."

His other film credits as director of photography include Jim Sheridan's upcoming "East of Harlem," Michael Caton-Jones' soon-to-be-released "City by the Sea," Betty Thomas' "28 Days," Joel Schumacher's "Flawless," Carl Franklin's "One True Thing," Jimmy Smallhorne's "2by4" (for which he received the Cinematography Award at the 1998 Sundance Film Festival), Mike Figgis' "One Night Stand," Louis Malle's "Vanya on 42nd Street," Maggie Greenwald's "The Battle of Little Jo" and "The Kill-Off," and Jonathan Demme's documentary feature "Cousin Bobby." He was both executive producer and cinematographer on "This is My Father," directed by his brother Paul Quinn.

ALLYSON C. JOHNSON (Editor; Music Editor)

Allyson C. Johnson has edited several independent features, including Bob Giraldi's "Dinner Rush," which premiered at the 2001 New Directors/New Films series at the Museum of Modern Art. She was associate editor on Spike Lee's "Summer of Sam" and "He Got Game," and co-edited Public Enemy's music video for the latter.

For her editing of the documentary "The Who's 'Tommy': The Amazing Journey" (directed by Barry Alexander Brown), she received an Emmy Award nomination.

STEPHANIE CARROLL (Production Designer)

Stephanie Carroll was the production designer on the features "Big Eden" (directed by Thomas Bezucha) and "Living in Oblivion" (directed by Tom DiCillo).

She has also been the set decorator on several films, including James Mangold's soon-to-be-released "Kate and Leopold," Milcho Manchevski's "Dust," Ang Lee's "Ride with the Devil" and "The Ice Storm," Garry Marshall's "Runaway Bride," Boaz Yakin's "Fresh," Abel Ferrara's "Bad Lieutenant," Tom DiCillo's "Johnny Suede," and two previous Mira Nair movies: "Kama Sutra: A Tale of Love" and "The Perez Family."

MYCHAEAL DANNA (Music)

Mychael Danna previously worked with Mira Nair on "Kama Sutra: A Tale of Love," for which he composed the original score.

He has enjoyed a long artistic collaboration with filmmaker Atom Egoyan, scoring six of Egoyan's feature films over twelve years. Those scores have garnered him several Canadian film award nominations.

Danna has often combined non-Western sound sources (such as Middle Eastern and South Asian music) with electronics and minimalism to create his film scores, which include Bruce MacDonald's "Dance Me Outside," John Greyson's "Lilies," Ang Lee's "The Ice Storm," Gillies Mackinnon's "Regeneration," Joel Schumacher's "8MM," James Mangold's "Girl, Interrupted," and Scott Hicks' "Hearts in Atlantis."

He served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto. Prior to that, he completed an undergraduate degree in music composition at the University of Toronto, where he was awarded the Glenn Gould Composition Scholarship.

ARJUN BHASIN (Costume Designer)

Arjun Bhasin was costume designer on Fisher Stevens' "Just a Kiss," David Feldman's "Broke Even," Kwyn Bader's "Loving Jezebel," and Farhan Akhtar's "Dil Chahta Hai."

He was costume assistant on Mira Nair's "Kama Sutra: A Tale of Love"; as well as on the NBC miniseries "Witness to the Mob" (directed by Thaddeus O'Sullivan), John Turturro's "Illuminata," and Matt Reeves' "The Pallbearer."