

*ShadowCatcher Entertainment*

# *Outsourced*

*A John Jeffcoat Film*

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## Synopsis

***Outsourced*** is a modern day comedy of cross-cultural conflict and romance. Todd Anderson (Josh Hamilton) spends his days managing a customer call center for American novelty products in Seattle, until his job, along with those of the entire office, are outsourced to India. Adding insult to injury, Todd must travel to India to train his new replacement.

As he lands in India, Todd is assaulted by the sights and sounds of a completely different culture. Navigating through the chaos of Bombay, Todd must train the most unlike team in the ways of America and American novelty products. Between accent and culture training to education on the cheesehead hat and hot dog toaster, Todd frantically tries to increase the effectiveness of the Indian office, so that he can return home to Seattle.

However, it is through his team of quirky yet likable Indian call center workers, including his friendly and motivated replacement, Puro, and the charming, opinionated Asha (Ayesha Dharker), that Todd realizes that he too has a lot to learn – not only about India and America, but about himself. Todd soon discovers that being outsourced may be the best thing that ever happened to him.

The film is based on an original screenplay by George Wing (*50 First Dates*) and writing partner, John Jeffcoat, who also directs. Josh Hamilton heads the cast with Ayesha Dharker and Larry Pine.

Principle photography took place in Mumbai (Bombay) from February 5 to March 13, 2006, followed by three days in Seattle from April 7-9.

ShadowCatcher Entertainment presents a ShadowCatcher Entertainment/Tom Gorai Production of a film by John Jeffcoat. Josh Hamilton, Ayesha Dharker. Featuring Larry Pine, Asif Basra, Matt Smith. ***Outsourced***. Casting by Ellen Chenoweth and Kathleen Chopin. Director of Photography Teodoro Maniaci. Music composed by BC Smith. Editor Brian Berdan, A.C.E., Co-producer Gwen Bialic. Co-executive producer Menno Van Wyk. Executive producers David Skinner and George Wing. Produced by Tom Gorai. Written by George Wing and John Jeffcoat. Directed by John Jeffcoat.

## The Idea

Co-writers John Jeffcoat and George Wing were introduced to each other through a mutual friend, who thought they would get along and possibly be interested in working together, as both were involved in the film business, but chose to make their homes in Seattle, instead of Los Angeles. “George was a very successful screenwriter doing a lot of work in LA but still living in Seattle” said Jeffcoat, “and I was a struggling filmmaker trying to work in Seattle and not give in to the pressure to move to Los Angeles.”

The two hit it off immediately, and together they decided to try and come up with a few projects of their own that could be shot in Seattle – generating the kind of stories they wanted to work on, without leaving their hometown. John and George met with some local producers and production companies, but nothing stuck. None of the projects they were hoping to get off the ground were really taking off.

Meanwhile, Jeffcoat began thinking more and more of his travels abroad in South Asia. In 1993, Jeffcoat spent a semester abroad in Nepal, as part of a cultural immersion program. “I chose Nepal because I wanted to experience something completely different,” says Jeffcoat. “I wanted to go somewhere where no one spoke English, where I was forced into another culture and a non-American experience.”

During his five months in Nepal, Jeffcoat traveled throughout the country, living with locals in comfortable apartments in the capital city of Katmandu, to mud huts without running water or electricity in the small farming towns of eastern Nepal. The experience completely changed his perspective on the world and his own life.

“When I first arrived at my village home-stay in a remote part of Nepal,” recalls Jeffcoat, “I was told that many of them had never seen white people before, and not only am I white, but I’m 6’5”, so I’m a giant compared to them as well. On my way to the village, there were some children playing. They took one look at me, started crying and ran off in fright. Shortly afterward, I was sitting with a village elder who was welcoming me. The first question that he asked me was, “Do you plow with oxen?” I knew from that point on my life was changed.”

Although Jeffcoat’s experience in Nepal shaped him in many ways, one of the most surprising outcomes was that he was offered a foreigner’s perspective in his own country. When he did make it back to the US, Jeffcoat was shocked at how strange it felt to be back home, of how much of a protective bubble he felt many of his acquaintances lived in. “I couldn’t explain my experiences to any of my friends,” Jeffcoat says. “They had attention spans of about five minutes, and my experiences just didn’t translate.”

Jeffcoat returned to South Asia in 2002, when he began shooting a documentary on the Indian film industry. India produces more films than any other country in the world, and with great crew and technicians and a lower cost of production, Jeffcoat quickly realized that there may be an opportunity to produce a low budget independent feature in India. “I

knew the dollar could go a long way in India, and that the possibilities were limitless,” says Jeffcoat. “Now I just needed to find a story. For years I had been trying to figure out ways to convey the experiences I had in Nepal, but I didn’t want to make a film about a student going abroad.” Jeffcoat was also impacted by the US government response to September 11<sup>th</sup>. “I really felt as if we were destroying the sympathy of the world, and while people like Michael Moore were making scathing documentaries that were preaching to the choir, I wanted to think of a story that would be accessible and wasn’t going to alienate audiences.”

Back in Seattle, Jeffcoat was hearing more and more about Outsourcing. Indians were being flown to the US and Americans were training their own replacements, who were being sent back to India to do their jobs at less than half the cost. “There was a lot of anger and outrage at outsourcing,” says Jeffcoat. “People started to complain more and more about getting Indian customer service operators when calling companies like Dell and Bank of America.”

And then one morning, Jeffcoat woke up with an idea.

“I thought to myself, what if instead of an Indian coming to the US to take over an American’s job, we send the American overseas to train his own replacement?” says Jeffcoat. “This way, I could play with my experiences in Nepal and India, and tell a very relevant story.”

Jeffcoat immediately called writing partner George Wing. “I called George and asked him what he thought of the idea,” says Jeffcoat. “There was silence for a while on the other end of the line and I thought George was trying to think of a polite way to put my idea to rest. But when he came back on the line, he said it was a great idea, but someone must have done it already.” Jeffcoat and Wing spent the next few weeks researching – trying to find any other projects like theirs that might be in the works. Neither of them could find anything.

“At that point,” recalls Jeffcoat, “we decided to drop everything and start writing. We decided we would try and be the first.” That evening, Jeffcoat and Wing hashed out an outline of the entire film at Wing’s dining room table.

There were a few points on the script that Jeffcoat and Wing wanted to exercise creativity on. “In particular,” says Jeffcoat, “we didn’t want the call center to be a high-tech customer support center. We wanted it to be rural, with a more traditional Indian feel. We wanted Todd’s company to handle something more physical than software, and I thought American memorabilia would be something that physically would work on camera and wouldn’t get dated. Cheesehead hats will always be around.”

Jeffcoat and Wing also wanted to show the growth that India is experiencing and how they are having trouble keeping up with it. “The idea was to create a call center in a developing rural area that wasn’t yet completed but was still fully functional,” says Jeffcoat. “When I traveled in India, it always seemed that buildings were forever being

constructed. But they were always also inhabited.”

As soon as Jeffcoat and Wing were finished with the script, they took it to Wing’s agent and manager, who they expected to take it to LA to find financing for Jeffcoat to direct the project. “Unfortunately,” says Jeffcoat, “no one was interested in me, a first time director, directing this film. I was the first element to go.”

## The Production

Jeffcoat and Wing held a public script reading in Seattle, where they met Executive Producer David Skinner of ShadowCatcher Entertainment. David and producer Tom Gorai approached Jeffcoat about making the film. “David and Tom were the first producers to give us feedback on our script that seemed inline with the story we were trying to tell,” says Jeffcoat. “They were also the first producers to show an interest in having me direct the film.”

“I had met George Wing when I first started working with ShadowCatcher, says producer Gorai. “ I was hired to cover both New York and Los Angeles for the company, so was trying to get recommendations for writers from people in both my New York and Los Angeles film communities. I was intrigued with the fact that there wasn’t a local Seattle filmmaker who defined the Seattle aesthetic much in the way that Gus Van Sant represented Portland, Oregon, or the Farelly Brothers represented Providence, Rhode Island. It didn’t make sense to me that there was an identifiable Seattle voice when it came to music but not film, and I was determined to see if there was anyone out there just waiting to be discovered.”

Gorai began asking around in his network, and on the recommendation of Jim Taylor, another Seattle native living in New York, and writing partner to famed director Alexander Payne, he looked up George Wing. “Jim mentioned to me that George had just written a script called *Fifty First Kisses*, which later became the Adam Sandler film *Fifty First Dates*, and that we should get together. We did, and about a year or so after our first meeting, George called me about a new script he had just co-written with a local Seattle director named John Jeffcoat.”

Wing asked Gorai if he would be interested in reading it, and Gorai accepted. “I read the script that day, and I thought it was fantastic. It was funny, charming and very topical,” says Goai. In particular, he found he related to the lead character of Todd, having grown up in Seattle.

“I passed the script on to my producing partner David Skinner, and he loved it,” recalls Gorai. We arranged for David to see the reading of the script, and he took a friend of his who had grown up in India, and they both thought the story was hilarious. Right after the reading, David called me in New York and said we should see if there was a way that we could get involved in producing the film”

Gorai called Wing to discuss the project, and learned that Wing’s Hollywood agents and managers were in the process of trying to set the film up at a studio, to do a big-budget, star-driven vehicle, similar to *Fifty First Dates*. Wing expressed his concerns about how it might change the feeling of the film, and also that if it did get sold to a studio, that there was no way that John Jeffcoat would be able to direct it. “It was clear that although John is a super-talented director,” explains Gorai, “if it was going to be a studio film, with a

star playing the role of Todd, it was unlikely that either the studio or the star would be willing to trust a first time director to pull it off.”

Gorai and Skinner discussed Jeffcoat as a director on the project, looking over all the material he had directed until this point. “We looked at every industrial, every short film, even his student films from college,” recalls Gorai. “And we saw that he has a lot of talent.” They decided to meet him face to face to discuss his work.

“We asked him all sorts of questions,” says Gorai. “Why did you do this? What made you shoot it like that? Were you pleased with the cast in that short film? What would you have done differently in that scene if you could do it over again? John had all the answers to the questions that we asked and then some, and it was obvious that he was aware of both the strengths and weaknesses of each piece.”

Gorai then asked Jeffcoat what his approach would be to filming *Outsourced*. “It became really apparent that since the script was based on his experiences living in Nepal and traveling in India, that he knew every character aspect and culture nuance in the story,” says Gorai. “There were things that another director would have to spend years of research on and still might not get right.”

Gorai was reminded of a lesson he had learned early on in his career as a producer. “I had met the then unknown Michael Corrente on the red-eye from Los Angeles to New York,” recalls Gorai. “He told me that he had written a script called *Federal Hill*, and that people in Hollywood were talking to him about doing it, but it was taking too long and he was just going to go ahead and direct it himself if things didn’t start moving more quickly. He asked if I wanted to read it and maybe get involved. He gave me the script and I read it and quite frankly, I didn’t like the script that much - the scenes were unwieldy, and the dialogue didn’t seem that great. A year or so later, I saw that the film was playing in a theater in my neighborhood - he had gotten the movie done on his own. I went to see it out of curiosity. And it was great! It taught me a huge lesson - that if a director really knows the story he is telling and knows the material like the back of his hand, he really has a shot of transcending his lack of experience. All that is needed is a really good producer to support him in telling that story.”

“John’s intimate knowledge of the script gave me confidence,” says Gorai, that even if he had not directed a feature yet, he could do a great job on this film. In fact, he was the only one who really should direct this film. David and I talked it over at length, and then called both George and John and said that we would be happy to commit to producing *Outsourced* with John attached as the director.”

Once Jeffcoat and ShadowCatcher teamed up, the process of making the movie began to take off. “We all knew it was a matter of time before another Outsourcing project was going to take shape,” says Jeffcoat, “and we were determined to be the first.”

First off was securing a casting director. “We were incredibly lucky to get Ellen Chenoweth and Kathleen Chopin involved,” says Gorai. “I had worked with Ellen on my

first two films, and sent her the script for *Outsourced*. She called me back right away and said that it was a great script and she would be interested talking further about the project. I got John and Ellen on the phone, and after their conversation, Ellen said that she would be happy to work on the film.” For Gorai and the team, it was a real coup. “Ellen often works with Barry Levinson, the Cohen Brothers, Sidney Lumet, George Clooney,” says Gorai. “She is completely amazing and certainly not often involved in small films with first-time directors. It was a real testament to the quality of the project, and helped pave the way for other top-notch people to get involved. It gave us an instant legitimacy on many levels.”

The team began casting in New York, where they found Josh Hamilton. Jeffcoat had seen Hamilton in Noah Baumbach’s first film *Kicking and Screaming*, and Skinner had just seen him in *Hurly Burly*. Both were very impressed. Hamilton, it turned out, had also been looking for an opportunity to get back to India, as he had visited a few years prior. After the team cast Josh, they set off to India to begin the long search for the two Indian leads, Puro and Asha.

“Most of the actors trying out for Puro did not seem right,” says Jeffcoat. “It was then that I saw a video clip of Asif Basra.” Although Basra was much older than the character of Puro that Jeffcoat and Wing had written into the script, the team felt he brought an innocence to the character that they hadn’t seen. “We auditioned Asif and he nailed it,” says Jeffcoat. “George and I then re-wrote the character for him and it turned out much better than what we had originally.”

Ayesha Dharkar was another one that stood out from the others. Jeffcoat first saw Dharkar on a grainy quick-time file sent to him by Indian casting director Uma Da Cunha. “I could hardly see her in the video,” recalls Jeffcoat, “but couldn’t help but watch it over and over. She had a wonderful presence that we all fell for immediately. Ayesha could take the character of Asha and make her real.”

“It helped immensely that Josh was willing to fly out to India for the final round of casting,” recalls Gorai. “John and co-producer Gwen Bialic and I went back a month after our first recce once we realized that in India, you have to lock both locations and actors way earlier than in the US, because there is so much more production going on at the same time over there. Every actor and every studio space gets booked up months and months in advance.”

Skinner had accompanied the team on the first recce, and after seeing how difficult it was to lock locations and talent, supported the idea of an additional recce almost immediately thereafter. “David fought hard to get us back to India for more prep time,” explains Gorai, “and also to arrange for Josh to come out for the three days he was available to us for him to read with the actors we were calling back.”

In light of the different direction the team took in casting Basra, they wanted to be sure there was chemistry between Hamilton and his female lead. “We really felt we needed to put in the extra effort and expense to get Josh to India for callbacks. And it really paid

off, as you can see in the film.”

Auditioning for secondary roles for the film, however, proved more difficult than Jeffcoat expected. “I was frustrated that none of the people coming in to read really looked like they were people living on a low income in India,” recalls Jeffcoat. “I wanted to find people that looked more authentic than the Bollywood hopefuls we’d been auditioning.” Casting director Uma Da Cunha brought Jeffcoat to a non-profit organization called Akanksha, where underprivileged youth are trained in theater and the arts to help build their confidence and self-esteem. Jeffcoat was extremely impressed with the kids he met, and cast several of them in the film. He also met with extended families and cast them as well.” All of them were fantastic to work with and added the realism that I had been hoping for,” says Jeffcoat.

Meanwhile, Gorai was in talks with Director of Photography Teo Maniaci, whose credits include *Clean*, *Shaven* and *Claire Dolan*. Maniaci has shot many projects abroad, in Senegal, Japan and China, among other countries. Maniaci had never been to India, and when the opportunity arose he was excited to be involved. In anticipation of the shoot he planned a three week excursion through the Indian back-country to help acclimate himself for what he would be facing once production commenced. “By the time production came around everything seemed tame next to what I’d experienced on my travels through India’s interior. I was able to stay calm in the midst of what otherwise may have been huge crisis” tells Maniaci.

“It was really important to find the right DP for John to work with,” says Gorai. “We needed someone who would be excited about working with a first-time director and be able to support and share his expertise and experience with the director instead of holding it against him because it was his first film –which, unfortunately happens all too often. Teo was amazing, not only for his aesthetic ability to create a completely different and appropriate look for each film he shoots, but also for his ability to work in very difficult situations and with many different types of people.”

Gorai knew that the team had made the right choice during pre-production, when the team was scouting on the island of Elephanta, off the main shore of Bombay. “The island has a lot of aggressive monkeys who love to run up and steal food from tourists,” says Gorai. “I had given my blackberry to Teo to keep in his backpack. A few minutes later I heard this tremendous ruckus and shouting and ran over to see Teo in a tug-of-war with a monkey, each screaming at each other and pulling on opposite ends of the backpack. Teo eventually won out, for which I am incredibly grateful. Personally, I would have probably not prevailed with the monkey, but it was at that point that I knew that Teo would go to bat for whatever he believed in!”

The team scouted several different locations to shoot the film. They finally settled on Bombay, as the city had crews that were familiar with working with American production companies, and since most of the cast was based there as well. Once the team decided to shoot in Bombay, their first challenge became creating the small town of Gharapuri in a city as vast and dense as Bombay. The persistent traffic presented a huge problem for the

team, as they were shooting sync-sound, and there were horns honking, radios blaring and rickshaws buzzing every which way. Gorai and Jeffcoat thought about several towns on the outskirts of Bombay, but when reviewing location stills, someone had accidentally put shots of an area called Banganga on the disk of images. As Jeffcoat reviewed them, he was amazed that a place like this existed in the middle of Bombay. “We went to have a look,” recalls Jeffcoat, “and all of us were sold on it.” Banganga is a very old section of town that is set back from the majority of traffic, with streets that are too narrow for cars, and a beautiful reservoir, at the foot of which was a broken down guest house that would become “Aunti-ji’s” guest house in the film.

“I remember the day we found Banganga,” recalls Gorai, “because it was the one day on the whole production when I was stuck in the hotel completely ill with a stomach virus. The team went out that day to scout without me, and David Skinner came back and told me that he thought they had found it, that the area he saw was an incredible neighborhood with a really special feeling. I didn’t know what he was talking about at the time, but when I got there for the follow up scout, I understood what he was saying. Banganga is like a secret hide-away within Bombay, it has a sort of magical feel, a lot of temples and this incredible water tank - a body of water surrounded on all sides by stone steps leading down to the water. People were bathing and swimming in it, there were birds and fish - and dogs and cats and roosters and oxen too, of course. It really felt like a small town hidden in the center of the chaos of Bombay! We ended up shooting a lot of our scenes in and around that neighborhood, and you can kind of feel its energy in all the scenes.”

“One of the craziest things about shooting in India,” explains Gorai, “is that things tend to be reversed in some ways. In the states, it would be very difficult to shoot in an international airport, there would be a lot of crowds and noise and it would just be a big endeavor. Conversely, shooting on a sound stage would be much easier logistically. There is plenty of parking, and controlled lighting and sound environments. It is expensive to build and shoot on a stage, but the upside is a lot of control. In India, it was the opposite: the international airport was relatively empty and quiet and pretty hassle-free, and the soundstage was loud, with pigeons living in the rafters, and sounds of constant construction with the twenty other productions being built around us, and of course the constant playback of music for the Bollywood musical scenes. And they don’t use Walkie-Talkies either - everyone communicates through PA systems, which are loud!”

Most of the productions in India don’t have to worry about sound issues, as most films are dubbed during post-production. “Judy Carp, our production sound recordist that we brought over from New York, was very philosophical,” says Gorai. “Judy does all the sound for John Sayles, so she is used to very diversified locations and working in other countries. One day, while trying to do dialogue scenes in Banganga, we were treated to the sound of jack hammering coming from a building across the lake, and three or four airplanes traveling above us every few minutes, along with a marching band and parade that arrived completely unannounced, and the odd “gong” of a temple triangle that a devout worshiper would hit every so often. I remember Judy just looking over at me and

smiling, as if to say - I'm trying...and we'll see what we get! To her credit, we did not have to dub anything during post-production, as her sound work was pristine. Judy and Jaime, her boom person, were true miracle workers who just went with the flow, which is what you have to do in India."

Jeffcoat also recalls many scenes during the four-week shoot in Bombay that were challenging, but because of the dedicated cast and crew, came out better than even he had imagined.

Actor Matt Smith, who plays Dave, arrived from Seattle and immediately fell ill with a terrible stomach virus. Since his character was supposed to be ill as well, Smith figured he would just run with it. He arrived on set one night apologizing in advance because he felt he was losing his mind. "Matt couldn't remember anything and had to tell himself what he had to do. Things like 'Foot. Put foot in shoe. Door. Open door. Close door. Walk,'" says Jeffcoat. "He didn't know if he would be able to remember anything, but luckily it all came back when the cameras rolled and he looked awful! It was great!"

"I remember one scene," says Jeffcoat, "shooting in the call center when it was filled with a large amount of water. The windows and doors were blacked out, as it was a night scene, but it was really the middle of the day. It must have been over 110 degrees inside, and impossibly humid." It was difficult to breathe on set, and the heat and humidity was causing Jeffcoat's actors to forget their lines. "But everyone managed to collect themselves and pull it off as if they were in an air-conditioned office space in the middle of the night," says Jeffcoat.

The Indian crew was as dedicated as the cast. "At times," says Jeffcoat, "I believe we had as many as 150 people. Often times, you couldn't tell if we were attracting a crowd or if it was just our crew standing around watching." Many of the crew had worked with other foreign productions and they were genuinely excited about the film and the story Jeffcoat and ShadowCatcher were telling. "It wasn't the same stereotypes they see shot by other crews coming through India," says Jeffcoat, "and that made a big difference to them."

Communication was still sometimes a challenge for the team, but always provided the cast and crew with a constant source of laughter. "I remember once we were getting close to shooting on the office set," says Jeffcoat, "but something was missing. "I was talking to Teo about it and we decided that a water cooler would be perfect to fill in the background." Jeffcoat recalled seeing one at base camp and asked Kapil Sharma, his assistant director, to see if he could get one. "Kapil paused," recalls Jeffcoat, "and watched my face, trying to figure out if I was kidding." Jeffcoat clarified that he wanted a water cooler, and Kapil and team went into action to get him one.

Over a half-hour later, Jeffcoat was worried, as there was no water cooler, and they needed to start the shoot. "Kapil kept assuring me that one was on the way," says Jeffcoat. As the doors to the set burst open, Jeffcoat saw four men carrying what looked like an industrial air conditioner that had been yanked off the side of a building. "They looked at me," says Jeffcoat, "and said: It's your water cooler!" Jeffcoat thought maybe

the team was joking around, but they remained serious. “I started explaining to him,” says Jeffcoat, “that I just wanted one of those things that hold water for people in the office and you can go up to it and get a glass of water. He smiled and said to me: You mean a water dispenser! We both had a laugh as they pulled the air conditioner off the set and in two minutes brought in my water dispenser, perfectly filling in the background!”

“It was a thrill shooting my first film in India,” says Jeffcoat. “Thanks to the major efforts put forth by my producers, as well as Teo, and the dedicated cast and crew, things always worked out, even in the most uncomfortable conditions. We have been shut down by the police for a day for something none of us could figure out, but in the end, the film itself is a testament to how great it was working in India.

## The Cast

### **Josh Hamilton - TODD ANDERSON**

A longtime stalwart of the New York theater scene, Josh Hamilton's film and television work includes *Alive, Kicking and Screaming* (just released on the Criterion Collection), *The House of Yes, The Proprietor, On Line, Freak Talks About Sex, The F word, Absolutely Fabulous, Sex and the City, Urbania, Sorry Haters, Margaret, Neal Cassady, Tonight at Noon, Broken English, The Last New Yorker, and Diggers*. Among his theater credits are last year's critically acclaimed revival of *Hurlyburly, Proof* on Broadway, Kenneth Lonergan's plays *This is Our Youth* and *The Waverly Gallery, As Bees in Honey Drown, The Cider House Rules, The Violet Hour, Women and Wallacei*, and Eric Bogoson's *Suburbia*. He most recently worked on Tom Stoppard's trilogy of plays *The Coast of Utopia* at Lincoln Center with Billy Crudup, Ethan Hawke and Martha Plimpton.

### **Ayesha Dharker – ASHA**

In the international award-winning film, *The Terrorist*, Ayesha Dharker (*Bombay Dreams, Star Wars Episode II: Attack of the Clones*) played the lead character Malli, a role that earned her a nomination for Best Actress from the National Film Awards of India and the Cairo Film Festival award for Best Artistic Contribution by an Actress. She played the lead in *Manika* and appeared with Patrick Swayze in *City of Joy*. Her numerous television roles include the mini-series *Arabian Nights* and the acclaimed *A Mouthful of Sky*. She has also appeared in the Merchant-Ivory production *The Mystic Massuer*, as well as film and television adaptations of award-winning author Meera Syal's novels *Life Isn't All Ha Ha Hee Hee* and *Anita and Me*.

## The Filmmakers

### **John Jeffcoat – DIRECTOR**

John Jeffcoat was born in New York, NY, and learned filmmaking while attending Denison University in Ohio. In 1993, Jeffcoat spent a semester abroad in a cultural immersion program in Nepal that fueled his interest in Southern Asia. Since graduating from Denison in 1994, Jeffcoat has worked within the Seattle film community as a writer, director, producer, cinematographer, and editor. In 1995 Jeffcoat helped launch *The Northwest Film Forum*, the region's first and only non-profit center for the film arts, serving as a founding board member and later as Vice-President. Currently Mr. Jeffcoat is in production on a feature-length documentary on the world's largest film industry in Bombay, India – "*Bollywood and me*".

### Filmography for John Jeffcoat

- *Outsourced* (Feature Film, 2007) – Co-writer, Director
- *Bollywood & Me* (Feature documentary, 2007) – Director, Producer, Editor
- *Coffee* (24pMiniDV short, 2003) – Director, Cinematographer, Editor
- *MILK* (16mm short, 2001) – Director, Editor
- *BINGO! the documentary* (Feature Documentary, 16mm & DV, 2000) - Writer, director, editor, cinematographer
- *Donut Holes* (16mm short, 1994) -Producer, director, editor, cinematographer

### **George Wing – CO-WRITER/EXECUTIVE PRODUCER**

George Wing is a Seattle-based screenwriter, who creates original stories for independent and Hollywood films. He wrote the upcoming feature *High T* for Steve Carell (New Line), and co-wrote *Outsourced* with John Jeffcoat. He recently adapted Billy Wilder's *Avanti* for MGM and he also wrote the 2004 Columbia Pictures release *50 First Dates* with Adam Sandler and Drew Barrymore. He is currently writing two television pilots for the 2008 season. George was born in Boston and graduated from New York University with an MFA in Film and Dramatic writing.

### **Tom Gorai – PRODUCER**

A graduate of Vassar College, Tom Gorai has been producing film and television in New York and Los Angeles for the past eighteen years. Among his feature film credits are *Arlington Road* (starring Jeff Bridges and Tim Robbins), *Going All the Way* (Jeremy Davies, Ben Affleck), and most recently *The American Pastime* (Jon Gries and Gary Cole).

Gorai has produced documentaries --*Father's Daze* for PBS, *Single Video Theory* about Pearl Jam, and *American Mullet* for Chris Blackwell's Palm Pictures. He is the recipient of the MTV best video award, while his other work has been nominated for an Emmy and a Grammy. He currently splits his time between New York, Los Angeles and Seattle after joining Shadow Catcher Entertainment in early 2002.

**David Skinner – EXECUTIVE PRODUCER**

As the owner and manager of ShadowCatcher Entertainment, Mr. Skinner is responsible for the Company's strategic and financial planning, as well as the development, financing and production of film and theatre projects. He has worked as an Executive Producer on *Smoke Signals, The Book of Stars, Getting To Know You, Game Six, Outsourced, and The American Pastime*. He served as the President and Chairman of the Board of Trustees for A Contemporary Theatre, as well as the Chairman of the Seattle Theatre Group, which operates the historic Paramount Theatre and Moore Theatre. He is currently serving on the Board and chairing the Development Committee for the \$40 million Seattle Chinese Garden project, the largest horticultural project of its kind outside of China, which involves design teams from China and the United States.

ShadowCatcher Entertainment

**SHADOWCATCHER ENTERTAINMENT – Company Biography**

ShadowCatcher Entertainment LLC is an independent production company that develops, produces and arranges financing for character-driven feature films and long-form television programming for worldwide entertainment markets. Based in Seattle with an office in New York, the Company collaborates with studios and independent film producers in order to produce a wide variety of programming for all ages. [www.shadowcatcherent.com](http://www.shadowcatcherent.com)

ShadowCatcher produced its first feature film in 1997, the award winning *Smoke Signals*, which was purchased by Miramax. ShadowCatcher produced the next two feature films in 1998: *The Book Of Stars* and *Getting To Know You*, both of which were bought for worldwide distribution. ShadowCatcher expanded its entertainment slate in 2002 by investing in the successful Broadway revival, *Frankie and Johnnie in the Clair de Lune*, and taking an Associate Producer role in two Off-Broadway shows, *Debbie Does Dallas* and *Tuesdays with Morrie*. The Company landed an experienced producer, Tom Gorai, who has significantly enlarged ShadowCatcher's operating base and expanded its relationships within the entertainment world through his office in New York and well-established relationships in Los Angeles.

In 2003 ShadowCatcher sold *The Skeleton Key* to Universal Studios. The Iain Softley film stars Kate Hudson, Gena Rowlands, Peter Sarsgaard and John Hurt. The Company continued to expand its film projects with the addition of *The American Pastime* and *Sixty-nine*, as well as investing in a new Broadway production of the classic musical, *Fiddler on the Roof*, which opened at the Minskoff Theatre with Alfred Molina.

In January of 2004 ShadowCatcher invested in The Araca Group's production of *Match*, starring Frank Langella, Ray Liotta and Jane Adams. In August the Company entered into an agreement with Lydia Pilcher to adapt Alice Hoffman's novel, *The Probable Future*, with Katje von Garnier attached to direct. ShadowCatcher worked as an Executive Producer on a Mike Hoffman film, *Game Six*, with Michael Keaton, Robert Downey, Jr. and Bebe Neuwirth; script by Don DeLillo. The film premiered at the 2005 Sundance Film Festival. The Company optioned the Jeannette Haien's popular novella, *The All of It*, which has been adapted by the respected screenwriter, Lew Carlinio.

The Company began a working relationship with the experienced film and television producer, Norm Stephens, resulting in the successful option of the screenplay, *Zulu Wave*, which is being developed in partnership with National Geographic Films. Norm also brought Tom Kinninmont's project, *Blind Man's Bluff*, which has been adapted by Gilbert Adair from his novel by the same title. Raoul Ruiz is attached to direct. ShadowCatcher also optioned Dave Hunsaker and Allesandro Camon's coming-of-age story, *Inside Passage*, for which Hunsaker will write the screenplay.

Mr. Hunsaker has also written *The High Road*, a fictionalized account of the late 60's adventures of the heroic, Mr. Katayama, his Datsun 510 and a crazy crew at the Baja 1000. He has recently begun writing a screenplay for the Company on Edward S. Curtis, the renowned photographer and ethnographer of the American Indian, inspired by his time among the Kwakiutl tribe in the early 1900's and the filming of the landmark documentary, *In the Land of the War Canoes*.

The Company has recently optioned Barry Unsworth's novel, *Losing Nelson*, which will be adapted by Lew Carlino.

End Credits

<u>Cast:</u>	(in order of apperance)
Todd Anderson:	Josh Hamilton
Dave:	Matt Smith
Rickshaw Driver:	Rudolf Rodrigues
Man Catching Train:	Jai Neeraj Raj Purohit
Gola Vendor:	Siddharth Jadhav
Purohit N. Virajnarianan:	Asif Basra
Aunti Ji:	Sudha Shivpuri
Aunti Ji's Old Man:	Raghu Mama
Aunti Ji's Server:	Parvati
Shop Till You Drop:	Sitaram D. Kadam
Kid:	Feroz
Aunti Ji's Handyman #1:	Raja Kadale
Aunti Ji's Handyman #2:	Harish Chandra
Aunti Ji's Handyman #3:	Prashant Mahesh
Asha:	Ayesha Dharker
Manmeet:	Bhuvanesh Shetty
Rani:	Jeneva Talwar
Kumar:	Suarab Agarwal
Sikh Taxi Driver:	Darshan Singh
Bob:	Larry Pine
Sanjeev:	Ketan Mehta
Krishna:	Dipesh Shah
Madhuri:	Urmi Mukherjee
Ceramic Basket Girl:	Divya Ranganath
Anil:	Bharat Sarjerao Adhangle
Gharapuri Guide:	Sheikh Noor Islam
Hotel Kama Sutra Clerk:	Aflatun B. Irani
Toothless Old Lady:	Whitabhai
Guarav:	Arjun Mathur
Bhagyashree:	Shriti Tyagi
<u>India Unit:</u>	
Second Assistant Director:	Stojan Petrov
Production Supervisor:	Abhijit Mapuskar
Script Supervisor:	Diane Hounsell
1st Assistant Camera:	Amy Silverman
Assistant Camera:	Bakul Sharma

Assistant Art Directors:	Hiren Gandhi R. Srinivas Kumar
Art Department Assistants:	Sunil Thale Baban Adagale Aparna Patil Sangeeta Gaikwad
Construction Coordinator:	Anil Wath
Construction Contractor:	Rambrij
Head Carpenter:	Harindar Singh
Carpenters:	Sunder Dharmendar
Painter:	Surender
Assistant Painter:	Krishna
Assistant Carpenter:	Suresh
Moulder:	Rajendre
Typist:	Akhil
Assistant Typist:	Sagar
Set Supervisor:	Deepak
Art Department Accountant:	Paresh Wayangankar
Shooting Props In-Charge	P. Mallesh
Setting	Siraj
Setting	Prakash
Set Electrician	Iqbal
Shoot Electrician:	Manoj
Spot Boy:	Shalivan Patil
Production Sound Mixer:	Judy Karp
Boom Operator:	Jaime Reyes
Sound Assistant:	Timothy Rufus
Gaffer:	Kamlesh Sadrani
Sparks:	Allauddin Ali Jagdish Patil Mansoor Ali Nauroz U. Zariya Pravin Bhuaad Ravi Raokhande Sharif Ali Sitaram Gouind Parte Tukaram Chandrakan

	Tukaram R. Joshi Vijay Pavrana Vinayak Parab
Key Grip:	Ninad Nayampally
Best Boy Grip:	Dharmender Bhurji
Rigging Grip:	Ikram Hussein
Grips:	Raju Bidhan Kaltin Arlappa
Production Coordinator:	Kirti Chopra
Wardrobe Supervisor:	Veera Kapur
Dressman:	Salim Shaikh
Tailor:	Sabir Ali
Set Accountant:	R.N. Chavan
Office Accountant:	Anita Gotpagar
Key Hair and Make-up:	Natasha Nischol
Hair and Make-up Supervisor:	Virginia Holmes
Hair/Make-up Assistant:	Kamlesh U. Shinde
Property Master:	Dipika Dayal
Assistant Property Master:	Seher Latif
Still Photographer:	Ayesha Broacha
Steadicam Operator:	Nitin Rao
Location Manager:	Sandeep E. Gondhulekar
Assistant Location Manager:	Anil B. Ahire
Permissions in Charge:	Prakash Agarwal
Assistant on Permissions	Chandrakant Mahesh
A Camera 1st Attendant:	Tanaji S. Kshirsagar
A Camera 2nd Attendant:	Vijay Kotian
A Camera 3rd Attendant:	Ramesh D. Nare
B Camera 1st Attendant:	A.B. Kamalakar
B Camera 2nd Attendant:	D. Ramaiah

Video Assist:	M. Ramesh Babu
Second Second Assistant Director:	Nisha Murickan
Third Assistant Director:	Kevin Pereira
Set Production Assistant:	Rajesh Hannurkar
Spot Boys:	Ramesh Shaha Lochan Saha Dhananjay Saha S. Isac John Raj Pascal D'Souza Pramod Wadkar Jahangir Alam Santosh Bendre Vasant Gole
Office Production Assistant:	Karishma Menon
Assistant to Mr. Skinner:	Kate Wickstrom
Assistant to Mr. Gorai:	Shonali Sarda
Assistant to Mr. Jeffcoat:	Valerie Farabee
Casting Associate:	Loretta Pinto
Casting Assistant:	Dinesh Anchan
Casting Assistant:	Shabnam Thanawala
Casting Assistant:	Sharmila Anchan
Additional Casting:	Seher Latif
Junior Casting Coordinator:	Sitaram D. Kadam
A Catering by	Reco Restaurant
B Catering:	Natraj Caterers
Craft Services:	Reco Restaurant
Transportation Captain:	Kabir Kidwai
Camera Car Drivers:	Vijay Bablu
Construction Coordinator:	Harindar Singh Kunal Kundu

Assistant Editor: Nishant Radhakrishnan  
Post Runner: Pradepto Roy

Stunt Coordinator: Sham Kaushal

SFX Supervisor: Shivananda R. Mohili

Production Counsel Provided By Amarchand Mangdales Advocates and Solicitors  
Shaneen Parikh  
Santosh Pai

Production Counsel Consultant Provided By Universal Legal Advocates  
Mohit Kapoor

Travel Services Provided by The Travel Girls

Mumbai Film Lab: Kodak

Production Services Provided By Highlight Films

U.S. Unit:

Line Producer: Bill Hoare

2nd Assistant Camera: Aurelia Winborn

Art Director: Christopher Swenson  
Set Dresser: Katie Rielly  
Set Builder: Zack Culler

Gaffer: Ryan Purcell  
Best Boy Electric: Jordan Parhad  
Electric: Jeremiah Skender  
Electrician: Ryan Burdic

Key Grip: Ryan Middleton  
Best Boy Grip: Theresa Majeres  
Grip: Bruce Henderson

Production Coordinator: Elisabeth Compton

Costume Assistant:	Gia Bahm
Second Assistant Director:	Fon Chen
Casting Assistant:	Eric "Rudy" Zuckerman
Key Makeup Artist:	Michelle Ahern-Crane
Key Hairstylist:	Ailing Ciaccia
Property Master:	David Bowen
Still Photographer	Adam L. Weintraub
Location Manager:	Ken Coble
Set Production Assistants:	Joseph Fankhauser Eddie Adams Lee Pridemore Nacime Khemis Daniel Ediger
Art Production Assistant:	Erick J. Knadler
Caterer:	Great Feasts
Craft Service:	Christina McBride
Motorhome Driver:	Gerald A. Curtis
New York Production Manager:	Alyson Latz
New York Office Manager:	Payal Sethi
Post Production Supervisor:	Tom Gorai
Post Production Coordinator:	Valerie Farabee
Additional Editor:	John Jeffcoat
Additional Editor:	John Helde
First Assistant Editor:	Kiersten Harter
Dialogue Editor:	Neal Anderson
Sound Effects Editor:	Mike McAuliffe
Foley Artist:	Carrie Palk
Foley Recordist:	Sam Gray
Re-recording Mixer:	Dave Howe, C.A.S.

Audio Services Manager:  
Assistant Sound Editors:

Wendi Wills  
Courtney Bodett  
Jamie Hunsdale  
Eric Diaz-Soto  
Ashley Vaillant

Audio Accounts Coordinator:

Audio Post Production provided by: Bad Animals/Seattle

Web Design by Ross Jeffcoat  
Titles by Woo Art International  
Title Design by Joe Wu

Film Transfer courtesy of Flying Spot Film Transfer

Colorist:	Jeff Tillotson
Colorist:	Eric Rosen
Colorist:	Sam Atkinson
eQ Artist:	Troy Murison
eQ Artist:	Shane Dillon
Post Production Producer:	Kelli Clot-Garces

Tape to film transfer by Alpha Cine Labs, Seattle

Dailies Telecine Colorist:	Ray Smithwick
Senior Color Timer:	Bill Scott
Opticals:	Fred Pack
Imaging Producers:	Jean Fee
	Jannat Gargi
Digital Film Services:	Marc Brown
Prints by Alpha Cine	

Negative Cutting Provided By Image Treasury Services

Legal Services Provided by: Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, LLP  
Alison Cohen  
Gabriela Ludlow

Accounting Services Provided by: JFA, Inc.

Accountant:	John Finn
Accountant:	Peter Hutchison

Insurance Provided by Aon Insurance/ Christina Born

Music Supervisors: John Jeffcoat  
Tom Gorai  
Music Consultant: Sam Evans  
Music Clearances: Steve Kodish  
Dolby Sound Consultant: Bryan Pennington

Music Composed and Produced by BC Smith

Engineer: Dan Burns  
Brett Pierce  
Music Mixed by Dan Burns at Chalice Recording and Mower Studios  
Assistant Engineer: Miles  
Music Editor: Matt Friedman  
Music Prep: Scott McRae  
Sitar: Alope Dasgupta  
Tabla, Drum kit, and Percussion: Satnam Singh Ramgotra  
Bansuri: David Philipson  
Sarode and Tampura: David Trasoff  
Guitars: Gannin Arnold  
Bass: Billy Mohler  
Keyboards and Programming: BC Smith  
Cello: Cameron Stone  
Vocals: CJ Viridi  
Paramjeet Singh  
Sarika  
Brett Pierce  
Holi Aayi  
Written by BC Smith, CJ Viridi  
Performed by CJ Viridi  
Chale Chalo  
Written by BC Smith, CJ Viridi  
Performed by CJ Viridi

Ishq Mushq  
Written by BC Smith, CJ Viridi  
Performed by CJ Viridi

Ari Ari Part II  
Written by Navtej Rehal, Thomas Sardorf & Janus Barnewitz  
Performed by The Bombay Rockers  
Courtesy of WCA Music  
Under license from EMI Music Publishing

Hum Tumhen Chahte Hain  
From the OST of the film "Qurbani"

Written by Indivar

Performed by Manhar, Anand Kumar & Kanchan  
Courtesy of Universal Music India

Lak Noo (Ravi Rai Remix)

Written and Performed by Johal/Bhatti (Achanak)

Courtesy of Nachural Records

Under license from Nachural Publishing

The Long Road

Written by Eddie Vedder

Performed by Eddie Vedder with Nusrat Fateh Ali Khan

Courtesy of Columbia Records

Under license from Innocent Bystander (ASCAP)

By Arrangement with Sony BMG Music Entertainment

"Sanjani Ghar Aaye"

From the OST of the film "Kuch Kuch Hota Hai"

Produced by Dharma Productions

Directed by Karan Johar

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SPECIAL THANKS:

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