

EDITOR'S CORNER

Welcome to Bollywood, our special Indian Film Festival of Los Angeles (IFFLA) 2005 follow-up issue of *INSIGHTS*.

In this issue you will read about the opportunities that are unfolding in the Indian Entertainment industry from PricewaterhouseCoopers' Deepak Kapoor, and the quest for an Indian crossover film from Bhuvan Lall of Lall Entertainment. Michael Ivener, of Ivener & Fullmer LLP, describes U.S. immigration laws surrounding entertainers and artists, and Korn/Ferry International's Bill Simon discusses the globalization of the Entertainment & Media industry. Lord, Bissell & Brook LLP's Arnold Peter provides us with fundamentals of the Indian entertainment industry, and IFFLA Festival Director Christina Marouda highlights the film festival held in Los Angeles, California on April 20-24, 2005.

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The Indian Entertainment Industry: An Unfolding Opportunity

by DEEPAK KAPOOR of PRICEWATERHOUSECOOPERS

Riding on the economic growth and rising income levels that India has experienced during the past few years, the Indian entertainment industry is one of the fastest growing sectors of the Indian economy. It stands at more than Rs. 20,000 crores (\$4.65 billion) today and is expected to grow at an 18 percent compound annual growth rate (CAGR) to reach more than Rs. 45,000 crores (\$10.46 billion) in 2009. The nation's entertainment industry is expected to outperform GDP growth by a significant margin in the coming years.

The entertainment industry is experiencing a major shift in the way entertainment is distributed, with new distribution channels, such as broadband, Internet access and wireless communications, which are driving significant growth in the industry.

FILMED ENTERTAINMENT

Films have remained the most popular form of entertainment in India, although television has been catching up during the past few years. The Indian film industry is the largest in the world in terms of the number of films produced and number of admissions (more than 3 billion per year).

The ever-increasing Indian diaspora around the world (the U.S. alone is estimated to have more than 3.5 million residents of Indian descent) has significantly impacted the movie business in India. The increase in overseas box office revenues has encouraged the production of films with crossover themes. Also, international movies are becoming increasingly popular in India. The top five grossing films of 2004 in India included *Spiderman 2*, which was dubbed in three Indian languages. *The Incredibles*, dubbed by India's superstar Shah Rukh Khan, is poised to be the biggest grosser for animated films in India.

The film industry is overwhelmed by the growth of multiplexes, which has not only



changed the entire entertainment experience for consumers but has also impacted the movie-making business.

The Indian film industry is also going digital. With more than 100 digital cinemas in the country today, it is believed that digital projection will significantly lower the cost of distributing films to theatres, which in turn will boost box office revenues. Digital filmmaking has also been tried with *The Rising*—claimed to be India's first complete digital film.

Satellite television and the emerging home video segment are the other distribution formats expected to help expand the Indian film market to reach more than Rs. 12,900 crores (\$3 billion) in 2009.

TELEVISION

The Indian television market continues to boom. New channels are being launched and new content formats are emerging, including reality shows and niche channels. Subscription revenues will drive the television segment during the next five years. In the short-term, subscription revenues will gain primarily from increases in the number of cable and satellite households and improved realizations. Thereafter, regulatory corrections will pave the way for addressability and growth in digital distribution. Growth in television advertising is expected to outperform Indian GDP growth by at least 5 percent in the coming years. Overall, the television segment is projected to grow at 18 percent to reach Rs. 30,000 crores (\$6.98 billion) by 2009.

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The Hunt For A Will Shah Rukh Khan Ever

by BHUVAN LALL of LALL ENTERTAINMENT

Almost two decades ago, while in film school in New Delhi, I began wondering if there would ever be an Indian crossover film? By crossover, I mean a film made in India, with Indian talent, which finds global audiences. My professor asked me what would I do after finishing film school. I replied, “to make films that the world sees, beyond India.”

Upon graduating, I continued my attempt to make the Indian crossover film. My career in the entertainment business took me around the world—to major film festivals and trade shows in Hong Kong, Singapore, Cannes, London, Toronto, Montreal, Vancouver and finally, Los Angeles, California.

In January of this year at the Bombay Palace restaurant in Beverly Hills, I accidentally met well-known Indian filmmaker Shekhar Kapur (*Elizabeth*), who had an interesting theory about crossover films and the future of entertainment. Settling down for lunch he professed, “If India and China come together, Hollywood has had it.” He went on to explain how the numbers were in favor of the two large Asian countries and then delivered his favorite line, “one day Spiderman will remove his mask and there may be an Indian actor underneath it.” The crossover mania turned on its head.

But the idea of an Indian film crossing over to Hollywood is not new. Even Shekhar Kapur’s uncle and mentor, Indian film star Dev Anand, had produced *Guide* with an English version for the international market, which was co-produced and written by Pearl S. Buck and directed by American director Ted Danielewski. Another serious and ambitious endeavor at reaching out to the international market by using mainstream Indian actors (Dharamendra and Zeenat Aman) and Hollywood film stars (Rex Harrison and John Saxon) was *Shalimar*,

Crossover Film From India Play Spiderman?



made by the gifted film director and writer Krishna Shah. Both films flopped miserably.

In 2002, following the success of Aamir Khan’s *Lagaan* in India and Europe and its subsequent nomination for the Academy Awards in the foreign language category, world filmdom began expecting a crossover film. Since *Lagaan*’s nomination, winning an Oscar is becoming a kind of obsession in the Indian film community. For a moment it seemed holding the Golden statue was the only key to opening the floodgates for the crossover film.

Foreign film nominees are selected from a list of films submitted by foreign nations and each country can only submit one film a year. It’s for this reason that several critics in Hollywood have argued that the Academy has failed to recognize the globalization of quality filmmaking. Unlike the Nobel Prize, the Olympics and the international film festival juries, the Oscars are determined by the sensibilities of just the members of the Academy of Motion Pictures Arts and Sciences. The organization only has a select group of Indians, such as film producer Ashok Amritraj, as members.

In the history of the Oscars there is no mention of Indian filmmakers, including Bimal Roy, Guru Dutt, Raj Kapoor or even Ritwik Ghatak, besides our actors and technical talent. Yet India has already produced two Oscar winners

and three Oscar-nominated feature films. Indian filmmaker Satyajit Ray was awarded a special lifetime achievement Oscar and Bhanu Athaiya was awarded in the Best Costume category for *Gandhi*. *Mother India*, *Salaam Bombay*, and *Lagaan* were nominated for an Oscar in the Foreign Language category. India born filmmaker Ismail Merchant also had a short film, *The Creation of Woman*, nominated for the Oscars in 1960. Two Indian films, *The House that Ananda built* by Fali Bilimoria (1968) and *An Encounter with Faces* by Vidhu Vinod Chopra (1978), both produced by the Government of India’s films division, were nominated in the Documentary Film category.

Hiding behind the Oscars glitz this year was *The Little Terrorist* by Delhi-based filmmaker Ashvin Kumar, which was nominated in the Best Live Action Short category. The 15-minute short film may not have won the award but got the well-deserved nationwide release in cinemas in India.

So will the elusive crossover film from India emerge in the year 2005?

Well-known filmmakers of Indian origin working in the U.S. who have had some success in attempting to crossover projects are Mira Nair, (*Monsoon Wedding*), Gurinder Chaddha (*Bend it like Beckham*) and Deepa Mehta (*Earth*). Given her international reputation and critical acclaim, Nair’s next film *Namesake* will be

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Getting There Is Half The Fun: U.S. Immigration Laws For Entertainers And Artists

by MICHAEL IVENER of IVENER & FULLMER LLP

As the producer of Indian content films, the last thing on your mind may be United States immigration laws... but it should probably be the first. U.S. immigration laws provide some favorable treatment for entertainers and artists but also present some obstacles and traps. While you will always want to hire competent immigration counsel to overcome any legal obstacles and glitches in the process, it's important to have a basic understanding of the provisions for entry into the United States for Indian artists and entertainers.

The O visa category is the only temporary visa option available for film and television personnel. This category encompasses foreign actors, producers, directors, writers and cinematographers, as well as other staff and crew essential to production, including, but not limited to, technical staff, set/lighting/sound designers, choreographers, makeup artists, stage technicians and musical supervisors.

For foreign film and television production companies that wish to shoot on location in the United States, it is necessary to have a U.S. sponsor serving as the agent to act in place of the foreign employer. The agent is responsible for complying with all the employer sanctions regulations including preparing I-9s. A U.S. film and TV producer is generally the direct sponsor for an O-1 visa petition since an O-1 beneficiary cannot petition for himself. However, an agent can file an O-1 petition involving multiple employers as a representative of the employer and beneficiary if he/she includes a schedule of projects and contracts.

The O-1 visa is intended for individuals with proven "extraordinary" ability, which, in the context of motion pictures and television production personnel, specifically refers to a lesser standard of "extraordinary achievement." Extraordinary achievement is further defined as, "a very high level of accomplishment in the motion pictures or television industry evidenced by a degree of skill and recognition substantially above that ordinarily encountered to the extent that the person is recognized as outstanding, leading, or well-known in the motion pictures or television field."

In order to demonstrate such extraordinary achievement, the O-1 petitioner must show evidence of the beneficiary's receipt of a significant national or international award, such as an Academy Award, an Emmy, a Grammy, a Director's Guild Award, or any such accolade at this level. Barring such a prestigious award, the alternative is to show documentation that the beneficiary meets at least three of the following six criteria:

- ◆ Has performed services as a lead/starring participant in productions/events with distinguished reputations as shown by critical reviews, ads, publicity releases, publications, contracts, or endorsements;



- ◆ National/international recognition for achievement through critical reviews, other published materials by or about the beneficiary in major papers, trade journals/magazines, etc.;
- ◆ Has performed in a lead, starring or critical role for organizations and establishments that have a distinguished reputation evidenced by media articles, testimonials, etc.;
- ◆ Has record of major commercial or critically acclaimed success;
- ◆ Has achieved significant recognition from organizations, critics, government agencies, recognized experts; or
- ◆ Has commanded or will command a high salary/other remuneration in relation to others in the field.

A final requirement for the O-1 petition is a consultation letter from an appropriate "peer group," a labor union or professional organization in the field, stating that the peer group has no objection to the beneficiary being granted O-1 status. In the motion picture and television industry, consultations must include both a union (such as the Screen Actor's Guild) and a management organization (the Alliance of Motion Picture and TV Producers).

The O-1 visa is granted for the period of the project including pre-production, production, post-production and promotion up to three years maximum and may be extended in one-year extension periods, as long as the beneficiary's services are required. One may have parallel O-1 visas for additional projects even if the initial project is not yet complete.

Supporting cast and crew members qualify under the O-2 visa category. The O-2 visa is issued to individuals who are essential to production, have critical skills not easily performed by U.S. workers, and/or have a longstanding pre-existing relationship with the O-1 principal. In the case of a specific production, a long-standing relationship is unnecessary where there is significant pre- or post-production work that will take place inside and outside U.S. and the person's presence is needed for successful completion of the project. O-2 applicants require consultation opinions just like O-1s above. O-2 visa holders are only qualified to travel after O-1 visa holders have been approved and must maintain an un-abandoned foreign residence.

SIMON SAYS...



Going Global? We're There!

by BILL SIMON of KORN/FERRY INTERNATIONAL

Like many other industry sectors, the Entertainment & Media industry is not only “going global,” it IS GLOBAL. While this is increasingly important across the more general global economy, it is nothing new in Entertainment & Media. For more than 40 years, the international distribution of American theatrical features has been important. For more than 30 years, the international distribution of American television movies and series has also been important. And obviously, American music has been global for more than a century. And while the dollar value of these markets may fluctuate and change, the international revenue model of American-based entertainment is quite extraordinary. It's been well documented that the export of American entertainment product is our second, behind aerospace. But as we all know too well, the world is changing, and changing significantly for all of us who work in this sector. The percentages of revenue from international territories is declining in many markets while local repertoire, to use the music industry description of locally produced product, is increasing.

But whether revenue models change one way or another, there is a clear and fundamental understanding that the Entertainment & Media industry is global. And to be successful in an increasingly complex, competitive and global environment, the executives in this industry must learn to become more “internationalists”—or at least not as much the traditional “ugly American.”

Doing business on a global scale requires more skills than is commonly required to only do business in one location. Executives working on a world scale, or at least in multiple countries, must learn “how” to do business in these other locations. It is much more than common languages spoken, it is “how” business is done. Most Americans find it initially easy to do business in a major market like the UK, France or Germany. There is a lot of “English spoken here” sort of mentality; there are many, but not all, similar ways to do business, although not exactly the same. And while fast growing economies like India share English, there are a lot more unique characteristics to doing business there. While they share a lot of the U.S. and UK model and language, it is a unique culture which one has to learn about. India produces the largest number of movies of any market in the world, including the U.S. The notion of

Bollywood is one that describes India as a major entertainment production hub—and with over a billion people, it IS a most important market. A small number of U.S.-based companies have set up channels in India, for instance, which are made up of locally produced programming along with major U.S. product. And it seems, in India in particular, those with a strong local product do better than simply those with exported American product. Further, those with local management, do far better than those with “ex-pat” people in place. The message there is that one must know one's market and one's customers.

The same also holds true when bringing internationally based entertainment businesses to the U.S. Those that mix international and local management teams tend to do much better than those that simply have international management teams working here.

It helps to have “local partners” on the ground who can help with the logistics, subtleties, and nuances. It also helps to spend time in the region and get to know the people, not just your own partners and company executives. It is important to learn about how those in the region receive and view their entertainment, how much is global (code for American) product, and what other entertainment competes for their time and income. The international television business has seen a significant increase in locally produced product compared to just 4-5 years ago when U.S. product was simply sold via major output deals from the U.S. companies to networks (traditional and new ones) in the international regions.

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Learning the language, the social customs, the business environment, the political environment, the financial practices, and much more will enable executives to become more successfully globally and also have a lot more fun. And because there is so much competition for opportunities in these markets, all of those skills can make a big difference. Cultural awareness and understanding is fundamental to being successful in any international enterprise; you can't learn it from one trip, one stay at a Four Seasons Hotel, or one drop by at a single conference/market. It takes time to build relationships, and one has to be committed to investing the time, energy and effort. And if successful, the rewards—economic, professional, and personal—can all be significant and enriching.

Bill Simon is the Managing Director of the Global Entertainment & Media Practice at Korn/Ferry International, the industry's leading executive search firm.

BOFFO IN BOLLYWOOD

by ARNOLD PETER of LORD, BISSELL & BROOK LLP

5 Things You Need To Know About The Indian Entertainment Business

Indian Films and music have become a global phenomena. Partially due to the sheer number of films produced in India and partially due to the Indian Diaspora, the entertainment industry in India is referred to as “Bollywood” as a comparison to the historic center of entertainment. Leading business publications from *Variety* to the *Wall Street Journal* have run articles on the Indian entertainment business and its increasing mass popularity.

INDIA IS HIP

Indian culture has always had an exotic and romanticized appeal in the West but did not reach America until recently. With the appeal of Depak Chopra’s perspective on holistic medicine in the 1990s, America became fascinated with the East in general and India in particular. From Madonna appearing in a sari and a “bindi” in *Rolling Stone* magazine to CBS’ *60 Minutes* declaring actress Aishwarya Rai the most beautiful woman in the world, everything Indian is now hip.

In 1992, acclaimed director Mira Nair exposed Indian society and social mores to the American audience in Mississippi Masala. Since then, films like *Salaam Bombay*, *Monsoon Wedding* and *Bend it Like Beckham* have popularized Indian culture. Indian traditions and customs even found their way to Broadway in a West End Andrew Lloyd Webber musical, *Bombay Dreams*. Last year, director Nair had Reese Witherspoon not only speaking with a perfect English accent but breaking out in a Bollywood-style dance number in an adaptation of the period novel *Vanity Fair*. Not only has India infiltrated American entertainment, major entertainment conglomerates such as Disney, Warner

Brothers and News Corporation have recognized the potential Indian customer base of over one billion people, making India second only to China as the most populous nation on Earth.

BOLLYWOOD IS NOT HOLLYWOOD

Perhaps the most important thing that entertainment executives must do is to drop the term “Bollywood” from their business lexicon. There is actually very little that the Indian motion picture industry has in common today with Hollywood, other than that they both produce movies. Indian entertainment executives in fact resent use of the term “Bollywood” as something that the world has recently discovered and one that ignores the diverse and unique nature of the Indian marketplace and artists.

India turns out between 800 and 1,000 movies a year. This is about 10 times the films generated in Hollywood. The genres run from cutting edge documentaries that have been banned by the Indian government (fearing that the explosive content will generate civil unrest) to comedies, action and suspense. Perhaps the most promising aspect of the Indian entertainment sector is its incredible potential...the entertainment industry in India is expected to grow at an astounding 18 percent over the next five years (*See “The Indian Entertainment Industry: An Unfolding Opportunity,”* by Deepak Kapoor.) This must be contracted with the United States where entertainment industry growth is not expected to hit double digits.

The most sobering economic reality in Indian entertainment is that, while box offices admissions are more than three times what they are in the United States, the average admission price in an Indian

movie house is only 15 Rupees. This amounts to less than 50 cents. So, while the audience is certainly there, the economics are difficult to support. But that is not the end of the story. There is a major transformation taking place. First, the Indian middle class and its disposable income is increasing at a fast clip. Second, until recently, motion pictures were shown in essentially aging single screen theaters. Rather than simply renovating these theaters, Indian operators are converting them into multiplexes and building brand new ones as a part of major real estate developments. With higher ticket prices and ancillary concession sales, the multiplex in India will dramatically change the economics of the Indian film market.

Bollywood is not Hollywood and the models and formulas that work in Hollywood do not work in India. India entertainment executives have known that for many years.

YOU MAY NOT NEED A BIG PRODUCTION ACCOUNTING STAFF

Motion picture budgets in the United States typically run from \$50 million to \$100 million, whereas the average budget for an Indian film is between \$1.5 and \$2 million. Box office tickets sales are becoming a smaller part of overall film revenues in the United States. Instead, overseas theatrical, worldwide home video, television rights, soundtrack, and merchandising now account for an overwhelming majority of the revenue generated by an American-made film. This is especially so for major “tent-pole” motion pictures from companies like Disney which will leverage the characters with theme park sales, toys, and games. In

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OTHERS

Animation and video games are emerging segments. Indian animation rose to its highest levels in 2004, with dominance in the outsourcing arena. An increased number of downloads of games on mobile phones is likely to open new opportunities for video games companies. With wireless uptake in India growing at an explosive CAGR of more than 80 percent during the past few years, industry players have a new revenue stream and channel for selling their entertainment content.

Indian radio is expected to boom following regulatory corrections in the present license framework. Availability of a larger number of frequencies is expected to drive the segment by 22 percent annually during the next five years.

While the live entertainment segment is growing steadily, music, plagued by piracy, continues to grow at a moderate rate. Several noteworthy measures currently being undertaken by the Indian music industry including tackling piracy, growth in listenership of FM radio, and emergence of newer formats of digital delivery (especially mobile music downloads), are expected to drive the Indian music industry in the coming years.

FUTURE OUTLOOK

Convergence is the mantra for the Indian entertainment industry during the next five years. Technology will drive the entertainment industry into the next decade, and its boundaries will be merged with those of the telecommunications and information technology segments, giving rise to a host of value-added features for consumers and new revenue streams for players in each segment. Mobile entertainment, with its ability to dissect the boundaries of time and space, will be the biggest growth driver.

And finally, content is—and will continue to be—the king of entertainment in the future. Securing content rights will reveal the strength of the players across all segments. The challenge will then be to have a regulatory regime that adapts to these advancements.

Deepak Kappor is PricewaterhouseCoopers' Indian Entertainment and Media Practice Leader.



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worth watching out for as a crossover project. Mehta's *Water* to be released in Cannes could be another contender. Gurinder Chaddha's body of work is evidence enough that she has a feeling for the pulse of an international audience.

In India, the filmmakers like Sanjay Leela Bhansali (*Black*), Ram Gopal Verma (*Company*), Farhan Akhtar (*Dil Chahta Hai*), Karan Johar (*K3G*), Aushotosh Gowariker (*Swades*), and Sudhir Misra (*Haazaron Khawishh*) have already demonstrated their virtuosity and creative control over the cinematic medium. It would be interesting to watch if their next project appeals to audiences overseas.

Today in Hollywood many young Indian filmmakers are launching crossover projects co-starring Hollywood

and Indian film stars and planning to make films that will travel worldwide. India-born Hollywood film producer Deepak Nayar is the leader of the pack and has already blended mainstream Indian films with the classic Hollywood musical in *Bride and Prejudice*. Other filmmakers in Los Angeles, including Sonali Bose, Rashmi Goel, Anirban Roy, Dureyeshwar, Babs Subramaniam, Digvijay Singh, Piyush Dinkar Pandya, Krutin Patel, Vikram Yashpal, Dileep Singh Rathore, Bharat Bala, Sushil Tyagi and Priyanka Kumar, are busy mounting feature films set or shot in India with the world as their market.

Also in Hollywood is producer Brad Listermann, one of the first American filmmakers to experience Indian filmmaking style firsthand by being on the sets of Feroz Khan's *Janasheen*. He is the producer, writer and creator of *My Bollywood Bride*, a potential crossover film. The film stars his wife, Indian actor Kashmeera Shah, who explains her attraction to the crossover genre, "Audiences in the end want a good, entertaining movie. They come to the theatre to be lost for the next hour and a half in the lives of these peo-

ple on the screen and as long as it entertains them, we are fine."

Back at the Bombay Palace restaurant, Shekhar Kapur takes a call from a studio executive as he is approached to direct the next Bruce Willis film, *Solace*. It seems Kapur may finally prove his crossover theory himself for he could one day be directing a future edition of *Spiderman* for Universal Studios starring Indian superstar Shah Rukh Khan that would dominate the Academy Awards and travel worldwide.

As I walk away from my meeting with Kapur in Beverly Hills, the question is no longer "if there will be a crossover film from India, but *how soon* will that be?"

Bhuvan Lall is the President of Lall Entertainment and can be contacted at www.lallentertainment.com. Incidentally, Lall was an instructor at his own film school when Shah Rukh Khan, future Indian superstar, who was then just a college graduate, walked in to study filmmaking.

Bill Simon offers the inside scoop on this month's hottest executive placement search...

Nielsen Media Research is looking for a Vice President of Entertainment Research in its San Francisco location. The Vice President of Entertainment Research will manage and direct custom market research projects for home entertainment and International theatrical clients.

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Indian Film Festival of Los Angeles 2005

by CHRISTINA MAROUDA, FESTIVAL DIRECTOR

The Indian Film Festival of Los Angeles 2005 concluded April 24 with a screening of the film *Hari Om*. Director Bharatbala was in attendance, at ArcLight Hollywood with a Gala reception at SIR that included performances by Taal Dance Company, international renowned world music artist Girish, and an eclectic DJ set by Tej Gill, one of LA's emerging South Asian artists. Although official attendance figures are still being tabulated, we have seen a 15 percent increase in Box Office receipts over the previous year and many of the films were sold out. I received overwhelmingly positive feedback from filmmakers, audiences, sponsors and press. IFFLA 2005 has been extremely successful on every level.

IFFLA 2005 kicked off on Wednesday, April 20, with the Hollywood Premiere of *Black*, directed by internationally renowned filmmaker Sanjay Leela Bhansali. The festival showcased 30 films including 11 U.S. premieres and five world premieres with many of the filmmakers and actors in attendance. The director of the controversial film *Black Friday*, Anurag Kashyap, surprised the festival audience by attending the Centerpiece gala screening and engaging with them in lively conversation afterwards. The following films received special accolades:

DRAMATIC FEATURE COMPETITION GRAND JURY PRIZE

- ◆ *BLACK FRIDAY*
Directed by Anurag Kashyap

DOCUMENTARY COMPETITION GRAND JURY PRIZE

- ◆ *WHOSE CHILDREN ARE THESE?*
Directed by Theresa Thanjan

SHORTS COMPETITION GRAND JURY PRIZE

- ◆ *AMA*
Directed by Richie Mehta

BEST FEATURE FILM

- ◆ *HARI OM*
Directed by Bharatbala

BEST DOCUMENTARY FILM

- ◆ *THE NEW HEROES: INDIA, WITH ROBERT REDFORD*
Directed by Carl Byker and Mitch Wilson

BEST SHORT FILM

- ◆ *RAJU AND I*
Directed by Gayatri Rao

Now in its third year, IFFLA, April 20-24, 2005, is presented by the Indian Film Festival of Los Angeles, a nonprofit organization devoted to paving the way for a greater appreciation of India's cinema and diverse culture by providing the public with a selection of films from and about India by Indian and International filmmakers. IFFLA is the first U.S. festival dedicated entirely to showcasing Indian cinema and culture.



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