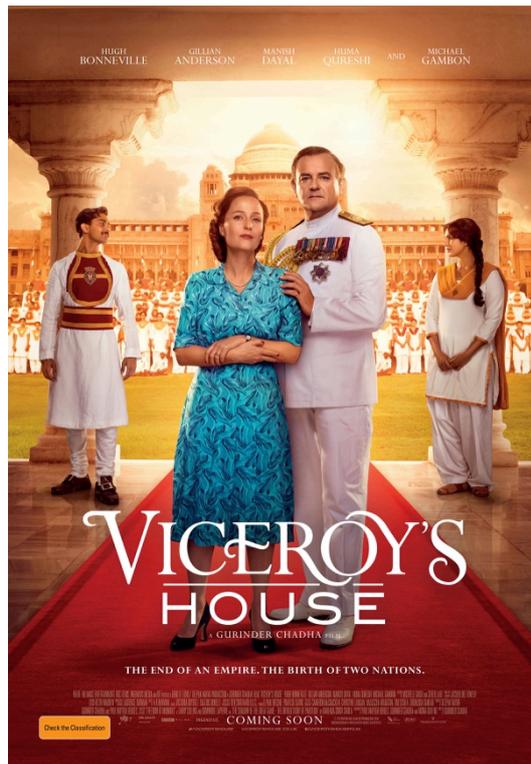




Presents

# VICEROY'S HOUSE



Directed by **GURINDER CHADHA**/ In cinemas **18 MAY, 2017**

Starring **GILLIAN ANDERSON, HUGH BONNEVILLE, MANISH DAYAL, HUMA QURESHI**

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#### **IMAGES**

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# VICEROY'S HOUSE

## PRODUCTION NOTES



Running time: 1 hour 45 minutes

### ABOUT THE PRODUCTION

#### A PERSONAL HISTORY

The 1947 Partition of India has always been part of Gurinder Chadha's life. Though raised in West London, and born in Nairobi, Kenya 13 years after the controversial Mountbatten Plan struck a jagged line through the north-west of the freshly independent Union of India to create the Dominion of Pakistan, the British-Punjabi film-maker describes herself as someone who grew up "in the shadow of Partition".

Her ancestors lived in the foothills of the Himalayas, now on the Pakistani side of the border. Her grandparents lived through the tumultuous events which saw sectarian violence between India's minority population of Muslims (many of whom craved their own homeland) and the Hindu and Sikh majority, bring about the greatest refugee crisis the world has ever seen; in a vast diaspora, an estimated 14 million people were displaced during Partition and up to a million died. An independent India was a cause for celebration, and the creation of Pakistan was equally a cause for celebration amongst many millions of Muslims. But the process by which this was achieved was what caused such terrible suffering for so many Hindus, Muslims and Sikhs."

As a writer-director, Chadha has repeatedly translated her personal experience as a Punjabi-British woman into uplifting, crowd-pleasing movies, from her ground-breaking 1993 debut *Bhaji On The Beach* to her box-office smash *Bend It Like Beckham*. This tragic aspect of her cultural and family background was something she'd always shied away from as a film-maker because, she says, "it was too dark, too traumatic."

Then, in 2005, she took part in the BBC's family-tree-exploring programme *Who Do You Think You Are?* which took her back to her ancestral homeland. "I was quite reticent in my feelings about Pakistan," she recalls now. " In the programme as I arrive in

Pakistan, I say I prefer to refer to it as 'pre-partition India'. But I was in Jhelum, trying to find my grandfather's house, and eventually we found it with the help of the people who are now living there." Chadha was struck by the warmth and generosity of the Pakistanis she encountered. "But what was so moving was that we met all these elderly people, and I'd ask, 'how long have you been living here? Did you know my grandfather?' And everyone I met said, 'Oh I came in '47. I came in '47. I came in '47'. So I got this real sense that an entire Sikh community had been expelled from Pakistan and replaced by another community, just as that new Muslim community had itself been expelled from India and their own ancestral homes. That really brought home to me the meaning of Partition."

It was then Chadha realised that she had to confront her fears and make *her* movie about Partition. "I decided I wanted to make a film about what I call The People's Partition," she explains. "I didn't just want to explore why Partition happened and focus on the political wrangles between public figures, I also wanted to make sure the audience understood the impact of Partition on ordinary people." Chadha therefore conceived the idea of setting her story entirely in Viceroy's House, the British Raj's seat of government in Delhi, to create an "Upstairs, Downstairs vision of Partition," which would focus on the negotiations upstairs between Lord Mountbatten, the last Viceroy of India, and the country's political leaders Nehru,

Gandhi and Jinnah, whilst interweaving the stories of the Indians downstairs (their hopes and fears in relation to how these negotiations will impact their own lives).

“In the film, Viceroy’s House is almost a character in its own right”, says Chadha “It was designed by Lutyens and took 17 years to build. Its imposing architecture was an expression of Imperial power, intended to intimidate. I’m sure that when it was completed in 1929, no one could have imagined that in less than 20 years it would become the home of the first President of India (and it remains the largest residence of any head of state anywhere in the world!).

As Chadha’s conception of how to tell the story developed, she approached Cameron McCracken (Executive Producer and Managing Director of Pathe in the UK) to help progress the project. He brought in the BBC, the BFI, Ingenious and Indian co-producer and co-financier, Reliance (the largest media company in India). Deepak Nayar also came aboard as lead producer. This combination of British and Indian backers gave Chadha the opportunity to make the kind of film she grew up loving, but which she feels are now few and far between: the British historical epic. Whilst bowing down to their genius, Chadha sees her movie as being in the same tradition as David Lean’s *A Passage To India* (1984) and Richard Attenborough’s *Gandhi* (1982).

“David Lean has always been one of my favourite film-makers,” she reveals. “I love those huge, epic-canvas British films. I think it’s sad that we don’t make those kind of epic, populist films as much because they somehow help define who we are as a nation. They tell us who we are by going back, looking at our history to understand our present. That is exactly what I wanted to achieve here, to reach out to the broadest audience possible and remind them of this hugely important event that has been largely forgotten.” But whilst the film may be in the same tradition as other Raj movies, Chadha’s movie has a very different point of view. She is the first British Asian female director to examine the role of the British in India.

“Growing up in England, I was brought up with the commonly held historical narrative that in 1947, after a long freedom struggle led by Gandhi, the British wanted to hand India back, so they sent Mountbatten out there to do it, but we started fighting each other,” she continues. “And because of that, Mountbatten had no choice but to divide the country. So in a way the violence of Partition was our fault. This is the version of history portrayed in Attenborough’s seminal film Gandhi. But now if you look at the evidence, that is a very one-sided interpretation.”

“After two hundred years of British in India, the Indians came together against their British rulers in the 1857 mutiny or first war

of independence depending on which history book you read. The British won back control but were shocked at the strength of the mutineers and so instigated the British Imperial policy of 'divide and rule' and sowed the seeds of segregation between Hindus and Muslims.

The film opens with the quote:

"History is written by the victors"

"My intention is to examine how someone like me can look at new historical evidence and explore an alternative historical narrative to what I'd been taught as a girl."

When the British grip on India started to weaken, conflict erupted in the growing power vacuum and the British accelerated their departure, perhaps genuinely believing it would reduce violence, or perhaps simply wanting to run away from the mess they had created, or perhaps there was an altogether different reason that the post war map of the world was presenting the Empire?"

As well as being a product of Partition, Chadha is also a former BBC journalist so felt a strong responsibility to work hard on the research and get the facts right. Which made writing the script for *Viceroy's House* a journey of discovery in itself.

## PASSAGES TO INDIA

Initially, the prime source used by Chadha and her co-writer, Paul Mayeda Berges (who also happens to be Chadha's husband), was *Freedom At Midnight* (1975). "Larry Collins and Dominique Lapierre's account of the British Raj's final year is the seminal book on Partition," says Chadha, whose father loved it and always kept it on his shelf.

"We spent a couple of years working on a script based on that book," she says, "then one day I was in St. James' Palace at a reception for the British-Asian Trust charity, of which Prince Charles is the Patron and I'm one of the ambassadors. Given that the Prince of Wales is actually Mountbatten's great-nephew (Charles even considered the former Viceroy his "honorary grandfather"), I couldn't resist telling him that I was making a film about his great-uncle. Prince Charles said, 'You *have* to read *this* book, *The Shadow of the Great Game* by Narendra Singh, the Maharaja of Sarila and Mountbatten's ADC [aide-de-camp or personal assistant], because it tells you what was really going on'."

In a strange coincidence, only a few days later, Chadha was approached by an aspiring young actor in India while promoting the release of her latest film, and it turned out that he was the son of Narendra Singh. "He said, 'my father has written a book on Partition

and I read you're making a film on the subject, and I really want you to have the book.' And he gave me the same book!" (Years later, he would be rewarded with a part in the movie - as Mountbatten's ADC!

By the end of the same week, Chadha was sitting with author Narendra Singh (by then a distinguished Indian diplomat, having spent 20 years as the Indian Ambassador to France), in a club in St. James. It turned out that, while researching another book (about the Maharajas) at the British Library in 1997, he'd happened upon two de-classified "Top Secret" documents from 1945/47 which revealed the concern about handing India back and political arguments suggesting how some of northern India could be annexed to serve British military and strategic interests in the region. He also came upon a map for partition that had been drawn up by the British government as early as 1946. The conclusion Singh drew from this was that, despite its public stance of neutrality, Britain was clandestinely supporting Jinnah's idea of Partition as a way of protecting its oil interests in the Persian Gulf while at the same time blocking the Soviet Union's access should a left-leaning newly-independent India gravitate towards the Russians. The theory was that if the British supported the creation of a Muslim homeland separate from India then that new country would be indebted to Britain and help protect British interests in the region. However, Singh was convinced that Mountbatten was not

aware that Partition was the preferred outcome for many in the British government.

“That revelation took the script in a whole new direction” said Chadha, “and we brought on board a new co-writer, Moira Buffini (*Jane Eyre*). Together we depicted a Mountbatten who was not the Machiavellian architect of Partition but a man caught up unwittingly in a bigger political game.”

That depiction will come as a shock to many. Whilst he was attending the Toronto Film Festival, Chadha relates a story she was told by McCracken. He was in a cab with a Sikh driver who asked what film he was working on. When he talked about Viceroy’s House the Sikh was almost apoplectic, telling McCracken to “make sure you tell the world what an evil man Mountbatten was. That man destroyed India!” People who still harbour such feelings for the last Viceroy, she thinks, “may well be unpersuaded by my interpretation of events, but I have read the documents and spoken to the people closest to Mountbatten at the time and it feels like the right interpretation. In any event, what happened in 1947 has been pored over for the last 70 years and my interpretation is not the first and it will not be the last. But at least it will stimulate debate! Aside from Mountbatten, Chadha was equally keen to ensure that all the protagonists were fairly treated. “One of the things I worked very hard to do was make sure that no Hindus, Muslims or Sikhs

were singled out for blame for the violence of Partition. That violence seemed to me to have arisen from a series of blunders on all sides. Whilst making the film it was vitally important to me that I could sit and watch this film in London, in Delhi and Lahore and not feel uncomfortable. I needed the film's message of reconciliation to speak to Pakistanis, to Indians, and to the British; and to speak to people's hearts as well as their heads. To make a purely political film, I might just as well have made a documentary. But to reach a broader audience, I needed to entertain as well as educate. That's why I chose to interweave these political events with a love story – after all, even when the world is falling apart around our ears, life goes on – people's hearts endure pain but also have huge capacity for love!"

The film's narrative is fairly evenly split between the political wrangling of the real historical figures upstairs; and the emotional downstairs scenes, centred on the fictional romance between Jeet (a Hindu personal valet to Mountbatten), and Aalia (a Muslim translator for Mountbatten's daughter Pamela).

"There's a moment when Jinnah and Mountbatten are talking and some servants come in with tea and cakes," Chadha says, providing an example of how she tried to maintain this balance. "Jinnah talks about Pakistan and the Muslim servant turns to his Sikh colleague, smiling and excited, and of course his colleague looks back, deeply

upset. Normally in Raj movies, the servants would be wallpaper, but in mine I hope you feel these momentous political beats being discussed 'upstairs' by the leaders impacting on real people 'downstairs' with real emotion."

### MAKING THE PAST PRESENT

In order to bring Chadha's complex and finely poised script to life, she had to pull together an impressive ensemble of actors, beginning with the casting of 'Dickie' Mountbatten himself, a man vilified by some but still recognised as being utterly charming, embodying a "thoroughly British sense of civility and fairness," as Chadha puts it. In her mind, nobody better represented that quality than Hugh Bonneville, perhaps best known as the on-screen epitome of 'upstairs' life in the role of Robert Crawley, Earl of Grantham, in TV hit *Downton Abbey* (a show which Chadha reminds us hadn't yet appeared on our TV screens when she started working on the script to *Viceroy's House* 8 years ago).

"He has that wonderful British quality of being terribly sympathetic while still being in charge," says Chadha. "He really does personify that class of British person: slightly self-effacing, but very confident, and genuinely concerned about morality and fairness on how things should be."

Another person who was pleased with this casting was Lady Pamela Mountbatten herself, who Chadha met with a few times while researching the film, and for whom the film was screened as a courtesy, once it was completed. "She was absolutely delighted," says Chadha, "although she did say her father was slimmer than Hugh! She was quite overcome with the way the film brought back memories of that period of her life."

Pamela's spirited mother Edwina, meanwhile, is portrayed by Gillian Anderson. "Gillian is an amazing actress, and I don't use that word lightly," Chadha says. Anderson studied film footage of Edwina and "really *became* her, the way she would hold her head and walk in a particular way."

Together, Andersen and Bonneville created a chemistry which Chadha believes made them feel like they really were a long time married couple, right down to "the tensions between them. She was definitely more political than him, and definitely pushed him to engage more with India's problems."

For the other key British roles of Lord Ismay (who always favoured Partition) and Cyril Radcliffe (who chaired the boundary committee set up with the passing of the Indian Independence Act but who felt this task was impossible), Chadha cast acting veterans Michael Gambon and Simon Callow, respectively. "I thought it would be a fantastic coup if I could get Michael to play the duplicitous role in the film because audiences always love him. It was amazing

working with him. And Simon was great as a man in an impossible situation. He brought a real empathy to that role.”

Moving downstairs to the servants’ quarters populated by fictional characters (though founded on in-depth research), the character of Jeet was played by American actor Manish Dayal, whom Chadha had seen in *The Hundred-Foot Journey* (2014) and thought “absolutely gorgeous.” She met with Dayal and found him to be, “so pure and funny and vulnerable. He was just about to get married so he really fit that role of optimistic lover! I’m so glad I went with him, because he was so earnest on set and put in 101 percent every day.”

Huma Qureshi, who took the role of Aalia, is a native of Delhi, which was important to Chadha as she “wanted someone from India. She auditioned alongside many other actresses, and she blew me away. She was so grounded and serious. It’s not an easy role, because she has the weight of the world on her shoulders from the outset. She gives a very sweet, natural performance, showing the predicament of a young woman of her time, ambitious for herself but willing to sacrifice her own fulfilment for family duty, to give up what she most desired in order to flee to Pakistan with her father.” The other three crucial parts were those of Jawaharlal Nehru, leader of the Indian independence movement and the first Prime Minister of India; his mentor Mahatma Gandhi; and Muhammad Ali Jinnah, the founder of Pakistan. For these, Chadha was keen to cast actors who both physically resembled the historical figures but also had a

sense of gravitas. "You have to get it right," she says, "because the last thing you want is a billion Indians and Pakistanis going, 'that's not our Gandhi, that's not our Nehru, that's not our Jinnah'."

She found her Nehru in Tanveer Ghani, who'd worked with Chadha in *Bhaji On The Beach* and *Bend It Like Beckham*. "I went with a British actor because Nehru was so British, but also Tanveer looks remarkably like him." Jinnah, meanwhile, needed to be shown as "an astute politician," rather than "a villain," and Chadha was helped in achieving this by Mumbai-born actor Denzil Smith, who "did an amazing job because he really, really researched Jinnah and immersed himself in his character."

For the iconic role of Gandhi, Chadha cast 48-year-old Indian actor Neeraj Kabi who not only underwent an astonishing physical transformation to embody the revered proponent of non-violent protest, but also refused to ever break character while playing him. "A lot of the crew members said to me at the time, 'he's more Gandhi than Gandhi!' I mean, talk about *transform*. When he first walked on set with the loincloth and the glasses and the staff, there was a hush and everyone kind of bowed and stood back, very reverential. Neeraj *became* him and having Gandhi on the set of a film about Partition was, funnily enough, quite reassuring. He gave this sense of calmness amongst the chaos, something I think Gandhi himself must have generated at the time. It was quite strange the way film and life came together."

This blending of film and life, of the past and the present, defined the shoot, too. Filming in Jodhpur for eight weeks from 30 August 2015, *Viceroy's House* was given unprecedented access to the *real* Viceroy's House, now Rashtrapati Bhawan, the residence of India's President. Securing permission from the President and Prime Minister to shoot some exterior scenes required Chadha herself to turn on the Mountbatten-style charm, as did convincing the Taj Hotel Group to allow her to film her interior scenes, as well as use the steps and gardens, at its seven-star hotel the Umaid Bawan Palace, one wing of the home of the Maharaja of Jodhpur.

The hotel was ideal for Chadha and her production designer Lawrence Dorman, because it gave them both "that amazing sumptuous palatial look, but at the same time we had the staff quarters." Yet it also presented its own challenges. "We had to be in and out very quickly. Mountbatten's study was a lounge room for the hotel, so Lawrence and his team had to work all night to turn it into Mountbatten's study. We were in there for two days before they had to work all night to turn it back into a lounge for hotel guests." The shooting of the scene which provides the film's signature image, the sprawling photograph of the Mountbattens and all their staff on the steps of Viceroy's House (though in this case actually the Umaid Bhawan Palace Hotel) proved a particularly Herculean task.

"That big shot was something I'd always wanted to do, but on the day we had only 10 minutes to achieve it" exclaims Chadha. It was

a tricky balance as we had to hand the hotel back to its staff, we were at the end of the shoot day and I had about 500 people to place. Everyone was saying to me, 'you haven't got time, we have to cut it'. But I said, 'I can do it and I will do it, and I just screamed. I said, EVERYONE JUST STAND IN YOUR PLACES, NOW! And Gillian, who had been in another outfit for the previous scene, was still changing. She was behind a bush in the gardens where we were shooting, putting on a yellow outfit, going, 'Oh my god, oh my god.' she headed for her seat still doing her skirt up. My DP Ben Smithers was in place as always and ready in a minute, and I shouted, 'Right. Let's go!' and we did it. 1 minute to spare!"

Faithfully recreating the specific period that the film depicts - March to August, 1947 - was, says the director, "a big task for design." Costume designer Keith Madden had to source period accurate uniforms for the staff, as well as for the Mountbattens. But here access to the real Viceroy's House proved a huge blessing. While visiting the building, Chadha and her team walked around the kitchens and met some of the current staff, who it turned out were dressed in the same uniforms worn by the House's staff back in 1947. "My father and my grandfather and my great-grandfather all served during the British time, and this is the same uniform, only the insignia has changed from British to the 'Teen Murthi' (three lions of India)". So Madden was able to use the presidential house tailors to dress the film's downstairs characters.

Though most of the drama plays out within the grand walls of Viceroy's House, for its wide-sweeping final act, it shifts location to the dust and heat of the nearby sprawling Delhi refugee camp Purana Qila, which was located in the ruins of a 16<sup>th</sup>-century fort. Dorman and Chadha were able to recreate this, with the help of 1,000 local extras, in another ruined fort in Rajasthan. "It was hard," sighs Chadha, and she admits she wavered sometimes, "because the subject of mass migration was so painful and potentially upsetting for a lot of people"

It was also a colossal logistical challenge. "It was hard psychologically to make people look like they were suffering. It was hot, it was dusty, there were a lot of tents...a lot of extras would hide in them and sleep!"

Some of the extras, had lived through the very events Chadha was recreating, and their genuine emotion feeds into the film. In one scene, we witness Hugh Bonneville's concerned Mountbatten talking with a distressed elderly Sikh gentleman, and warmly placing a hand on the man's shoulder. "The man was *really* telling him what happened to his family," relates Chadha. "And the man was crying his eyes out as he was talking. Hugh didn't quite know what he was saying, but he was moved by it, and comforted him, patting him on the shoulder. Which I don't think a royal would have done in those days, but Hugh obviously felt he had to do something. So I kept that in the film because it was so truthful."

## BRINGING IT HOME

Gurinder Chadha's sense of responsibility to tell a story which wasn't just truthful, but also reflected the experience of her own family during Partition, never waned. While filming those difficult scenes in the refugee camp, her nine-year-old son Ronak visited the set and said, "Mum, it's so dirty and smelly here, and all these people look very upset. I don't want to be here. Why are you doing this?" So Chadha told him the story of Partition. "I said, 'my family, my grandma, my uncles and aunties, a lot of our relatives — this is where they were. They had to leave their home overnight and they ended up in a place like this. And that's why I'm telling this story. So people understand what happened back then so it doesn't happen again'. It was a very important moment for me, because it's really for him. It's for my children. It's for that generation so whilst living a privileged life in leafy north London, they understand the context of our history."

She strongly feels the film has a powerful resonance today, and a universal one, too. The refugee camp shoot coincided with the worldwide publication, on 2 September, 2015, of the shocking picture of the three-year-old Syrian boy, Alan Kurdi, who was found lifeless on a Turkish beach.

"Every day on the news we were watching Syrian and other refugees in camps, victims of the world's great powers waging a proxy war in Syria. And when the little Syrian boy was found washed up on a beach it was heart-breaking, because it was like,

'oh my god, I'm spending all this money to recreate misery for a thousand actors pretending to be refugees, recreating something that I'm seeing happen in real life all over again. That really was quite depressing."

Almost a year later, on 23 June, 2016, while Chadha was cutting the film with editor Valerio Bonelli, the British public voted to withdraw from the European Union. "Valerio is Italian with an English wife and children who are Italian and English," the director explains, "so as we were watching the drama of Brexit unfold, he was just devastated."

On the screen of their editing suite, Chadha's downstairs characters agonised about their futures: would they have to move from their homes if they ended up on the wrong side of the border? Would their communities become divided? Bonelli himself was feeling a similar sense of disquiet.

"What really came home to him was what happens now to him and his family? Where does he belong?" Chadha says. "And so that went into the film, somehow. You've got a situation [with Brexit] where a nation was divided and you had the same thing – pushed to an extreme - with Partition. That's one of my favourite things about the film. It's not a stuffy period piece that belongs to 70 years ago. It is very relevant today."

Chadha hopes that *Viceroy's House* will help people understand, as she puts it, "the logical consequences of the politics of hatred and division. That can't be the future of humanity. That's not something

that people can be proud of. So hopefully my film will appeal to those people who feel that politicians let them down when they peddle hate. It shows you the direct consequences of what can happen when you promote division. It ends in death, destruction and violence."

Not that violence is something you see much of on screen in the movie. Chadha chose to focus her film on the 6 months leading up to Partition, rather than on Partition itself, and she made a very deliberate choice to keep much of the terrible violence of Partition out of frame.

"I did not want to recreate the full extent of the horror and risk alienating a broader audience," she states. "I don't like physical violence on screen in any event, but I also felt it just wasn't the point of my story. It somehow felt like re-opening old wounds. So in the riot in the staff compound, I tried to make it more abstract - with the use of generic costumes, for example, so it was difficult to make out who was attacking whom. I didn't want the audience to think, 'oh these are the Muslims killing the Hindus, or here come the Hindus killing the Muslims'. I just wanted to show that violence was erupting on all sides."

"For similar reasons" says Chadha, "I did not want to end the film on a traumatic note. Yes, the events surrounding Partition were terrible, but the 70<sup>th</sup> Anniversary this year is also a cause for celebration because Pakistan was born and India achieved its

independence. So I decided to end the film on a note of hope with Jeet and Aalia marrying”.

However, quite late on in the editing process, McCracken suggested that ending the film in 1947 with a wedding scene for Jeet and Aalia was too small. "He wanted the audience to feel the resonance of those distant events right now," Chadha explains. "That ending didn't feel right, because at that point of the film the audience is concerned with something much bigger than the fate of just Jeet and Aalia." McCracken brought out an article Chadha had recently written for *The Guardian* newspaper, in which she wrote about her family and provided a photograph of her aunts and uncles as children around the time of Partition.

"He talked about using the photo, and I had the idea: why don't we take a picture of them today? One was in Kenya, one was in Australia, two were here in the UK. So I got them to stand in the same poses and we dissolve from the young children in the first picture, to the elderly Sikhs they became in the second, and you realise, 'oh my god, that's them, they survived these horrible events. There's hope!' That's what makes the film moving."

So the ending of *Viceroy's House* not only brings the 70-year-old events of the film firmly into the present, but also concentrates its epic vision into a simple, personal, intimate, family moment. "I think this final beat makes you re-examine everything you've just seen," says Chadha. "Hopefully what that does for you as the audience is to make you feel like you've just witnessed something

very personal. Jeet and Aalia being reunited is in one sense pure Hollywood. But it is also exactly what happened to my grandparents, reunited in a refugee camp!"

Initially, she confesses, she wasn't sure about personalising the end of the movie in this way. "Because it made me feel too vulnerable. But actually I think what it does is, if there are any Muslims or Hindus or Sikhs who might feel, 'Oh, this film didn't tell my story,' then at that moment they should feel, 'Oh. Okay. It's *her* story'."

And here we perhaps find the heart of *Viceroy's House*. As previously mentioned the film opens with the famous quote, "History is written by the victors" (most often attributed to Winston Churchill). But who is the victor here? Perhaps the British Asian woman who got the chance to tell her own family's story.

## ABOUT THE CAST

### HUGH BONNEVILLE (LORD MOUNTBATTEN)

Hugh Bonneville is one of the UK's most loved stage, television and film actors. His recent roles include Ian Fletcher in the BAFTA winning TWENTY TWELVE and W1A (BBC) and Robert Crawley in ITV's global hit, DOWNTON ABBEY, for which he received a Golden Globe and two Emmy nominations.

His many film credits include NOTTING HILL, IRIS, THE MONUMENTS MEN and PADDINGTON. In VICEROY'S HOUSE, due for

release in 2017, he plays Lord Mountbatten, co-starring with Gillian Anderson and Michael Gambon.

After a celebrated return to the stage earlier this year in Ibsen's AN ENEMY OF THE PEOPLE at Chichester Theatre, Hugh is currently going heavy on the marmalade, filming PADDINGTON 2 and due to start filming the last series of W1A (BBC) in February 2017.

Hugh is an ambassador for WaterAid and is a patron of several charities, including the National Youth Theatre and the Primary Shakespeare Company.

#### GILLIAN ANDERSON (EDWINA MOUNTBATTEN)

Award-winning film, television and theatre actress Gillian Anderson recently starred as Blanche DuBois in A STREETCAR NAMED DESIRE at London's West End The Young Vic theatre, for which she received the Evening Standard Theatre Award for Best Actress. The play was the fastest selling show ever produced by The Young Vic.

In television, Gillian recently reprised her role as Dana Scully alongside David Duchovny in the reboot of Fox's THE X-FILES. Gillian also played Anna Pavlovna Scherer in the BBC/The Weinstein Company adaptation of Tolstoy's epic novel WAR AND PEACE at the start of the new year.

Gillian also starred in the third series of the BAFTA-nominated BBC Two thriller THE FALL. Starring opposite Jamie Dornan as Detective Superintendent Stella Gibson.

Gillian has been nominated for a BAFTA, Emmy and Golden Globe award for her role as Lady Dedlock in the BBC adaptation of BLEAK

HOUSE and went on to star in THE CRIMSON PETAL AND THE WHITE opposite Romola Garai and Richard E. Grant and ANY HUMAN HEART opposite Matthew MacFayden, Tom Hollander and Hayley Atwell, for which she was also nominated for a BAFTA. She also played Elizabeth in Michael Barker's MOBY DICK, alongside Ethan Hawke and William Hurt, and played Miss Havisham in the BBC adaptation of Emmy- and BAFTA-winning mini-series, GREAT EXPECTATIONS. Gillian achieved international recognition for her role as Special Agent Dana Scully on the American TV series THE X-FILES. Running for 9 seasons from 1998-2008, Gillian won an Emmy, a Golden Globe and two Screen Actors' Guild awards.

Earlier this year, Gillian starred in feature films SOLD, about drug trafficking in India and Nepal; I'LL FOLLOW YOU DOWN *opposite **Haley Joel** Osment*; LAST LOVE alongside Michael Caine and Clemence Poesy; and science fiction film ROBOT OVERLORDS with Ben Kingsley. She will soon undertake the role of Betsy Foxer in comedy THE CURSE OF THE BUXOM STRUMPET, opposite Ian McKellen.

Gillian's past film credits include THE MIGHTY; PLAYING BY HEART opposite Sean Connery and Angelina Jolie; Edith Wharton's classic THE HOUSE OF MIRTH (for which she won the Best Actress award at the British Independent Film Awards and The Village Voice Film Critic's Poll for 'Best Performance'; THE MIGHTY CELT (winning her the Irish Film and Television's Audience Award); the hilarious TRISTAM SHANDY: A COCK AND BULL STORY for Michael

Winterbottom opposite Steve Coogan; THE LAST KING OF SCOTLAND opposite James McAvoy and Forrest Whitaker (who won the Oscar for his role); HOW TO LOSE FRIENDS AND ALIENATE PEOPLE opposite Simon Pegg, Kirsten Dunst and Jeff Bridges; BOOGIE WOOGIE; JOHNNY ENGLISH II opposite Rowan Atkinson; and SHADOW DANCER with Clive Owen and Andrea Riseborough.

Gillian obtained her BFA degree from the prestigious Goodman Theatre School at Chicago's DePaul University. She performed in the Manhattan Theatre Club production of Alan Ayckborne's ABSENT FRIENDS, for which she won a Theatre World Award in 1991. In addition she appeared in Christopher Hampton's THE PHILANTROPIST, at the Long Wharf Theatre in New Haven, CT. Gillian made her London stage debut in Michael Weller's WHAT THE NIGHT IS FOR in 2002 and then went on to continued success and critical acclaim in the Royal Court's production of Rebecca Gillman's play THE SWEETEST SWING IN BASEBALL in 2005. In 2009 Gillian starred in her third production on the London stage playing Nora in Ibsen's A DOLL'S HOUSE at the prestigious West End Theatre, The Donmar Warehouse, for which she received a nomination for Best Actress in the Lawrence Olivier Awards 2010.

Over the last 15 years Gillian has been strongly involved in many charity organizations; as a board member of Artist for a New South Africa, a spokesperson for Neurofibromatosis Inc., a founding member of Off The Street Kids and a patron of the Alinyiikira Junior School in Uganda, amongst many others.

## MANISH DAYAL (JEET)

Manish Dayal is currently recurring on "Marvel's Agents of Shield." He was last seen in a season-long arc on AMC's "Halt & Catch Fire," playing brilliant computer coder Ryan Ray.

In 2014, Dayal made a splash on the big screen, starring opposite Helen Mirren in Dreamworks' hit drama THE HUNDRED-FOOT JOURNEY. The culinary-oriented film, directed by Lasse Hallstrom and produced by Steven Spielberg and Oprah Winfrey, was based on the best-selling Richard Morais novel of the same name. Set in Southern France, the story revolved around a family who opens an Indian restaurant one-hundred feet from a Michelin-starred French restaurant. Dayal's other television credits include roles on "Beverly Hills: 90210," "Law & Order: SVU," "The Good Wife" and "Switched at Birth."

Behind the camera, Dayal is currently developing STRINGER, a feature based on the Anjam Sundaram's first book "Stringer: A Reporter's Year in the Congo" and is attached to star. The story revolves around Sundaram, a Yale graduate who turned down a job at Goldman Sachs to work as a freelance stringer in the Congo for 18 months.

Dayal is actively involved in helping to improve education in rural India via his work with the Nanubhai Education Foundation.

## HUMA QURESHI- (AALIA)

HUMA QURESHI is an award winning and hugely celebrated actress in her native India. Her credits include the critically and commercially successful films, crime drama GANGS OF WASSEYPUR which screened at Cannes in 2012 and the black comedy, DEDH ISHQIYA for which she won the Jury's Choice Best Breakthrough Performance award at the Stardust Awards and the Best Actor award at the Screen Weekly Awards.

Huma also stars in the highly anticipated Bollywood sequel of Subhash Kapoor's JOLLY LLB, in which she plays Akshay Kumar's wife, Pushpa. Her further film credits include BADLAPUR, D-DAY and LUV SHUV TEY CHICKEN KHURANA.

#### LILY TRAVERS- (LADY PAMELA HICKS)

Lily has recently starred alongside her Grandmother, the acclaimed actress Virginia McKenna (star of the iconic Born Free films), in John Miller's latest British comedy GOLDEN YEARS. The film follows the exploits of a group of pensioners who, having seen their pensions diminished, decide to tour National Trust properties in their caravan and rob nearby banks. Lily plays the lead character, Alison; a role that afforded her the opportunity to film with her Grandmother in her first film in over 20 years. Smaller roles include Lady Sophie in KINGSMAN: THE SECRET SERVICE, alongside Colin Firth, Taron Egerton, Michael Caine and Samuel L. Jackson, and Zoe in Lionsgate Television's satirical series THE ROYALS

#### JAZ DEOL (DULEEP)

Jaz's recent film credits include: Ronnie in DARKNESS VISIBLE

(Bigscope Films); and Henry Green in ASSASSIN'S CREED:

SYNDICATE (Ubisoft).

Recent television credits include: Harvinder Singh in THE HALCYON (Leftbank Pictures); Luke in TOGETHER (BBC3); and DC Kholi in CODE OF A KILLER (World Productions);

Recent theatre credits include: Luke in LINDA (Royal Court); Mush in MUSH & ME (Richard Jordan Productions); Soldier 2 in THE DJINNS OF EIDGAH (Royal Court); and Billy in SNOOKERED (Bush Theatre/Tamasha).

#### OM PURI (AALIA'S FATHER)

OM PURI was one of India's most celebrated actors and his ability to switch seamlessly between art house, Bollywood, Hollywood and British film, made him an international star.

He studied at the National School of Drama and the Film and Television Institute of India.

His screen debut was in Ghashiram Kotwal in which he played the title role. His numerous Indian film credits include award winning films such as *Bhavni Bhavai*, *Aakrosh*, *Jaane Bhi Do Yaaro*, *Paar*, *Mirch Masala*, *Dharavi*, *Maachis*, *Gupt: The Hidden Truth*, *Dhoop*, *Maqbool*, *Don and Don 2*, *Agneepath* and *Bajrangi Bhaijaan*. In all he appeared in nearly 300 films.

He won his first Indian National Film Award for his performance in *Arohan* and his second for *Ardh Satya*.

His first English speaking part was in Richard Attenborough's *Ghandi*, but Roland Joffe's *City of Joy*, in which he starred opposite Patrick Swayze, was responsible for helping to establish his international career.

His English-language films include *In Custody* for Ismail Merchant, *Wolf* for Mike Nichols, *The Ghost And The Darkness*, *My Son The Fanatic*, *Such A Long Journey*, *East Is East*, for which he received a BAFTA nomination for Best Actor, *The Parole Officer*, *The Mystic Masseur*, *Code 46* for Michael Winterbottom, *The Zookeeper*, *Happy Now*, *Charlie Wilson's War*, alongside Tom Hanks, *West is West* and *The Hundred-Foot Journey* opposite Helen Mirren.

His British television credits include *The Jewel in the Crown*, *Second Generation*, *The Canterbury Tales* and *White Teeth*.

He was awarded an Honorary OBE for services to The British Film Industry in 2004, as well as the Filmfare Lifetime Achievement Award in 2009.

#### MICHAEL GAMBON (GENERAL HASTINGS ISMAY)

Irish born actor, Sir Michael Gambon, has been captivating audiences for over 50 years and is recognised as one of the leading thespians of his generation. He has garnered a successful career, becoming a household name following his diverse roles in film, television and theatre.

Gambon started his illustrious career at the age of 24, touring with The Gate Theatre in Dublin, where he performed in a production of

*Othello* (1962). He then moved on to work with the newly formed National Theatre under the Artistic Directorship of Laurence Olivier, where he remained for four years. During his time at the National Theatre, he played the lead in a number of plays by Alan Ayckbourn including *Sisterly Feelings* (1974). One of his most notable performances includes John Dexter's National Theatre production of *The Life of Galileo* (1980), in which he played the lead character, Galileo.

Following his compelling career on stage, Gambon made a transition to films and television. He made his film debut in Stuart Burge's *Othello* (1965), starring alongside Laurence Olivier. He went on to star in Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989), starring Helen Mirren.

His earlier film credits include Michael Karbelnikof's *Mobsters* (1991), starring Christian Slater and Patrick Dempsey, Barry Levinson's *Toys* (1992), alongside Robin Williams, and George Mihalka's *Bullet Beijing* (1995), starring Michael Caine.

Subsequent to this, Gambon starred in Tim Burton's eerie horror, *Sleepy Hollow* (1999), opposite Johnny Depp, Christina Ricci and Miranda Richardson. In 2001, he starred in the award winning film, *Gosford Park* (2001), directed by Robert Altman, starring Maggie Smith and Ryan Phillippe. Following this, he worked with Christine Jeffs on *Sylvia* (2003), alongside Gwyneth Paltrow and Daniel Craig. Gambon continued to work with iconic directors including Matthew Vaughn's *Layer Cake* (2004), starring Daniel Craig and Sienna

Miller. In the same year, he starred in Wes Anderson's *The Life Aquatic with Steve Zissou* (2004), alongside Bill Murray, Anjelica Huston and Owen Wilson. Gambon went on to play Dr. Fredericks in Robert De Niro's *The Good Shepherd* (2006), starring Angelina Jolie and Matt Damon. The film went on to receive the Outstanding Artistic Contribution award at the Berlin International Film Festival. More recently, he has starred in Tom Hooper's Academy Award winning film, *The King's Speech* (2010), opposite Colin Firth, Helena Bonham Carter and Geoffrey Rush.

His role as Albus Dumbledore in the J.K Rowling's Harry Potter franchise propelled him into international fame. Gambon first starred in *Harry Potter and the Prisoner of Azkaban* (2004) following the death of Richard Harris. He went on to star in a further five films in the franchise.

Gambon most recently played the role of Godfrey in Oliver Parker's *Dad's Army* (2016).

As well as starring in an impressive array of films, Gambon's television credits include BBC's *Much Ado About Nothing* (1967) and *Softly Softly* (1967). Following this, he went on to work on ITV's long-running British television series, *Public Eye* (1968). In the 1980's, Gambon enjoyed great success following his performance in ABC's television series, *The Singing Detective* (1986), for which he won Best Actor at the BAFTA TV Awards.

His television credits include BBC's *Wives and Daughters* (1999), which saw him win Best Actor at the BAFTA TV Awards. Gambon

went on to star in the BBC television series, *Cranford* (2007), alongside Judi Dench, Julia McKenzie and Imelda Staunton, *Emma* (2009), starring alongside Romola Garai, Jonny Lee Miller and Tamsin Greig, and *Fortitude* (2015), starring alongside Stanley Tucci, Richard Dormer, Sofie Grabol and Christopher Eccleston.

Gambon was most recently seen in ITV's *Churchill's Secret* (2016), in which he plays Winston Churchill.

In 1998, Prince Charles presented Gambon with a knighthood for his contribution to the arts. To date, Gambon has won four BAFTA TV Awards and three Olivier Awards. He has also been nominated for a Golden Globe Award.

#### NEERAJ KABI (MAHATMA GANDHI)

Neeraj Kabi is a multiple award-winning Indian film and theatre actor, best known for his powerful performances in *Ship of Theseus* and *Talvar*. Neeraj starred in the National Award winning feature *The Last Vision*, which was screened at Delhi, Cairo, and Singapore Film Festivals in 1997 . In 2012, his performance in the National Award winning film *Ship of Theseus* was hailed by critics and audiences alike, bringing him the Best Actor Award at the Sakhalin International Film Festival 2014, while the film was invited to all key international film festivals including Toronto, London, and Tokyo . His standout portrayal in the films *Detective Byomkesh Bakshy!* and *Talvar* brought him wide international acclaim and honours, including the NBC Newsmakers Achievers' Award for Best Actor 2015 - for his steady contribution to Indian theatre and cinema . He

also performed in 2013 as one of the three leads in Amit Kumar's international award winning feature *Monsoon Shootout*, which was selected to represent India at Cannes, London, and Melbourne .

Neeraj is the owner of the renowned theatre group Pravah, founded in 1996. Since then, he has appeared in numerous award-winning films and theatre productions. He is also a trained dancer and martial artist.

He is working on two Indo-German features - *Once Again*, opposite acclaimed actor Shifaali Shah and Dipesh Jain's *In The Shadows*, in addition to Nirang Desai's Hindi feature *Dance of Destiny*.

#### DENZIL SMITH – (MUHAMMAD ALI JINNAH)

Denzil Smith is a beloved veteran of Indian film and stage and also a respected producer. He was born to Anglo-Indian parents in Mumbai where he still lives now. His recent roles include Bernie in *Brahman Naman* (2016) which premiered at the Sundance Film Festival and Larsen in the Asian Film Awards nominated *Bombay Velvet* (2015)

His many film credits include *The Best Exotic Marigold Hotel* (2011), *The Second Best Exotic Marigold Hotel* (2015) and *The Lunchbox* (2013).

#### SIMON CALLOW – (CYRIL RADCLIFFE)

Simon Callow is an English actor, writer and director who was awarded CBE in the 1999 Queen's Birthday Honors List for his services to drama. Simon has also been awarded the Laurence Olivier Theatre Award in 1992. Simon has previously been

nominated in the Best Actor in a Supporting Role category at the BAFTA Film Awards for his roles in *A Room with a View* (1985) and *Four Weddings and a Funeral* (1994).

In addition to Simon's acting credits he has also had a successful directing and writing career. In 1992, he directed the musical *My Fair Lady* and has written acclaimed biographies of Charles Laughton and Orson Welles. His most recent work is the 2012 biography of Dickens, *Charles Dickens and the Great Theatre of the World*.

#### DAVID HAYMAN (EWART)

David Hayman is a Scottish film, television and stage actor and director who is best known for his role in *A Sense of Freedom* where he played the role of Jimmy Boyle.

David's film credits include *The Tailor of Panama* (2001), starring alongside Pierce Brosnan, *The Jackal* (1997) starring alongside Bruce Willis, *Ordinary Descent Criminal* (2000) starring alongside Kevin Spacey and *The Boy in the Striped Pajamas* (2008). More recent film credits include; *Macbeth* (2015), *Castles in the Sky* (2014) and *Queen & Country* (2014).

David has an impressive list of Television credits which includes most notably his role as Michael Walker in the ITV Drama *Trial & Retribution* (1997-2009). David can currently be seen in the BBC's critically acclaimed Drama *Taboo* starring alongside Tom Hardy.

David's additional television credits include; *The Paradise* where he plays the role of Jonas Franks and *Tap Boy* where he plays the role

of Joe.

David has also directed a number of Television and film productions including *Silent Scream* in 1990 which went on to win the OCIC Award in Competition at Berlin International Film Festival. *The Hawk* also gained him awards recognition as a director when it was nominated for a Best Film at Mystfest in 1993. David has directed episodes of the following Television series: *Finney* (1994), *Cardiac Arrest* (1994), *A Woman's Guide to Adultery* (1993) and *The Bill* (1989-1991).

#### ABOUT THE CREW

##### GURINDER CHADHA O.B.E. (DIRECTOR)

Gurinder Chadha is one of the UK's most respected film makers with a successful track record in directing films which are international box office successes.

Gurinder began her career as a BBC news reporter. She went on to direct award-winning documentaries for the British Film Institute, BBC and Channel Four.

Her first feature, *BHAJI ON THE BEACH*, won numerous international awards including a BAFTA Nomination for 'Best British Film of 1994' and the Evening Standard British Film Award for 'Best Newcomer to British Cinema'.

In 1995 she directed *RICH DECEIVER*, a two-part drama for the BBC, watched by 11 million viewers.

*WHAT'S COOKING?*, the Opening Night Film of the 2000 Sundance Film Festival, was the first British script to be invited to the

Sundance Institute's Writer's Lab. The film was voted joint audience award winner in the New York Film Critics' 2000 season (tied with 'Billy Elliott'), and Gurinder won the award for Best British Director in the London Film Critics' Circle Awards.

BEND IT LIKE BECKHAM was the highest grossing British-financed, British- distributed film, ever in the UK box-office (at time of release). The film was a critical and commercial success internationally, topping the box-office charts in the U.S., Australia, New Zealand, Switzerland and South Africa, and winning audience favourite film awards at the Locarno, Sydney and Toronto film festivals. The film received a Golden Globe Nomination for Best Picture (Musical or Comedy), a BAFTA Nomination for Best British Film, a European Film Academy Nomination for Best Film, and a Writers Guild of America Nomination for Best Original Screenplay.

BRIDE & PREJUDICE - a film which marries Jane Austen with Indian and Western musicals - was the first film ever to open at Number One in the UK and India on the same day.

Gurinder has received several Honorary Doctorates from British Universities and was awarded an O.B.E. in the 2006 Queen's Birthday Honours List for her services to the British Film Industry.

ANGUS, THONGS AND PERFECT SNOGGING - based on the international bestseller, was released worldwide by Paramount Pictures in 2008/2009.

IT'S A WONDERFUL AFTERLIFE premiered at the Sundance Film Festival before releasing internationally in 2010.

Her company, Bend It Networks, creates content for Film, TV, Stage and Digital. They currently have commissions from Sky Atlantic, BBC Drama and BBC History.

Gurinder's BEND IT LIKE BECKHAM THE MUSICAL opened in the West End to critical acclaim in June 2015. It won The Critics' Circle Theatre Award for Best Musical and was nominated for 5 Olivier Awards.

#### PAUL MAYEDA BERGES – (WRITER)

Paul Mayeda Berges is a Screenwriter, Director and Producer who has often collaborated with his partner, Gurinder Chadha. Together they have written seven award-winning films that have been critical and international box office successes.

Berges studied film and theatre at the University of California, Santa Cruz. He began his career making documentaries about the Japanese American community and was the Director of the San Francisco International Asian American Film Festival.

His first feature with Chadha, WHAT'S COOKING?, was the Opening Night Film of the 2000 Sundance Film Festival and was the first British script to be invited to the Sundance Institute's Writer's Lab. The film was voted joint audience award winner in the New York Film Critics' 2000 season (tied with *Billy Elliott*).

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BRIDE & PREJUDICE - a film which marries Jane Austen with Indian and Western musicals - was the first film ever to open at Number One in the UK and India on the same day.

In 2005, Berges directed THE MISTRESS OF SPICES from a script he co-wrote with Chadha. The film premiered at the Toronto Film Festival before releasing internationally.

ANGUS, THONGS AND PERFECT SNOGGING - based on the international bestseller, was released worldwide by Paramount Pictures in 2008/2009.

IT'S A WONDERFUL AFTERLIFE premiered at the Sundance Film Festival before releasing internationally in 2010.

In 2015, Berges & Chadha mounted the stage musical version of BEND IT LIKE BECKHAM in London's West End to 5-Star Reviews & critics' awards.

Berges is the Creative Head of Bend It Networks - a content creation company founded by Berges & Chadha which develops effortlessly multicultural stories for international audiences across Film, TV, Stage & Digital.

### MOIRA BUFFINI– (SCREENPLAY)

Moira Buffini is an English dramatist, director and actor. Moira is best known for Academy Award and BAFTA nominated *Jane Eyre* (2011), *Tamara Drewe* (2010) and Irish Film and Television Award winner *Byzantium* (2012).

Moira is co-creator alongside Alison Newman on the TV Series *Harlots* (2017) for ITV.

### DEEPAK NAYAR (PRODUCER)

DEEPAK NAYAR is one of the most well respected and prolific independent producers in Hollywood. Cataloguing over 50 productions, he has worked with world renowned Directors such as David Lynch, Wim Wenders, Paul Schrader & Mark Waters.

Nayar began his career in his native India, collaborating with the Merchant Ivory group on *Heat & Dust*; *The Deceivers* and *The Perfect Murder*. After a move to Los Angeles, he set up his own production company, Kintop Pictures. In 1997 he produced David Lynch's highly acclaimed *Lost Highway*, followed by *The Million Dollar Hotel*, starring Mel Gibson which he produced alongside Bono (U2). His collaboration with Wim Wenders earned an Oscar® nomination for the hugely successful *The Buena Vista Social Club* and a Grammy nomination for the music video *Teatro*.

In 2002, he produced Gurinder Chadha's box office hit *Bend It Like Beckham*, earning both Golden Globe® and BAFTA nominations. He followed this with more collaborations with Chadha, the cross-cultural box office hits *Bride and Prejudice* and *Mistress of Spices*.

Some of his other notable films have been Paul Schrader's thriller *The Walker*; Wim Wender's *End of Violence* and Mika Kaurismaki's *LA Without a Map*.

Besides working with auteur film makers, Nayar has given many first time filmmakers their break, *7-teen Sips* with Stephen Berra; *Harlem Aria* with Bill Jennings; Matt Dillion's directorial debut *City of Ghosts*; Jonathan Newman's *Swinging With The Finkels and Foster*; Mahesh Mathai's *Bhopal Express* and *Broken Thread*; Eli Craig's directorial debut *Tucker and Dale vs. Evil*, which won the Audience Award at SXSW festival.

Nayar is currently working alongside Reliance Entertainment as an executive producer. The first film under that collaboration, *Jesus Henry Christ*, was followed by *Safe* (starring Jason Statham).

Subsequent films under the partnership are *Dredd 3-D* (starring Karl Urban), *A Haunted House* (starring Marlon Wayans), *Bullet to the Head* (starring Sylvester Stallone), *Dead Man Down* (starting Colin Farrell, Noomi Rapace), and *Hummingbird* (starring Jason Statham). Under the same partnership, Nayar, was a Producer on films *Walking with Dinosaurs 3-D*, *Paranoia* (starring Gary Oldman and Harrison Ford), *Vampire Academy*, (starring Zoey Deutch and Lucy Fry.)

He has also had a notable career in TV production producing the episodic series *On The Air* for ABC; *Hotel Malibu* & *Second Chances* for CBS; *White Dwarf* with Fox, *Hotel Room* for HBO and *Sense 8* for Netflix directed by Andy and Lana Wachowski.

Nayar co-founded India Take One Productions, a production services company based in Los Angeles and India. Some of the notable films they have worked are *Holy Smoke*; *Alexander*; *Slumdog Millionaire*; *Eat Pray Love*; *Mission: Impossible – Ghost Protocol*; *Looking for Comedy in Muslim World*; *Life of Pi*; *Zero Dark Thirty*; *Million Dollar Arm*; and *The Best Exotic Marigold Hotel 1 & 2* and *Lion*.

In 2014, he launched Riverstone Pictures, a new London based Film Financing/Production company, with Nik Bower, formerly of Ingenious Media. Their first project, *Genius* (starring Colin Firth and Nicole Kidman) premiered at the Berlin Festival. This year, the company also produced *Final Portrait* directed by Stanley Tucci (starring Armie Hammer and Geoffrey Rush) *Sleepless* (starring Michelle Monaghan and Dermot Mulroney), *Felt* (starring Tony Goldwyn and Kate Walsh). *Wind River* (starring Elizabeth Olsen and Jeremy Renner) and *Replicas* (starring Keanu Reeves.) The first production that Riverstone has both financed and produced is *Show Dogs* (starring Will Arnett and Natasha Lyonne.) The film is currently shooting in Wales and Las Vegas. Future projects include *Second Objective* written by Mark Frost, and *Napoleon & Betsy* directed by Dearbhla Walsh. Other upcoming projects are feature films *Paladin Prophecy* and *Citizens of London* all based on bestselling novels.

In 2016, his company Kintop Pictures in partnership with Reliance signed a co-production deal with Sonar Entertainment and

Ingenious to producer scripted television projects. Current projects in development are Tina's Mouth, Vampire Academy, Mysterious Benedict Society, and The Courtier.

#### A.R.RAHMAN (MUSIC)

A. R. Rahman is an Indian composer, singer-songwriter, music producer, musician, multi-instrumentalist and philanthropist.

Described as the world's most prominent and prolific film composer by Time, his works are notable for integrating Eastern classical music with electronic music sounds, world music genres and traditional orchestral arrangements.

He has won two Academy Awards, two Grammy Awards, a BAFTA Award, a Golden Globe, four National Film Awards, fifteen Filmfare Awards and thirteen Filmfare Awards South in addition to numerous other awards and nominations.

His extensive body of work for film and the stage earned him the nickname "the Mozart of Madras" and several Tamil commentators and fans have coined him the nickname Isai Puyal (English: Music Storm). In 2009, Time placed Rahman in its list of World's Most Influential People.

The UK based World Music magazine Songlines named him one of 'Tomorrow's World Music Icons' in August 2011. Having set up his own in-house studio called Panchathan Record Inn at Chennai, arguably one of Asia's most sophisticated and high-tech studios, Rahman's film scoring career began in the early 1990s with the

Tamil film Roja.

Working in India's various film industries, international cinema and theatre, Rahman is one of the world's all-time top selling recording artists. In a notable career spanning two decades, Rahman has garnered particular acclaim for redefining contemporary Indian film music and thus contributing to the success of several films.

Rahman is currently one of the highest paid composers of the motion picture industry. He is a notable humanitarian and philanthropist, donating and raising money for beneficial causes and supporting charities.

#### BEN SMITHARD B.S.C- (DIRECTOR OF PHOTOGRAPHY)

Smithard's feature film credits include Simon Curtis' Award winning feature 'MY WEEK WITH MARILYN'; John Madden's 'THE SECOND BEST EXOTIC MARIGOLD HOTEL'; Amma Asante's 'BELLE'; Declan Lowney's 'ALAN PARTRIDGE: ALPHA PAPA' and Tom Hooper's 'THE DAMNED UNITED'.

His television credits include 'The Dresser', 'Esio Trot', 'The Hollow Crown: Henry IV', 'True Love', 'The Trip', 'Money' and 'The Day of the Triffids', as well as the award winning television series 'Cranford' and 'Return to Cranford' (for which he was awarded a Primetime EMMY Award), to name but a few.

#### LAURENCE DORMAN (PRODUCTION DESIGN)

With over twenty years in film and TV Laurence Dorman has created a diverse range of on screen worlds. Starting his career as Production Designer on Danny Canon's *The Young Americans*

(1993) he went on to work with Julien Temple on *Pandemonium* (2000) and with David McKenzie on the much-celebrated *Young Adam* (2003) and *Asylum* (2005).

In 2008 Dorman re-created 1930's New York for Richard Linklater's acclaimed *Me and Orson Welles* following this up with *Creation* (2009) bringing to life Charles Darwin's Beagle, the wilds of the Galapagos and the picturesque English countryside.

Dorman's recent work includes the eccentric *Dom Hemingway* (2013), which sees the action move from London's East End to the French villas of the super rich. And in 2015's *A Royal Night Out* Dorman imagined V.E Day 1945, creating the London nightlife fictitiously explored by Princesses Elizabeth and Margaret.

#### KEITH MADDEN (COSTUME DESIGNER)

Keith began working as a costume assistant in 1995 on the television series PEAK PRACTICE. For the next ten years, Keith worked on various television programs for the BBC and in 2006, he became the Costume Designer for EASTENDERS.

Since then, Keith has been designing a number of features with well-established directors and renowned actors. He worked with Ian McKellen on Bill Condon's MR HOLMES, with James Franco and Kate Hudson on GOOD PEOPLE and Daniel Radcliffe on James Watkins' THE WOMAN IN BLACK for Hammer Films. Other credits include CENTURION directed by Neil Marshall and starring Michael Fassbender and PERRIER'S BOUNTY with Cillian Murphy and Brendan Gleeson for Number 9 Films.

Keith has recently finished on Dominic Cooke's ON CHESIL BEACH based on Ian McEwan's novel of the same name, starring Saoirse Ronan and Billy Howle.

#### VALERIO BONELLI (EDITOR)

Valerio Bonelli is a film editor who has worked on feature films and television productions all over the world. He grew up in Italy and moved to the UK at the age of 22. He is currently working on THE DARKEST HOUR, directed by Joe Wright and produced by Working Title and Focus. This follows his work on Joe Wright's recent episode of BLACK MIRROR: NOSEDIVE, for Netflix.

FLORENCE FOSTER JENKINS, which is the third film that Bonelli has cut for Stephen Frears.

2015 was also a very successful year which saw Valerio cutting three critically acclaimed films including: Cosima Spender's BIFA nominated documentary, PALIO, which won Valerio the 'Best Documentary Editing Award' at Tribeca Film Festival; Stephen Frears' Lance Armstrong biopic, THE PROGRAM, as well as co-editing Ridley Scott's Oscar and BAFTA nominated, THE MARTIAN.

Bonelli began his collaboration with Stephen Frears by cutting the Oscar and BAFTA nominated film PHILOMENA in 2013. In the same year Valerio edited Steven Knight's directorial feature debut, HUMMINGBIRD and Mabrouk el Mechri's THE COLD LIGHT OF DAY.

2011 saw Valerio collaborate with Cosima Spender on the documentary WITHOUT GORKY, and a range of feature films

including CEMETERY JUNCTION (2010) directed by Ricky Gervais and Stephen Merchant, CRACKS (2009) directed by Jordan Scott, INCENDIARY (2008), which was directed by Sharon Maguire and HANNIBAL RISING directed by Peter Webber and produced by the legendary Italian producer Dino De Laurentis.

Valerio lives in London with his wife Cosima Spender and 2 children.

#### VICTORIA BOYDELL (EDITOR)

Victoria Boydell has been working as an Editor in her own right for the past fifteen years. In the early stages of Victoria's career, she edited numerous popular British television series and was nominated for a BAFTA TV Award for her work on the series OCCUPATION.

Victoria's earlier film credits include the Noel Clarke scripted KIDULTHOOD, Mark Tonderai's HUSH, AFRICA UNITED for Pathé and THE AWAKENING directed by Nick Murphy and starring Rebecca Hall. She also worked on TV movie RANDOM for which she was nominated for the Best Tape and Film Editing: Drama award at the RTS Craft & Design Awards 2011.

In 2011, Victoria was awarded the Panalux Craft Award at the Women in Film and Television Awards; an awards ceremony in which the recipient is recognised for their enormous talent amongst industry peers and colleagues.

Other television credits include GREAT EXPECTATIONS, starring Ray Winstone and Gillian Anderson for which she was nominated for the

Best Editing: Fiction award at the BAFTA Award 2012 and the Best Tape and Film Editing: Drama award at the RTS Craft & Design Awards 2012, the critically acclaimed series SOUTHCLIFFE for Warp Films and Working Title's LONDON SPY, with Ben Whishaw and Charlotte Rampling, where she was nominated for the Editing – Fiction award at the BAFTA Television Craft Awards 2016.

Her feature films include Nick Murphy's BLOOD with Paul Bettany and Mark Strong, BROKEN which won the Best Film award at the 2012 BIFAs, BELLE directed by [Amma Asante](#) and John Madden's THE SECOND BEST EXOTIC MARIGOLD HOTEL starring Judi Dench and Maggie Smith.

Victoria is currently working on Simon Curtis' UNTITLED A.A. MILNE PROJECT which looks into the life of the author behind Winnie the Pooh stories, starring Margot Robbie and Domhall Gleeson.

#### JACQUELINE FOWLER (MAKE UP DESIGN)

A BAFTA and RTS award winner for her work on 'Crimson Petal' and BAFTA-nominated for her work on 'Da Vinci's Demons' & 'Red Riding 1974', Jacqueline also won an RTS award for her work on the BBC's ratings-buster 'Poldark' in 2015. She is one of the most in-demand make up designers in the UK today and her versatility across all genres – from period ('Da Vinci's Demons', 'Poldark' and 'Red Riding 1974') to horror ('Dread'), fantasy ('Sinbad'), beauty ('Margot') and contemporary ('Harry Brown', 'Falcon') along with the experience to lead and manage her team, make her an ideal choice for producers and directors alike.

ENDS

CREDITS

Directed by Gurinder Chada

Screenplay by Paul Mayeda Berges, Gurinder Chada and Moira

Buffini

Based on the books

“Freedom at Midnight” by Larry Collins and Dominique Lapierre

and

“The Shadow Of The Great-Game – The Untold Story Of Partition”

by Narendra Singh Sarila

Produced by Deepak Nayar

Produced by Gurinder Chada and Paul Mayeda Berges

Executive producers Cameron McCracken, Christine Langan and

Natascha Wharton

Executive Producers Tim O’Shea, Shibasish Sarkar

Co-producers Simon Perry and Sean Wheelan

Co- producer Paul Ritchie

Co-producer, India Pravesh Sahni

Director of Photography Ben Smithard B.S.C

Editors Victoria Boydell | Valerio Bonelli

Music by A.R.Rahman

Production Designer Laurence Dorman

Costume Designer Keith Madden

Make-Up Designer Jacqueline Fowler

Casting by Michelle Guish and Seher Latif

