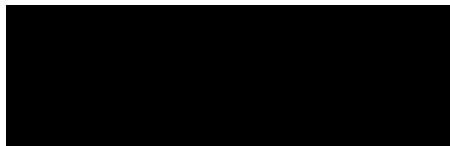




FOX SEARCHLIGHT PICTURES AND
COLLAGE PRESENT

An AMERICAN EMPIRICAL PICTURE



OWEN WILSON

ADRIEN BRODY

JASON SCHWARTZMAN

AND
ANJELICA HUSTON

DIRECTED BYWES ANDERSON
 WRITTEN BYWES ANDERSON &
ROMAN COPPOLA &
JASON SCHWARTZMAN
 PRODUCED BY.....WES ANDERSON
SCOTT RUDIN
ROMAN COPPOLA
LYDIA DEAN PILCHER
 EXECUTIVE PRODUCER.....STEVEN RALES
 DIRECTOR OF PHOTOGRAPHYROBERT YEOMAN, ASC
 PRODUCTION DESIGNER.....MARK FRIEDBERG
 EDITED BY.....ANDREW WEISBLUM
 CO-PRODUCERSJEREMY DAWSON
ALICE BAMFORD
ANADIL HOSSAIN
 FEATURING MUSIC FROM THE FILMS OF ..SATYAJIT RAY AND
MERCHANT IVORY
 MUSIC SUPERVISOR.....RANDALL POSTER
 COSTUME DESIGNERMILENA CANONERO
 FRANCOIS VOLTAIRE SUITCASES
 AND COSTUMES BY.....MARC JACOBS FOR LOUIS VUITTON
 SUITCASE WILDLIFE DRAWINGS BYERIC ANDERSON

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In director Wes Anderson's **THE DARJEELING LIMITED**, three American brothers who have not spoken to each other in a year set off on a train voyage across India with a plan to find themselves and bond with each other -- to become brothers again like they used to be. Their "spiritual quest", however, veers rapidly off-course (due to events involving over-the-counter pain killers, Indian cough syrup, and pepper spray), and they eventually find themselves stranded alone in the middle of the desert with eleven suitcases, a printer, and a laminating machine. At this moment, a new, unplanned journey suddenly begins. Owen Wilson, Adrien Brody, and Jason Schwartzman star in this film about their adventure and their friendship.

THE DARJEELING LIMITED is directed by Wes Anderson from a screenplay by Anderson & Roman Coppola & Jason Schwartzman. Joining Wilson, Schwartzman and Brody in the cast are Anjelica Huston, Amara Karan, Wally Wolodarsky, Camilla Rutherford and Irrfan Khan. The film is produced by Wes Anderson, Scott Rudin, Roman Coppola and Lydia Dean Pilcher and executive produced by Steven Rales.

The team also includes cinematographer Robert Yeoman ASC (THE LIFE AQUATIC, THE ROYAL TENENBAUMS), production designer Mark Friedberg (THE LIFE AQUATIC, FAR FROM HEAVEN), Academy Award® winning costume designer Milena Canonero (MARIE ANTOINETTE, THE LIFE AQUATIC) and editor Andrew Weisblum (BROKEN ENGLISH).

ALL ABOARD THE DARJEELING LIMITED:
ABOUT THE STORY

*“I wonder if the three of us would’ve been friends in real life.
Not as brothers, but as people.”*
-- Jack Whitman

Wes Anderson has already chronicled the often simultaneously funny and calamitous vicissitudes of love and family relations in a prep school setting with RUSHMORE, a household of former geniuses in THE ROYAL TENENBAUMS and below the decks of a marine exploration ship in THE LIFE AQUATIC WITH STEVE ZISSOU.

Now, with *THE DARJEELING LIMITED*, he sets his story of a reunion between three estranged brothers in perhaps the most intriguing locale yet: onboard a train headed across the deserts of Rajasthan, speeding the shell-shocked brothers through vast foreign terrains both physical and emotional.

“I’d always wanted to make a movie on a train because I like the idea of a moving location. It goes forward as the story goes forward,” Anderson says. “I already set a movie on a boat.”

Trains have inspired moviemakers since the earliest days of cinema. In 1895, the Lumiere brothers’ pioneering 50-second movie ARRIVAL OF THE TRAIN terrified audiences who had never before seen an image hurtling at them. In 1903, Edwin S. Porter created the first narrative film with THE GREAT TRAIN ROBBERY. And ever since, from the lavish sophistication of MURDER ON THE ORIENT EXPRESS to the chaos of A HARD DAY’S NIGHT, trains have been a means of kinetically propelling all kinds of characters on all manner of journeys.

The trains that called to Anderson, however, were not just any locomotives but those that crisscross the world’s most train-centric country – the explosively growing nation of India.

Anderson had never been to India before he conceived of the film, but had long been in love with a landscape that had popped off the screen in some of his favorite movies, especially Jean Renoir’s THE RIVER, a coming of age story set on the banks of the Ganges, and the sweeping, emotional films of the master Indian filmmaker Satyajit Ray. The idea of bringing his own comically bittersweet sensibility to a world so different from his own intrigued him.

So all three of these story strands came together – and Anderson found himself setting off on his own three-man quest to India. “I decided I would like to make a movie in India, I decided I would like to make a movie on a train, and I thought I’d like to make a movie about three brothers,” Anderson says. “Then I asked my friends Jason Schwartzman and Roman Coppola to join me in writing the movie and we all went to India together.”

Before India, Anderson, Schwartzman and Coppola started writing while all three were temporarily living in Paris. Jason Schwartzman recalls this process: “I know this sounds kind of corny and picturesque but we started writing a lot of the film in little French cafes late at night,” he recalls. “Then at some point Wes just said: you know, maybe it would be good if we went to India. And so we all went in March of 2006 and that’s when we began participating in the very things we were writing about.”

Much of the initial inspiration for the characters came from Anderson, Schwartzman and Coppola’s own personal relationships and travel experiences, notes Coppola. “We each ended up sharing our experiences and germinating some of the ideas that factor into the story,” Roman explains.

Thus were born the three Whitman brothers who have been summoned to India one year after they buried their father together, seemingly never to speak to one another again. It is Francis, the eldest, who reunites the disparate siblings after a near-death motorcycle wreck that has left him swathed in a mummy-like mask of bandages and headgear. Claiming his brothers were the first thing on his mind when he came back to life after his accident, Francis has pre-arranged a minute-by-minute, carefully controlled itinerary designed to bring the brothers to some kind of spiritual epiphany – or at least maybe bring them a little closer.

Meanwhile, Peter, the middle child, arrives steeped in his own anxiety as a man about to have a child with the woman he always thought he would divorce; and little Jack, the baby of the family and a writer who bases his “fictional” characters on everything that happens to him, comes to India still so obsessed with the ex-girlfriend he left behind in Paris, he can’t stop eavesdropping on her answering machine, for which he still has the code.

Anderson, Schwartzman and Coppola brought these personas with them on their own trip to India, which changed everything.

“It’s really not like any place else,” says Anderson of India. “It’s a place where so many aspects of daily life are so radically different from our own, and that really affected the screenplay. Even though 90% of the story is about Francis, Peter and Jack negotiating, arguing and trying to understand one another, we felt it was very important to have those conversations take place on train tracks truly moving through this ancient country.”

As the three writers experienced the country for the first time, more of the story’s comic mishaps, from the NIGHT AT THE OPERA-style crowding on the train to the clash of cultures where tourists meet ancient spiritual traditions, began to unfold.

“We got a lot of ideas in India that were things you couldn’t really ever create or imagine – I mean just wonderful moments that were really worth capturing in one way or another,” says

Schwartzman. “The train and India really did become characters. The interplay is quite interesting because at first India is very much in the background as a blur because these three guys are really in their own world even in this foreign country. But then India and the brothers are forced to meet and the brothers get closer and closer to the kind of real experience they were looking for.”

Adds Coppola: “I think we all hope that the vibrant, chaotic spirit we found in India, and that the Whitman brothers find in India, will really come across in the movie.”

They spent a year working on the script, with the help of Anderson’s longtime producer Scott Rudin, and then they set out to shoot it. When Anderson and Rudin approached producer Lydia Dean Pilcher (THE NAMESAKE, from director Mira Nair) with the finished screenplay, she was taken aback – in a good way. “I had heard that Wes was making a film about a train trip in India and my first thought was – a documentary?” she recalls. “I was very curious about it and then I read the script and found it was this amazing story of these three brothers who had gone off in their ways after their father died and never resolved things between themselves – and now suddenly they’ve been brought together in India.”

Pilcher loved the story, but was even more excited when she heard how Wes Anderson planned to approach it. “Wes told me that he really wanted to make this movie in a completely different way than anything he had ever done before,” she explains. “He wanted to abandon the traditional entrapments of making a movie and really pare down the process. So, he wanted the actors to do their own makeup, to dress themselves in the morning and to really try to create an environment where the characters are functioning in this fictional world as if they were real people taking this trip. It was a very compelling idea.”

That compelling idea would become part and parcel of the film’s distinctively East-West style. “Once we were shooting, we realized the process was part of the storytelling and that this kind of kinetic energy and environment where no one knew what was going to happen next was part of Wes’s creative vision for the film,” says Pilcher. “That really set the tone.”

Indeed, Anderson would create a kind of yin and yang throughout the production – at once keeping everything crisply choreographed and designed as he is wont to do, yet staying entirely open to the utterly spontaneous mayhem, comedy and beauty that India can spark. This, says Roman Coppola, is what really gives the story its distinctive power to slowly work its way under the audience’s skin, leaving a lasting impression of the characters’ inner experience.

Sums up Coppola: “The whole spirit behind the movie was to put these characters on the train and then to move fast into chaos, to really roll with the punches, and to always let the unexpected happen.”

**THREE BROTHERS ON A TRAIN:
WILSON, SCHWARTZMAN AND BRODY ON THEIR CHARACTERS**

The trip on *THE DARJEELING LIMITED* kicks off when Francis Whitman, following his brush with death, drags the two younger brothers he hasn't spoken with in a year to India for a reunion journey – one that he intends, perhaps against all better judgment, to bring a much-needed spiritual awakening to their family relations.

To play the three brothers, Wes Anderson cast three leading actors with a unique affinity for each other, yet who also serve as delightful foils for one another's temperaments. As the Whitmans, cool, wry Owen Wilson plays off the simmering intensity of Adrien Brody and the whimsically poignant comedy of Jason Schwartzman with an organic kind of family feeling.

In his role as the somewhat imperious eldest brother Francis, Owen Wilson appears as he has never been seen on screen before: achingly vulnerable (although outwardly an overbearing control freak), with most of his face heavily bandaged, covering the stitches and scars of his recent motorcycle crash, and limping along with a cane in a state of fragile desperation.

Francis' physical appearance Anderson says, was inspired by “a guy I saw at St. Peter's Basilica in Rome in a motorcycle jacket whose face was covered in bandages. He had foam pads on the side of his head, his eyes were all black – and he was walking around the place in this sort of startled daze, with tears just sort of standing in his eyes. You really felt like this guy had been through something horrific and you couldn't stop watching him; and that was really the inspiration for Owen's character in the film.”

Anderson and Wilson's collaboration goes back to the beginning of both their careers, when they co-wrote Anderson's directorial debut, the runaway indie hit *BOTTLE ROCKET*, which also launched Wilson as a screen star. Wilson went on to co-write *RUSHMORE* with Anderson, and the pair garnered an Oscar® nomination for co-writing *THE ROYAL TENENBAUMS*, in which Wilson also joined the ensemble cast. Wilson most recently reunited with Anderson with a role in *THE LIFE AQUATIC WITH STEVE ZISSOU*.

When Anderson sent Owen Wilson the screenplay for *THE DARJEELING LIMITED*, he reacted immediately to the story. “You know I'm from a family of three boys and it just seemed to capture that dynamic of how brothers are with each other. It was very funny and kind of sad too,” he says of the script.

As for Francis, Owen immediately liked his overwhelming sense of burden. “Francis really sees himself as the one trying to keep this family together,” he says. “You know, because our father is dead, our mother is AWOL, Francis is literally damaged, Jack is coming out of a bad relationship and

Peter is having trouble with his wife – and in Francis’s mind this is a real emergency and he has to get his family back on track. So he’s united the brothers on this great adventure in India, and he has this funny idea that they’re going to have a spiritual journey --- whether they like it or not.”

Of course, things don’t go exactly as Francis and his assistant so carefully planned on their laminated itineraries – or even close to it. “The story reminded me of one of those family vacations you had growing up where everything would end in disaster,” Wilson muses. “Even though we’re supposed to be having this blessed spiritual experience, we can’t quite get past the bickering that kept us away from each other for so long in the first place.” This, in turn, leads Francis to do the one thing he never would have tried on his own – letting go a little. Wilson continues: “Francis is the type of person who thinks if you’re going to have a spiritual experience, you have to really put in the effort. It’s comical, of course, because you can’t really approach the spiritual with that kind of methodical determination, but in spite of Francis, they do each kind of have a spiritual experience.”

Wilson notes that one of the things that really helped the realistic feeling of a family to gel among the three actors was actually being on a train in India themselves, so far from anything that resembled home. “Filming in a country and culture that feels so different and foreign affected us all and helped to get everyone in the same frame of mind,” he says. “You know, on the train there was no disappearing into your trailer or going home at night and turning on ESPN, so we really got to know each other very well. People always bond on film sets, but something seems to have happened that was particularly strong on this one. Being in India almost forced everyone into a true sense of family.”

Francis’ chief rival is Peter, the middle child of the Whitman family, who at first glance appears to be the most stable of the three brothers, with a wife and child on the way. But he, too, is at a crossroads – and he doesn’t want to talk about it. To play Peter with the right mix of reticence and fire, Anderson chose Adrien Brody, the versatile actor who came to the fore with his remarkable Oscar-winning performance as a musician trying to survive Nazi-occupied Poland in Roman Polanski’s *THE PIANIST*. Having become a major screen star, Brody was most recently seen starring as screenwriter Jack Driscoll in Peter Jackson’s acclaimed re-envisioning of *KING KONG*.

The only one of the trio who hasn’t worked with Anderson previously, Brody jumped at the chance. “When I got the call that Wes wanted to meet me, it was very exciting news because I’ve been a huge fan of his,” he notes. “What I love about Wes is that he’s a young man whose perspective is really that of someone from our generation.” Then Brody read the screenplay and was even more intrigued. “I think the beauty of the story is that you have these three guys going through relatively painful stuff but it’s being dealt with in a very comedic and really wonderfully odd way. It brings a beautiful, lighter view of resolving the problems we all face in life.”

Brody especially enjoyed the character of Peter, who shows up in India flaunting the many possessions their father left him, yet clearly not having dealt in any way with the depths of his grief. “I knew it would be a lot of fun as an actor to play a character with this kind of skewed perspective,” Brody confesses. “Peter’s a man searching for answers. I think we’re all looking for answers and I guess some appear and some are never answered and that’s also what happens in this story. As the middle child, Peter’s constantly fighting for his independence. But, at the same time, Peter’s at this point in life where he’s in a situation he completely wants to avoid. He’s really in denial -- so taking the trip to India has come in handy for him. But what he doesn’t realize is that trip is going to force him to come to terms with himself and his relationship with his brothers.”

Once on the set, Brody says the feeling of family was palpable. “There’s this chemistry that can happen when people are really genuine and cool and you get this natural sense of camaraderie and friendship – and that’s what happened on this film. It was exciting for all of us, and Wes was kind of like the fourth brother. We’re all so similar in intangible ways – it’s almost a little weird.”

No stranger to diving deeply into the reality of his roles, Brody also welcomed Anderson’s approach to the shoot. “Everything that you see in the film is pretty much happening – when you see us freezing in a river in India, we’re freezing in a river in India, not in Colorado somewhere. I think that really helps to literally put you in the shoes of your character because you’re so immersed in that environment.”

Indeed, Brody believes it is the environment of India, as much as his brothers, that ultimately has such a disarming effect on his character. “Peter comes in contact with so much life in India, it kind of awakens him,” he observes. “I mean the thing about India is that life is very precarious there and everywhere you turn you are seeing people on the verge of death or extraordinary beauty and there is a kind of fluidity to it all – and I think Peter’s denial has prevented him from experiencing these parts of life, until he goes to India.”

In one of the film’s most poignant scenes, Peter faces the bracingly real prospect of mortality and random suffering. “Shooting that scene was pretty powerful,” says Brody of the village funeral at which the brothers become unlikely honored guests. “It’s such a devastating moment for Peter, but within that devastation comes a moment of appreciation for life and the desire to nurture that.”

For Brody, Anderson’s ability to merge the most shattering and most absurd of moments into a singular life-like tapestry is the key to the story’s tone. “Wes has a very specific yet unusual interpretation of life so that the timing of events in this movie makes them comedic even though what the brothers are experiencing is not a joke,” he observes. “In a sense, we’re kind of straight men in an amusing situation.”

But that wasn't necessarily straightforward for Brody. "In the river scene, Wes's direction to me was basically the opposite of what I would usually do, the opposite of being very present, and kind of blocking emotions and being matter of fact. That's not how I personally would react. But it is almost sadder because you see the character's inability to deal with what's happening."

Finally there is the youngest, smallest and perhaps most accomplished of the Whitman brothers: Jack, the writer who has used the family as fodder for his novels and short stories. It was clear from the beginning that co-writer Jason Schwartzman was perfect for the character.

Schwartzman and Anderson go way back, beginning their collaboration with the movie that would bring both to international attention: RUSHMORE, in which Schwartzman starred as Max Fischer, the rebelliously determined 10th grader at elite Rushmore Academy who battles Bill Murray for the affections of an alluring First Grade teacher. Schwartzman would go on to star in such films as Roman Coppola's CQ, SLACKERS, I ♥ HUCKABEES, SHOPGIRL and, most recently, played Louis XVI in MARIE ANTOINETTE – but he was thrilled to work once again with the director who gave him his start and became a close friend.

"I'll always think of Wes as my mentor, someone who I look up to very much," he says. "It's wonderful to work with someone who you really believe in, and with Wes, I'm really happy to march in and try to do the best job I can." Having spent so much time thinking about the characters, Schwartzman especially got a kick out of Jack. "He's got a mustache, no shoes and big, big dreams. He's a really good guy but I think he's got a bit of growing up to do," he observes.

As one of the writers, Schwartzman was also keenly aware of how subtle the underpinnings of each character's epiphany in the course of their expedition would have to be as the trip progresses. He explains: "I think it's the kind of thing where if you're living with someone who is losing weight, you don't necessarily notice that they're getting skinnier until you haven't seen them for awhile. So these three guys aren't really aware of the rate at which they're experiencing things and changing, how far they might have come, until they are a long way from the opening scene of the movie," he explains.

Most of all, Schwartzman believes the true camaraderie between the three actors really helped to bring the brothers to life on screen. "The most important thing to me was always that the three actors playing these roles really care about each other --- and I'm very happy to say that Owen and Adrian and I got along so well, and had such a great time together, that it really was like a brotherhood," he says, adding: "Plus, being on the train we had nowhere else to go! We were there with every man, woman and goat and there was no place to hide, so we had to get along great."

As for working with Anderson, Schwartzman notes that this time around it was a wholly different experience – in part because Anderson has grown creatively as a director over the last decade and in part because the film's design was so unconventional. "I think Wes is more focused and he just

knows more I suppose,” Schwartzman comments. “But what I really noticed with Wes on this movie was his ability to roll with whatever happened and let things be unpredictable and accidental. That was what he wanted by shooting on a train in India – and that’s what we experienced.”

**A MOTHER TURNED NUN AND A STEWARDESS WITH SAVOURY SWEETS:
ANJELICA HUSTON AND AMARA KARAN**

Joining Owen Wilson, Jason Schwartzman and Adrien Brody on *THE DARJEELING LIMITED* is an exceptional cast that includes Academy Award® winner Anjelica Huston, Camilla Rutherford, Irrfan Kahn and introducing Amara Karan.

Kahn, in a striking role, portrays an Indian villager whose life is changed by a sudden tragedy involving the three brothers. Kahn has recently drawn acclaim for his portrayal of Gogol’s father Ashoke in Mira Nair’s *THE NAMESAKE* as well as the Pakistani captain trying to find Daniel Pearl in *A MIGHTY HEART*.

But perhaps the story’s richest roles are those of the women who complicate the brothers’ Indian journey: Huston as the boys’ unexpected (in several ways), long-lost mother; British actress Karan, as the seductive train stewardess, Rita; and Rutherford as Peter’s pregnant wife Alice.

Huston, who has played matriarchs in Anderson’s *THE ROYAL TENENBAUMS* and *THE LIFE AQUATIC WITH STEVE ZISSOU*, first heard of ***THE DARJEELING LIMITED*** in whispers. “There were murmurings on the set of *THE LIFE AQUATIC WITH STEVE ZISSOU* that Wes was going to do a film in India,” she recalls, adding, “and I was very happy that he decided to include me. Wes is such a unique artist and has such a fantastic eye that I’m always happy to participate and pleased when he asks. He inspires people to go out on limbs because of his own seriousness and his own sense of urgency.”

Huston was especially intrigued that Anderson was casting her as a woman who left her family behind to do nothing less radical than to become a nun. “I love nuns in movies,” Huston confesses. “I’ve always been a big fan of *THE NUN’S STORY* and there was a film that my father made called *HEAVEN KNOWS, MR. ALLISON* with Robert Mitchum and Deborah Kerr, in which she played a nun, which I always thought was great. I even wanted to be a nun when I was about six, but it was a brief, brief time. Nevertheless, I think they’re sort of romantic and wonderful figures.”

Patricia Whitman, however, is not your ordinary, cloistered nun. “She’s something of an action hero nun,” Huston says by way of description. “She’s a rather unusual character – somebody

who opened up a new chapter in her life by going to live in the Himalayas with orphans. Playing her was a bit of a leap of faith.”

She continues: “I think it is a very different part for me. I like to play very different parts but it takes Wes to think up a truly different part. I’ve played mothers before but never of this ilk. Patricia is someone who’s very emotional, very volatile and that was a great challenge.”

While Patricia has woven herself into the heart of a poor Himalayan village, Huston, who doesn’t like to fly, had never been to India and was astonished by what she saw. “You see things you cannot imagine,” she notes, “some incredibly beautiful, others violent, savage and upsetting. But the two aspects that really pull you in are the idea that you can be so in contact with your surroundings and the sense that forgiveness is everywhere, in spite of the poverty. I hope people who see the film will fall in love with India. It’s a divinely gorgeous country and a seriously affecting experience.”

For Huston, each of the films she has made with Anderson has been an entirely unique experience. “Wes’s style has been different on every movie I’ve made with him,” she says. “The circumstances have changed from shooting THE ROYAL TENENBAUMS in Harlem in winter to shooting in Rajasthan in spring. In this film, Wes was moving very fast, with a sort of Howard Hawks comic timing.”

As for having Wilson, Schwartzman and Brody as her three sons, Huston says: “They really do seem related in an odd way – and it was a real pleasure to work with all of them.”

Relating to the brothers in a completely different way is Rita the train stewardess, who winds up in whirlwind affair with Jack. “Rita lives and works on the Darjeeling Limited,” explains Amara Karan, the London-born daughter of Sri Lankan parents and an Oxford graduate who gave up her budding career as an investment banker to cut her teeth on the British stage before being cast in the role. “She’s a very intelligent, self-possessed girl who is a bit too smart for this job of waiting tables and doing the daily chores – and I think she sees the brothers as a gateway toward a more exciting possibility in life.”

Karan notes that while the brothers view India as exotic, she in turn, finds *them* exotic. “To her, the brothers are really intriguing. Here you’ve got these three young, sprightly American boys misbehaving – who are vain and preposterous and yet so full of life and charisma and energy that it really excites her,” she observes.

Having never been to India either, Karan was intrigued to meet there a lot of young women like Rita. “I wanted to understand where this girl was from and who she was. I thought at first she was just a fantasy figure but coming to India and speaking to a lot of people, and seeing the diversity and the way the country is changing and developing at such a rapid rate, I saw people just like this

character,” she says. “I was impressed with how Wes made India so integral and fundamental to the filmmaking process, working with as opposed to against the authentic Indian culture.”

Meanwhile the path of *THE DARJEELING LIMITED* also marked a fresh journey for Karan in her first film role. “It was a great learning experience, as you can imagine, working with this fantastic team of people in such close quarters,” she says. “It was quite magical.”

INSIDE THE DARJEELING LIMITED: DESIGNING AND SHOOTING A MOVING TRAIN

Before he even went to India, Wes Anderson knew he wanted to shoot *THE DARJEELING LIMITED* on a real moving train – an idea that, at first, sounded as logistically outrageous as it was creatively inspiring. “You know, typically anybody making a movie that takes place on a train would shoot on a set, but it was abundantly clear with *THE DARJEELING LIMITED* that this was never going to happen, no matter how many people tried to talk Wes out of it,” muses Lydia Dean Pilcher. “I had just done *THE NAMESAKE* in India and we had shot only one day on a train and I knew it was not going to be an easy thing.”

Nevertheless, Anderson was determined. Continues Pilcher: “We were going into a region under the auspices of Northwestern Railways, and they had never had anybody come to them and say we need ten coaches and an engine for 3 months and we’re going to strip them down, build our own interiors and we want to run it on a live track! It was unheard of and it involved navigating mountains and mountains of bureaucracy. At times it seemed impossible.”

Yet, still they forged ahead. While the filmmakers wrangled with Byzantine Indian bureaucracies, production designer Mark Friedberg – who previously collaborated with Anderson on the boat for *THE LIFE AQUATIC WITH STEVE ZISSOU* and whose work will also be seen this year in Julie Taymor’s *ACROSS THE UNIVERSE* -- began creating the designs for the train’s interior on paper, riffing on classical Indian trains and the great railway journeys of cinema.

Friedberg and Anderson began by taking a cross-Rajasthan trip on a typical tourist train to get a better feel for them and studying India’s extensive railway history. It was in the 19th century that train travel first transformed India by tying together the far-flung continent with an extensive, cross-country network of passenger trains. Today, the Indian rail system is by far the busiest in the world, with an astonishing 15 million passengers daily. The trains themselves range from sleek, air-conditioned, modern cabins to classical, hand-carved steam engines from another era, with most falling somewhere in between the two.

Once he had become intimately acquainted with Indian rail, Friedberg went to the movies to look at various depictions of trains through the years. “Ultimately we cross-pollinated the actual Indian trains with luxury trans-world trains such as the Orient Express as well as the contemporary Euro transit trains,” the designer explains. “We also looked a great deal at the 20th Century Limited,” he adds, referring to the New York-based express passenger train that became known to railroad buffs as “The greatest train in the world.”

The final result was a kind of hybrid of East-West design. “We blended Rajasthan-style patterns and the color scheme of Indian Railways with a sort of modern Art Deco style – but all made in the handmade, Indian tradition,” Friedberg summarizes.

In bringing the train to vibrant life, Friedberg worked closely with art director Adam Stockhausen and graphic artist Mark Pollard, who helped to create the palette and texture of the train, heavily utilizing traditional Indian fabrics and prints, and oversaw the local painters who turned the train’s exterior into a grand tapestry of hundreds of hand-drawn elephants. Teams worked in shifts, day and night, to finish the train in time.

For Friedberg, the chance to collaborate with the local artisans was itself a profound inspiration. “Working in India is a trip back in time. It’s truly a hand-made place where no two of anything are the same and nothing fits in a mechanized kind of way,” he says. “It was such a treat to be part of the last generation that will be able to experience this more personal and beautiful world. If I had made this same train in America, it would never have had the same personality and integrity.”

Friedberg also worked closely in concert with cinematographer Robert Yeoman who faced his own unique challenges on the train. “Shooting on a train is always extremely difficult,” Yeoman confesses. “Where do you put the lights? We couldn’t rig anything to the top of the train and no equipment could be more than about 3 feet from the car due to the telephone poles and trees that practically brushed against the side of the train! Luckily, Wes and Mark sensed my predicament and did everything possible to help me. The train was rebuilt so that it was as film friendly as possible.”

Yeoman continues: “We also built a lot of the lighting directly into the train so that Wes could move more quickly. We line the ceilings with *kinos* and *parabeams* so we could bring up the exposure and we had gels pre-cut that could easily be placed in the window frames so that we could see detail outside the moving train. Mark also built the sleeper compartment where the brothers spend much of their time with sliding walls so we could get the camera where we needed. We even built a track in the ceiling of the train’s corridor so that we could move up and down the train without a dolly!”

Yeoman notes that although there was the temptation to use “poor man’s process” – where lighting tricks are used to simulate a moving vehicle -- to shoot the train’s night scenes, Wes Anderson

eschewed the idea. “Wes felt that a moving train imparts an energy to the shot that cannot be faked,” explains Yeoman. “Only rarely did we break this rule.”

Once shooting began, the complications of working on a moving train only expanded. Anderson had to literally work around the train schedules, dealing with trains running late and delays on the fly. Summarizes Pilcher: “Wes always had a plan, always had an idea, as in ‘if this happens, we’ll do that’ so he always kept the energy very high. He wanted to move fast and even if we got stuck waiting for a train to pass we would get out a long piece of lumber and start rocking the train to keep the work going. Other times if we had to lose our train to let another train pass, we put an old train car with our interior cabin design on a truck and went out to the desert with that. The idea was that, no matter what the logistics, we would never stop shooting, ever.”

PASSENGERS TO INDIA: SHOOTING ON LOCATION

Known for his penchant for design and imaginative sets, Wes Anderson makes a visual departure with *THE DARJEELING LIMITED*, while still bringing an intrinsic sense of whimsical choreography to the Whitman brothers’ unfolding journey through India. The idea was to take India as it is and meld that, bit by bit and moment by moment, into the almost claustrophobically private world of the three brothers – letting the two collide in a kind of controlled chaos.

“I’m used to the set design in my films coming from my imagination or different influences combined with my imagination,” explains the director, “but in India, it was a different case. There was so much to surprise you in every direction you might look. There was always something funny or something strange and we wanted to capture it all -- and the challenge was getting as much of that as possible into the movie we had written.”

The task began with Anderson setting forth the modus operandi of “shooting as organically as possible,” explains cinematographer Robert Yeoman, who has worked with Anderson on all of his films and also recently shot Noah Baumbach’s *THE SQUID AND THE WHALE*. For Yeoman, India provided both a thrilling and challenging locale for following that mandate. “India is a country of such great contrasts – extreme poverty and great wealth, squalid streets and lavish temples. Above all there is an energy that permeates everything and is inescapable,” he says.

Then there were the crowds. “Shooting on the streets of India is somewhat uncontrollable and the sight of a camera will always draw people,” notes Yeoman. “Wes likes to carefully place each of his actors in the frame but we often had to deal with spectators in the background. By working quickly, often with no lights for day scenes, we tried to take advantage of all this randomness and hopefully, there is a particular energy to our shots imparted by all the unpredictability.”

This approach also extended to the production design. Says Mark Friedberg: “The idea was always to let India be India and to embrace odd circumstances or ‘mistakes’ as they happened. Aside from the train, we wanted the film to *feel* organic, even though most of the sets were very carefully designed. And because Wes is such an analog person who would never use computer-generated imagery or anything like that, who likes handmade styles and traditional technologies, India was really the perfect place for him to work.”

Adds the film’s graphic artist Mark Pollard: “India strips everyone of their preconceptions, and presents you with chaos, anarchy, spirituality, prayer and beauty. Just as it’s a great place for the characters in the film to experience life, it was for all of us who were there.”

Friedberg, who previously worked with Mira Nair in India on the lavish KAMA SUTRA, notes that Anderson’s view of India is a distinctive one in cinema -- that of an enthusiastic outsider. Anderson peers in with all the exhilaration and wonder of a first-timer into this remarkable culture, yet with a keen eye for that twinge of heartbreak and comedy lurking around each corner. “Wes was actually writing his everyday experiences in the country into the script even as they occurred,” notes Friedberg.

The film was shot primarily in the palace-lined, desert region of Rajasthan in the Northwest corner of the sub-continent, with The Darjeeling Limited itself moving on tracks that ran from the city of Jodhpur all the way to Jaisalmer, in the Thar Desert, near the Pakistani border. Meanwhile Patricia’s convent and orphanage were created in lush, greener Udaipur, in a former royal hunting lodge that once belonged to the Maharana of Mewar, one of the Rajput era rulers.

For the convent, Friedberg looked at the legendary 1947 Michael Powell film BLACK NARCISSUS, which also takes place in a nunnery in the Himalayas. “The location needed to feel both remote and dramatic, and it did,” says the designer. “In terms of detail, we were interested in cultural fusion. We let the retrofitted palace define the idea, but since the English Empire brought Christianity to India, we used a lot of those relics as set dressing.”

One of the film’s most moving sequences unfolds in a rural village in the Rajasthan desert, after the Whitman brothers run into trouble in the rapids of a river. Here, too, Anderson mixed the authentically real and the intently cinematic. The sequence was shot largely with the real villagers in their own clothing and houses with no changes. Yet, the approach was hardly that of a documentary as Anderson explains: “We shot the people as they were but we also shot it as I would shoot anything: with lots of complex staging and dollies and people being cued. So it was a case of inviting the real people of this village into the ongoing story.”

This style of merging “found” images with Anderson’s more complex visual choreography continued throughout the film. “We approached much of the film design, outside of the train and the

convent, as a collage,” comments Friedberg. “For example, for our market shots, I collected a bunch of vendors from disparate parts of the market and brought them all together to make a kind of greatest-hits market scene.”

Producer Lydia Dean Pilcher has worked in India before, but notes that Wes Anderson brought a perspective she hasn’t previously seen. “He has this way of sort of penetrating the mysterious in very subtle ways,” she observes. “So instead of this sort of cacophonous, populous and dense imagery often associated with India’s urban environments, he captures more of the serenity and spirituality of the culture and the vastness of the landscape. Traveling on this journey of making the film was both a unique trip through India – and a chance to live in the distinctive rhythm of Wes’s world.”

Also collaborating for a second time with Wes Anderson is three-time Academy Award winning costume designer Milena Canonero. Fresh off winning an Oscar for her lavish, candy-colored designs for Sofia Coppola’s *MARIE ANTOINETTE*, Canonero faced a simpler, but compelling task in establishing the distinctive yet related look of each Whitman brother.

Adding to the design are the brothers’ suitcases, the baggage they’ve literally inherited from their father, which figure prominently in the story. To create something that would be emblematic of the Whitman family, Wes Anderson recruited designer Marc Jacobs on behalf of the design house Louis Vuitton to produce a special, one-edition set of luggage just for the occasion. “They make the best suitcases, and I say that because I watched how they made these, putting in hundreds of little nails and making them so carefully and intricately,” says Anderson. “They were made so well that we were able to drag them around the desert and have them fall in the river and throw them onto trains and have them really take a beating and yet, still they lasted. We only had the one set so it would have been a big problem if they were destroyed.”

Yet for all the master artists and craftsmen who worked on the film, Anderson notes that the real key to it was the minimalist spirit behind it. “We had wonderful designs and designers behind it all, but on the set, we didn’t have trailers, we didn’t have makeup people (even though our usual make-up artist Frances Hannon did do something special with Owen’s look) or wardrobe people or any of that. We were all in India living in a house together and everyone just completely threw themselves into the experience. And the best thing that could have happened on this movie did – the actors all became best friends and it was as if they were really in the story, which was the inspiration for all of us.”

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ABOUT THE CAST

The multi-faceted **OWEN WILSON (Francis)** made his mark in Hollywood as both an actor and writer for feature films. Wilson recently wrapped Steven Brill's high concept comedy DRILLBIT TAYLOR for Paramount, produced by Judd Apatow. In it, Wilson plays a bodyguard who is hired by two kids to protect them from bullies in the schoolyard. DRILLBIT TAYLOR will be released in 2008.

Wilson will next cameo in TROPIC THUNDER, the Ben Stiller-directed DreamWorks comedy about a group of actors who go on location to shoot a war movie, only to find that reality replicates their plot. Wilson will join Stiller, Jack Black and Robert Downey Jr. amongst others in this ensemble cast.

Wilson can be seen other Stiller films, most recently alongside Robin Williams in Shawn Levy's A NIGHT AT THE MUSEUM. He also recently starred in the box office successes YOU, ME AND DUPREE opposite Kate Hudson and Matt Dillon and in Disney's animated feature CARS, which was nominated for an Academy Award® in the category of Best Animated Film.

In the Summer of 2006 Wilson starred in the smash hit comedy WEDDING CRASHERS opposite Vince Vaughn. This followed the success of Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU, in which Wilson starred opposite Bill Murray and Anjelica Huston. Wilson's previous work with Wes Anderson includes THE ROYAL TENENBAUMS for which he and Anderson were nominated for an Academy Award® for Best Original Screenplay. Wilson also co-wrote and starred in Anderson's first film BOTTLE ROCKET as well as co-writing and co-executive producing his second feature RUSHMORE. He also served as associate producer on the Oscar® winning film AS GOOD AS IT GETS.

Wilson's additional acting credits include THE CABLE GUY, ARMAGEDDON, THE MINUS MAN, SHANGHAI NOON, MEET THE PARENTS, ZOOLANDER, BEHIND ENEMY LINES, I SPY, SHANGHAI KNIGHTS and STARSKY AND HUTCH.

ADRIEN BRODY (Peter) won the Academy Award for Best Actor for his performance in Roman Polanski's THE PIANIST. He is to date the youngest person to have won the Oscar in that category. His portrayal of real-life Holocaust survivor Wladyslaw Szpilman also earned him Best Actor honors from the National Society of Film Critics, the Boston Society of Film Critics, and the César

Awards (France's equivalent of the Oscars); and nominations for Golden Globe, Screen Actors Guild and BAFTA Awards.

He most recently starred in Peter Jackson's Academy Award-winning epic remake of KING KONG and Allen Coulter's HOLLYWOODLAND. He will next be seen in the highly anticipated period romantic drama MANOLETE for writer/director Menno Meyjes starring opposite P enelope Cruz as Manuel Rodriguez Sanchez, Spain's most famous bullfighter.

Brody was born and raised in New York City, where he attended the High School for the Performing Arts and then the American Academy of Dramatic Arts. He first came to prominence with a starring role in Steven Soderbergh's KING OF THE HILL. He later starred in two features for director Eric Bross, TEN BENNY and RESTAURANT, the latter earning Brody an Independent Spirit Award nomination.

His other films include Elie Chouraqui's HARRISON'S FLOWERS; Ken Loach's BREAD AND ROSES; Terrence Malick's THE THIN RED LINE; Charles Shyer's THE AFFAIR OF THE NECKLACE; Barry Levinson's LIBERTY HEIGHTS; Spike Lee's SUMMER OF SAM; M. Night Shyamalan's THE VILLAGE; and John Maybury's THE JACKET.

JASON SCHWARTZMAN (Jack/Co-Writer) made his motion picture acting debut as Max Fischer, an eccentric high school sophomore in Wes Anderson's acclaimed comedy RUSHMORE opposite Bill Murray in 1999. That year, his performance garnered a nomination for "Most Promising Actor" from the Chicago Film Critics Association.

Schwartzman's recent credits include starring as King Louis XVI in Sofia Coppola's MARIE ANTOINETTE; SHOPGIRL starring in a love triangle with Claire Danes and Steve Martin, who also directed based on his novel; BEWITCHED with Nicole Kidman and Will Ferrell; and a starring role in David O. Russell's existential comedy I   HUCKABEES with Dustin Hoffman, Naomi Watts, Jude Law, and Lily Tomlin.

Schwartzman made his television debut in the critically acclaimed comedy "Cracking Up" written by Mike White and co-starring Molly Shannon. Other film credits include Roman Coppola's directorial debut, C.Q., SIMONE starring Al Pacino and Catharine Keener; and the ensemble comedy SLACKERS.

ANJELICA HUSTON (Patricia), an award-winning actress and director, continues her renowned family's legacy in film, which began with her grandfather, Walter and her father, John.

Throughout her career, Huston has received 29 honors for her work including multiple honors from the National Society of Film Critics, two Independent Spirit Awards, the Los Angeles and New York Film Critics Awards and an honor from Women in Film. She received a

Best Supporting Actress Oscar for her role as "Maerose Prizzi" in the black comedy PRIZZI'S HONOR in which she starred opposite Jack Nicholson and Kathleen Turner. In 2005, Huston received a Golden Globe® Award for her role in HBO's original movie IRON JAWED ANGELS in which she starred opposite Hilary Swank and Julia Ormond.

Huston's additional credits include memorable turns in the hit ADDAMS FAMILY and ADDAMS FAMILY VALUES films as well as in Stephen Frears' THE GRIFTERS, Wes Anderson's THE ROYAL TENENBAUMS and THE LIFE AQUATIC WITH STEVE ZISSOU, Nicholas Roeg's THE WITCHES, Woody Allen's MANHATTAN MURDER MYSTERY and CRIMES AND MISDEMEANORS, Paul Mazursky's ENEMIES: A LOVE STORY, Sean Penn's THE CROSSING GUARD, Frances Ford Coppola's GARDENS OF STONE, Mira Nair's THE PEREZ FAMILY and her father's final film, THE DEAD.

Her directorial debut was an unflinching adaptation of Dorothy Allison's best-selling memoir, BASTARD OUT OF CAROLINA, which garnered Huston critical acclaim and both an Emmy® nomination and DGA nomination for her work on the controversial drama. Huston directed, produced and starred in AGNES BROWNE, which was presented at the Directors' Fortnight at the 2000 Cannes Film Festival.

Additional film credits include EVER AFTER, SERAPHIM FALLS, THE GOLDEN BOWL, HANDFUL OF DUST, MR. NORTH, BUFFALO 66, and Clint Eastwood's BLOOD WORK.

Her television credits include "Robert Ludlum's Covert One: The Hades Factor," as well as a recurring role on Showtime's original series "Huff," starring Hank Azaria. Huston received Emmy nominations for her performance in the CBS mini-series "Buffalo Girls," her performance opposite Robert Duvall and Tommy Lee Jones in the mini-series "Lonesome Dove," her performance opposite Sam Neill in the television film "Family Pictures," and her work in the TNT mini-series "The Mists of Avalon."

AMARA KARAN (Rita) makes her feature film debut in **THE DARJEELING LIMITED** and also stars this year in the British comedy ST. TRINIAN'S directed by Oliver Parker and Barnaby Thompson. The London-born daughter of Sri Lankan parents, Karan studied political science at Oxford, where she became a rapidly rising star on the local theatre scene. Following a stint as an investment banker, she returned to her love of acting. In 2002, she wrote, directed and starred in the short film BY MYSELF which was the runner-up winner of the Shoestring Shorts Digital Video Competition.

CAMILLA RUTHERFORD (Alice) starred as Jocasta on HBO's hit series "Rome." Her feature film credits include Denys Arcand's STARDOM, Robert Altman's GOSFORD PARK, Alki David's THE FREEDIVER, Mira Nair's VANITY FAIR and, most recently, Robert Edwards' LAND OF THE BLIND starring opposite Ralph Fiennes and Donald Sutherland.

IRRFAN KHAN (Village Father), a graduate of the prestigious National School of Drama in New Delhi, India, gave his first screen performance in a short but searing scene in Mira Nair's acclaimed debut film, SALAAM BOMBAY!.

Khan's unconventional looks and intense eyes gained him the coveted title role of in the film MAQBOOL, a Hindi interpretation of *Macbeth* set in the Bombay underworld. He gave another award-winning performance in that year in the critically acclaimed love story HASSIL. He then took on the challenging title role in British director Asif Kapadia's epic THE WARRIOR, the Hindi-language film that won the BAFTA award for Best Film in 2003.

Khan most recently garnered international acclaim in the role of an Indian emigrant to the U.S. in Mira Nair's THE NAMESAKE and playing the Captain pursuing the trail of Daniel Pearl's kidnappers in Michael Winterbottom's A MIGHTY HEART, starring with Angelina Jolie.

ABOUT THE FILMMAKERS

WES ANDERSON (Director/Co-Writer/Producer) was born in Houston, Texas and attended college at the University of Texas at Austin. He is also the director and co-writer of BOTTLE ROCKET, RUSHMORE, THE ROYAL TENENBAUMS and THE LIFE AQUATIC WITH STEVE ZISSOU. His next film will be THE FANTASTIC MR. FOX, based on the Roald Dahl book.

ROMAN COPPOLA (Co-Writer/Producer) grew up in the world of filmmaking and has worked in many capacities, from sound recordist to cinematographer, to writer and producer. He began his directing career with visual effects and second unit direction of Bram Stoker's Dracula, and his rookie effort garnered a BAFTA Award nomination for Visual Effects. His first feature film, C.Q. premiered at Cannes Film Festival and was well received critically. Most recently, Roman has lent his talents to 2nd Unit Direction on LOST IN TRANSLATION, MARIE ANTOINETTE, and Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU.

Roman also directs music videos and commercials, having worked with bands such as The Strokes and Green Day, as well as clients such as Coke, Honda and Target. His collaboration with choreographer Richard Koufey for Fat Boy Slim's "Praise You" earned him two 1999 MTV Music Video Awards. Also, Roman's stream-of-consciousness video for the Phoenix "Funky Squaredance" track was invited into the permanent collection at New York's Museum of Modern Art.

Although Roman is an accomplished filmmaker, his interests extend into diverse creative realms. He has his own wine, RC Reserve (two-time winner of the double Gold Medal at the SF International Wine competition), and is a founding partner in the luxury face cream Uvavita (Uvavita.com) from the Napa Valley. He has also founded the Photobubble Company (www.photobubblecompany.com) to market a newly patented inflatable film enclosure.

In addition, Roman Coppola Studio cultivates a multitude of art & design projects: Roman's magic trick, Ghost Card, is internationally distributed. His self-designed Work Pod, a converted office at his production company in Hollywood, has garnered press from various design magazines.

Finally, Roman is an entrepreneur and businessman. He co-founded The Directors Bureau with fellow director Mike Mills in 1996, and they have enjoyed major success as trendsetters and culture makers in both the commercial and music video industry. Last year, Roman founded TDB Special Projects, a division dedicated to creating spectacular, brand enhancing, highly-customized marketing, promotions, events, content, and products for a select group of corporate clients.

JASON SCHWARTZMAN (Co-Writer) See bio in “About the Cast”

SCOTT RUDIN (Producer) Films include THE QUEEN (BAFTA Award); NOTES ON A SCANDAL; VENUS; FAILURE TO LAUNCH; THE LIFE AQUATIC WITH STEVE ZISSOU; CLOSER; TEAM AMERICA: WORLD POLICE; I ♥ HUCKABEES; THE VILLAGE; SCHOOL OF ROCK; THE HOURS; CHANGING LANES; IRIS; THE ROYAL TENENBAUMS; ZOOLANDER; SLEEPY HOLLOW; WONDER BOYS; BRINGING OUT THE DEAD; SOUTH PARK: BIGGER, LONGER & UNCUT; THE TRUMAN SHOW (BAFTA Award); A CIVIL ACTION; IN & OUT; RANSOM; MOTHER; THE FIRST WIVES CLUB; CLUELESS; NOBODY’S FOOL; THE FIRM; SEARCHING FOR BOBBY FISCHER; SISTER ACT; THE ADDAMS FAMILY; ADDAMS FAMILY VALUES; LITTLE MAN TATE; REGARDING HENRY.

Theatre includes *Passion* (Tony Award®); *Indiscretions*; *Hamlet*; *Seven Guitars*; *Skylight*; *On the Town*; *The Chairs*; *The Judas Kiss*; *The Blue Room*; *Closer* (London and New York); *Amy’s View*; *The Wild Party*; *Copenhagen* (Tony Award); *The Designated Mourner*; *The Goat* (Tony Award); *Medea*; *Caroline, or Change*; *The Normal Heart*; *Who’s Afraid of Virginia Woolf?*; *Doubt* (Tony Award); *Red Light Winter*; *Faith Healer*; *The History Boys* (Tony Award); *Shining City*; *Stuff Happens*; *The Vertical Hour*; and *The Year of Magical Thinking*.

Upcoming films include: the Coen Brothers’ NO COUNTRY FOR OLD MEN, Kenneth Lonergan’s MARGARET, Noah Baumbach’s MARGOT AT THE WEDDING, Kim Peirce’s STOP-LOSS, Paul Thomas Anderson’s THERE WILL BE BLOOD, Wes Anderson’s THE FANTASTIC MR. FOX, Stephen Daldry’s THE READER, Sam Mendes’ REVOLUTIONARY ROAD, and Cameron Crowe’s new film.

LYDIA DEAN PILCHER (Producer) is founder of the New York-based production company, Cine Mosaic. Pilcher most recently produced Mira Nair’s critically acclaimed THE NAMESAKE, as well as Nair’s VANITY FAIR starring Reese Witherspoon. Pilcher was executive producer on the HBO feature film, IRON JAWED ANGELS, starring Hilary Swank and Anjelica Huston which garnered a Golden Globe nomination for Best Picture.

The year before, Pilcher was nominated for an Emmy Award, Golden Globe and Producer’s Guild Award as the executive producer of HBO’s NORMAL with writer/director Jane Anderson and starring Jessica Lange and Tom Wilkinson. Pilcher’s other producing credits include HYSTERICAL BLINDNESS directed by Mira Nair and starring Uma Thurman, Gena Rowlands and Juliette Lewis for HBO Films; JESUS’ SON, directed by Alison Maclean, based on the novel by Denis Johnson; CRADLE

WILL ROCK directed by Tim Robbins; Wayne Wang's CHINESE BOX; KAMA SUTRA -A TALE OF LOVE filmed on location in India and directed by Nair; THE PEREZ FAMILY, also directed by Nair with Anjelica Huston and Marisa Tomei; HBO's DISAPPEARING ACTS based on the novel by Terry McMillan; Maggie Greenwald's THE KILL-OFF; and Michael Moore's PETS OR MEAT: THE RETURN TO FLINT. Pilcher also co-produced LONGTIME COMPANION, MY NEW GUN and RED HOT + DANCE. Pilcher and Mira Nair also teamed on a short film about September 11th for Studio Canal's package of international shorts entitled 11 MINUTES, 9 SECONDS, 1 FRAME.

After receiving an MFA at NYU Film School in 1983, Pilcher began her career making documentaries and working in the production department of films including Martin Scorsese's AFTER HOURS, Robert Mandel's F/X, Bertrand Tavernier's ROUND MIDNIGHT, John Hughes' PLANES, TRAINS AND AUTOMOBILES, Alan Parker's MISSISSIPPI BURNING and Robert Redford's QUIZ SHOW. She was the Associate Producer of Nair's MISSISSIPPI MASALA, Forest Whitaker's STRAPPED for HBO and CRIMINAL JUSTICE for HBO.

Pilcher is currently serving as Vice Chair of the Producer's Guild of America East and is on the Board of Directors of *Maisha*, a filmmaker's laboratory dedicated to the development of screenwriters and directors in East Africa.

STEVEN RALES (Executive Producer) founded Santa Monica-based production company, Indian Paintbrush, in 2006 which is committed to producing and financing films with the industry's leading and emerging filmmaking talent. In the company's first year, Rales executive produced and co-financed Wes Anderson's THE DARJEELING LIMITED with Fox Searchlight Pictures, Anderson's upcoming THE FANTASTIC MR. FOX with Twentieth Century Fox, and produced and fully financed Alan Ball's feature directorial debut, NOTHING IS PRIVATE. Based on the acclaimed novel Towelhead by Alicia Erian, the film stars Maria Bello, Toni Collette, Aaron Eckhart, Peter Macdissi and newcomer Summer Bishil.

ROBERT YEOMAN ASC (Cinematography) established his strong visual style shooting Gus Van Sant's acclaimed DRUGSTORE COWBOY garnering him the Independent Spirit Award for Best Cinematography. He went on to serve as director of photography on Wes Anderson's debut film BOTTLE ROCKET, continuing his collaboration with Anderson on RUSHMORE, THE ROYAL TENENBAUMS and THE LIFE AQUATIC WITH STEVE ZISSOU. He recently shot Noah Baumbach's THE SQUID AND THE WHALE, Wes Craven's RED EYE and the forthcoming MARTIAN CHILD. His film credits also include THE SUBSTANCE OF FIRE, PERMANENT MIDNIGHT, DOGMA, DOWN TO YOU, Sally Field's BEAUTIFUL and Roman Coppola's CQ. Yeoman began his career

working with William Friedkin on TO LIVE AND DIE IN L.A. and RAMPAGE. He received his MFA in film production from USC.

MARK FRIEDBERG (Production Designer) most recently served as production designer on Julie Taymor's ACROSS THE UNIVERSE, John Polson's TENDERNESS, Susan Stroman's screen adaptation of THE PRODUCERS, Jim Jarmusch's BROKEN FLOWERS and Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU. He is currently at work on Charlie Kaufman's directorial debut, SYNECDOCHE, NEW YORK.

Other highlights of his design work include Jarmusch's COFFEE AND CIGARETTES, Todd Haynes' FAR FROM HEAVEN, Alexander Rockwell's IN THE SOUP, Mira Nair's KAMA SUTRA, Ang Lee's THE ICE STORM, Garry Marshall's RUNAWAY BRIDE and Ed Harris's directorial debut POLLOCK.

ANDREW WEISBLUM (Editor) most recently worked as editor on Zoe Cassavetes' BROKEN ENGLISH. He previously edited the independent films UNDERMIND, CONEY ISLAND BABY and was an additional Editor on Nora Ephron's BEWITCHED. Prior to that, Andrew was an associate Editor on John Waters' A DIRTY SHAME as well as director Jay Craven's A STRANGER IN THE KINGDOM. He has also worked as the Visual Effects Editor on films such as Darren Aronofsky's THE FOUNTAIN and Rob Marshall's CHICAGO (Academy Award winner for Best Editing and Best Picture as well as the 2003 American Cinema Editors award for Best Edited Musical/Comedy). As an assistant editor for more than a decade, Andrew worked on a wide variety of films ranging from such independent features as John Waters' CECIL B. DEMENTED, Allison Anders' GRACE OF MY HEART and Daniel Algrant's NAKED IN NEW YORK, to large-scale productions including Brian De Palma's SNAKE EYES and FEMME FATALE, Andrew Bergman's ISN'T SHE GREAT and Richard Linklater's SCHOOL OF ROCK. THE DARJEELING LIMITED marks Andrew's first collaboration with Wes Anderson.

JEREMY DAWSON (Co-producer) started in the film industry when he designed the title sequence for the film, PI. He has gone on to design visual effects and animation for many films including REQUIEM FOR A DREAM, FRIDA, THE LIFE AQUATIC and THE FOUNTAIN for which he also served as 2nd Unit Director. He is currently producing Wes Anderson's next movie, the stop-motion animated film, THE FANTASTIC MR. FOX.

ALICE BAMFORD (Co-producer) is a photographer, film maker and traveler who studied arts and architecture at The Prince of Wales Institute, and rode horses in competition in Great Britain. She was the sole woman competitor in a car rally across the Himalayas and has traveled on horseback throughout India. She and Wes Anderson discovered a shared passion for India and headed there to find inspiration and locations for *THE DARJEELING LIMITED* which she co-produced.

Alice is currently directing and producing a documentary focusing on ethical and sustainable issues in organic farming, and is working with Wes on the forthcoming animated feature *THE FANTASTIC MR. FOX*.

ANADIL HOSSAIN (Co-producer) is the founder of Dillywood, Inc., a full-service motion picture production company. A New York-based film producer, her work focuses primarily on international and multi-cultural projects. She was a line producer on Mira Nair's *THE NAMESAKE*, released earlier this year. Her Bollywood film credits include producer of successful blockbusters such as *KAL HO NAA HO* and *KABHI ALVIDA NAA KEHNA*, both produced and directed by Karan Johar in New York. She also produced the U.S. segments for *SWADES*, Ashutosh Gowariker's successful follow-up to *LAGAAN*.

Before working in film, Hossain increased her knowledge of international markets producing high profile VIP events in the US, China, and Australia for various media corporations primarily The News Corporation.

Born in Washington D.C. to Bangladeshi parents, Hossain grew up in Bangladesh and in England. She graduated with a BA Honors degree in Film and American Studies from the University of East Anglia, Norwich, England.

RANDALL POSTER (Music Supervisor) began working with Wes Anderson in 1996 on the soundtrack to Anderson's debut *BOTTLE ROCKET* and has supervised the music on all four of Anderson's subsequent features: *RUSHMORE*, *THE ROYAL TENENBAUMS*, *THE LIFE AQUATIC WITH STEVE ZISSOU* and *THE DARJEELING LIMITED*. Working with Anderson to create rare and remarkable film soundtracks, these collections have gone on to receive awards and accolades around the world.

2007 has proven to be a very busy year for Poster, who supervised the music in several upcoming releases including Tamra Jenkins' *THE SAVAGES*; Todd Haynes' *I'M NOT THERE*; Kimberley Peirce's *STOP LOSS*; and Alan Ball's *NOTHING IS PRIVATE*.

Poster's other recent credits include music for Sam Mendes' JARHEAD; David Fincher's ZODIAC; Martin Scorsese's THE AVIATOR and Noah Baumbach's THE SQUID AND THE WHALE.

MILENA CANONERO (Costume Designer) has won three Academy Awards for her costumes for CHARIOTS OF FIRE (1982), BARRY LYNDON (1975) shared with Ulla-Britt Söderlund and most recently MARIE ANTOINETTE. She received five additional Academy Award nominations for THE AFFAIR OF THE NECKLACE, TITUS, DICK TRACY, TUCKER: THE MAN AND HIS DREAM and OUT OF AFRICA. Canonero also won two British Academy Awards (BAFTAs) for THE COTTON CLUB and CHARIOTS OF FIRE. She was nominated four more times for MARIE ANTOINETTE, DICK TRACY, OUT OF AFRICA and BARRY LYNDON. The Costume Designers Guild has honored Canonero with its Career Achievement Award.

Her numerous film credits also include SOLARIS, BULWORTH, DEATH AND THE MAIDEN, ONLY YOU, LOVE AFFAIR, DAMAGE, SINGLE WHITE FEMALE (also production designer), THE GODFATHER PART III, REVERSAL OF FORTUNE (as a consultant), BARFLY, THE HUNGER, THE SHINING, MIDNIGHT EXPRESS and A CLOCKWORK ORANGE. She also designed Steven Soderbergh's OCEAN'S TWELVE and Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU. Her recent work includes the European films BELLE TOUJOUR and I VICERE.

A native of Turin, Italy, Canonero studied costume design and art history in Paris and London. She has also designed costumes for operas at the Vienna Opera House, the Esposito Festival and the Metropolitan Opera House and has worked in theater for the Teatro di Roma. Canonero returned to Italy to design the costumes for Roman Polanski's theatrical production of *Amadeus*.

STARRING

FRANCIS	OWEN WILSON
PETER	ADRIEN BRODY
JACK	JASON SCHWARTZMAN
RITA	AMARA KARAN
BRENDAN	WALLY WOLODARSKY
THE CHIEF STEWARD	WARIS AHLUWALIA
THE FATHER	IRRFAN KHAN
THE MECHANIC	BARBET SCHROEDER
ALICE	CAMILLA RUTHERFORD
THE BUSINESSMAN	BILL MURRAY
	AND
PATRICIA	ANJELICA HUSTON

1ST ASSISTANT DIRECTOR

EMILIE CHERPITEL

LINE PRODUCER

FEROZEUDDIN ALAMEER

PRODUCTION SOUND MIXER

PAWEL WADOWCZAK

1ST ASSISTANT CAMERA

JOHN BOCCACCIO

PROPERTY MASTER

SANDY HAMILTON

LIGHTING

MULCHAND DEDHIA

KEY GRIP

SANJAY SAMI

MAKE-UP/HAIR

FRANCES HANNON

ASSISTANT MAKE-UP/HAIR

FAE HAMMOND

INDIAN 1ST ASSISTANT DIRECTOR

KAPIL SHARMA

PRODUCTION MANAGER

HARISH AMIN

PRODUCTION SUPERVISOR

DRISS BENYAKLEF

UNIT MANAGER

NITIN CHANDRACHUD

INDIAN PRODUCTION SUPERVISOR

ANNIE M. MATHEWS

SCRIPT SUPERVISOR

JENNIFER FURCHES

ASSISTANT COSTUME DESIGNER

GERMINAL RANGEL

ADDITIONAL COSTUME DESIGN

JACQUELINE GETTY

2ND UNIT DIRECTOR

ROMAN COPPOLA

1ST ASSISTANT DIRECTOR (2ND UNIT)

SAHIRA NAIR

SUPERVISING ART DIRECTOR

ADAM STOCKHAUSEN

ART DIRECTOR/DECORATOR

ARADHANA SETH

SET DECORATOR

SUZANNE CAPLAN MERWANJI

LOCATION CASTING

TESS JOSEPH

DILIP SHANKAR

SOUND DESIGNER

JACOB RIBICOFF

SOUND RE-RECORDING MIXER

LEE DICHTER

POST PRODUCTION SUPERVISOR

COLLEEN BACHMAN

ASSISTANT EDITOR

ABBI JUTKOWITZ

ASSOCIATE PRODUCER

MOLLY COOPER

STILL PHOTOGRAPHER

JAMES HAMILTON

DOCUMENTARIAN

BARRY BRAVERMAN

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ADDITIONAL CAST

TAXI DRIVER	A.P. SINGH
OLD MAN	KUMAR PALLANA
WAITER	DALPAT SINGH
GERMAN LADY #1	TRUDY MATHIS
GERMAN LADY #2	MARGOT GODROS
ELECTRONICS VENDOR	HITESH SINDI
SHOE VENDOR	KISHEN LAL
PEPPER SPRAY VENDOR	BHAWANI SANKAR
PET SHOP VENDOR	MUKHTIAR BHAI
SHOESHINE BOY	SURAJ KUMAR
BOY ON BICYCLE	KAPIL DUBEY
ENGINEER	MULCHAND DEDHIA
OLDEST BOY	DINESH BISHNOI
MIDDLE BOY	MUKESH BISHNOI
YOUNGEST BOY	RAMESH BISHNOI
BOY WITH HANDKERCHIEF	SRIHARSH SHARMA
VILLAGE ELDER	CHANDURAM BISHNOI
DOCTOR	SAJJANJI BISHNOI
OLD MAN IN VILLAGE	PUKARAM BISHNOI
MOTHER	SHUSHILA DEVI
VILLAGERS	RATAN LAL JI
	ARUN BISHNOI
	JHALARAM BISHNOI
	MULARAM BISHNOI
	ANAND PATHE

	BHAWAR LAL
	KAANA RAM
	RUPA RAM
	SHAVA RAM
	RUKA RAM
	BHURA RAM
	BURAMJI RAM
	TUKA RAM
	BHANWAR SINGH
	BHANWAR PALIWAL
	MOTI RAM
	KISHNA RAM
	KHEWAL RAM PALIWAL
	RAVI ACHARYA
MAN ON BUS	JAI PRAKASH SHARMA
HINDU PRIEST	BADHRI DAVE
GARAGE CASHIER	VINCETTA EASLEY
TOW TRUCK DRIVER	JOHN JOSEPH GALLAGHER
PILOT	CAPTAIN G.B. SINGH
FLIGHT ATTENDANT	BHAVNA NARANG
CO-PILOTS	SUNIL CHHABRA
	NARENDER SINGH HADA
OBEROI	THUPTEN GYATSO
CHIEF STEWARD (BENGAL LANCER)	GURDEEP SINGH
STEWARDESS (BENGAL LANCER)	CHARU SHANKAR
JACK'S X-GIRLFRIEND	NATALIE PORTMAN
TIGER PUPPETEER	ANDREW MASSEY
STUNT COORDINATOR	GEORGE AGUILAR
STUNT ASSISTANT	SCOTT ARMSTRONG
STUNTS BY	KEITH SIGLINGER
	BLAISE CORRIGAN
	JITENDRA SINGH RANA
	VISHAL SINGH
	RISHI RANA
2 nd ASSISTANT DIRECTOR	STOJAN PETROV
UNIT PRODUCTION COORDINATOR	POONAM WAHI
2 nd 2 nd ASSISTANT DIRECTOR	NEHA KAUL
3 rd ASSISTANT DIRECTOR	KEVIN PEREIRA
AD TRAINEE	KRISHAN PRATAP "K.P." SINGH
UPM	LYDIA PILCHER
2 nd ASSISTANT CAMERA	ROBERT P. SETTLEMIRE
B-CAMERA 1 ST ASSISTANT	G. MONIC KUMAR
LOADER	JASWINDER BEDI
VTR OPERATOR	HEMCHANDRA RAI
1 ST ASSISTANT CAMERA (2 nd UNIT)	ANAND KUMAR EKBOTE
	MENOSAU KEVICHUSA
UNDERWATER OPERATOR	PETER ZUCCARANI
BOOM OPERATOR	MARK FAY

UTILITY SOUND	VINOD "VIN" SUBRAMANIAN
LOCATION SOUND EFFECTS RECORDIST	RICHARD BEGGS
PRODUCTION CONSULTANT	ROOPA DE CHOUDHURY
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PRODUCTION COORDINATOR – UDAIPUR	YASMINE STAFFORD
ASSISTANT PRODUCTION COORDINATOR	DEEPALI HANDA
KEY SET PRODUCTION ASSISTANT	JAI SHARMA
PRODUCTION ASSISTANT – MUMBAI	SUJATA MITRA
PRODUCTION ASSISTANT – DELHI	DINESH SHENOY
HOSPITALITY COORDINATOR	KANISHKA MEHTA
ASSISTANT WRAP COORDINATOR	ANNIE SLOAN
COMPUTER TECHNICIAN	DHRUV CHAWLA
OFFICE PRODUCTION ASSISTANTS	PAWAN KUMAR
	ROHAN MATHUR
	RAJVEER SINGH RANAWAT
RUSHES COURIERS	AJAY AHIRE
	ALOK CHOUGULE
CHIEF SPOT BOY	TANVIR AHEMAD
SPOT BOYS	R. SUBRAMANIAM
	ACHAY LAL
	KAPIL DUBEY
CHIEF OFFICE SPOT BOY	MOINNUIDIN
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ASSISTANT TO S. RUDIN	NATHAN KELLY
ASSISTANT TO L. PILCHER	THOMAS DE NAPOLI
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ASSISTANT TO A. HUSTON	JACLYN BASHOFF
ASSISTANT TO F. ALAMEER	SAAKSHI BISWAS
CAST ASSISTANT	ANIRUDH SINGH
ASSISTANT ART DIRECTORS	PRASANNA KARKHANIS
	KIM JENNINGS
	PRADIP REDIJ
	T.P. ABID
SET DESIGNER	SIMONA MIGLIOTTI
DRAFTSPERSON	SUMAYYA SHAIKH
GRAPHIC DESIGNER	MARK POLLARD
GRAPHIC DESIGNER / RESEARCHER	ALEX DIGERLANDO
ASSISTANT GRAPHIC DESIGNER	PHILIP BUCCELLATO
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	PAUL GELINAS
	ROBERT PYZOCHA
	RACHEL NEMEC
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KEY ART DEPT. ASSISTANT	SHIVA SHANKAR BAJPAI
ART DEPT. ASSISTANTS	FRANCESCA MIRABELLA
	JESS MAGEE
	NICK PALEY
	NARENDRA SINGH BHATI
	PRADEEP KUMAR RANJEET

HEAD CARPENTER
STANDBY HEAD CARPENTER

LAUJARI R. VISHWAKARMA
ANIL VISWAKARMA

CARPENTERS

KHARBIND VISWAKARMA	DATTARAM RANGA
RAM SUDHAR VISWAKARMA	BHARAT G. SURVE
SUBHASH VISWAKARMA	DHARMENDRA YADAV
LOKNATH MAHARANA	M. MUNEEER ALAM
RASHID AHMED	NAEMUDDIN
LALJITH VISWAKARMA	BHARAT SURVE
SUNIL VISWAKARMA	PARDEEP KUMAR VISHWAKARMA
RAMESH "SHARMA" VISWAKARMA	VIRENDRA JADHAV
MUKHTAR QURESHI	MHD MUMTAZ
HASSAN SHAIKH	AZAD ALAM
MOHD. IQBAL QURESHI	M. MYNULE HAQUE
SHIV KUMAR VISHWAKARMA	JUBAIR AHMED
MAKSUD A. QURESHI	MAHENDER VISHWAKARMA
RAM JANAM VISHWAKARMA	VIRENDRA KUMAR
BALASAHEB UDALE	KEDAR NATH VISHWAKARMA
PRADEEP K. VISHWAKARMA	SATYA DEV M. VISHWAKARMA
PAPPU SAROJ	

ASSISTANT CARPENTERS

DURGA PARSAD VISHWAKARMA	MAHATMA VISHWAKARMA
ABUDHLLA KHAN	IRFAN KHAN
ANIL G. PATIL	PRAKASH BANDI
MACHINISTS	VITHAL PANCHAL
	GUNDAPPA PANCHAL
ELECTRICIAN	JAGDISH MALI
WELDERS	KISHAN RAHATE
	UDAY KARTAK
	DOMINIC FERNADES
DESIGNER MOLDER	S.R. BAIT
MOLDERS	GANESH SITARAM BANE
	DEEPAK DEV PUJARI
	SURESH N. KAMBLE
	RAJESH DATTARAM SOGAM
	MANOHAR PUJARE
ELECTRICIANS	TUKARAM S. JOSHI
	BHARAT KATWA
	MOHAMMED HAMID
	SHARIF ALI
GENERATOR OPERATOR	SADRUDIN MISTRY
BEST BOY GRIPS	HIMMAT DEOL
	STEVEN CADDIE
COMPANY GRIPS	INDER BHURJI
	JAVED AHMED
CAMERA DEPARTMENT RUNNER	M. HASIM
KEY WARDROBE SUPERVISOR	URMILA LAL MOTWANI
ASSISTANT WARDROBE SUPERVISOR	LARA BHALLA
COSTUME ASSISTANT	POORNAMRITA KUMARI
TAILOR	ABDUL JABBAR SHEIKH

DRESSMEN	RAVI S. PAWAR MOHAMMAD SANAULLAH AJAY CHOUHAN CINDY TOLAN JINA JAY CASTING ANJA DIHRBERG SAPTARSHI "SAMMY" BHATTACHARYA VIKAS PRAJAPATI RAVINDRA SINGH RATHORE SUPRIYA BAGGA DYU D' CUNHA PRAMOD SINGH RAJESH GANGULY SANDEEP E. GONDHALEKAR DEEPAK GAWADE GYANANDER SINGH RATHORE MUKESH MADHWANI A. RAHIM SURESH SHARMA MARTHA C. PILCHER MOHAMMED SUNIL KHEDEKAR PRAKASH GURNANI MANOJ PURI RAVINDRA RAHI ASHRAF VOHRA
CASTING CONSULTANT - NEW YORK	
CASTING CONSULTANT - UK	
CASTING CONSULTANT - GERMANY	
CASTING ASSISTANTS	
LOCATION MANAGERS	
TRAIN WRANGLER	
LOCATION COORDINATOR	
JODHPUR COORDINATOR	
UDAIPUR COORDINATOR	
JAIPUR COORDINATOR	
JODHPUR SPECIAL PROJECTS MGR.	
LOCATION SCOUT	
BHAGAT KI KHOTI ASSISTANT	
RAILWAY LIAISON OFFICERS	
TRANSPORT MANAGER	
TRANSPORT CAPTAIN	

DRIVERS

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GOPAL SINGH	GILAB SINGH
YOGI	JASHWANT SINGH
RAVINDRA SINGH	KISHUR
SATPAL SINGH	YASHPAL
MAHAVEER	RAGHUVEER
MADAN PURI	YUSUF
FEROZ KHAN	ASHRAF
BHAWAR RAM	SURESH CHAUHAN
JITENDRA	PREM SINGH

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UPM	LORI KEITH DOUGLAS
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2 ND ASSISTANT DIRECTORS	DAVID FISCHER MATTHEW McLOOTA
PRODUCTION COORDINATORS	MEGHAN WICKER PETER SABAT
ASSISTANT PRODUCTION COORDINATOR	RICHARD KEESHAN
TRAVEL COORDINATOR	IVY SHYU
LOCATION MANAGERS	STEVE WEISBERG JOSH SHULL
OFFICE ASSISTANT	STEVE MAKOWSKI

GAFFER	ANDREW DAY
KEY GRIP	BOB ANDRES
ART DIRECTOR	KIM JENNINGS
SET DECORATOR	KRIS MORAN
LEAD MAN	NICHOLAS HILL
WARDROBE SUPERVISOR	KEVIN RITTER
FIRST ASSISTANT CAMERA	STORN PETERSON

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POST PRODUCTION ASSISTANT	JOHN PEET
RUSHES DOWNLOAD ASSISTANT	PRADEEPTO ROY
AVID/HD SERVICES	ORBIT DIGITAL
TELECINE/SCANNING SERVICES	MIDNIGHT TRANSFER
POST PRODUCTION SOUND FACILITY	SOUND ONE
RE-RECORDISTS	HARRY HIGGINS
	SHANE STONEBACK
ADDITIONAL RE-RECORDING MIXER	JACOB RIBICOFF
ASSISTANT SOUND EDITORS	ERIC MCALLISTER
	ALLEN LAU
	STEVE SCWHARTZ
DIALOGUE EDITORS	DANIEL KORINTUS
	LAURA CIVIELLO
	STUART STANLEY
FOLEY EDITOR	JAY PECK
FOLEY ARTIST	RYAN COLLISON
FOLEY ENGINEER	DUG WINNINGHAM
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	DANIEL EDELSTEIN
ADR EDITOR	E. GEDNEY WEBB
MUSIC EDITOR	JILL MEYERS
MUSIC CLEARANCES	JIM DUNBAR
MUSIC COORDINATOR	JAMES P. NICHOLS
DOLBY SOUND CONSULTANT	

VISUAL EFFECTS

VISUAL EFFECTS	LOOK FX, INC.
VFX SUPERVISOR	HENRIK FETT
VFX PRODUCER	MARK DRISCOLL
VFX COORDINATOR	ANDY SIMONSON
FLAME ARTIST	GABRIEL SANCHEZ
VISUAL EFFECTS	AMOEBIA PROTEUS
VFX SUPERVISOR	DANIEL SCHRECKER
DIGITAL INTERMEDIATE	TECHNICOLOR DIGITAL INTERMEDIATES
NY DI PRODUCERS	BARBARA JEAN KEARNEY
	DANA BLODER
LA DI PRODUCER	APRIL McMORRIS
DI COLORIST	JOE GAWLER

ACCOUNTING AND SERVICES

PRODUCTION ACCOUNTANT	ANNE WILSON
KEY ACCOUNTANT INDIA	IMTIAZ AMIR

KEY ASSISTANT ACCOUNTANT
CASHIER - INDIA
KEY ASSISTANT ACCOUNTANT-TAX
PAYROLL ACCOUNTANT
ART DEPARTMENT AUDITOR
POST ACCOUNTANT
ASSISTANT POST ACCOUNTANT
ADDITIONAL ACCOUNTING
COLLAGE EXECUTIVES

PRODUCTION SERVICES IN INDIA
CATERING AND CRAFT SERVICES
LEGAL SERVICES

INSURANCE
CAMERA
GRIP EQUIPMENT
DOLLY BY
VETERINARY OFFICER
TIGER BY

JIM DUNLAP
RAJEEV ACHARYA
AYAZ AMIR
SAARRAH IMTIAZ
ANKIT TULSYAN
JENNIFER FREED
LIZ MODENA
DIANA ASCHER
JOSEPH BUNTING
DEBORAH WETTSTEIN
KHUSSRO FILMS
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VICTORIA COOK, MARK MERRIMAN
FRANKFURT, KURNIT, KLEIN & SELZ
ENGLAND INSURANCE BROKERAGE
PRASAD PRODUCTIONS [P] LTD
THE GRIP WORKS
ARRI, MUNICH
DR. MAHENDRA SINGH RATHORE
JIM HENSON CREATURE SHOP

MUSIC

MUSIC FROM THE FILM *JALSAGHAR*
ORIGINAL MUSIC BY USTAD VILAYAT KHAN
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

MUSIC FROM THE FILM *TEEN KANYA*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

MUSIC FROM THE FILM *PATHER PANCHALI*
ORIGINAL MUSIC BY PANDIT RAVI SHANKAR
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.
AND COURTESY OF NAVRAS RECORDS LTD.

MUSIC FROM THE FILM *DEVI*
ORIGINAL MUSIC BY USTAD ALI AKBAR KHAN
COURTESY OF NAVRAS RECORDS LTD.

MUSIC FROM THE FILM *JOI BABA FELUNATH*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

MUSIC FROM THE FILM *BOMBAY TALKIE*
ORIGINAL MUSIC BY SHANKAR JAIKISHAN
COURTESY OF MERCHANT IVORY PRODUCTIONS, LTD.

MUSIC FROM THE FILM *BAKSA BADAL*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

“THIS TIME TOMORROW”
WRITTEN BY RAYMOND DOUGLAS DAVIES
PERFORMED BY THE KINKS
COURTESY OF ABKCO MUSIC & RECORDS, INC.
AND SANCTUARY RECORDS GROUP

MUSIC FROM THE FILM *THE HOUSEHOLDER*
ORIGINAL MUSIC BY JYOTIRINDRA MOITRA
COURTESY OF MERCHANT IVORY PRODUCTIONS, LTD.

MUSIC FROM THE FILM *APARAJITO*
ORIGINAL MUSIC BY PANDIT RAVI SHANKAR
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.
COURTESY OF NAVRAS RECORDS LTD.

MUSIC FROM THE FILM *APUR SANSAR*
ORIGINAL MUSIC BY PANDIT RAVI SHANKAR
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.
COURTESY OF NAVRAS RECORDS LTD.

MUSIC FROM THE FILM *CHARULATA*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

MUSIC FROM THE FILM *SHAKESPEARE WALLAH*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

MUSIC FROM THE FILM *KANCHENJUNGHA*
ORIGINAL MUSIC BY SATYAJIT RAY
COURTESY OF SAREGAMA INDIA LTD.
BY ARRANGEMENT WITH THE ROYALTY NETWORK, INC.

“DEBUSSY: 3. CLAIR DE LUNE [SUITE BERGAMASQUE]”
WRITTEN BY CLAUDE DEBUSSY
PERFORMED BY ALEXIS WEISSENBERG
COURTESY OF DEUTSCHE GRAMMOPHONE GMBH, HAMBURG
UNDER LICENSE FROM UNIVERSAL MUSIC ENTERPRISES

“STRANGERS”
WRITTEN BY DAVE DAVIES
PERFORMED BY THE KINKS
COURTESY OF ABKCO MUSIC & RECORDS, INC.
AND SANCTUARY RECORDS

“SYMPHONY NO. 7 IN A, OP. 92”
WRITTEN BY LUDWIG VAN BEETHOVEN
PERFORMED BY FRITZ REINER
AND THE CHICAGO SYMPHONY ORCHESTRA
COURTESY OF SONY BMG MASTERWORKS
BY ARRANGEMENT WITH SONY BMG MUSIC ENTERTAINMENT

“CHAMPS ELYSEES (AKA WATERLOO ROAD)”
WRITTEN BY MIKE WILSH AND MIKE DEIGHAN
PERFORMED BY JOE DASSIN
COURTESY OF EPIC RECORDS
AND SONY BMG MUSIC ENTERTAINMENT FRANCE
BY ARRANGEMENT WITH SONY BMG MUSIC ENTERTAINMENT

“POWERMAN”
WRITTEN BY RAYMOND DOUGLAS DAVIES
PERFORMED BY THE KINKS
COURTESY OF ABKCO MUSIC & RECORDS, INC.
AND SANCTUARY RECORDS

“WHERE DO YOU GO TO (MY LOVELY)”
WRITTEN BY PETER SARSTEDT
PERFORMED BY PETER SARSTEDT
COURTESY OF EMI RECORDS, LTD.
UNDER LICENSE FROM EMI FILM & TELEVISION MUSIC

“TYPEWRITER TIP TIP TIP”
MUSIC BY SHANKAR JAIKISHAN
LYRICS BY HASRAT JAIPURI
PERFORMED BY KISHORE KUMAR
COURTESY OF MERCHANT IVORY PRODUCTIONS, LTD.

“SYMPHONY NO. 7 IN A OP. 92. II. ALLEGRETTO”
WRITTEN BY LUDWIG VAN BEETHOVEN
PERFORMED BY
OTTO KLEMPERER / PHILHARMONIA ORCHESTRA
COURTESY OF EMI CLASSICS
UNDER LICENSE FROM EMI FILM & TELEVISION MUSIC

“PLAY WITH FIRE”
WRITTEN BY NANKER PHELGE
PERFORMED BY THE ROLLING STONES
BY ARRANGEMENT WITH ABKCO MUSIC & RECORDS, INC.

MUSIC FROM THE FILM *THE GURU*
ORIGINAL MUSIC BY USTAD VILAYAT KHAN
COURTESY OF TWENTIETH CENTURY FOX FILM CORPORATION
AND MERCHANT IVORY PRODUCTIONS, LTD.

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SATYAJIT RAY SOCIETY	BALSAMAND LAKE PALACE
ARUP DE	SANDIP RAY
ANTHONY AND CAROLE BAMFORD	RICHARD HAWLEY
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MAHARAJA OF UDAIPUR SHRIJI ARVIND SINGH MEWAR	



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