

बाजा द्धैमासिक पत्रिका
बर्ष १४, अंक २ असार-साउन, २०६९



23-25 Nov 2012, Kathmandu, Nepal

www.nepalfolkmusicfilmfestival.com

<http://www.facebook.com/infim2012>

Dedications

The 3 days of International Folk Music Film Festival –Nepal 2012 will each be dedicated to different people who have devoted a considerable portion of their life's work to the promotion, documentation and preservation of traditional musicians and associated artists, their music and music culture. They are John Baily and Veronica Doubleday, UK, Les Blank, USA and Ramsaran Darnal (1937–2011) from Nepal.

John Baily & Veronica Doubleday,

Ethnomusicologists, Musicians and Writers, husband and wife

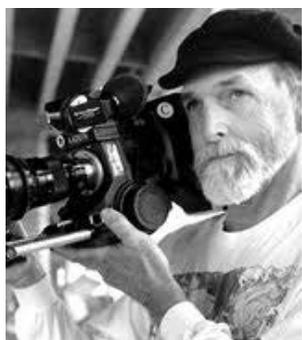
John and Veronica frequently perform together in concert and often with noted Afghan musicians. They have dedicated their life's work to the people and music of Afghanistan and have supported Afghan musicians and their families throughout the prolonged conflicts.



John Baily, Emeritus Professor, Goldsmiths, London University, began his ethnomusicological work in Afghanistan in 1973 also becoming a skilled musician particularly on the Afghan *rubab* and *dutar*. Prior to this he had learnt *tabla* with Krishna Govinda on an extended visit to Kathmandu in 1971. From 1984-5 John trained in anthropological filmmaking and directed the award-winning film *Amir: An Afghan Refugee Musician's life in Peshawar, Pakistan*. He is the author of many articles and book chapters and has recently published *Songs from Kabul: The Spiritual Music of Ustad Amir Mohammed*. John is presently helping to develop The Afghanistan National Institute of Music.

Veronica Doubleday, visiting lecturer, the University of Brighton. Veronica's ethnomusicological work focuses on Afghan music, women's music and gender issues and she has published many articles on these subjects. Her book *Three Women of Herat* is a moving account of her research experience, with her husband, in 1970's Afghanistan. Veronica studied music and performed with women in Afghanistan, following the traditional role of women as vocalists and performers on the *daireh* (the Afghan frame drum).

**Les Blank: Film Director,
Producer & Cinematographer**



Les Blank is a multiple prize-winning independent American filmmaker and, we would say, anthropologist and ethnomusicologist with a long and outstanding career spanning 6 decades. Most of his films focus on American traditional music forms including [Blues](#), [Appalachian](#), Cajun, Cuban, Creole, Tex-Mex, [Polish Polka](#), [Tamburitza](#), and Hawaiian music. Some of these films represent the only filmed documents of master musicians who are now deceased. Les Blank's very first independent film featuring the legendary Texas Blues singer 'The Blues According To Lightnin' Hopkins' (1969), **shown at International Folk Music Film Festival 2011, is regarded as a masterpiece.**

Between 1973 and 1994 Les Blank toured extensively with the sponsorship of the United States Information Agency, screening his films and discussing them with audiences throughout Latin America, China, England, Spain, Germany, Italy, the former Yugoslavia, Bulgaria and Egypt. Major retrospectives of his work have been held in New York and other major cities in the US, in London, Mexico, Paris, Germany and Bulgaria and numerous feature articles have appeared in leading magazines and journals. He has held University teaching posts and, as well as his many, many awards for individual films, has received several lifetime achievement awards including two in 2011

alone from Folk Alliance International and from the International Documentary Association.

Native filmmaker, Samrat Kharel, has written, "Les Blank's films capture the soul of America. It is the America the mainstream media can never show and it's a side of America the world needs to see from Dizzy Gillespie and Lightnin' to the fiddler [Tommy Jarrell] from Appalachia; it's all there; it's poetry".

**Ramsaran Darnal
1937 – 2011 AD (1994 – 2068 BS.)**

Sadly Ramsaran Darnal passed away in September last year, just 2 months before the first International Folk Music Film Festival following a distinguished career, despite being born into a musician caste in Kaldara, Kathmandu. Musician castes have traditionally held a very lowly position in Nepali society but Ramsaran's natural talent and thirst for knowledge made him determined to become educated in order to perform valuable work for his country. During his life he carried out extensive research into Nepali traditional music and was the author of



11 books related to this subject, while much of his important research still remains unpublished. He recorded many songs, particularly patriotic songs, and gave guidance to a number of foreign music scholars visiting Nepal for ethnomusicological research. These include Carol Tingey who will always be grateful for his support. For many years Ramsaran Darnal was employed as Music Manager at the Royal Nepal Academy and was also an advisor to Music Museum of Nepal. His many articles, published in journals and newspapers, are far too numerous to list and likewise the many prizes and awards bestowed on him. At the time of his death he was researching seasonal melodies in the Kathmandu Valley associated with different months of the lunar calendar.

Ramsaran Darnal Saturday July 10th 1937 – Sunday September 18th 2011

2nd International Folk Music Film Festival – 2012

Judges Profiles



Meghnath, who prefers to be known by this single name, is a well known alternative filmmaker of International repute based in Ranchi, Jharkhand, India and teaches Film at the city's prestigious St. Xavier's College. By his own utterance he is a practising Communist by belief and ideology and is the only true hearted, pure Communist we know. Seemingly, Meghnath has very little or no self interest; as he and his co-director Biju Toppo use the powerful medium of film to draw attention to inequalities in society and to plead the case of the underprivileged. Meghnath and Toppo are also joint founders of Akhra, which today is a group working in the fields of culture, communication & human rights of indigenous peoples of India. Meghnath has more than 35 years experience in film and journalism and since 1995 Akhra has been making films on indigenous people's issues. They have produced many award winning films including 'Gaon Chodob Nahin' winner of "Best Music Video Film" at the International Documentary Film Festival, Kerala 2009; 2 films 'Iron is Hot' and 'Ek Ropa Dhan' got the silver lotus at the National film awards 2011 and Gadi Lohardaga Mail won the best short film award at International Folk Music Film Festival – Nepal 2011. Meghnath's interest in cinema as a medium of expression has its roots in his social commitment, he has been an activist for more than 30 years and started making films to satisfy his passion for issues rather than the glamour of making films. As a filmmaker he aims to give a voice to those who have no voice.



Narayan Rayamajhi is a documentary and feature film director, composer and lyric writer with more than 27 years experience and also a very well known Nepali folk singer, with dozens of albums to his name. He was Music Officer at Radio Nepal for 20 years, until 2007 and has been director at Reema Recording Studio, Kathmandu for more than 20 years where he has directed and produced more than 100 Nepali folk music videos. Narayan ji has directed the popular and long running programme 'Hamro Riti Hamrai

Saskriti (Our Rituals and Our Culture), at Nepal Television since 2002, has also directed the Folk Musical Programme 'Reema Sangeet Sandhya' (Reema Musical Night) for the Regional Broadcasting Center at Surkhet for the past 14 years and since 2002, has directed the folk music programme 'Bhanjyang Chautari' for several F.M. radio stations. He has travelled to most regions and major cities of Nepal and has taken part in cultural programmes in at least 21 foreign countries on 3 continents. His awards and felicitations are too numerous to list. He is Proprietor of 'Satyawati Kala Kendra, Kathmandu and advisor to several other organisations as well being a long-standing advisor to Music Museum of Nepal.



Michael Yorke is a Documentary filmmaker, director, cameraman and editor with 36 years experience of working independently for broadcast TV; his interests lie in anthropological and ethnographic filmmaking. He is currently Senior Tutor and Fellow at University College London and has been director at Upside Films for more than 37 years. Amongst other posts he has previously held the position of Film director at Antelope films and, for 20 years, was Guest Director and Producer at the British Broadcasting Corporation (BBC). Michael's Awards include the 2002 Royal Television Society Programme Award for his accredited "Kumbh Mela : The Greatest Show On Earth" (which also won 3 other awards), the 1996 UN Environmental Programme Award, the 1992 San Francisco Golden Gate Award, the 1990 Earthwatch Award and in 1983 he was selected by the BBC for the BAFTA Grierson Nomination. Michael specialises in Feature and TV documentaries, Films of indigenous peoples, empowering the indigenous voice, Ethnographic filmmaking and teaching and mentoring young filmmakers; he currently teaches the Masters module in Practical Ethnographic and Documentary Filmmaking at UCL. He is a member of the Royal Anthropological Institute (RAI) Film Committee, is Chairman of the RAI Ethnographic Film Festival and is also on the Advisory Board of the London International Documentary Festival,

2nd International Folk Music Film Festival – 2012/2069
Programme & Screening Schedule

23-25 November 2012

23rd November/Mangsir 8

1st Show 10.00–11.30

10' Opening Ceremony 91' Nuchhe Sir

2nd Show 11.45–12.45

02' Mahakali Stick Dance

15' Music Making Naturally

29' The Music Therapy Trust Nepal

3rd Show 13.30-14.30

04 Indra Jaatra

05' Newari Funeral Music

52' So Heddan So Hodden

4th Show 14.45–15.45

06' Maruni Dance

52' Amir: An Afghan Refugee Musician's Life in Peshawar, Pakistan

5th Show 16.00–17.15

76' Drumming Out a Message: Eisa and the Okinawan Diaspora in Japan

Dedication John Baily & Veronica Doubleday

24th November/Mangsir 9

1st Show 10.00–11.30

90' Seán Ó Sé: A life in Song and Story

2nd Show 11.45–12.45

08 Dyo Pyakhan

48' Renaissance of a Romanian Brach

3rd Show 13.30-14.30

25' Pingul 30' Sprout Wings and Fly

4th Show 14.45–15.45

15' Khadga Garbuja Master of the Maahauri Baja

44' A Well Spent Life

5th Show 16.00–17.15

07' Nirguna Bhajan 70' Songs Along a Stony Road

Dedication Les Blank

25th November/Mangsir 10

1st Show 10.00–11.30

90' Columblues Days

2nd Show 11.45–12.45

07' A Tribute to Ram Saran Darnal

52' Masters of Overtone Singing

3rd Show 13.30-14.30

15' Bhuwo 20' Gurjus Pultan

25' First National *Paaluwaa* Conference

4th Show 14.45–15.45

20' Sona Gahi Pinjra

40' How to Play the *Ravanhatha*

5th Show 16.00–17.15

Live Music Concert Awards & Closing Ceremony

*****Free Entry for this Session*****

Dedication Ramsaran Darnal

Short synopses of films in screening sequence

Nuchhe Sir (2012)

Duration: 91'



The gods have abandoned their dwellings and the parched earth petitions the cloud Marshal to bestow mercy. Somewhere in the Valley a man picks up a *Dhimey*, speaks in the tongue of the ancients and kills the drought....

The film 'Nhuchhe Sir' is an effort to understand the relationship between man and his music, between art and the artist. It is not an academic endeavour, a news report or an historical documentation of Jyapu music but an attempt to capture the passion of man who has for centuries communicated with the gods through music.

Nhuchhe Bahadur Dangol is a son of the Valley, keeper of the primordial sound and this is the way he knows.

Director & editor: Samrat Kharel

Camerapersons: Kabindra Manandhar and Samrat Kharel

Producer: Nepal Music Centre Trust

Original film language: Nepali

Filmmaker's country: Nepal

Competition film

Mahakali, Stick Dance (1931)

Duration: 2'



Among the dances filmed by Arnold A. Bake in 1931 were several Newari masked dances, including the Mahakali dance. Mahakali is a goddess of the Kathmandu Valley and her dance is seen annually during Indra Jaatra in Durbar square. The Kathi dance (stick dance) performed by boys wearing monkey masks is a part of the Mahakali dance.

This recording was made in the garden of Tripureswor Guest House.

Music Culture: Newari, Nepal

Director & cameraperson: Arnold A. Bake

Filmmaker's country: Netherlands

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné films.

Music Making, Naturally (2012)

Duration: 15'



Able and disabled people from eight different European countries came to London to explore JOS (Joy of Sound) approaches to inclusive music making in the “human idiomatic”, William Longden, founder and director of JOS reflects about the session with Hannah James, a Joy of Sound volunteer and trained co-facilitator who was born with cerebral palsy, is non-verbal and a wheelchair user. The dialogue is based on quotes from Hannah’s poems, composed using assistive technology, and given as feedback to the session.

Music Culture: Inclusive music making, Europe

Director & Cameraperson: Vesna Marich

Producer: William Longden

Original film language: English

Filmmaker’s country: UK

Competition film

The Music Therapy Trust Nepal (2012)

Duration: 23'



This film focuses on The Music Therapy Trust Nepal giving music therapy sessions to children with autism and to children with multiple disabilities. The organisation wishes to raise awareness of special needs because it believes that knowledge and understanding, in the community and among professionals in Nepal, is very low. The trust asserts that these children can grow up in good circumstances and have a qualified life, but, in order for this to happen, it is very important that the people in their environment know how to help them. Adapted education methods and specific therapies can make a huge difference in their young lives.

The Music Therapy Trust Nepal is also connecting with other organisations, working with the same target group, in order to build a strong team that can reach and influence professionals, the government and other interested parties.

Music Culture: Music Therapy Nepal

Director: Liesbeth Staelens

Writers: Liesbeth Staelens and Kedar Ghandhari

Camerapersons: Liesbeth Staelens and Kedar Ghandhari

Producer: Liesbeth Staelens

Original film language: Nepali and English

Filmmaker’s country: Nepal,

Competition film

Indra Jaatra (1931)

Duration: 4'



This film features Indra Jaatra, the main annual festival of Kathmandu City, held in Kathmandu's, Durbar Square and includes Chudka Bajan. At that time Indra Jaatra was the only chance for ordinary people to see the Royal Family.

Music Culture: Newari, Nepal

Director & cameraperson: Arnold A. Bake

Filmmaker's country: Netherlands

Invited film

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné films.

Newari Funeral Music (2012)

Duration: 7'



When a person of the Newari ethnic group, dies their family will inform their local *Si Guthie* (committee for death rituals) (si = death in Newari). All Newar families will contribute to the *Si Guthie* during their lifetime and after death *Si Guthie* members will take care of all the funeral and cremation arrangements. They will wash and prepare the body for its final rituals and also call the musicians for the funeral procession. Funeral music is very important for helping to ameliorate the grief and sadness of the bereaved family members and even more importantly to assist the spirit of the deceased in letting go of its earthly body in order to join its ancestors, according to its *karma*. The musicians are of the Khagdi caste of the Newari ethnic group and play many different ragas and melodies during the funeral procession and the cremation; their instruments are *Kaa* (long copper horn), *Chhushyaa* (cymbals) and *Naaya Khin* (barrel drum). Newars of high standing, who will have contributed a greater amount to *Si Guthie* funds, will have a larger number of musicians attending their funeral. When the cremation is complete, and the ash washed away with water, the music stops and the spirit is free of its earthly ties. The *Si Guthie* will then pay the musicians. The *Si Guthie* is therefore a very important institution for the continuing support and conservation of traditional, Newari music, musicians and instruments.

Music culture: Newari funeral music, Nepal

Director: Ram Prasad Kadel

Cameraperson: Ram Prasad Kadel

Editor: Homnath Bandhari

Producer: Music Museum of Nepal

Original film language: no language except music

Filmmaker's country: Nepal

Non-competition film

So Heddan So Hodden (2011)

Duration: 52'



Shah Abdul Latif Bhitai, a medieval Sufi poet, is an iconic figure whose *Shah Ji Risalo* is a remarkable collection of poems sung in Katchchh and across the border in Sindh (now in Pakistan); Umar Haji Suleiman is a self-taught Sufi scholar; he lives his life through Bhitai's poetry. Mustafa Jatt sings the *Bheths* of Bhitai, accompanied by Usman Jatt, a truck driver, who plays one of the last surviving *Surandos* in the region. Set in Abdasa in Kachchh, Gujarat, the film explores the life worlds of the three cousins and the Fakirani Jat Community. Before the Partition the Jatts moved freely between Sindh and Katchchh. As pastoral ways have given way to settlement and boarders, the older generation keeps alive the syncretic legacy of Bhitai that celebrates diversity and non-difference.

Music Culture: Sufi music in Katchchh India

Directors & writers: Dr Anjali Monteiro & Dr K.P. Jayasankhar

Cameraperson: Dr K.P. Jayasankhar

Producer: Rahul Mehrotra, Public Service Broadcasting Trust

Original film languages: Kachchhi, Sindhi and Urdu

Filmmaker's country: India

Competition film

Maruni Dance (1931)

Duration: 6'



The Dutch ethnomusicologist Arnold A. Bake (1899-1963) spent several years in the 1920s and 30s doing fieldwork in India, Nepal and Sri Lanka; he came to Nepal in 1931 and again in 1955-56. Later Bake was appointed lecturer of music at SOAS (School of Oriental and African Studies) in London. Bake's field recordings from Nepal are unique.

The dancers, singers and musicians in this recording are Nepalese army soldiers so the women's parts are danced by men in Maruni women's dress. The Maruni dance is performed throughout the mid-hill area of Nepal and is believed to bring prosperity and good health to its patrons. In return, the dancers are feasted and will receive gifts.

Filmed in the garden of Tripureshwor Guest House, Kathmandu.

Music Culture: Nepal

Director & cameraperson: Arnold A. Bake

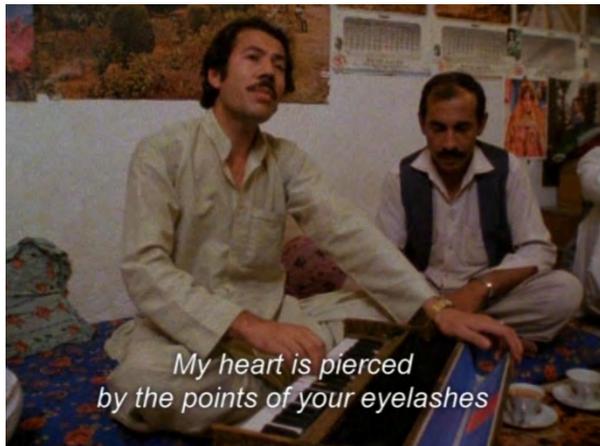
Filmmaker's country: Netherlands

Invited film

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné films.

AMIR An Afghan Refugee Musician's Life in Peshawar, Pakistan (1986, remastered 2011)

Duration: 52'



This film investigates and portrays the life of Afghan refugees living in and around the city of Peshawar in Northern Pakistan through the experience of Amir a professional musician who learnt his skills as an orphan in Herat. The aspirations of Afghan refugees are expressed through their political songs dealing with the civil war in Afghanistan, with exile, with Afghan nationalism and with Islamic revolution. In highly charged and tragic circumstances music can be used in very direct ways, both to promote solidarity and as an agent of catharsis. The film Amir brings that musical power to the viewer.

Music culture: Afghanistan

Director & editor: John Baily

Photographed by: Wayne Derrick

Original film language: Afghani and English

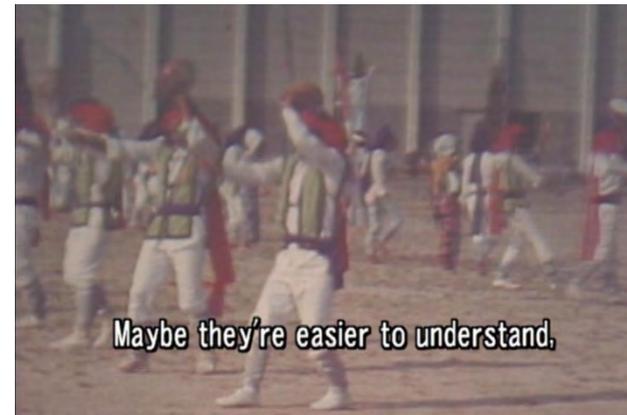
Filmmaker's country: UK

Distributed by: The Royal Anthropological Institute

Invited film

Drumming out a Message: Eisa and the Okinawan Diaspora in Japan (2005 English subtitled version)

Duration: 76'



The film explores the relationship between the experience of displacement and the construction of identity for Okinawans living in mainland Japan. The Eisa is a form of dance performed in Okinawa during the summer bon festival but when a tradition of performing Eisa was newly established in Osaka in 1975, it was for completely different purposes. Young Okinawan workers who were struggling to construct a positive identity in their geographical and cultural displacement, found in Eisa a much needed outlet for self-expression that was suppressed in the presence of the mainland Japanese. The film tries to capture the voices of these young migrant workers from Okinawa and second-generation Okinawans who, through the process of performing Eisa, add on the derogatory images in mainstream culture, and at the same time transform themselves into individuals more resistant to the adversity created by such images.

Music Culture: Okinawa

Director & writer: Yoshitaka Terada

Cameraperson: Hitoshi Tapami

Producer: National Museum of Ethnology, Japan.

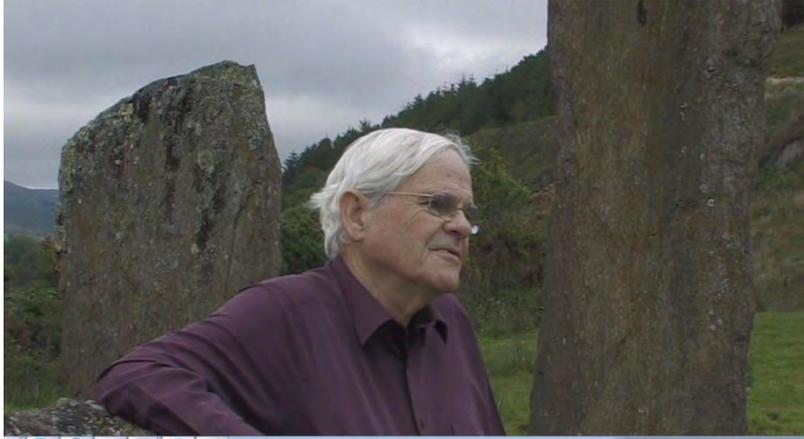
Original film language: Japanese

Filmmaker's country: Japan

Competition film

Seán Ó Sé: A Life in Song and Story (2011)

Duration: 89'



A new film about the life and music of Seán Ó Sé, whose long and illustrious career in Irish music spans from his work in the 1960s in concert, radio, and recording with Seán Ó Riada and Ceoltóirí Chualann to his many decades of musical performance and storytelling in genres as diverse as variety concerts, ceili band, and cabaret. Seán's musical life is set within the contexts of his deep attachment to the Irish language, West Cork and Beara, his passion for education and career as teacher and administrator in Cork City. The film features live performances and interviews with long-time associates from the worlds of music and education.

Music Culture: Irish

Director & writer: Matthew Allen

Camerapersons: John Hough, Chris Hurley and Matthew Allen

Producer: Matthew Allen

Editor: Chris Hurley

Original film language: English and Irish

Filmmaker's country: USA

Competition film

Dyo Pyakhan (Astamatrika dance), Dance of 8 Mother Goddesses (1931)

Duration: 8'



We are shown a sequence from the Newari dance known as Dyo Pyakhan in Newari or Astamatrika dance in Nepali. Eight dancers are dressed and wear the mask of 8 different protective mother Goddesses.

Filming location: The garden of Tripureswor Guest House in Kathmandu.

Music Culture: Newari / Nepal

Director & cameraperson: Arnold A. Bake

Filmmaker's country: Netherlands

Invited film

Music Museum of Nepal thanks the British Library Sound Archive for providing high definition digital copies of Bake's original ciné film.

Renaissance of a Romanian Brach (2012)

Duration: 48'



This film depicts the renaissance of a Romanian *Braci* (Brach) from its initial construction in Carei, (Romania) by Dumitru Jediran in 1991 to its restoration in 2011, carried out by Wolfgang Früh at the laboratory of the museum of Cité de la Musique in Paris. We discover how this popular Romanian viola was originally constructed, how it was restored and also learn the main differences between it and a classical instrument.

Music Culture: Romanian

Director: Marie-Barbara Le Gonidec in collaboration with Anne Houssay

Writer: Marie-Barbara Le Gonidec

Camerapersons: (1991) Bernard Lortat Jacob (2011) José Albertini

Editing: José Albertini

Producers: MUCEM and Cité de la Musique

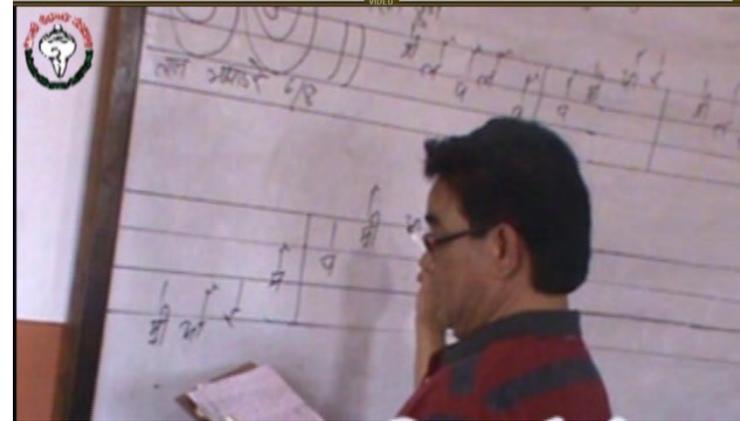
Original film language: French

Filmmaker's country: France

Competition film

Pingul, Traditional Nepali Music Notation. (2012)

Duration: 25'



Jayanandan Lama, himself Taamaang, has carried out research for over 25yrs visiting many varied music cultures, Taamaang, Gaini, Damaai, Newar and Brahmin to glean information, passed down over centuries from almost as far back as Vedic times, about authentic Pingul (traditional Nepali music notation) thereby saving it from immanent extinction. All Nepali musicians have a great respect for his dedicated work. Jayanandan has published two books about his findings and has transcribed old melodies in Pingul. Pingul is a staff notation, derived by Maharshi Pingul, that is endemic to Nepal and uses staves of 4 parallel lines on or between which notes are placed to indicate their pitch. Jayanandan not only wished to resurrect this ancient notation but also introduce it into the school curriculum. After great endeavour, and after agreeing to teach western notation alongside Pingul, he gained permission and now teaches in Schools, Colleges and University. We see him training a class of primary school children with the transparent enjoyment of both teacher and pupils. He also sings us a song with 13 beats (123,123, 123, 1234) to the bar, very lovely and unusual. Jayanandan's philosophy is very simple he says "If you like to learn Pingul, you can. If you don't like, then don't learn. Either way I am happy!"

Music culture: Nepal

Director & cameraperson: Ram Prasad Kadel

Editor: Homenath Bhandari

Producer: Music Museum of Nepal

Original film language: Nepali

Filmmaker's country: Nepal

Non-competition film

Sprout Wings and Fly (1983 & 2005)

Duration: 30'



“I eat when I’m hungry; I drink when I’m dry. If I get to feelin’ much better, I’m gonna sprout wings and fly.”

A compassionate and extraordinary documentary about the old-time Appalachian fiddler, born Thomas Jefferson Jarrel in 1901, on the Carolina slope of the Blue Ridge Mountains, into a home known for its music, stories and whiskey. Tommy’s music continues to influence fiddle players long after his death in 1985. He was a fabulous fiddler and ballad singer, and he and his music are the foci of the film but Les Blank’s camera and Mike Seager’s audio recordings capture more than music. They also capture the sweetness and resilience of a folk culture where death is acknowledged and only held back for a time by the enjoyment and sharing of music.

In 1982, the National Endowment for the Arts honoured Tommy Jarrel with the Heritage Fellowship for his contribution to the artistic and cultural diversity of the United States. He sings “you can chop down the flowers all around my grave but they’ll rise up and bloom again”

Music culture: [American, Appalachian, Country Music](#)
Director & photographer: [Les Blank](#)
Sound recorder: [Mike Seeger](#)
Editor: [Maurine Gosling](#)
Produced & co-directed: [Alice Gerrard and Cece Conway](#)
Presented by: [Flower Films](#)
Original film language: [English](#)
Filmmaker’s country: [USA](#)
[Invited film](#)

Khadga Garbuja Master of the Maahuri Baja (2012)

Duration: 15'



Khadga Garbuja from Myagdi District is one of only a handful of *Maahuri Baajaa* players left in Nepal and the only one resident in the Kathmandu Valley. He had wanted to play *Maahuri Baajaa* since childhood having heard its melodies played by his mother since his birth and before. It is a double piped, reed instrument one pipe of which is a drone and the other a melodious flute. To make it he needed a particular species of Himalayan Bamboo called *Gajin Nigalo* but first he had to learn the skill of circular breathing. Kadga’s mother was a weaver and the same type of bamboo was used to make the shuttle of her loom. Kadga made his first *Maahuri Baajaa* from this shuttle and he still has this instrument. When played well, with circular breathing, the *Maahuri Baajaa*’s sound is said to resemble a foraging honey bee.

At 15 years old Kadga travelled to India with the intention of joining the Indian army but he was under age and instead joined a circus for one year. At 16 he returned to his village which was visited by the *Galla* (recruitment officer for the British Gurkha Regiment). After

many exacting trials and tests, Kadga was one of the few chosen for this highly competitive and coveted career, but soon disaster struck! During the 1 month's leave, between being selected and joining his regiment, Kadga fell, while cutting animal fodder in his village, and his back was broken leaving him paraplegic. He had to give up all thought of joining the regiment and instead try to make a living as a musician. Kadga's is from the Magar caste and he met a Damaai singer who needed an accompanist. His Damaai friend would carry Kadga on his back and in this way the duo travelled to many places becoming locally well-known and winning several music competitions. At the same time Kadga collected folk song lyrics from his district. Eventually the Damaai suggested that they go to Kathmandu and seek their fortune. The walk from their village to where they could catch a bus took 6 days but they managed by borrowing a chair, for Kadga to sit in, which the Damaai strapped to his back. Kadga was such an accomplished and rare folk musician that he managed to secure employment, as a session musician with Radio Nepal, and is much in demand to accompany great and famous singers. Subsequently, his own renderings of many of his collected lyrics were recorded by Radio Nepal and have become well-loved popular songs. Unfortunately, Kadga's Damaai friend, who was the instigator of their move to Kathmandu, did not have the same success in the metropolis and later returned to his village but Kadga will never forget him.

Music culture: Myagadi, Nepal

Director: Ram Prasad Kadel

Cameraperson & editor: Homnath Bandhari

Producer: Music Museum of Nepal

Original film language: Nepali

Filmmaker's country: Nepal

Non-competition film

A Well Spent Life (1971 & 2005)

Duration: 44'



This is a beautifully filmed portrait and a deeply moving tribute to the Texas Blues musician considered by many to be one of the greatest guitarists of all time and, with Mance Lipscomb's passing, it has become a very precious document. The film features Mance's music set against scenes of his home-town Navasota and captures his philosophy of love. "The world is made for everybody," he says "we got to share it." Before becoming well known as a musician Mance had lived by share-cropping, a system little removed from slavery, but instead of growing bitter, the tough times had made him sweet. He was 75 years old when this film was made and had been married to the same woman for over 50 years, had reared 4 children and 14 grandchildren.

Music culture: Blues music

Director, cameraperson & editor: Les Blank

Sound recorder: Skip Gerson

Producer: Flower films

Original film language: English

Filmmaker's country: USA

Invited film

Nirguna Bhajan (2012)

Duration: 7'



There are many sects in Nepali Hinduism and these often vie with each other striving for superiority. The 84 Mahasiddhas (great sages) in times past (8th - 12th century) felt a close connection with God and maintained that God is formless. They wrote many poems to teach ordinary people their philosophy of simple thinking and simple living. Their poems carried such messages as God is Jyoti (light), God is Naada (sacred sound). Later this collection of poetical writings became known as Nirguna Bhajan. Hinduism recognises three gunas or qualities of the phenomenal world, Sattva (goodness, purity), Raja (passion, energy) and Tama (inertia, ignorance); if someone sings these Nirguna hymns they rise beyond the gunas and can find Sadagurudeva to lead them from darkness to light, from untruth to truth, from mortality to immortality and so to *Mokshya* (liberation).

Rishi Adhikari sings the Bhajan (Hymn) Sanje Jagaau (prayers at dawn and dusk). The Arian peoples of Kaski and Parbat Districts in Western Nepal traditionally sing this hymn, collected by the late poet Chhabiraman Adhikari. It is sung at special sacred rituals, to ask God for the success of those rituals. The rituals are carried out at sacred places and there must be no obstacles to their success. They pray that God will give them protection from each of the ten directions i.e. from the eight compass points as well as from above and below.

Music culture: Nepal

Director: Ram Prasad Kadel

Cameraperson & editor: Homenath Bandhari

Sound recording: Narayan Rayamajhi, Reema Recording Studio

Producer: Music Museum of Nepal

Original film language: Nepali

Filmmaker's country: Nepal

Non-competition film

Songs along a stony road (2011)

Duration: 70'



This film portrays the Roma music of Transylvania and Romanian Moldavia and applauds one man's (Zoltan Kallos), efforts to preserve, for posterity, a musical heritage facing imminent extinction. The remains of this music culture, after the ravages of two world wars followed by Cioa Cescelau's harsh regime is preserved in the memories and musical talents of very few people. We are given a taste of this music culture's former glory through a series of poignant vignettes of elderly musicians and singers.

Music culture: Transylvania and Romanian Moldavia

Directors: George Csicsery and Chris Teerink

Cameraperson & editor: Chris Teerink

Producer: Zala films

Sound recorder: Joseph Kardos

Original film language: Romanian

Filmmaker's country: USA

Invited film

Columblues Days (2011)

Duration: 85'



A band of Italian musicians, with an insatiable passion for the Blues, travel to Texas, USA to play the Blues in the land where the Blues was born. Were they crazy to do such a thing? This film follows their tour and explores the crossover between Italian Blues musicians and old Blues and Folk American musicians.

Music Culture: Blues

Director & writer: Francesco Paolo Paladino

Camerapersons: Ettore Sola, Roberto Re and Francesco Paolo Paladino

Producer: A Deep Rool production, Ultrasound Studio

Original film language: English and Italian

Filmmaker's country: Italy

Music: Fabrizio Poggi and Chicken Mambo

Competition film

A Tribute to Ram Saran Darnal 1937- 2011



During his life Ram Saran Darnal carried out extensive research into Nepali traditional music and was the author of 11 books related to this subject. He also penned numerous articles, which were published in journals and newspapers and received many prizes and awards. At the time of his death he was researching seasonal melodies of the Kathmandu Valley associated with different months of the lunar calendar.

Masters of Overtone Singing (2010)

Duration: 52'



Dörvon Berkh is an ensemble of four soloist Masters of Mongolian overtone singing.

Johanni Curtet is a young French ethnomusicologist, who had the idea of persuading these soloist to join together to perform a series of concerts and produce a CD.

This remarkable documentary, filmed on the barren steppes of Mongolia and in Le Mans and Rennes in France, takes us on an extraordinary musical and ethnological journey: revealing how the concert tour was created, how four individual singers learn to perform together, the methods of teaching overtone singing and the research of Johnanni Curtet into the origins of this ancestral music.

[Music Culture: Mongolian](#)

[Director, cameraperson & writer: Jean-Françoise Castell](#)

[Producer: Véronique Puybaret](#)

[Original film languages: French, English and Mongolian](#)

[Filmmaker's country: France](#)

[Competition film](#)

Bhuwo (2012)

Duration: 15'



The Bhuwo is a traditional Nepali folk dance from the Far Western Region of Nepal, which represents preparation for war. Dancing commences on the full moon of Mangsir (Nov/Dec) and is performed daily for 15 days until the new moon in Push (Dec/Jan), every alternate year. Beans, a staple food of this area, naturally produce a heavier crop every 2nd year and the people believe that this is connected with the need for extra protein in war practice, so the dance is timed accordingly. Before the dance can take place the Guru (master of the dance) must first speak to the iron-smiths of the Kami caste and ask them to repair and replace, where necessary, the swords and shields, in readiness for fighting. Next he must talk to the Damaai caste musicians to ask them to check and refurbish their instruments and practice their music for the dance. Finally he calls on all mature Chettri males to

prepare their traditional dress. They wear white jamma (garment with a long full skirt) and a red *ghado*, tied across the back and knotted at the shoulders, in which they carry their provisions. The Guru also prepares young boys, joining the dance for the first time, by teaching them the fighting techniques, they will need, and how to take their cue from the music. Young boys watch the dance from early childhood and first learn to dance holding a stick before progressing to sword and shield when they reach fighting age. The dance is compulsory for all able bodied Chettri males of the village.

The detail of war training is expressed in the Bhuwo: their Guru has taught his men to carry on the battle even if injured, e.g. if a limb is lost, so we see them dancing on one leg; they are expected to fight on until death. The dance is entirely led by the Damaai's music and the dancers must follow it accurately. The instruments are *Damaau* (drum), *Sunai* (woodwind instrument) *Jhurma* (cymbals) and *Ranasingha* (long curved copper horn only used for war). At the close of the festival a goat is sacrificed and all take part in a feast where one of the special foods is *chamal ko roti* (rice flour bread). Grateful thanks are given to the dance Guru.

Bhuwo is dedicated to the god Rama, who brings goodness, and the villagers believe that if the tradition is continued, then the village will continue in prosperity and good health. Watching this dance we are in touch with our ancestor's ancient preparation for war.

[Music culture: Nepal](#)

[Director, Cameraperson and Editor: Homenath Bandhari](#)

[Producer: Music Museum of Nepal](#)

[Original film language: Nepali](#)

[Filmmaker's country: Nepal](#)

[Non-competition film](#)

Gurjus Pultan (2012)

Duration: 20'



The origins of this ancient, sacred, ceremonial, musical, regiment were at least as far back as the Lichchhavi period (300 AD to 879 AD) in Nepal's history. Its soldiers still wear distinctive black ceremonial uniforms of *daura* (traditional cotton crossover shirt) and *surwal* (cotton trousers) with white belt and cross bands. This traditional dress includes a typical old style Nepal army hat bearing the regiments insignia of *chandra bindu* with embossed lion, representing the moon and sun and cast in silver or gold according to rank. The major wears white and his whole hat is surrounded by thick gold braid setting off his large gold insignia. They wear traditional Nepali slip on shoes shod with iron, to produce a good rhythmical sound when marching, and distinctive yellow socks.

An army's main duty is usually to protect a countries borders but the duty of this regiment is to preserve Nepal's ancient festival heritage. The Gurju's Pultan's barracks are at Hanuman Dhoka, in buildings of the old royal palace in Kathmandu's Durbar square where they give protection to ancient royal treasures and sacred art works but their main duties revolve around The Kathmandu Valley's festival

calendar. They lead the processions of 55 *Jatra* (festival's) each year some of which last several days e.g. the main festival of Kathmandu, *Indra Jatra*. The regiment consists of more than 200 soldiers and all are competent musicians; a full band of musician soldiers leading a procession comprises 60 men of which there are 9 flute players with three types of wooden flute; *Tip Baansuri*, *Ghor Baansuri* and *Maajhawaal Baansuri*, two drummers playing *Taasaa* and *Indra Dhol*, and a pair of *Bhushyaha* (cymbals). There is only one *Indra Dole* in Nepal, it is the King's instrument and the Gurjus Pultan musicians are the only ones allowed to play it. They have a large and varied repertoire of old ragas, folk melodies and religious music and some arrangements will be specific to certain festivals.

Although festivals are always at approximately the same time, in the lunar calendar, each year, the *saita* (most auspicious date and time) will be decided by the priest after consulting astrological charts and almanacs and is often announced at very short notice so the regiment must be ready to mobilise quickly. Occasionally 2 festivals occur on the same day so a ½ band of 30 musician soldiers will attend each but with the same compliment of instruments. Lesser festivals also warrant a band of only 30 men. The men carry their flags, swords, *khukari* and shields and those not carrying instruments carry old shot guns with fixed bayonets. At set stages in the particular programme they will load the guns with gunpowder and shot and at a signal will fire a salute into the air; the smell of gunpowder is evocative of days gone by and unmistakable. When the Gurjus Pultan goes outside on their duties, an appointed representative of Hanuman Dhoka will usually go with them. He carries the secret and sacred King's *Kadga* (sword) wrapped in golden cloth, so as to be hidden from view, which represents the King's presence (these days it must represent the head of state). In this film we see the Gurjus Pultan going about their daily duties including musical training and practice sessions and parades and we also see excerpts from some of the many *Jatra*, they enliven with their ceremonial and musical presence.

[Music culture: Nepal](#)

[Director: Ram Prasad Kadel](#)

[Camerapersons: Shree Hari Shrestha, Ram Saran Tiwari, Yadav Batterai and Ram Prasad Kadel](#)

[Editor: Homnath Bandhari](#)

[Producer: Music Museum of Nepal](#)

[Original film language: Nepali](#)

[Filmmaker's country: Nepal](#)

[Non-competition film](#)

First National *Paaluwaa* Conference and Competition (2012)

Duration: 25'



When Music Museum of Nepal was still in its infancy and less than 1 year after opening to the public in 2002, Shiva Batterai, a *Paaluwaa* player, visited the museum and a few months later held the first training sessions on how to play *Paaluwaa* (tender young leaf). Over the years several training sessions have been held in Music Museum of Nepal and Shiva has also given many popular, Saturday afternoon, solo concerts there. He imbibed his playing skill from his grandfather, when working as a cowherd in Bojpur, as a young boy. The *Paaluwaa's* enduring popularity is due to the facts that it is freely available, easy to play and easy to carry. It is most commonly plucked from the *Chilaune* tree in spring and placed against the lips to play folk melodies or simulate bird song. When a herdsman is in the forest, the *Paaluwaa* is his friend enabling him to communicate with other herdsman because its high pitched note has the capacity to travel long distances.

This year (2012) the first National *Paaluwaa* Conference was held in Music Museum of Nepal, Kathmandu and attended by more than 100 delegates from all parts of the country, it was followed by a *Paaluwaa* playing competition. Three papers were presented at the conference. Ram Prasad Kadel spoke

about ‘The importance of leaf music in Nepal’, Shiva Batterai gave a paper on ‘Training in *Paaluwaa* playing techniques’ and Narada Muni Hartamchhali revealed ‘A method of preserving leaves’. The *Paaluwaa* is an ephemeral instrument, used once and then discarded and the best leaves are selected in spring. Narada Muni has discovered, by experimentation, that if leaves, plucked in spring, are boiled for a short time and then carefully dried between layers of Lokta paper (Nepali handmade paper) they can be preserved from one year to the next. The night before use the leaves are reconstituted by soaking in water. Leaves treated in this way are still only useful for one playing session but are available at any time of year; moreover the leaves become more flexible and their note is more constant.

Over the 10 years since Music Museum of Nepal’s first association with Shiva Batterai and the *Paaluwa* the museum has kept a record of all published articles, pictures, radio and television programmes etc. etc. featuring *Paaluwaa* and at this first conference fourteen of those media personnel and *Paaluwaa* trainers, who have worked hardest to promote and conserve this authentic Nepali folk instrument, were honoured.

Narada Muni Hartamchhali, himself a renowned folk singer, folk musician and *Paaluwaa* player, judged the competition in which ten of the best players competed. Each played his own choice of 3 melodies.

Music culture: Cowherd’s music of Nepal

Director: Ram Prasad Kadel

Cameraperson & editor: Homnath Bandhari

Producer: Music Museum of Nepal

Original film language: Nepali

Filmmaker’s country: Nepal

Non-competition film

Sona Gahi Pinjra (The Golden Cage) (2011)

Duration: 20'



“Talking is singing and walking is dancing”, is a well-known proverb in Adivasi life; Sona Gahi Pinjra tries to explain this proverb. The film was made during Nawakhani (harvest festival), which is celebrated with great traditional fervour among the Kurukh, indigenous people of India. It is a musical with traditional folk songs and features the traditional folk dances of the festival. The main theme tells of those who want to be at the festival but are forced to miss it because they can’t get leave from their jobs in the city. The film also explores the effect on parents, eagerly awaiting their offspring at home, who resort to communicating their feelings by singing into a cell phone.

Music culture: Kurukh, Adivasi

Director & cameraperson: Biju Toppo

Producer: Meghnath

Original film language: Kurukh (spoken by Oroan Adivasi of Central India)

Filmmaker’s country: India

Invited film

How to Play the Ravanhatha (2009)

Duration: 40'



One of the oldest string instruments in the world, the *Ravanhatha*, (whose name translates as 'the devil's claw') hails from the Bhopa caste of hereditary musicians from the Thar Desert in western Rajasthan. Here Hari and Jagdish Ram instruct us on how to play this extraordinary instrument. Shot on location in the Kalikar (artists) colony situated on the edge of Jaisalmer, a 12th century hill fort constructed from sand stone.

Director, editor, cameraperson & producer: Diana Mavroleon

Original film language: English

Filmmaker's country: UK

Competition film

5th Show

△ △ △ △ Free Entry for this session △ △ △ △

Awards & Closing Ceremony

International Folk Music Film festival Nepal-2012

**"Music For Life,
Music for Survival"**

*-"Films are a powerful and evocative tool for fostering
understanding & tolerance in the world"- Nelson Mandela*

Kathmandu Nepal, 23rd -26th November 2012.

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