



Rehana's Hands



Naama (Lado Waj) holds on to her son Naama (Amir A. Patel)

strategizing to success. I don't believe that Universal Studios puts a million dollar budget in your lap right away - it's something you work your way to."

The connotations associated with success in this profession involve constantly being in the movement and being mindful of the fact that there is no job security. It is a scary thought for most, but DaSilva looks at it with optimism. "It's actually kind of great not knowing, because everything is a surprise," he says.

Rehana Mirza

, a half-Pakistani and half-Filipino writer, agrees. "I like change, so, it's good for me to feel like I'm living a flexible lifestyle, even though I'm not!" she says.

Mirza wrote the screenplay for *Far From Home*, which was a Sundance Feature Film Lab Finalist, and co-directed *Fillum Star: The Peter Patel Story*, with her sister Rohi Mirza.



Mirza also runs a non-profit company, Desipina Productions, which has been a springboard for her projects, the most recent of which was *Barriers*. While not a film, her production about a fictitious Muslim killed in the Trade Towers premiered in New York City and went on to an impressive run. It was presented in collaboration with the Asian American Theatre Company in San Francisco and, just recently, finished a weekend stint in Los Angeles. The *New York Times* gave it a glowing review stating that it brought a more positive side of Muslim-Americans to the page.

Using their medium responsibly, whether it is to show the Muslim side of September 11th in *Barriers* or the visual richness of the South Asian culture in *Butterfly*, Chopra, DaSilva and Mirza represent a minority of Indians who have ventured above their predefined calling hoping to carry South Asian pride and influence along the way.

They also agree that New York is the catalyst for their success. In a place where everyone and every community are in a state of constant evolution, many hopefuls are brought to centre stage. While complicated and creative, Mirza defines the underground film genre the best: "It's a scene that is emerging, aggressive and consists of filling in the blanks." AV

