

**4th International Folk Music Film Festival 28<sup>th</sup> - 30<sup>th</sup> November 2014**  
*'Music for Life, Music for Survival'*

**Coordinator:-**

**Ram Prasad Kadel** **Founder, Music Museum of Nepal.**

**Secretary:-**

**Homenath Bhandari, Nepal**

**International Organising Committee**

**Ananda Das Baul**, Musician and filmmaker, India.

**Anne Houssay**, "musical instrument conservator, and research historian, at Laboratoire de recherche et de restauration du musée de la musique, Cité de la musique, Paris, France.

**Anne Murstad**, Ethnomusicologist, singer and musician, University of Agder, Norway.

**Basanta Thapa**, Coordinator, Kathmandu International Mountain Film Festival, (Kimff) Nepal.

**Charan Pradhan**, Dance therapist and traditional Nepalese dancer, Scotland, UK.

**Daya Ram Thapa**, PABSON Nepal,

**Homnath Bhandari**, Music Museum of Nepal.

**K. P. Pathaka**, Film Director, Maker, Nepal

**Mandana Cont**, Architect and Poet, Iran.

**Meghnath**, Alternative Filmmaker, Activist and teacher of filmmaking, India.

**Mohan Karki**, Principal, Bright Future English School, Kathmandu

**Narayan Rayamajhi**, Filmmaker and Musician, Nepal.

**Norma Blackstock**, Music Museum of Nepal, Wales, UK.

**Pete Telfer**: Documentary Filmmaker, Wales, UK

**Pirkko Moisala**, Professor of Ethnomusicology, University of Helsinki, Finland.

**Prakash Jung Karki**, Director Nepal Television, Nepal

**Ram Prasad Kadel**, Founder, Music Museum of Nepal, Folk Music Researcher, Nepal.

**Rolf Killius**, South Asian music and dance curator and filmmaker, UK.

**Steev Brown**, Musician, Technical Adviser, Wales, UK.

**Valentine Harding**, Ethnomusicologist and social worker, UK.

**Yoshitaka Terada**, Ethnomusicologist, Professor, Department of Cultural Research, National Museum of Ethnology, Osaka, Japan.

# 4th International Folk Music Film Festival 28<sup>th</sup> - 30<sup>th</sup> November 2014

## *'Music for Life, Music for Survival'* Coordinator's Message

by Ram Prasad Kadel

Photography and Videography are particularly well suited to documentation and conservation of music traditions, which is why we were prompted to launch **International Folk Music Film Festival – Nepal** with the theme:

*'Music for Life Music for Survival'*

The Festival hosted by **Music Museum of Nepal (NFMIM)** has been a success from its beginning in 2011 and this year looks to be equally good.

39 competition films have been selected out of those submitted, which represent more than a score of different music cultures and their filmmakers originate from more than a dozen countries on 4 continents. The number and variety of music cultures included this year is further enhanced by 7 invited films and 5 non-competition films.

We look forward to warmly welcoming ethnomusicologists, filmmakers and other visitors from several countries including France, India, Japan, England, Wales, Chile, USA and of course Nepal.

Just as in previous years we wish to offer our heartfelt thanks, first and foremost, to all musicians, associated artists and crafts persons, whose arts and skills have been captured in the films submitted for screening, because, without their input, this Film Festival could never have been a reality. We also thank all directors, producers, camerapersons etc. who have been motivated to record folk music and dance traditions on film for all to share and enjoy and especially for the benefit of future generations. Grateful thanks are due to all staff at our venue **Sarwanam Theatre** for providing such a homely atmosphere and especially to our International panel of festival judges **Isobel Clouter, U.K;** **Marie-Barbara Le Gonidec, France** and **Prakash Jung Karki, Nepal** who have put in such hard work and who will all be here in Kathmandu to present the awards. Special thanks are due to **Daya Ram Thapa** and **Mohan Karki** who both realise the importance of involving children in folk music traditions; they coordinate the visits of numerous High School's parties to the screening. Music Museum of Nepal also acknowledges its debt to staff at the **British Library Sound Archive (BLSA)** in London, UK, for supplying high resolution digital copies of unique ethnomusological ciné film recorded in 1931 by Arnold A. Bake in Tripureshwor and Durbar Square, Kathmandu. These excerpts will be shown again this year.

Our greatest debt, however, is always to our **Gurudeva, Swami Akandananda Saraswati**, who inspired and instigated the formation of Music Museum of Nepal and continues to support us. All our efforts and achievements relating to the conservation of Nepal's musical heritage in the first instance, and later on, also reaching out to many and varied traditional world music cultures and institutions, are part of our continuing sadhana.

The main aim of this folk music film festival is, as always, to encourage awareness of the, often urgent, need for conservation of numerous indigenous traditional music heritages all over the world and to facilitate cross cultural interaction. We are repeatedly reminded that every ethnic group, caste, culture, and society in the world has developed its own typical music traditions but also that all folk music cultures have common features, and, sadly, many are in decline in this modern age. Music Museum of Nepal wishes to provide a forum for sharing ideas, experiences, and possibly even resources. We have pointed out that some of the poorest nations, often lacking in modern recording facilities and expertise in conservation methods frequently have a very rich music culture. We would like to repeat our request to wealthier and technically more advanced nations to consider coming to the aid of poorer nations by supporting their conservation efforts practically and/or financially. This is because we consider folk music be a universal heritage and the loss of any part of it, however small it may seem, is a sad loss for the whole world.

We also urge educational authorities, worldwide, to give traditional music culture a significant place in the arts curriculum from nursery school through to high school. We feel it is important that children get to know their folk music culture as early as possible and do not grow up ignorant of the music of their forebears.

Music Museum of Nepal has long wished to raise the status of all folk musicians and associated artists and crafts persons and to encourage recognition of their invaluable contribution to the quality of life of all peoples. We humbly request all musically competent persons not to give up their heritage but to continue making music and transferring their arts, skills, and crafts to youngsters and thereby enriching all our lives.

**The next International Folk Music Film Festival –Nepal is projected for 27<sup>th</sup>-29<sup>th</sup> November 2015 please make a note in your diary Please also note our new website addresses and visit our facebook pages**

<http://infim.webs.com/>

<http://nepal music museum.org>

<http://www.facebook.com/infim2011?ref=ts>

<http://www.facebook.com/nfmim1?ref=ts&fref=ts>

## 4th International Folk Music Film Festival 2014

### Dedications

The 3 days of International Folk Music Film Festival –Nepal 2014 will each be dedicated a different person who has devoted a considerable portion of their life's work to the promotion, documentation and preservation of traditional musicians and associated artists and craftspersons and their music and music culture. **They are Robert Garfias, Pirkko Moisala and Surendra Bikram (Subi) Saha.**

**Robert Garfias, ethnomusicologist, Professor of Anthropology at the University of California, Irvine and a professor at the Japanese National Museum of Ethnology** was born in San Francisco in 1932 and



has worked as an author and an academic. He is an important figure in anthropology, ethnomusicology and musicology. After completing a PhD at UCL he taught at the University of Washington where he established the graduate program in ethnomusicology before moving to UCI. He has conducted research on the analysis of complex music systems, including the Turkish Ottoman Classical system, Japanese court music and many other musical traditions in which he is fluent as a musical performer,

linguist, and archivist. He has also written on 'The Role of Dreams and Spirit Possession in the Mbira Dza Vadzimu Music of the Shona People of Zimbabwe'.

Professor Garfias has additionally been actively engaged in the area of public policy and the arts as a presidentially appointed member of the National Council on the Arts and as a member of the Council of the Smithsonian as well as with numerous state and local arts agencies. In these areas his primary concern is with ethnicity and cultural diversity.

He continues long-term research on the analysis of complex music systems and has conducted significant periods of fieldwork and language study in Japan, Okinawa, Korea, the Philippines, Mexico, Zimbabwe, Central America, Burma, Romania, Turkey, Spain, Portugal, and among Okinawans in the United States.

In 2005 the Government of Japan awarded him the Order of the Rising Sun, for his contributions to promoting traditional Japanese culture and cultural exchanges between Japan and the United States.

**Pirkko Moisala, Ethnomusicologist, Professor of Musicology at Helsinki University, Finland** is best known to us for her long term research into the



music culture of the Gurung people of Nepal. For 40 years she has worked continuously with the same village community in Lamjung District, West Nepal. She has been able to record musical changes over these years e.g. changes in the sounds, changes related to the villager's ethnicity and indigenous politics and changes in the role of music in human life and well-being. She also has an interest in musical instruments and how they are made as well as an interest in shamanistic music and the supernatural. The most important non- shamanistic music of the Gurung community is Shati Ghatu. Pirkko has studied Ghatu in detail and is happy that traditional Ghatu is being performed again in this village after a few years gap. One of the biggest changes that has interested Pirkko in recent years, is the changing gender roles in musical performance in this Gurung village. Women now perform music in public which was not possible or acceptable 40 years ago, especially for older married women. The findings from her early researches in Nepal were documented in a major Publication '**Cultural cognition in music: Continuity and change in the Gurung music of Nepal**' by Pirkko Moisala (1991) and we hope that another volume may follow.

Pirkko, is also widely known for her work on Musical Gender in Performance and on Music and Gender more widely. She is coeditor of the anthology '**Music and Gender**' with Beverley Diamond (Urbana: University of Illinois Press, 2000). Through the experiences of performers, composers, and ethnomusicologists working in Africa, Europe, the Middle East, and North America, 'Music and Gender' explores how the uses and descriptions of music shift in response to rapid political, economic, or technological change.

**Surendra Bikram (Subi) Saha, Nepal, Master of Traditional Nepali dance, Master drummer, folk music researcher, collector and writer.**

12<sup>th</sup> Phalgun 1985 – 15<sup>th</sup> Baisak 2066 BS; 23<sup>rd</sup> February 1929 – 28<sup>th</sup> April 2009 AD

Surendra Bikram Saha was born in Jyamrung Palace in Dhading District, Central Nepal. He started to dance professionally at seven years old after being inspired and encouraged by his father, a great music lover. He would regularly be invited together with other folk dancers, musicians and singers to entertain at the palace.

Jyamrung village was a multi ethnic society so Subi Saha, as he was known, benefited from being taught by dance gurus of several different castes and ethnic groups so that he learned a wide variety of traditional folk dances. Frequently he would have been required to dance in women's dress because at that time it was not culturally acceptable for women to dance with men and the younger male dancers usually where allocated the female parts.



As a young man, Subi Saha joined the army where again he was part of a multi ethnic society. The army maintained dance gurus of several different ethnicities including Chhetri, Magar, and Gurung. Four main folk dances were commonly performed by the army, the Jaure, Charitra, Sorathi and Maruni Dances. At the same time he learned all the rhythms associated with the Maadal (double-headed wooden, barrel drum) and in time became a master Maadal player.

For several years Subi Saha presented a folk music programme on Radio Nepal. He also collected many folk songs during his life and published 3 books on folk music. His first book 'Maadal' gave methods of playing Maadal and documented its multiplicity of rhythms. The second took the principal songs and dances associated with the Maadal as its subject and his last book was about the Baalaan of Dhading District. The Baalaan is a long musical drama of the Brahamin and Chettri peoples in which two groups of dancers act parts and sing question and answer songs based on the Hindu great epic poems. It is now no longer performed in Dhading District. Over the years Subi Saha presented dozens of papers to the Royal Nepal Academy frequently relating to the authentic traditional teaching methods for playing the various Nepali folk musical instruments. He was appointed Master of Dance at the Royal Academy and also worked as dancer and choreographer in the National Theatre as well as a teacher of dance, singing and musicianship. When Music Museum of Nepal (then the Nepali Folk Musical Instrument Museum) was founded by Ram Prasad Kadel, Subhi Saha became one of its first advisers.

The most accomplished and popular folk dancers and singers in Nepal today were all protégés of Subi Saha including, Prem Dev Giri, Narayan Rayamajhi and K. P. Poudel.

## International Panel of Judges 2014



**Isobel Clouter**, Curator, World and Traditional Music, British Library Sound Archive. **U.K.**



**Marie-Barbara Le Gonidec**, Ethnomusicologist, Project Manager for Research, Laboratory of Anthropology and History, Institute of Culture (CNRS-EHESS). **France.**



**Prakash Jung Karki**, Director, Nepal Television, **Nepal.**

## Films Festival Schedule

**Friday, 28<sup>th</sup> November 2014 Doors open 09.30**

**Dedication: Robert Garfias**, ethnomusicologist, Professor of Anthropology at [University of California, Irvine](#) and a Professor at the Japanese National Museum of Ethnology in Senri, Osaka.

### First Show 10.00 – 11.30

Opening ceremony

Traditional Jhaure Dance

**Introduction to Ül – Microdocumentales de la Musica Mapuche by Camilo Klein, Chile**

Ül – Microdocumentales de la Musica Mapuche, Faumelisa Manquepillan Dir. Gerardo Quezada 4'

Tengo Pal Truco Dir. Carlos Passeggi 8'

Ül – Microdocumentales de la Musica Mapuche, Erwin Quintupil Dir Gerardo Quezada 4'

Journey of Dreams Dir. David Lister 52'

Introduction to Arnold Bake films by Isobel Clouter Curator, BLSA U.K.

Mahakali, Stick Dance Arnold Bake, 1931, British Library Archive 2'

-----Break 15 mins-----

### Second Show 11.45 – 12.45

Ül – Microdocumentales de la Musica Mapuche, Lorenzo Ayllapan Dir. Gerardo Quezada 4'

Toumani Diabate & Sidiki Diabate Parts 1&2 Dir. Simon Rawles, 9'

BBC World News, Focus on Africa, Interview with Toumani Diabate & Sidiki Diabate 3"

**Introduction to Tunechain series and Ffwnes Gerdd film by Gerard KilBride**

Tunechain Clustfeinau:- Elsa Davies Dirs Gerard KilBride & Rhod Smith 8'

Knock on Wood Dir. Ron Grunhut 13'

Valencia's Virgin Mary Festival and the *Dolçaina* Dirs Dirs Robert Garfias & Yoshitaka Terada 23'

-----Lunch 30 mins-----

### Third Show 13.15 – 14.45

Warriors of Joy Dir. Harrod Blank 6'

Tunechain Clustfeinau:- Gafin Morgan Dirs Gerard KilBride & Rhod Smith 7'

Ül – Microdocumentales de la Musica Mapuche, Weliwen Dir. Gerardo Quezada 4'

**Introduction to the life's work of Robert Garfias by Yoshitaka Terada**

Guitars of Puerto Rico Dirs Robert Garfias, Yoshitaka Terada & Sasahana Ryoji 68'

-----Break 15 mins-----

### Fourth Show 15.00 -16.00

**Valentine Harding talks about her research and introduces her film**

Bauls in West Bengal Dir. Valentine Harding 15'

Ül – Microdocumentales de la Musica Mapuche, Elba Lefinir. Dir Gerardo Quezada 4'

Farka Daaji Barikha Lago Dir. Anjan Babu Sharma 8'

Wintersong Dir Francesco Paulo Paladino 5'

Tunechain Clustfeinau:- Stephen Rees Dirs Gerard KilBride & Rhod Smith 7'

Ül – Microdocumentales de la Musica Mapuche, Wichaomapu Dir Gerardo Quezada 4'

Hoots on the Streets Mardigras, Edinburgh Dir. Mettje Hunneman 3'

Ül – Microdocumentales de la Musica Mapuche, Joel Maripil Dir Gerardo Quezada 4'

-----Break 15 mins-----

### Fifth Show 16.15 – 17.15

Ffwrnes Gerdd Dir. Gethin Scourfield 68'

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## Saturday 29<sup>th</sup> November Doors open 09.30

**Dedication: Pirkko Moisala**, Ethnomusicologist, Professor of Musicology at Helsinki University, Finland.

### **First show 10.00 – 11.30**

Nömadak Tx Dirs Harkaitz Mtez de San Vicente, Pablo Iraburu & Igor Otxoa	68'
Ül – Microdocumentales de la Musica Mapuche, Antu Liwen . Gerardo Quezada	4'

-----Break 15 mins-----

### **Second Show 11.45 – 12.45**

Doctor Bucketman Dir. Carlos Carcas	10'
Tunechain Clustfeinau:- Robert Evans Dirs Gerard KilBride & Rhod Smith	10'
Cuadro Coya Dir. Carlos Passeggi	6'
Ül – Microdocumentales de la Musica Mapuche, Leonel Lienlaf Dir. Gerardo Quezada	4'
Las Golondrinas (The swallows) Dir. Carlos Passeggi	8'
Blind Street Musician – Ram Prasad Bastola Dir. Gurudatta Kadel	17'

-----Lunch 30mins-----

### **Third Show 13.15 – 14.45**

'Gurung Village Music' a video presentation by Pirkko Moisala	13'
Ül – Microdocumentales de la Musica Mapuche, Belarmino Quirquitripay Dir. Gerardo Quezada	4'
Anplaged/Unplugged Dir. Mladen Kovacevic	52'
Dyo Pyakhan, Mahakali, Khayak and Bhut Dances Arnold Bake, 1931, British Library Archive	8'
Ül – Microdocumentales de la Musica Mapuche, Domingo Millapi Dir. Gerardo Quezada	4'
Indra Jaatra, Kathmandu Arnold Bake, 1931, British Library Archive	8'

-----Break 15min-----

### **Fourth & Fifth Show 15.00 – 17.15**

Polyphonia Dirs Björn Reinhardt & Eckehard Pistrick	90'
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-----Break 10mins-----

Ül – Microdocumentales de la Musica Mapuche, Soila Huilipan Dir. Gerardo Quezada	4'
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#### **An introduction to the film Tamasha by the directors**

Tamasha - A Rustic Drama Dirs Devendra Ghorpade, Prakash Sao, Manoj Bhandare & Raju Hittalamani.	30'
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## **Sunday 30<sup>th</sup> November Doors open 09.30**

**Dedication: Subi (Surendra Bikram) Saha** the late and well loved traditional Nepalese dancer, musician and folk music researcher.

### **First Show 10.00 – 11.30 Doors open 09.30**

Ül – Microdocumentales de la Musica Mapuche, Pablo Quintupil Dir. Gerardo Quezada	4'
Amar Y Viva Dir. Harrod Blank	4'
Chulas Fronteras Dir Les Blank	58'
<b>Prraven Singh Rathore will give a short talk to introduce his film</b>	
The Last Bhopa, Epic of Pabu Rathore Dir. Prraven Singh Rathore	19'

-----Break 15 min-----

### **Second Show 11.45 – 12.35**

Ül – Microdocumentales de la Musica Mapuche, Wechemapu Dir. Gerardo Quezada	4'
Maruni Dance Arnold Bake, 1931, British Library Archive	6'
Microdocumentales de la Musica Mapuche, Elisa Avendano Dir. Gerardo Quezada	4'
Les Bauls Du Bengale Dir Katherine Hamon	4'
Ül – Microdocumentales de la Musica Mapuche, Juan Huilipan Dir. Gerardo Quezada	4'
The Pohaku Ukulele Video Dir. David Silberberg.	26'

-----Lunch 30 mins-----

### **Third Show 13.00 - 14.20**

Harlem Street Singer Dirs Trevor Laurence & Simeon Hutner.	78'
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-----Break 15 mins-----

**Award Ceremony 14.35 – 15.35 approx**

**Live Music Concert dedicated to Subhi Saha  
15.35 – 16.45 approx**

**Closing ceremony**

## Short Synopses of Films in screening Sequence

Friday, 28<sup>th</sup> November 2014 Doors open 09.30

**Dedication: Robert Garfias**, ethnomusicologist, Professor of Anthropology at University of California, Irvine and a Professor at the Japanese National Museum of Ethnology in Senri, Osaka.

**First Show 10.00 – 11.30**

**Opening ceremony**

**Traditional Jhaure Dance collected by Prem Dev Giri from Surkhet.**

**Dancers: Asmita Dhungana & Paramita Kandel**

### Introduction to

**Ül – Microdocumentales de la Musica Mapuche by Camilo Klein, Chile**

**Ül – Microdocumentales de la Música Mapuche (2014)**

The characters or protagonists of "Ül, microdocumentaries of the Mapuche music" are Mapuche musicians that are virtually unpublished. Through their singing or performance of an instrument (proper or incorporated long ago to their culture) they try to keep the legacy of their people alive in this, our contemporary society. Songs and musicians of the countryside, the mountains, the sea and the city. The scenery of the locations in these films is stunning. There are 16 films in this series originally made for television. They were not meant to be shown consecutively so will be distributed throughout the festival programme.

**Ül – Microdocumentales de la Música Mapuche 'Faumelisa Manquepillan' (2014) Duration 4'**



The Mapuche poetess Faumelisa Manquepillan sings her verses in a gentle lilting song. She believes that poetry without music is incomplete.

Music Culture: Mapuche

Director & Cameraperson:

Gerardo Quezada

Writer: Oscar Mancilla (investigation)

Producer: Camilo Klein

Original film language: Spanish and Mapuzungun (Mapuche language)

Filmmaker's country: Chile

Competition film

## 'Tengo Pa'l Truco' (2014) Duration 8'



A video showing a performance of an arrangement of traditional Argentinian song Tengo Pa'l Truco by the Argentinian music group of the same name and a traditional

dance, typical of Central Argentina, performed by Ballet Mambo, Argentina.

Music Culture: Argentinian

Director: Carlos Passeggi

Cameraperson: Sebastián Cuneo, Walter Kloster, David Catena, Bernardo Huarte, Adriana Smialkovski & Alejandro Tami

Producer: Tengo Pa'l Truco

Original film language: Spanish

Filmmaker's country: Argentina

Non-competition film

## Ül - Microdocumentales de la Música Mapuche 'Erwin Quintupil' (2014) Duration 4'



The poet Erwin Quintupil sings folks songs that he has grown up with and learned in his family home, songs of love, adventure, and of events that have affected his family's personal lives. The songs are inherited from

parents, grandparents and other family members, many no longer living.

Music Culture: Mapuche

For credits and details see above

Competition film

### 'Journey of Dreams' (1988) Duration 52'



This docudrama is the story of the great Isicathamiya, South African singing group Ladysmith Black Mambazo who went on to great fame with Paul Simon on his "Graceland" album. This Musical documentary shows the immediate popularity the group received from audiences all over the world and the winning of the Grammy Award for their first US album, "Shaka Zulu".

Music Culture: Isicathamiya, Zulu, South Africa

Director: David Lister

Cameraperson: Charles Bengis

Writer: Patrick Lee

Producer: Michelle Baptist

Associate producer: John Sparkes

Original film language: English and Zulu

Filmmaker's country: South Africa

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

Invited Film

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

**Second Show 11.45 – 12.45**

**Ül - Microdocumentales de la Música Mapuche 'Lorenzo Ayllapan' (2014) Duration 4'**



Lorenzo Ayllapan believes he is possessed by an ancient bird man spirit which compels him to sing birdsong. He also plays a variety of traditional Mapuche folk musical instruments.

Music Culture: Mapuche

For credits and details see above

Competition film

**'Toumani Diabati & Sidiki Diabati'-**

**Father & Son' Parts 1 & 2 (2014) Duration 9'**



Toumani Diabati the world's No. 1 *Kora* player has recorded a new album with his son, Sidiki.

This video (pts 1&2) shows a live concert in November 2013 of Toumani and Sidiki performing together (for the first time) at London's Royal Festival Hall

where Toumani and his father, also called Sidiki, had first performed together 25 years earlier.

The pair discuss the Griot tradition and their musical relationship, not just father and son, but master and apprentice.

Music Culture: Griot tradition, Mali

Directors & Cameraperson: Simon Rawles

Writers & Producer: World Circuit Records

Original film language: English

Filmmaker's country: England, UK

Competition film

**BBC Interview with Toumani Diabate & Sidiki Diabate. 3'**

Introduction to the Tunechain and Ffwnes Gerdd series by Gerard KilBride

### **'Tunechain Clustfeinau:- Elsa Davies' (2013) Duration 8'**



One of a series of short films following the way that Welsh music passes aurally from one musician to another, filmed and recorded on very low tech equipment, iPhones and flip cams, specifically to be uploaded to

YouTube. This short film features Elsa Davies playing traditional Welsh tunes on her fiddle.

Music Culture: Welsh

Directors: Gerard Kilbride & Rhod Smith

Cameraperson: Rhod Smith

Writer & Producer: Gerard Kilbride

Original film language: English with Welsh subtitles

Filmmaker's country: Wales, UK

Competition film

### **'Knock on Wood – the Rhythm of Change' (2008) Duration 13'**



Knock on Wood is about music, and how a single individual can change the status quo. This short documentary is the story of percussionist Valerie Naranjo's groundbreaking trip to Ghana where her quest to learn about and master

an obscure West African xylophone led to an unexpected change in the tribe's relationship to its women. The film follows Valerie's journey from New York to Ghana and back again, as she discovers the cultural importance of the musical instrument she has learned to love. When she is asked by a local chieftain to play for him and his council, her obvious talent for the instrument causes an unexpected controversy. Part performance and part biography the subject is presented in a way that invites the viewer into the experience of the music, the musician, and the people.

Music Culture: Ghanaian

Directors & Producer: Ron Grunhut

Camerapersons: Ron Grunhut & others

Original film language: English

Filmmaker's country: USA

Competition film

## 'Valencia's Virgin Mary Festival and the *Dolçaina* ' (2013)

Duration 23'



The film portrays the Festival of Virgin Mary, held annually in the city of Algemesi in eastern Spain, where a variety of dances and the human pyramid are performed to the accompaniment of the *dolçaina* (double-reed aerophone) and

*tamboril* (drum). The film was produced as part of the project to renew the music gallery at the National Museum of Ethnology, which is designed to demonstrate the various performing contexts of double-reed instruments in the world.

Music Culture: Spanish

Directors & Writers: Robert Garfias & Yoshitaka Terada

Cameraperson: Inomoto Kiyokazu

Producer: National Museum of Ethnology, Japan

Original film language: Japanese

Filmmaker's countries: USA & Japan

Competition film

## Third Show 13.15 – 14.45

### 'Warriors of Joy' (2014) Duration 6'



A study of Super Sunday in New Orleans featuring Mardi Gras Indians, by Harrod Blank. This film was inspired by his father Les Blank and Les' film 'Always for Pleasure' and is dedicated to Les Blank.

Music Culture: Mardi Gras

Indians of New Orleans

Director, Cameraperson & Producer: Harrod Blank

Original film language: English

Filmmaker's country: USA

Competition film

## 'Tunechain Clustfeinau:- Gafin Morgan' (2013) Duration 7'



One of a series of short films following the way that Welsh music passes aurally from one musician to another, filmed and recorded on very low tech equipment, iPhones and flip cams, specifically to be uploaded to YouTube. This short film features

Gafin Morgan playing Welsh Bagpipes.

Music Culture: Welsh

Directors: Gerard KilBride & Rhod Smith

Cameraperson: Rhod Smith

Writer & Producer: Gerard KilBride

Original film language: Welsh with English subtitles

Filmmaker's country: Wales

Competition film

## Ül - Microdocumentales de la Música Mapuche 'Weliwen' (2014) Duration 4'



Weliwen is a Mapuche family musical group who perform Mapuche folk music on traditional Mapuche musical instruments, including a traditional drum, spiral *Trutuke*, *Pifillka* (a two-toned wooden flute), and

jingle bells together with a *Spanish Guitar*.

Music Culture: Mapuche

For credits and details see above

Competition film

## An Introduction to the life's work of Robert Garfias by Yoshitaka Terada

'Guitars of Puerto Rico' Duration 68'



Puerto Rico is the smallest of the larger Antilles the islands of the Caribbean. It was gained during the Spanish American war of 1898 but while most of the other islands have since gained

independence, Puerto Rico remains officially within the United States. It is none the less very much an Hispanic culture and the Spanish language predominates. Its strong links to Spain along with those of Cuba, the coast of Mexico and Venezuela show particularly in its music and manifests in the playing of different types of guitars. Each town and village has its own variance of the old Spanish Fandango. Three main types of guitar like instruments were found in traditional music, the *Cuatro*, *Bordonua* and *Tiple* but these days the *Cuatro* dominates. The filmmaker visits several workshops and documents the manufacturing crafts of all three instruments. The *Güiro*, a percussion instrument, often accompanies the *Cuatro*. We listen to *Cuatro* bands and other musical ensembles and learn that the traditional music of Puerto Rico is still popular and very much alive although the *Guitar* has now largely replaced the *Bordonua* and *Tiple* in accompanying the *Cuatro*.

Music Culture: Puerto Rican

Research & Production Supervision: Robert Garfias (UCI), Terada Yoshitaka & Sasahana Ryoji (National Museum of Ethnology, Japan)

Direction & Editing: Inomoto Kiyokazu, Ando Hazuki & Koderu Taka

Producer: National Museum of Ethnology, Japan

Original film language: English & Spanish

Filmmaker's countries: USA and Japan

Invited film

### **Fourth Show 15.00 -16.00**

#### **Valentine Harding Introduces her film 'Bauls in West Bengal'** **'Bauls in West Bengal' (2014) Duration 15'**



The film was shot in August 2012 and March/April 2013 and starts with Bauls singing for alms, a custom known as Madhukuri, or Honey Gathering. There are then three scenes of musicians singing at home, and the

daughter of a musician learning at home. The film was made as a part of a research project on children learning in folk traditions in West Bengal. The film was sponsored by the Society for Education, Music and Psychology Research, London, UK.

Music Culture: Baul, West Bengal

Director, Cameraperson, Writer & Producer: Valentine Harding

Original film language: English commentary and songs in Bengali.

Filmmaker's country: England, UK.

Non-competition film

#### **Ül – Microdocumentales de la Música Mapuche 'Elba Lefinir' (2014)**



Duration 4'

Elba Lefinir, Ülkantufe; an ülkantufe is akin to a bard. Following in the footsteps of her mother and grandmother before her, she has occupied a central position in the ancient Mapuche religious

ceremony of supplication, the Nguillatun. This ritual serves as a connection to the spirit world to pray for well-being, strengthen community unity and acknowledge the benefits received.

Music Culture: Mapuche

For credits and details see above

Competition film

### **Farka Daaji Barikha Lago (2014)** Duration 8'



A folk song collected by Sangeet Shrota and sung by Anjan Babu Sharma.

The words of this song are calling home an economic migrant, a son of the village, who is far away, in another country, at rice planting time. They tell that his parents are growing old and can no longer sow the seed so

will go hungry. His parents cannot sleep at night and have lost their appetite because they miss their son so badly. All the family feel that the missing boy may be having problems because they notice their eyes are twitching and they have also seen the flames of the cooking fire dancing, which is a sign that a visitor is coming. They long for the return of their relative and exhort him not to worry about earning money for the future; they would rather have their family complete and manage with what they already have in the village

Music Culture: Nepali Folk Song

Director & Producer: Babu Raj Sharma (Anjan Babu)

Cameraperson: Gobinda Bhandari

Original film language: Nepali

Filmmaker's country: Nepal

Competition film

### **Wintersong (2014)** Duration 5'



A contemporary folk song written by Judy Dyble and Alistair Murphy, and sung by Judy Dyble the original singer with Fairport Convention. The song is about the coming of the day and love and

constancy of two old people in the winter of their lives.

Music Culture: English Folk Music

Director, Producer & Cameraperson: Francesco Paolo Paladino

Song Writers: Judy Dyble & Alistair Murphy

Music Track Producer: Alistair Murphy

Original film language: English

Filmmaker's country: Italy

Competition film

### 'Tunechain Clustfeinau:- Stephen Rees' (2013) Duration 7'



One of a series of short films following the way that Welsh music passes aurally from one musician to another, filmed and recorded on very low tech equipment, iPhones and flip cams, specifically to be

uploaded to YouTube. This short documentary film features musician Stephen Rees playing first a Welsh reed instrument the *Pibgorn*, using circular breathing, and then the *accordion*.

Music Culture: Welsh

Directors: Gerard KilBride & Rhod Smith

Cameraperson: Rhod Smith

Writer & Producer: Gerard KilBride

Original film language: Welsh with English subtitles

Filmmaker's country: Wales

Competition film

### Ül - Microdocumentales de la Música Mapuche 'Wichaomapu' (2014)



Duration 4'

Wichaomapu is another Musical band composed of 7 musicians. They play and sing Mapuche music as a way of expressing their feelings and

thoughts as Mapuche. Their musical instruments are a mix of traditional Mapuche folk musical instruments and also Spanish guitars, a modern drum and a banjo. They wish to revive their almost lost culture.

Music Culture: Mapuche

For credits and details see above

Competition film

### **'Hoots on the Streets', Mardigras, Edinburgh (2013) Duration 3'**



A documentary video following a youth orchestra during a music parade through the Meadows Park culminating in a performance at Summerhall Edinburgh

for a concert of the 100 man band.

Music Culture: Street Band music.

Director & Cameraperson: Mettje Hunneman

Filmmaker's country: Scotland

Competition film

### **Ül – Microdocumentales de la Música Mapuche 'Joel Maripil' (2014)**



Duration 4'

A young Mapuche bard sings his poetry to a traditional rhythm. A translation is not provided but the lack of understanding of words does not

detract from our enjoyment of this art form.

Music Culture: Mapuche

For credits and details see above

Competition film

**Fifth Show 16.15 – 17.15**

**'Ffwrnes Gerdd' (2014)** Duration 68'



An original idea by Gerard KilBride and produced by ffilmiau'r ffwrnes, continues the Tunechain Series and features a wide variety of styles and performances by different performers in the beguiling atmosphere of the Ffwrn café and restaurant at Fishguard, Pembrokeshire.

The musicians were given the opportunity to choose their favourite songs and melodies from Wales.

Music Culture: Welsh

Director: Gethin Scourfield

Writer & Musical Director: Gerard KilBride

Cameraperson: Aled Jenkins

Sound: Meic Shoring

Producers: Gerard KilBride & Gethin Scourfield

Original film language: Welsh & English

Filmmaker's country: Wales

Competition film

## Saturday 29<sup>th</sup> November Doors open 09.30

**Dedication:** Pirkko Moisala, Ethnomusicologist, Professor of Musicology at Helsinki University, Finland.

**First show 10.00 – 11.30**

**'Nömadak Tx' (2006)** Duration 86'



A journey that starts when two musicians carve a *Txalaparta* out of wood. This traditional Basque instrument is played by two people at the same time, and

the music arises from their encounter. It does not belong to either one of them, but originates from their perfect dialogue. In search of new authentic sounds, the musicians travel to different parts of the world: they head to India to visit Mumbai and its passionate artists, spend time with Adivasi, go to a Sami community and perform with some great singers in Africa. In the Arctic Circle, they play on ice and wood and chant various traditional songs. Each encounter results in unique music, and each is a surprising and exhilarating experience.

Music Culture: Basque plus the many music cultures the musicians met on their journey

Director: Raul de la Fuente

Co-directors: Harkaitz Mtez de San Vicente, Pablo Iraburu & Igor Otxoa

Cameraperson: Raul de la Fuente

Producer: Igor Otxoa

Writers: Harkaitz Mtez de San Vicente, Pablo Iraburu, Raul de la Fuente & Igor Otxoa

Original film languages: Basque, Mongolian, Arabian, Hindi & English

Filmmaker's country: Basque Country

Competition film

## Ül – Microdocumentales de la Música Mapuche 'Antu Liwen' (2014)



Duration 4'

Whilst accompanying herself by beating the skin of a traditional, small, bowl shaped drum, the '*Kultrun*' and shaking small spherical bells, Antu Liwen sings

and writes what comes into her head, sometimes via dreams. The '*Kultrun*' is a sacred instrument made of sacred wood and can be used to induce trance. Elements of animal, plant and mineral origin are placed inside and the skin is decorated with cosmic symbols.

Music Culture: Mapuche

For credits and details see above

Competition film

## Second Show 11.45 – 12.45

### 'Doctor Bucketman' (2012) Duration 15'



Spain's master street drummer tells how fate led him to take a set of paint buckets, pots and pans as a means of bringing his music to the world. What he didn't know was that in return, he

would get something worth far more than money.

Music Culture: Street Music, Spain

Director, Writer & Producer: Carlos Carcas

Cameraperson: Paco Sanchez Polo

Original film language: Spanish

Filmmaker's country: USA

Competition film

### 'Tunechain Clustfeinau:- Robert Evans' (2013) Duration 10'



One of a series of short films following how welsh music passes aurally from one musician to another, filmed and recorded on very low tech equipment, iphones and flip cams,

specifically to be uploaded to youtube. This short film features traditional musician and instrument maker Robert Evans playing 'dance of the fairies' in tribute to Nansi Richards on the *fiddle* and two other tunes.

Music Culture: Welsh

Directors: Gerard KilBride & Rhod Smith

Cameraperson: Rhod Smith

Writer: Gerard KilBride

Producer: Gerard KilBride

Original film language: English with Welsh subtitles

Filmmaker's country: Wales

Competition film

### 'Cuadro Coya' (2014) Duration 6'



This video features Argentinian music group Tengo Pa'l Truco performing an arrangement of a traditional song

'Cuadro Coya' together with Ballet Mambo Argentina performing a folk dance, typical of North West Argentina.

Music Culture: Argentinian

Director: Carlos Passeggi

Cameraperson: Sebastián Cuneo, Walter Kloster, David Catena, Bernardo Huarte, Adriana Smialkovski & Alejandro Tami

Producer: Tengo Pa'l Truco

Original film language: Spanish

Filmmaker's country: Argentina

Non-competition film

## Ül – Microdocumentales de la Música Mapuche 'Leonel Lienlaf' (2014)



Duration 4'

The Poet Leonel Lienlaf incants his poetry in an ancient and powerful rhythm that invokes the old spirits of the land. He was Born in 1969 in the town of Alepue. At

the age of ten he began to write in Spanish and Mapuzungun. He has lectured on Mapuche poetry in Sweden, Spain and Peru. His first book was published in 1989 and with it he earned the city of Santiago Literary Prize.

Music Culture: Mapuche

For credits and details see above

Competition film

## 'Las Golondrinas' (The Swallows) (2014)



Duration 7'

The contemporary folk song Las Golondrinas by Eduardo Falú and Jaime Dávalos is performed here

by Argentinian music group Tengo Pa'l Truco with the children's choir of the municipality of Lincoln, Buenos Aires.

Music Culture: Argentinian

Director: Carlos Passeggi

Camerapersons: Sebastián Cuneo, Walter Kloster, David Catena, Bernardo Huarte, Adriana Smialkovski & Alejandro Tami

Producer: Tengo Pa'l Truco

Original film language: Spanish

Filmmaker's country: Argentina

Non-competition film

## 'Blind Street Musician, Ram Prasad Bastola' (2014) Duration 17'



Ram Prasad Bastola, 15 years old and blind from birth, entertains passers by on a bustling street in Kathmandu City. He was born with no strength in his body and consequently was unable to stand alone until 5 or 6 years old. At this age, his parents, who are very poor, started to take him daily to Pashputinath Temple to beg. Then, one day a kind man handed

him a *Murali*, offered to teach him to play and suggested that, if he played nicely he would have self respect and might earn money.

Ram Prasad did begin to earn money so his parents then arranged for him to go to a busy area in Central Kathmandu called Sundhara. A family friend whom Ram calls 'Auntie' takes him each morning and returns him to his parents home at night.

At one stage Ram accrued enough money to enrol in a classical music class but could not afford to continue because while in class he cannot earn money from playing flute on the street.

After some time a passing musician, B.B. Subha, gave him another instrument a *Chari Baajaa (Phaamuk)* and also showed him how to play *Murali* with his nose. Now Ram Prasad alternates between playing flute orally and nasally.

Homenath Bhandari had listened to Ram playing *Murali* many times and wished to encourage him further but on this day he had no instrument with him. Seeing a sapling Peepal tree growing at the base of the wall nearby he plucked a leaf and began to play *Paaluwaa*. Ram was very surprised at the notion of playing music on a leaf and wanted know the technique so he carefully felt Homenath's lips as he played. They both love folk music and happily played a duet on *Murali* and *Paaluwaa*

Music Culture: Street music, Kathmandu, Nepal

Director: Gurudatta Kadel

Cameraperson: Paramita Kandel

Producer: Gurudatta Kadel

Original film languages: Nepali

Filmmaker's country: Nepal

Competition film

### Third Show 13.15 – 14.45

'Gurung Village Music' a video presentation by **Pirkko Moisala**  
**Ül – Microdocumentales de la Música Mapuche 'Belarmino Quirquitripay'**  
(2014) Duration 4'



Belarmino Quirquitripay plays a long horn called a 'Trutruka' which he learned to make and play by closely watching other instrument maker musicians since childhood. The 'Trutruka' is constructed from a 2-6 metre hollowed-out section of Coligüe cane covered with horse intestine;

a cattle horn is attached at the distal end as a resonator. Belarmino Quirquitripay wishes to keep the culture alive by teaching his granddaughter to play.

Music Culture: Mapuche

For credits and details see above

Competition film

**'Anplaged' (Unplugged) (2013)** Duration 52'



'Unplugged' is an existential allegory about blowing into tree leaves, that humorously rattles between the most primitive of nature's instruments and the most universal escapism of music. It is a parable about the long-lost connection with the simple joys of nature. Meet Josip, amateur

inventor set out to decode the artistry of leaf-playing, and the last leaf-players – Vera, ex private detective, and Pera, the know-it-all peasant – in the autumns of their lives, still going for the verdant leaves. Music has rarely been so offbeat. Nature rarely so entertaining.

Music Culture: Serbian

Director, Writer & Producer: Mladen Kovacevic

Cameraperson: Pablo Ferro

Original film language: Serbian

Filmmaker's country: Serbia

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 the Newari language or Astamatrika dance in Nepali. Eight dancers are dressed and wear the mask of 8 different protective mother

Goddesses.

Filming location: The garden of Tripureshwor 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.

### Ül – Microdocumentales de la Música Mapuche 'Domingo Millapi' (2014)



Duration 4'

Domingo Millapi plays another form of the '*Trutruka*' the spiral body of which turns through 2 complete circles and a quarter circle. He also plays a type of trumpet.

Music Culture: Mapuche

For credits and details see above

Competition film

### 'Indra Jaatra' (1931) Duration: 4'



This film shows scenes from 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.

### Fourth & Fifth Show 15.00 – 17.15

### 'Polyphonia' (2012) Duration 90'



Two shepherds in the Albanian mountains, Arif, a Muslim, and Anastas, an orthodox Christian, have been friends for years in spite of religious barriers. Their profound friendship is constantly strengthened by a local musical tradition, the

polyphony. In 2005 this vocal tradition was declared UNESCO-World Heritage. The film sets up unforgettable images for the severe poetry, the harsh fates and the almost magical power of the human voice, which helps people in the mountains to master their surreal daily routine at a contradictory stage of post-socialist change. On another level, the film gives an example of how music - even in the Balkans - can build bridges between people and religions.

Music Culture: Polyphonic singing, Albania

Directors: Björn Reinhardt & Eckehard Pistrick

Cameraperson & Producer: Björn Reinhardt

Original film language: Albanian

Filmmaker's country: Romania

Competition film

## Ül – Microdocumentales de la Música Mapuche 'Soila Huilipan' (2014)



Duration 4'

Soila Huilipan chants a hypnotic song and talks of advice, born of her own wisdom, which she offers to children and grandchildren.

Music Culture: Mapuche

For credits and details see above

Competition film

**Introduction to the film Tamasha by its directors.**

**'Tamasha' (2012) Duration 30'**



This is a film about the performing artists of Tamasha and the changing facets of the art form itself. Women have always been an integral part of Tamasha, contributing both on and off

stage. Their lives and struggles are a result of the interplay between social constructions, the changing locations and the form of Tamasha. Kanthabai Satarker is a veteran Tamashgir who first performed at the age of nine. She grew as an artist to manage one of the biggest Tamasha troupes in Maharashtra. With more than six decades of experience, her life bears witness to the journey of Tamasha and the lives of all those associated with it.

Music Culture: Indian, Tamasha

Directors, Camerapersons and Writers: Devendra Ghorpade, Prakash Sao, Manoj Bhandare & Raju Hittalamani.

Producer: School of Media and Cultural Studies, Tata Institute of Social Sciences, Mumbai, India.

Original film language: Marathi

Filmmaker's country: India

Competition film

# Sunday 30<sup>th</sup> November

**Dedication: Subi (Surendra Bikram) Saha the late and well loved traditional Nepalese dancer, musician and folk music researcher.**

**First Show 10.00 – 11.30 Doors open 09.30**

**Ül – Microdocumentales de la Música Mapuche 'Pablo Quintupil' (2014)**



Duration 4'

Pablo Quintupil, Lonko, (tribal chief) sings his favourite song which tells how the Mapuche never surrendered and were not defeated by the Spanish

invaders of their land. The songs he sings were also sung by his father but Pablo does not know who composed them or when.

Music Culture: Mapuche

For credits and details see above

Competition film

**'Amar Y Viva' (2014) Duration 4'**



Mauro Salcido Rodriguez performs "Amar Y Vivir" in Agua Prieta, Mexico where he lived. This music video, though shot in 2005-6 wasn't edited until 2014. Mauro passed away in 2013.

The film is seen as a prelude to the film Chulas Fronteras by Les Blank, about Tex Mex border culture and music. This film about Mauro features the Arizona Mexico border.

Music Culture: Mexican

Director, Cameraperson & Producer: Harrod Blank

Original film language: Spanish

Filmmaker's country: USA

Competition film

### **'Chulas Fronteras' (1976) Duration 58'**



A documentary film from 1976 which provides a complex, insightful look at the Chicano experience as mirrored in the conjunto music and lives of itinerant labourers and the most acclaimed

Norteño musicians of the Texas-Mexican borderlands, including Flaco Jimenez and Lydia Mendoza. In 1993 This film was selected by The Library Of Congress, to be added to the National Film Registry list of motion pictures, to be preserved in perpetuity.

Music Culture: Tex Mex

A film by: Les Blank & Chris Strachwitz

Cameraperson & Editor: Les Blank

Conceived, Produced & Sound Recording: Chris Strachwitz

Original film language: Spanish & English

Filmmaker's country: USA

Invited film

### **Prraven Singh Rathore introduces his film**

### **'The Last Bhopa', (Epic of Pabu Rathore) (2013)Duration 19'**



'The Last Bhopa' relates the genuine story of the singing (narrative) heritage of the desert folk artist, Bhopa of Pabu ji from Rajasthan, India. The Bhopa (singing priest), in this film, narrates the story of the local god

Pabu ji. The daily life of the Bhopa in the desert is documented and we see how he faces problems to survive along with his 400 year old art form. The film also shows that new generations don't wish to learn about this ancient art and it raises the issue that we are losing the very roots of our folk art and music. This

important message is conveyed through the medium of film in order to try to save and preserve these old traditions because it is felt they are our true folk heritage. We see that music is the essence of the life of a Bhopa and that they are the very last survivors of this music cultural art form.

Music Culture: Bhopa of Rajasthan

Director, Cameraperson, Writer & Producer: Prraven Singh Rathore

Original film language: Rajasthani & Hindi

Filmmaker's country: India

Competition film

## Second Show 11.45 – 12.30

Ül – Microdocumentales de la Música Mapuche 'Wechemapu' (2014)



Duration 4'

Wechemapu is a traditional Mapuche musical band. Their traditional musical instruments include both a spiral and a long *Trutruke* or horn

made of hollow Coligüe cane, a *Pifilka* (two toned wooden flute), a rattle made of pieces of animal horn attached to a leather loop, a small wooden kettle drum beaten with 2 wooden sticks with curved padded ends, a *Trompe* (Jew's harp) and a ring covered in wool thread with jingle bells attached. The group is not only interested in music but also in rebuilding a sociocultural movement in their region.

Music Culture: Mapuche

For credits and details see above

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, as was the custom then. 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.

## Ül – Microdocumentales de la Música Mapuche

'Elisa Avendano' (2014) Duration 4'



This female bard sings accompanied by a *Pifülka* (two-toned wooden flute) and also accompanying herself by beating the sacred *Kultrun* (small wooden kettle drum with cosmic symbols painted on the skin)

with a single padded wooden stick. She also gives us a wonderful solo rendition on *Trompe* (Jew's harp).

Music Culture: Mapuche

For credits and details see above

Competition film

## 'Les Bauls du Bengale' (2011) Duration 4'



A short film made for presentation and for promotion of the group of Baul musicians, Sahadja Sampraday, when they played in France at a festival of music named "festival de l'errance" in Anctoville, hosted by Centre-Spirales in France in 2011.

Music Culture: Baul, West Bengal

Director & Cameraperson: Katherine Hamon

Original film language: French and songs in Bengali

Filmmaker's country: France

Non-competition film

**Ül – Microdocumentales de la Música Mapuche 'Juan Huilipan' (2014)** Duration 4'



Juan Huilipan sings traditional prayers in the Mapuche language, talking to his ancestors. He plays a traditional Mapuche Andean instrument the '*Trompe*' similar to that occurring in many other folk music cultures,

reputedly since the 4<sup>th</sup> century BC. It is variously known by many names including '*Mouth Harp*', *Trump* (old English) *Guimbard* (French), '*Jew's Harp*', *Temir Komuz* (Kirgiz) and in Nepal as '*Murchungaa*'.

Music Culture: Mapuche

For credits and details see above

Competition film

**'The Pohaku Ukulele Video' (2014)** Duration 26'



Luthier, Peter Hurney of Berkeley, California builds *ukuleles* in his workshop using peculiar techniques. Steven Strauss is a *ukulele* virtuoso who has arranged and

composed music for the film. Steven appears in the film trying out Peter's '*Pohaku*' *ukuleles*. The film shows the beauty of the craftsman's hands at work and has very little dialogue.

Music Culture: Ukulele, musical instrument making, USA

Director, Writer & Producer: David Silberberg

Camerapersons: Kevin Deane & Brian Relph

Music: Steven Strauss

Original film language: English

Filmmaker's country: USA

Competition film

**Third Show 13.00 - 14.20**

**'Harlem Street Singer' (2014)** Duration 78'



'Harlem Street Singer' tells the story of Reverend Gary Davis, the great blues and gospel musician whose unique style and remarkable skills on the guitar inspired a generation of musicians. The film traces

Davis's journey out of poverty in the Deep South to his iconic status in the folk and rock scene in 1960s New York. Interviews with celebrated folk and rock musicians who knew and studied with Davis, including Bob Weir of the Grateful Dead, Jorma Kaukonen of Jefferson Airplane and Hot Tuna, Peter Yarrow of Peter, Paul and Mary, and Ramblin' Jack Elliott are combined with rare archival footage and photographs. The film includes never seen before concert footage of both Davis and Peter, Paul & Mary from the 1965 Newport Folk Festival. The film is co-produced by guitarist Woody Mann, who received his first music schooling in Davis' living room.

This is the exciting story of an American musical icon whose legacy continues to live on in today's music scene.

Music Culture: Ragtime, Blues, Early Jazz

Directors: Trevor Laurence & Simeon Hutner

Cameraperson: Daniel B. Gold

Producers: Woody Mann & Trevor Laurence

Musical Director: Woody Mann

Executive Producers: Robert Davoli, Eileen McDonagh

Original film language: English

Filmmaker's country: USA

Competition film

**Award Ceremony: 14.35 – 15.35 approx**

**Live Music Concert dedicated to Subhi Saha: 15.35 – 16.45 approx**

**Closing ceremony**

# 4th International Folk Music Film Festival 2014

Organized by: *Music Museum Of Nepal*

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