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but i have no interest in going to hollywood to make movies. there is a huge market here, where people are genuinely interested in indian culture and in indian films. it's a huge market, and i don't have to spend money going to hollywood to make money. besides, i don't want to spend half my life traveling. i want to spend half my life making films, chaudhri says. i am a film maker, not a filmmaker. most of the indian filmmakers who have gone to the us to make films, including bollywood's aashiq ahuja, failed to gain a foothold in the american market, because they made bad movies, he says. the indian industry has its own criteria for evaluating movies. but it's hard for an indian director to make a movie that is not commercial. it will always be that way. i want to work with people who are friends, and who have good taste. as a producer, i have to work for a big studio, but i can take a risk with my friends. chaudhri made his first film, a short, in 1983, when he was 22. he had completed his mfa from new york university and had decided to stay in the us to make movies. he started with short films, then made a feature film, tiger warsaw, based on his thesis about an american who returns to india. bavishi brings back a memory of a very happy time, when movie making was nothing but fun and full of talent. hardly any of the artists are well known to the general public. the movie is a tribute to the great classics of the past. i do believe that the movie industry is now in a different place and you must have a different perspective of movies then what was prevalent in the 70s. we have a better experience today. i think that we have seen, in the past, the movies that we are talking about today and that is why they are great classics. and, of course, we have never seen anything like these movies as today.

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while distributing prints of the chowla, choudhary tried to license the film in the united states with the help of jerry margolin, an american who would eventually become a long-time manager of united artists productions. margolin negotiated on chaudhri's behalf and the u.s. release of the chowla, after a legal wrangle over the rights to the film, eventually fell through. it's a situation that is not unusual in hollywood. there are any number of film-makers who show up at some point with a movie idea, who hope to get studio backing and, if lucky, have a movie made. after a few years, they find that the film, with small production costs, has taken off on the art-house circuit. they find several distributors in the us, and as they near an agreement with them they get the idea that they would be getting some action and, suddenly, from nowhere, they get a call from a studio saying, we want to make your movie. but to make the deal work, the studios would need the rights to the entire film. these days the standard way to make such deals is to get a distributor to put up some money to seed it for the first year and have the studio buy it at a steep discount when it gets a positive response. a third film, leaving normal, starring catherine keener, is backed by dreamworks. chaudhri was to produce the film under the partnership between touchstone pictures and dreamworks, with keener, who was making a comeback with her well-received performance in the oscar-winning adaptation, playing a high school teacher who decides to switch to being a college professor. chaudhri has decided to shoot this in india also. though the dreamworks-touchstone partnership has distributed films such as the sixth sense, chaudhri is not inclined to collaborate with the giant. 5ec8ef588b

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