

5th International Folk Music Film Festival 26th - 29th November 2015
'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 Mu

seum 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.

5th International Folk Music Film Festival 26th- 29th November 2015

'Music for Life, Music for Survival'

**Organised by Music Museum of Nepal and Co-organised by
Sanskritik Sansthan.**

Coordinator's Message

by Ram Prasad Kadel

Both Photography and Videography are particularly well suited to the documentation and conservation of music traditions, a fact which prompted us to launch **International Folk Music Film Festival – Nepal** with the theme: '**Music for Life Music for Survival**'

The Festival organised by **Music Museum of Nepal** and, this year, co-organised by **Sanskritik Sansthan** has been a success from its beginning in 2011 and looks set to continue to go well.

A new development for 2015 is to extend the festival by an extra day to accommodate a little extra film screening time plus a **Traditional World Music Research, Symposium In Memoriam** to Shova Tiwari Lohani (2009 – 2066 BS).

This is the second symposium to be associated with International Folk Music Film Festival and will comprise 4 presentations by ethnomusicologists from U.K.; New Zealand, Nepal and Chile. The first symposium, **Documenting music heritage: Challenges and future directions for Nepal** was held on the occasion of **International Folk Music Film Festival, Nepal - 2011** in conjunction with **UNESCO**

A total of 22 competition films in both the short and long film categories have been selected from those submitted. We are sorry that we have had to reject some films because of the limited screening time available. Three invited films and 10 non-competition films will also be shown. Again, this year, more than a score of different music cultures, are represented in the films selected and their makers originate from fourteen countries some from each of five continents

We look forward to warmly welcoming ethnomusicologists, filmmakers and other visitors from several countries including France, USA, India, UK, Wales, New Zealand, Chile, 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, the brain child of Music Museum of Nepal, could never have come into being. 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 **Rastrya Naach Ghar** and especially to our International panel of festival judges **Gerard KilBride, Wales UK, Jake Penchansky & Tara Linhardt, USA** and **K.P. Pathak, Nepal** who have put in such hard work. Unfortunately the foreign judges are unable to be present this year and so the responsibility will fall entirely upon **K.P. Pathak** to present the awards according to a pre-agreed consensus. A great debt is also owed to the dedicated

efforts of Staff and friends of the Music Museum of Nepal and all volunteers too numerous to name, but whose work is essential to the success of this festival. They know who they are and we trust they will have reward enough in witnessing the success of this programme in spite of the on going effects of the devastation reeked by the recent earthquakes and the current sociopolitical hardships imposed by the embargo on supplies entering our landlocked country.

Our greatest debt, however, will always be to our **Gurudeva, Swami Akandananda Saraswati**, who inspired and instigated the formation of Music Museum of Nepal and continuously supports our work. 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 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 thereby enriching all our lives.

The next International Folk Music Film Festival –Nepal

is projected for 25th-27th November 2016 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>

5th International Folk Music Film Festival 2015

Dedications

3 days of 5th International Folk Music Film Festival –Nepal 2015 will each be dedicated to a different person who has devoted a considerable portion of their life's work to the promotion, documentation and/or preservation of traditional music culture. They are:-

John Cohen, Viram Jasani and Bhairav Bahadur Thapa

John CohenBorn in 1932 in Queens, New York, USA



John Cohen is widely known for his numerous and now classic traditional music documentary films many of which have become standard tools in the teaching of film-making, anthropology and ethnomusicology graduate courses. Our humble dedication is in recognition of his sustained and acclaimed efforts towards the audio and visual recording, documentation and preservation of traditional, world music cultures as well as being an author, photographer and writer of note. John is an accomplished musician

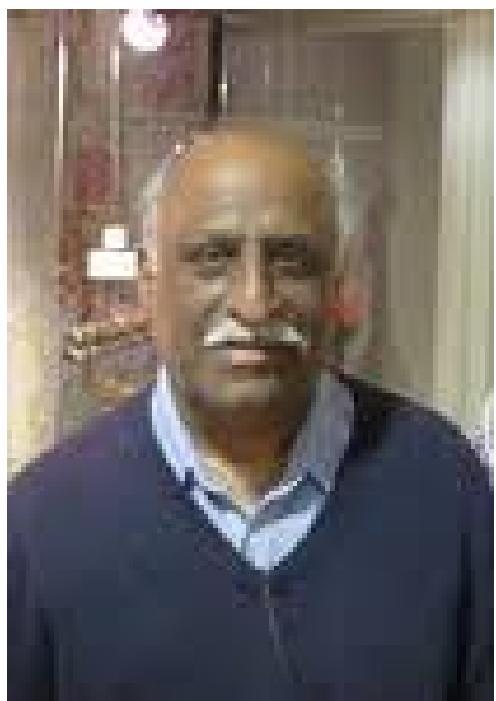
and founding member of the traditional music group New Lost City Ramblers along with Tom Paley and Mike Seeger.

He began making films in 1962 and his earliest films are about Appalachian music in Kentucky, North Carolina and Virginia; he later covered a wide variety of American music. He made a series of films in the Andes of South America surveying a broad spectrum of Andean music in both the highlands and coastal cities of Peru. He has also made films in Greece and films about old ballad singing in Britain and Scotland. In all these films Cohen examines the outlook of people at the lower end of the social structure.

To learn more about John Cohen, visit www.johncohenworks.com

Viram Jasani

Born in 1945 in Kenya to Indian parents



Viram Jasani is an Indian *sitar*, *tamboura* and *tabla* composer and musician as well as an Asian music researcher, promoter, conservator and documentary film maker.

Until his retirement in 2014 Viram was CEO of the prestigious Asian Music Circuit in London. Under his leadership the Asian Music Circuit blossomed to become the leading promoter of Asian music in the UK. It established a high reputation for the variety and calibre of its tours and concerts, and the quality

and innovation of its education projects. The AMC produces seminars, recordings, films and exhibitions to generate a greater awareness and appreciation of the excellence and beauty of Asian music, and to develop a new generation of talented musicians. The AMC's Museum of Asian Music in London is a resource centre housing musical instruments, interactive touchscreens, and a vast audio-visual archive. By providing access to the full range of Asian music, the AMC is one of the most important organisations of its kind in Europe. It was created in 1989 by the Arts Council of Great Britain, it has been run as an independent company and registered charity funded by Arts Council England since 1991.

In recent years Viram Jasani has also helped in increasing awareness of Asian music through lecturing at London's City University and the University of London.

It can only be said that Viram Jasani has a passion for Asian music and this dedication by 5th International Folk Music Film Festival seeks to further recognise his work in fulfilling that passion and thereby producing Asian music programmes for all to enjoy. Though retired Viram still has many innovative and exciting projects up his sleeve.

Bhairav Bahadur Thapa

Born 1989 Phagun 6, BS (17th February 1933, AD) in Kathmandu, Nepal.



Bhairav Bahadur Thapa was born into a music loving family and grew up in an environment steeped in Nepali music and dance. Later he joined the army but after coming home on leave one time he decided not to continue with army life. Mr Thapa had long had a love of dance and when he began to perform, his dances became very popular. Gradually he became more and more enamoured of traditional Nepali dance and

wished to learn more. He travelled far and wide throughout the different regions and districts of Nepal in his quest to research the folk dances of the different Nepali castes and ethnic groups. In time, he formed a dance group 'Bhairav Nritya Dala' and began training students to perform many different types of Nepali dance. He had such a deep intimacy with and knowledge of Nepali dance that he only had to see a dance performed once, making his own dance notation, and afterwards could reproduce that dance accurately. He would also promote the various dances of outlying districts of Nepal by inviting different groups to Kathmandu to perform. 'Bhairav Nritya Dala' performed extensively in India and later in Europe spreading awareness of Nepali dance heritage. He is the acknowledged Dance Guru of all current best known Nepali dancers and has published several books on the subject of Nepali dance.

International Panel of Judges 2015

Gerard KilBride, Wales, U.K.



Gerard KilBride is a Violinmaker, Instrument Restorer, Researcher, Film maker, Recorder, Musician, Producer and Composer to name just a few of his many skills and talents.

Jake Penchansky & Tara Linhardt, USA,



Jake Penchansky & Tara inhardt, USA, of the Mountain Music Project, Both are musicians and film makers. Jake has travelled around the world recording music and Tara also teaches music and facilitates traditional music events in many countries.

K.P. Pathak, Kathmandu Nepal,



K.P. Pathak, Kathmandu Nepal, Film maker and President of Nepalese Film Societies Federation, Managing Director of Cine Makers PVT LTD and tourism entrepreneur.

Films Festival chedule
5th International Folk Music Film Festival - 2015

Thursday 26th Nov

10.30 am Opening Ceremony; Folk Dance; Welcome Speech; Chief Guest;

Thank you speech.F

1st Show 11.00 -12.30

'Voices of the Land – Nga Reo o te Whenua' (2014) 96' – by Paul Wolffram

'The Forgotten Tharu Instruments: Pilhru, Kastaar, Chatkauli. (2015) 12' – by Jason Kunwar Tunechain @ Beam 1. Gerardo Albera Gonzalez 5' 2. Patric Rimmes (2015) 5' – by Gerard Kilbride

Lunch 12.30 -1.00pm

Symposium 1.00 -4.00pm

In Memoriam Shova Tiwari Lohani

**Traditional World Music Research Symposium
Presentations**

1. 'Where the Sun Kisses the Sand' -Presentations from a musical research project in Kuwait, Qater and Oman- by Rolf Killius, United Kingdom , Kuwait, Music Culture; Qatar and Oman

2. 'Visual Acoustics – Voices of the Land' Exploring the relationship between traditional Maori instruments and the landscape - by Paul Wolffram, New Zealand, Music Culture, Maori

3. 'Gori Dhanako Chaitelo' by Prof. Dr. Jaya Raj Pant, Nepal , Music Culture: Nepali

4. 'The Chino Dances in Central Chile' - Ancient sounds for modern times - by Claudio Mercado, Chile, Music Culture : Central Chile

Fri 27th Nov

Dedication - John Cohen

1st Show 10am-12pm

- **No Lands Song 91'** - by Ayat Najafi
- **We will rise again 18'** – by Ram Prasad Kadel
- **Shakiya Dance – 9'** by Purna Acharya

Lunch 12-12.30

2nd Show 12.30 -2.30pm

- **Q'ueros: The shape of survival 52'**– by John Cohen
- **Travel Songs- Peru 46'** – by Zachary Humenik
- **Tserendaava, Mongol Khoomii 22'** by Badraa / Michael Ormiston

3rd Show 2.30- 5.00pm

- **Corn on the stalk. Histories of Pirque 81'** - by Claudio Mercado
- **Landscape of Song – West Bengal to Kathmandu 17'** - by Valentine Harding
- **Netuwa, A typical folk dance of the Musahar 10'** – by D.B. Nepali
- **The Sarangi - Story of a Museum 13'** – by Raju Hittalaman & Manoj Bhandare
- **Music in the Life of Balbalasang Village in the Northern Philippines 26'** by Terada Yoshitaka & Michiyo Yoneno-Reyes
- **Tunechain at Beam 4. Ned Clamp 4'** – by Gerard KilBride

Sat 28th Nov

Dedication - Viram Jasani

1st Show 10am – 12.30pm

- **Marrabentando 64'** – by Karen Boswall
- **'We are Here to Encourage' Nayan Band, Kirtipur 29'** – by William Aura
- **Hanoi Eclipse 56 '**– by Barley Norton

Lunch 12.30 – 1.00pm

2nd Show 1.00 – 3.00pm

- **Viram Jasani. A passion for Asian Music Traditions 51'** - by Mark Chapman
- **Free Show Tonight 59'** – by Paul Wagner & Steven Zeitlin
- **Ropain ra Chopain (Black Marsi rice planting in Jumla) 9'** – by Ram Prasad Kadel
- **3rd Show 3.00 – 5.00pm**
- **I'll sing for you (Je Chanterai Pour Toi) 76'** – by Jacques Sarasin
- **Boya Boya 18'** - by Karen Boswall
- **Easter Dance of the Dead 25'** – by David Djambasov & Stephan Djambasov
- **Tunechain at Beam 5. Y Bois y Chwarae 5'** by Gerard KilBride

Sun 29th Nov

Dedication Bhairav Bahadur Thapa

1st Show 10am- 12pm

- **They Will Have To Kill Us First 101'** - by Johanna Schwartz
- **Song Collecting Today 8'** – by Peter Hudston
- **Hamro Sahas 5'** - by Dr Asha Bahadur Tamang
- **Ma Sipahi 5'** - by Dr Asha Bahadur Tamang

Lunch 12.00 - 12.30pm

2nd Show 12.30 – 2.40pm

- **Taan Bekro 65'** by Saumya Sharma
- **Los mares del desierto (seas of the dessert) 36'** – by Luis Gimenez Amoros
- **Naná Vasconselos 14'** – Vincent Moon
- **Tunechain at Beam 3. Stacey Blythe 5'** – Gerard KilBride
- **Mr Charlie, Your Rollin' Mill is Burnin' Down 8'** by Les Blank

**2.40pm Awards, Live Concert and Closing Ceremony
Short Synopses of Films in Screening Sequence plus Programme of World
Folk Music Research Symposium**

Thursday 26th November

10.30 am Opening Ceremony; Folk Dance; Welcome Speech; Chief Guest; Thank you speech.

1st Show 11.00 -12.30

'Voices of the Land – Nga Reo o te Whenua' (2014)

Duration 96'



A cinematic and acoustic journey into a world of sound rarely encountered. *Voices of the Land* explores the traditional instruments and musical structures of the Maori people of Aotearoa, New Zealand. Guided by ethnographer and musician Richard Nunns, the film seeks to reveal the intimate relationship between traditional Maori music and the landscape.

Music Culture: Maori people of Aotearoa, New Zealand.

Director: Paul Wolffram

Camerapersons: Alun Bollinger & Luke Frater

Producers: Paul Wolffram & Catherine Fitzgerald

Original film language: English and Maori

Filmmaker's country: New Zealand

Competition Film

'The Forgotten Tharu Instruments:

Pilhru, Kastaar & Chatkauli.' (2015)

Duration 12'



The unique Tharu music tradition has been adversely impacted by deep economic, social and political changes and it is, arguably, at the community level that the loss of musical expressions is most keenly felt.

This documentary film highlights the techniques of making three rare Tharu musical instruments, *Pilhru*, *Kastaar* and *Chatkauli*.

Bejhlal Chaudhary and Manthu Ram Chaudhary from Sisaniya, Dang District of Rapti Zone in the Mid Western Region of Nepal are the last surviving makers and players of the *Chatkauli*. They also make and play *Kastaar* which is also disappearing at an alarming rate. Prem Bahadur Kumal from Paresni, Dang is the last maker of the *Pilhru*.

The survival of these instruments and traditions depends upon intergenerational transmission processes, performance contexts and the social function of the genre.

Music Culture: Tharu, Nepal

Director, Writer & Cameraperson: Jason Kunwar

Producer: Night, Ashok Tharu & Pramithus Khadka

Original film language: Nepali

Filmmakers country: Nepal

Competition Film

Tunechain at Beam 1. Gerardo Albera Gonzalez 2. Patric Rimmes (2015)

Duration 5'; 5'



A Series of short films taken at tracs event beam 2015 Ynys Môn, using low tech equipment, exploring Welsh music and musicians.

Music Culture: 1. Galician, Spain 2. Welsh, UK

Director: Gerard KilBride

Camerapersons: Rhod Smith & Gerard KilBride

Original film languages: Welsh, Galician, English

Filmmaker's country: Wales UK

Non Competition film

Lunch 1.00 – 1.30

Symposium 1.00 onwards World Traditional Music Research Symposium

In Memoriam

Shova Tiwari Lohani

(2009 Shrawan 11 – 2066 Chaitra 16; July 26 1952 – March 29 2010)

Shova Tiwari Lohani served as a member of the advisory committee of Music Museum of Nepal from 2054 until her untimely death at the age of 57. She was a music lover and singer throughout her life and began singing publicly at the age of 14 under music Gurus Hutaraj Sharma and Padma Kadambari. Even as a school girl she entered the public singing competitions in Nepal Bal Mandir and was consistently placed in the top 3. Following SLC Shova studied music at Padma Kanya College under Guru Gopal Yonjan who tutored her in both classical and traditional music and music research.

Later, by Royal request, she sang at the Royal Palace together with Sangit Pravina, Nararaj Dakhal. They sang 'Nepala Janani Bande' a patriotic song much loved by both Queen Aishwarya and King Birendra.

Shova was editor of 'Shristi' a quarterly journal devoted to the arts including literature and music and then in 2036 she was appointed as music teacher at Lalitkala College of Tribhuvan University (TU). In 2051 she became the head of the music department and was a member of the committee that designed the current Master's degree course in Music at TU. Her book 'Loksangitarpan' published in 2060 filled a vacuum in available teaching materials and immediately became the standard text on folk music at university level. Shova's major research interest was the music of the Tharu people, mainly women's folk music, which she studied in Dang District, Mid-Western Nepal.



During her career Shova Tiwari travelled, throughout many districts of Nepal, diligently collecting folk lyrics and melodies from different castes and ethnic groups. She published many articles and interviews, pertaining to music and musicians in a variety of magazines, journals and newspapers and was also the first person to record the songs for Nepal's best loved drama 'Muna Madan' written by Nepal's greatest poet Laxmi Prasad Devkota. She also recorded chants from the Hindu great epic the Ramayana.

Even after serious illness, having been diagnosed and treated for cancer, Shova continued to carry out her work at TU and her final position was that of Reader in Music but sadly, after some time, cancer re-emerged. Shova Tiwari Lohani finally succumbed to this malignant disease in 2006; an incalculable loss to her family, to Nepal and to Nepali music culture and Music Museum of Nepal lost its principle guardian.

On the occasion of 5th International Folk Music Film festival 2015, Music Museum of Nepal will hold a World Traditional Music Research Symposium in fond memory of Shova and in honour of her life and considerable achievements in the field of traditional Nepali music.

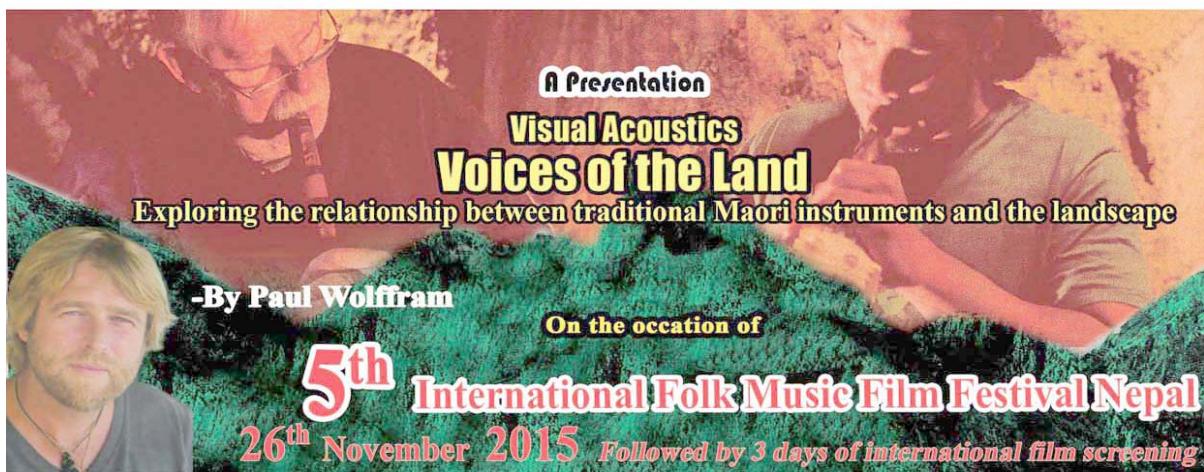
Presentations

1. 'Where the Sun Kisses the Sand' -Presentations from a musical research project in Kuwait, Qatar and Oman by Rolf Killius, UK



The importance of the project is to show how to link historical material (digitised and accessible) to contemporary living cultures and so make the material interesting to a younger generation.

2. 'Visual Acoustics – Voices of the Land' Exploring the relationship between traditional Maori instruments and the landscape by Paul Wolffram, New Zealand.



Abstract- The link between traditional Maori musical instruments and the landscapes of Aotearoa, New Zealand has been the life's work of scholar and musician Richard Nunns. The film *Nga Reo o te Whenua – Voices of the Land* explores these relationships and the key individuals who have revived these almost extinct instrumental traditions. In this paper, the film's director, Paul Wolffram, explains the process of describing and coming to understand the relationships that the film explores; between Maori and Europeans, sound and visual elements, music and the sounds of the natural world. This paper examines how these relationships and understandings form the basis for the knowledge of how to live sustainably and respectfully in our natural environments.

3. 'Gori Dhanako Chaitelo' by Prof. Dr. Jaya Raj Pant, Nepal

Abstract- In Chaitra month (March/April), the last month of the Nepali year, parents in Baitadi District of the Far Western Region of Nepal observe an



annual tradition, when they invite their married daughters back to the home of their birth. The daughter is feasted with special tasty foods and her parents and brothers give gifts for her to take back to her husband's home. The tradition is known as Chaitelo or Bhitauli and includes a performance of an

epic poem, Gori Dhanako Chaitelo, by the Damai peoples in each village. Four male dancers take part, led by the main male singer/dancer. He relates the 11 chapters of the epic, in song, accompanying himself on the Hudko, and the performance may last several days. All of these people belong to Hudke (Damai) caste. The words of the poem urge us to show love and respect to all living things in order to maintain harmony in the world but the story, contained within, is a tale of tragedy whose main characters are Gori Dana and her brother Sade Wala. Gori Dana's husband has died, leaving her a widow, so she is full of grief when invited back to her parents home, by her brother.

4. 'Nepalka Pasagat Sangitik Jati Ko Mahattwo' (The Importance of Nepal's Professional Musician Castes) By Ishwor Chandra Gyanwali.



Abstract: There are four main professional musician castes in Nepal, namely: Badi, Damai, Gandhava and Kapali each with their own very ancient musical traditions. They play music in their own cultural celebrations but also share their music with all and provide an essential service at all types of celebrations, festivals, ceremonies and rites of passage, both religious and secular.

Badi caste musicians hail from the Mid-Western and Far Western Regions of Nepal; the men are principally drummers and singers whilst their womenfolk are dancers and singers. Their main instrument is the most popular Nepali drum the *maadal*.

Damai musicians are found right across Nepal from the Eastern Region to the Far Western Region and their musician group is known as the *Panchai Baajaa* an integral part of many celebrations particularly weddings.

The Ghandharva are itinerant musicians who travelling from door to door singing stories from the great Hindu epic poems and also bringing entertainment, news and messages, which they easily incorporate into improvised lyrics, accompanying themselves on the *Saarangi*. In return they receive gifts of food, money and/or other goods.

The Kapali from The Kathmandu Valley are first and foremost temple musicians and are supported by the Temple Guthie; they play during morning and evening prayers and other rituals. The *Muhaali*, which is a wind instrument belongs solely to this caste and there are seven different varieties on which a huge range of different melodies can be played.

Fri 27th November
Dedication - John Cohen

1st Show 10am-12pm

'No Land's Song' (2014) Duration 91'



In Iran, women are no longer allowed to sing in public as soloists at least in front of men. Defying censorship, the composer Sara Najafi is determined to organize a concert for solo female singers. In order to support their fight, Sara and her friends Parvin Namazi and Sayeh Sodeyfi, invite three female singers from Paris, Elise Caron, Jeanne Cherhal and Emel Mathlouthi, to join them. Are they going to succeed and finally be gathered in Tehran, and to open a door towards a new freedom of female voice in Iran? Ayat Najafi's 'No Lands Song' stands out among other recent film festival circuit films about attempts to revive forgotten or Supressed music.

Music Culture: Iranian

Director & Writer: Ayat Najafi

Camerapersons: Koohyar Kalari & Sarah Blum

Producers: Gunter Hanfgarn, Anne Grange, Rouven Rech, Teresa Renn

Original film language: Farsi, English, French

Filmmaker's country: Iran

Competition film

'We will Rise Again' (2072 BS, 2015 AD) Duration 19'



A short historical documentary compilation hurriedly produced by Music Museum of Nepal, for a recent benefit event in Nottingham U.K., demonstrating the major activities and achievements of the Museum since its inception in 1995 and establishment in 1997 and the damage caused by the earthquakes in April and May 2015.

Directors: Ram Prasad Kadel

Photos, Videos & Music: Music Museum of Nepal's Audiovisual Archive

Editor: Home Nath Bhandari

Producer: Music Museum of Nepal

'Shakiya Dance' (2015) Duration 9'

The Shakiya dance is the most popular dance of the Dangali Tharu people (Tharu people of Dang District, of Rapti Zone in the Mid Western Region of Nepal). The Tharu people traditionally perform this dance from the time of rice planting up until Tihar festival (November).

These days many Tharu have migrated to different parts of Nepal and the dance is often performed by going from house to house as a blessing to the household. The house owner will reward the musicians and dancers with rice, fruits and money. After rice

planting, continuing the dance helps to keep the body fit and provides an opportunity to teach the next generation. The rhythm of the *Mandra* (small double headed barrel drum with tuning paste) played by a male musician/dancer leads the dance and all other dancers are female each with a pair of *Majira* (small cymbals).

The dance in this film was recorded in 2005 AD in Gola V.D.C. ward no 9, Khunpur village, Bardiya District of the Bheri zone in the Mid Western Region of Nepal.

Main contributors, Rajendra Dhital, Umakanta Adhikari and Bed Prasad Chaulagain.



Music culture: Dangali Tharu, Nepal

Director, Cameraperson & Writer: Purna Acharya

Producer: Mid & Far Western Media Centre Nepal

Original film language: Dangali Tharu

Filmmakers country: Nepal

Competition Film

Lunch 12-12.30

2nd Show 12.30 -2.30pm

'Q'eros: The Shape of Survival' (1979) Duration 52'



An acclaimed depiction of the way of life of the Q'eros Indians of Peru, who have lived in the Andes for more than 3,000 years. Their economy is nearly self-sufficient and their location, at 14,000 feet, is well adapted for their alpacas (raised for wool) and their llamas (beasts of burden). The Q'eros employ the same agricultural methods, play the same panpipes and flutes, and weave cloth using the same patterns as those described by Spanish chroniclers in the 16th century. The film presents Q'eros music in its shepherd and religious functions and weaving as an integral part of family life.

Music Culture: Q'eros, High Andes, Peru

Director & Cameraman: John Cohen

Original film language: Andean and English

Narrators: Robert Gardner & Caitlin Fitzgerald

Translator: Juvernal Diaz

Filmmaker's country: U.S.A.

Invited film

'Travel Songs Peru' (2014)

Duration 46'



In July of 2013 a group of American musicians and film makers travelled to the Andean region of Peru to document the music and lives of the people there. In an effort to understand music as a universal theme that exists in all cultures, Travel Songs explores questions of identity, modernity, and art as they pertain to the Peruvian experience.

A creative approach to film making combines intimate personal narratives, stunning geographic landscapes, and an emotional soundtrack to deliver a compelling story of a land rich in tradition and geographic beauty.

Music Culture: Andean region of Peru

Director, Writer and Executive Producer: Zachary Humenik

Camerapersons: Colin Shalo, George Murphy & Zachary Humenik

Original film language: English & Spanish

Filmmaker's country: USA

Competition film

'Tserendaava, Mongol Khoomii from Heaven's Will DVD' (2010) Duration 22'

Mongolian Khöömii is a very rare documentary made by the late Mongolian Musicologist, Badraa in the early 1980's for Mongolian TV. The copy that Michael Ormiston obtained may be the only existing copy. Even his Khöömii teacher, Tserendavaa who is the main informant in the film does not have one and researchers who have contacted Mongolian TV for the past twenty years have been unable to find a copy.



The film tries to put in context the remarkable art of Khöömii, a style of overtone singing/throat singing where one person sings two notes at the same time. A compressed vocal drone with a high flute like overtone melody on top. It features Tserendavaa now (in 2015) a highly respected keeper of the tradition. It was shot in Chandman district, Khovd Province, West Mongolia. The hotbed of Mongolian Khöömii.

The rare footage also features the late Sundui, the master Mongolian Khöömii singer and Narantosgt one of the last hereditary Tsuur (Vertical flute and Khöömii) players.

Michael Ormiston recovered the film from a VHS he obtained in Mongolia. He transferred the footage digitally and had it translated from the original Mongolian to English subtitles. There are a few dropouts in the film.

Mongolian footage 21 minutes shot in 1980's never seen outside Mongolia.

Music Culture: Mongolian

Director: Badraa/Michael Ormiston

Producer: Michael Ormiston

Original film language: Mongolian

Filmmakers country: Mongolia/UK

Competition film

3rd Show 2.30- 5.00pm

'Corn on the stalk' (2015) Duration 81'



Chosto Ulloa and Santos Rubio, poetic singers, *guitarrón* players, storytellers and profound philosophers, kept the *guitarrón* tradition alive in Pirque, Central Chile, in the late 20th century. Raised in the old style, neither learned to read or write, but their memories hold verses, songs, and the history of the valley. Three hundred hours of film recorded over a 10 year period offer hundreds of vignettes of life in the valley and constitute an archive of inestimable cultural value.

Music Culture: Central Chile

Director, Writer & Producer: Claudio Mercado

Camerapersons: Claudio Mercado & Gerardo Silva

Original film language: Spanish

Filmmaker's country: Chile

Competition film

'Landscape of Song – West Bengal to Kathmandu' (2015)

Duration 17'



The film starts with scenes and music from the ashram of Anando Gopal Das Baul in Bolpur, West Bengal, then continues to villages in the district of Nawadwip, West Bengal, and then Dhupguri in North Bengal, and ends finally at the Music Museum of Nepal, Kathmandu. Starting with a traditional Bengali nursery rhyme about the marauding horsemen known as the 'Bargi' from the mid Eighteenth Century, the film continues with devotional song, folk song, and instrumental music. The performers include a ten year old girl, Rinu, a seventeen year old girl, Jayanti, Baul and folk musicians, and ends with a Nepali musician, Homenath Bhandari, at the Music Museum of Nepal. The film was made on a very low budget travel award from SEMPLRE (Society for Education, Music and Psychology Research) for a project on children learning music in West Bengal. The camera used was a hand-held Panasonic HC-V700, and sound recorder Zoom H2 Handy Recorder. A chapter on this research is shortly to be published in the forthcoming Oxford Handbook of Singing (Oxford University Press). The film is intended as an aesthetic account rather than actual fieldwork documentation. Research for this film was undertaken in collaboration with Anando Gopal Das Baul.

Music culture: Baul & Nepali

Director & Writer: Valentine Harding

Camera persons: Valentine Harding & Maria Newton

Producer: Joseph Brew

Original film language: English

Filmmakers country: England, UK

Competition Film

'Netuwa, A typical folk dance of the Musahar people' (2015)

Duration 10'



Netuwa is a popular folk dance of the Musahar peoples, a unique caste residing in various districts of the Terai area of Nepal including Saptari, Siraha, Udyapur, Dhanusha, Janakpur, Morang, Sarlahi, Malangwa, Mahotari, Gaur, Rautahat, Sunsari etc. They were originally a nomadic people but, these days, their descendants have settled in villages near jungle areas of eastern Terai. During their nomadic life, and even today, rats (Musa) were and are a regular part of the diet of these very poor people, who consequently became known as Musahar (rat killers). They also collected, for themselves, the stores of rice grains hidden by rats in their holes. Most Musahar are agricultural labourers; they do not own any land.

Other castes traditionally call upon Musahar to carry the bride, in a palanquin, to the wedding ceremony but the group also has its own culture and traditions and the Netuwa is the most popular dance in their festivals. It is performed particularly at birth ceremonies and weddings and on the 9th day of the Dashain festival. The version of the Netuwa dance, seen in this film, was recorded in Gadhimi Village near Gadhimi Temple in Bara District, Nepal and the performers are wearing their own traditional dress. Five male dancers should take part in this dance but these days the people are so poor that they cannot afford the traditional costume so the dance is now often performed by only one dancer and his costume may be very old. During performances, musicians and dancers are guided and directed by the Netuwa Guru (master). The songs, which can be either solos or duets, most often take their topics from religious stories, stories

from the great Hindu epics, stories about the origins of the earth or life and also family issues. The Netuwa dance is now performed only rarely, is not being learned by youngsters and is in imminent danger of being lost from Nepali culture.

Musical instruments: Mirdanga (drum), Khatjhyali and Majira.

Guru: Chandra Bahadur Mahara, age 59

Dancer: Chandra Hazara, age 56; Majira player: Joshu Ram, age 65

Mirdanga player: Bhajan Paswan, age 45; Khatjhyali player: Mahang Paswan, age 45

Music Culture: Musahar, Eastern Terai, Nepal

Director, Cameraperson & Writer: D.B. Nepali

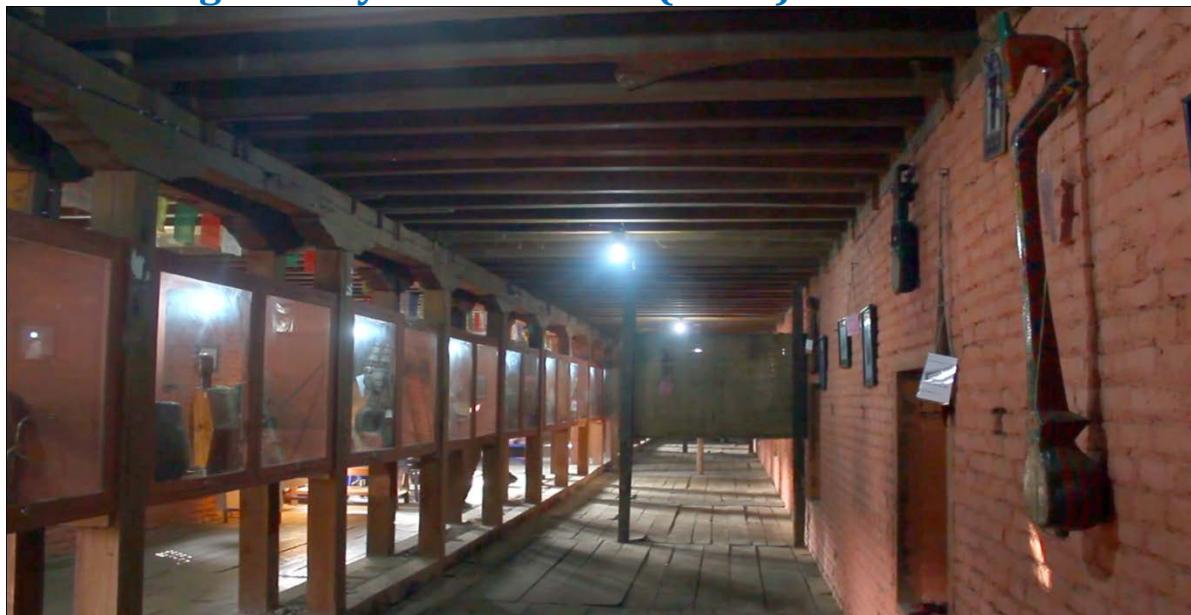
Producer: Nepal folk Cultural Research Foundation and Nepal Naumati-Panchaibaja Foundation

Original film language: Musahar

Filmmakers country: Nepal

Competition Film

The Sarangi - Story of a Museum' (2015) Duration 15min



A short documentary film relating the story of how Music Museum of Nepal came about. The film is dedicated to the victims of the earthquake that rocked Nepal earlier this year in April 2015

Music Culture: Nepali

Directors, Writers & Camerapersons: Raju Hittalamani & Manoj Bhandare

Origional Film language: Nepali

Producer: Kabes Media

Filmmakers country: India

Non Competition film

'Music in the Life of Balbalasang Village in the Northern Philippines' (2015)

Duration 26'



Balbalasang is a small village in the Province of Kalinga in Luzon Island in the northern Philippines. The film portrays the sound environment and music-making in the context of village life. Particularly featured are two types of instruments (i.e. gongs and bamboo instruments) whose music are structurally related to each other but highly contrastive in the sentiments they evoked. The gong repertoire associated with warfare and headhunting was documented in the outskirt of the village because playing it outside of the ritual context is forbidden, but the same music was played on bamboo instruments in the residential area.

Music Culture: Northern Philippines

Directors & Writers: Terada Yoshitaka, Michiyo Yoneno-Reyes

Cameraperson: Inomoto Kiyokazu

Original film language: Ilocano

Filmmaker's country: Japan

Competition film

'Tunechain at Beam 4. Ned Clamp' (2015)

Duration 5,



A Series of short films taken at tracs event beam 2015 Ynys Môn, using low tech equipment, exploring Welsh music and musicians.

Music Culture: Welsh, UK

Director: Gerard KilBride

Camerapersons: Rhod Smith & Gerard KilBride

Original film languages: Welsh, Galician, English

Filmmaker's country: Wales UK

Non Competition film

Saturday 28th November

Dedication - Viram Jasani

1st Show 10am – 12.30pm

'Marrabentando: the stories my guitar sings' (2006) Duration 65'



Bringing the history and identity of Mozambique to life through the lives and stories of two of its old musicians Antonio Marcos and Dilon Djinji, who have sung their way through their country's rapid historical transformation over the past 40 years from colonialism to communism, through war and famine to the growing and stable yet still struggling nation of today.

On tour in South Africa with their band made up of young talents who mix up Marrabenta rhythms with Hip-Hop and Jazz, Dilon Djinji and Antonio Marcos tell their stories. Evoking the spirit of Mozambique – love and passion, separation and union, tears and laughter, war and peace, they share their philosophical vision based on a life 'Marrabentando'.

Music Culture: Mozambique

Director, Writer & Co Producer: Karen Boswall

Camerapersons: Carlos Vieira & Emmanuell Leus

Producers: Francisco Vila-Lobos, Bert Sonnenschien & Karen Boswall

Original film language: Portuguese & Shangan

Filmmaker's country: U.K.

Competition film

'We are Here to Encourage' (2014 re-edited 2015)

Duration 29'



Kirtipur's young music group sensation the Nayan Band take an extraordinary trip to remote Tintale Village in Udayapur District, Eastern Nepal. They perform the very first concert, by visiting musicians, in the area as well as mentor PFCF music students. We are also treated to quintessential snippets and scenes from the everyday lives of the village people.

Music culture: Nepali

Director, Cameraperson & Producer: William Aura

Original film languages: English and Nepali

Filmmakers country: USA

Competition Film

'Hanoi Eclipse: The Music of Dai Lam Linh' (2010)

Duration 56'

'Hanoi Eclipse: The Music of Dai Lam Linh' follows the challenges faced by the groundbreaking and controversial Vietnamese band Dai Lam Linh, while rehearsing and performing in their hometown of Hanoi. It shows how the band came together to create a unique form of popular music, which is both international in outlook and rooted in Vietnamese traditions and aesthetics. Followed by scandal at every turn for their experimental sound and their use of sexually explicit lyrics, the band have dared to flout taboos and fight for their creative freedom.

Dai Lam Linh was established by the male composer, Dai, an ex-soldier who fought in the Second Indochina War (known as the "Vietnam War"), and two female singers, Lam and Linh. The film explores how Dai overcame the trauma of war by writing songs to honour the memory of the war dead and how the singers Lam and Linh embarked on an inner journey to discovery their extraordinary voices. With vivid footage of the band working in the city of Hanoi, the film documents the process of recording Dai Lam Linh's debut album in 2009 and features an album-launch concert in the prestigious Hanoi Opera House.

Music Culture: Vietnamese

Director, Writer, Camerperson & Producer: Barley Norton

Original Film Language: Vietnamese (with some French)

Filmmakers country: UK

Competition Film



Lunch 12.30 – 1.00pm

2nd Show 1.00 – 3.00pm

'Viram Jasani, A Passion for Asian Music' (2015)

Duration 51'



This film is a documentation of the life's work of Viram Jasani and particularly his vocational passion for Asian music and his mission to promote that music thereby making it available and accessible to as wide an audience as possible. The film has been compiled from archival footage by Mark Chapman who has worked with Viram for 27 years. In Marks words-

“What makes Viram Jasani unique is his commitment to making the world a richer and more peaceful place, reminding us of our common humanity and the key role music can play in sustaining our lives.”

Music Culture: Asian

Director: Mark Chapman

Producer: Asian Music Circuit

Original film language: English

Filmmaker's country: U.K.

Invited film

'Free Show Tonight' (1983) Duration 59'



Through the 19th and first half of the 20th centuries, the travelling Medicine Show was a staple of small town life in USA. A "Doc" selling patent medicine travelled with a troupe of musicians and comedians to attract an audience in rural areas and sell medicine to the locals. In 'Free Show Tonight' a group of ageing performers reunites to stage one last medicine show in a small town in North Carolina. They include performing stars Roy Acuff, Snuffy Jenkins, Greasy Medlin, "Walking Mary", and Doc Fed Bloodgood, an authentic pitchman and Med Show impresario.

This documentary is so well done and shows the heart and soul of the subjects. By the time you get to the show they put on, you love them and feel like you have seen history turned back to a simpler time.

Music Culture: Travelling Medicine shows, USA

Directors: Paul Wagner & Steven Zeitlin

Cinematographer: John Hiller

Produced by Paul Wagner, Steven J. Zeitlin & Barr Weissman

Sound by: Zack Krieger

Editing: Paul Wagner & Barr Weissman

Original Film language: English

Filmmakers country USA

Original format: Film: 16mm, 1983

Competition Film

'Ropain ra Chopain' (Black Marsi rice planting in Jumla) (2015) Duration 9'

The oldest known settlement of Aryans in Nepal is in Jumla District. These people migrated from Mid Europe approximately 15,000 years ago and began to cultivate Rice and Barley, their staple grains.

Jumla District is in the Karnali Zone of the Mid Western Region of Nepal and is the highest altitude in the world where rice is cultivated, particularly in two valleys the valleys of the Tila and the Hima rivers.

It is said that Guru Chandanatha brought Black Marsi Rice to this district.

The rice grain is sprouted and then sown in nursery fields in March and is planted out in May. The local people regard rice planting as the beginning of their calendar and agricultural year and their life revolves around this. Planting is accompanied by much celebratory music and dance for which the main instruments played are *Daainu Damaau* (large drum) and *Baainu Damaau* (small drum), *Sunaai* (wind instrument) and *Taal* (large brass cymbals). Many different melodies and rhythms are played for the different stages of rice culture e.g. for the ploughman, for the Bause, who levels the mud, and for the Ropanyari, the women who transplant the rice seedlings. Their work is always accompanied by music and dance and most important is the Magal sung by the women as they transplant, it is a song to welcome the God. They also playfully throw mud at each other.

A particular custom of this area is to introduce babies, still in their first year of life but after they have reached rice eating age (5-6 months), to the rice planting. The baby is carried into the field and the most senior rice planter and singer of the Magal will give mud tika on its forehead in a special ritual, place a little mud on the baby's lips and also put a piece of rice stem behind the baby's ear. The musicians are playing throughout and dancers dance in a circle in the mud; their body gestures are very beautiful. Men and women traditionally danced separately but these days often dance together.

In the evening when the days work is finished all will enjoy a sumptuous feast.

Music Culture: Nepali

Director: Ram Prasad Kadel

Cameraperson: Home Nath Bhandari

Original Film language: Nepali

Producer: Music Museum of Nepal

Filmmakers country: Nepal

Non-Competition film



3rd Show 3.00 – 5.00pm

'I'll sing for you (Je Chanterai Pour Toi)' (2008) Duration 76'



In the sixties, the people of Mali awoke each morning to the sound of Boubacar "KarKar" Traoré's voice on the radio, singing of independence. Everyone in Mali remembers having danced to his hits. But since his music was only played on the radio, he didn't earn enough money to live on and he had to stop playing music to work as a tailor and a salesman to feed his family. A few years later, he is dealt a cruel blow: his beloved wife, Pierrette dies. Disoriented, KarKar leaves for France, working in construction, and singing at weekends in the Parisian immigrant shelters that are now his home. In Mali, everybody thinks that KarKar is dead. Years later, a music producer discovers an old recording of his...

Music Culture: Malian

Director, Writer & Producer: Jacques Sarasin

Cameraperson: Stephan Oriach

Original film language: Bambara

Filmmaker's country: France

Competition film

'Boya Boya' (Shine Shine) (2015)

Duration 18'



The power of song for children in the Syrian Revolution:

Mohammed is 12 years old. He took part in the Syrian uprising in his hometown of Homs before his father asked him to take the women and children of his family to safety in Jordan. He now shines shoes to support the family, still singing the songs of the revolution as he does so. Through song and laughter Mohammed touches the hearts of his clients, but for how long will he be able to keep finding and creating these moments of joy while carrying the burden of such responsibility and sadness? "Boya Boya" (Shine, Shine) is dedicated to all children who have lost their childhood to war and become adults before their time. A video portrait filmed in September 2014 in Irbid, Jordan.

Music Culture: Syrian Revolution

Director, Writer & Cameraperson: Karen Boswall

Producers: Ruba Al Akash

Original film language: Arabic

Filmmaker's country: England, UK.

Competition film

'Easter dance of the Dead' (2011)

Duration 25'



On the river Danube, on the border between Romania and Bulgaria, sleeps a forgotten village. The young have largely abandoned it in search of better fortunes, condemning the older villagers to lonely and forlorn twilight years. But once a year, at Easter, it all changes. The young people return and join their grandparents for an ancient rite of remembrance – The Dance of the Dead.

Music Culture: Bulgarian

Directors: David Djambazov & Stefan Djambazov

Writer: Stefan Djambazov

Cameraperson: Tsvetan Nedkov

Producer: David Djambazov & Anna Stoeva, Tanuki Films

Original film language: Bulgarian

Filmmakers country: Bulgaria

Competition film

Tunechain at Beam 5. Y Bois Chwarae (2015)

Duration 5',



A Series of short films taken at tracs event beam 2015 Ynys Môn, using low tech equipment, exploring Welsh music and musicians.

Music Culture: Welsh, UK

Director: Gerard KilBride

Camerapersons: Rhod Smith & Gerard KilBride

Original film languages: Welsh, Galician, English

Filmmaker's country: Wales UK

Non Competition film

Sunday 29th November
Dedication Bhairav Bahadur Thapa

1st Show 10 -12pm

'They Will have to Kill us First' Duration 101'



Islamic extremists have banned music in Mali, but its world famous musicians won't give up without a fight. 'They Will Have To Kill Us First' tells the story of Mali's musicians, as they fight for their right to sing. With a specially commissioned soundtrack from some of Mali's most exciting artists, the film features musicians: **Khaira Arby**, **Fadimata "Disco" Walet Oumar**, Malian superstar **Amkoullé**, **Moussa Sidi** and introducing **Songhoy Blue**

Music Culture: Malian

Director: Johanna Schwartz

Consultant Viram Jasani

Cameraperson: Karelle Walker

Writer: Andy Morgan

Producer: Sarah Mosses, Johanna Schwartz & Kat Amara Korba

Original film language: French, Bambara, Tamashek, Songhoy and English

Filmmaker's country: U.K.

Competition film

'Song collecting today' (2014)

Duration 8'



Song collecting has long been a means of documenting and preserving both the oral and musical traditions of a culture. This short documentary film tells the story of the Song Collectors Collective in London, UK and examines the issues and concepts of collecting songs in our modern age. The film contains excerpts from interviews of several collectors and performers in London and Oxford, UK made in 2014.

Music Culture: World Traditional Music

Director & Writer: Peter Hudson

Camerapersons: Peter Hudson & Aviv Cohen

Producer: Joe Alfano

Original Film Language: English

Film-makers country: England, UK

'Hamro Sahas' (2015) Duration 5'

'Ma Sipahi'(2015) Duration 5'



As a result of the devastating earthquake in Nepal on 25th April 2015, thousands of lives and billions of property were lost; we are afraid of further earthquakes. In this extraordinary situation we are suffering from lack of provisions for basic needs and also from fear, anxiety and stress. From a psychological point of view, these two music videos have provided music therapy to all people by boosting their morale, motivation and courage and also urging them not to lose hope and patience. They have instilled a sense of responsibility into all citizens of Nepal to help each other. “We are all soldiers for the Nation, we will rise, we are one, we are together.”

Music culture: Nepali

Director & Lyrics writer: Dr Asha Bahadur Thamang

Presented by: Dr Asha Bahadur Thamang

Original film language: Nepali

Filmmakers country: NepalCompetition Film

Lunch 12.00 – 12.30pm

2nd Show 12.30 – 2.40pm

'Taan Bekro' (Music of the sand) (2014) Duration 65'

The nomadic tribe of Jaisalmer, Rajasthan

commonly known as Kalbeliya or Jogiya or Snake charmers have mesmerized the world for many years with their culture. For many



years the tribe has been a point of interest for connoisseurs of art & culture and ethnic studies. Though their existence dates back to possibly when the foundation of religion was being laid in the 11th or 12th Century, the tribe unfortunately still faces the 'Untouchability' status. Though many attempts have been made to preserve and promote their art form however none so far has really been in the direction of providing sustainable development to the people of the tribe and removing their untouchable status. To add to their misery A Wildlife Protection Act introduced in 1972 has prohibited catching snakes,a common source of income undertaken by Kalbeliya men in the early days. This has left many amongst the tribe to opt for begging or breaking stones for construction purpose as a ways to earn a piece of bread. The problems quantify especially during the non tourist season in Jaisalmer, Rajasthan.

An ethnographic film based on the ancestry, livelihood, cultural heritage, sociocultural structure and struggles of the nomadic Jogi Tribe of Rajasthan. A poetic journey of the rendezvous with the tribe commonly known as the Saperas (Snake Charmers) or Kalbeliyas, in a quest to discover their cultural existence & lifestyle. The film encompasses the vast and beautiful Indian desert into

various ethnic harmonies. This film attempts to showcase the problematic isolated lifestyle of this tribe struggling for their existence & social recognition...

Music Culture: Nomadic Jogi people of Rajasthan

Director, Writer & Producer: Saumya Sharma

Cameraperson: Sonu Kumar

Original film languages: Rajasthani, Marwari & Hindi

Filmmaker's country: India

Competition film

Los mares del desierto (seas of the desert) (2014)

Duration 36'



Los mares del desierto (Seas of the desert) explores Saharawi music from the refugee camps in Tindouf (Algeria). This documentary shows how the Saharawi people live in the camps and how they make music for their aim of decolonizing their homeland, Western Sahara. In addition, this documentary shows how Saharawi music is based on the precolonial Haul modal system composed of eight modes and political lyrics that express their situation as refugees since 1975.

Music Culture: Saharawi

Directors: Luis Gimenez Amoros & Rugare Musikavanhu

Cameraperson: Rugare Musikavanhu

Writer: Luis Gimenez Amoros

Original film languages: English/Spanish/ Arabic

Producers: Luis Gimenez Amoros & Rugare Musikavanhu

Filmmaker's country: South Africa

Non Competition film

Naná Vasconcelos (2011)

Duration 14'



This short film documents performances by the veteran Brazilian jazz icon Naná Vasconcelos playing traditional Brazilian percussion instruments with the main focus on the *Berimbau*.

Music Culture: Brazilian

Director & Cameraman: Vincent Moon

Sound: Vincent Moon & Cibelle Cavalli

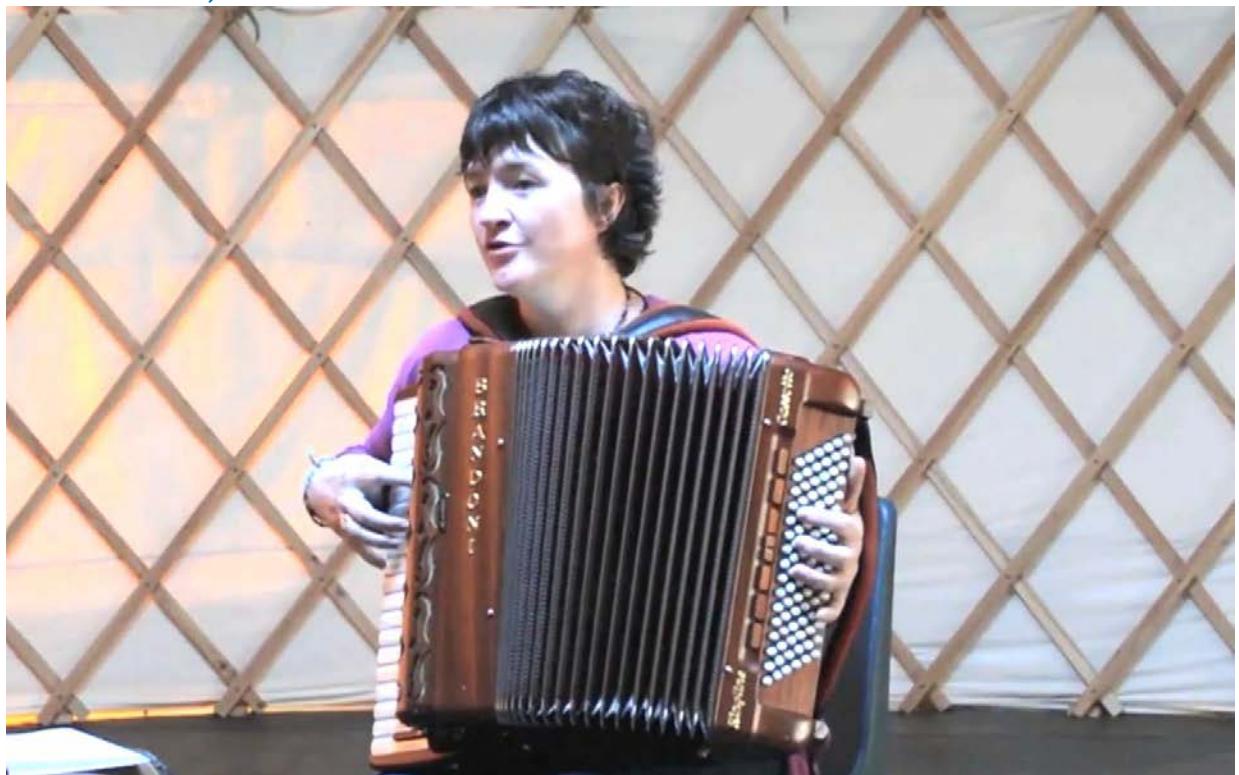
Editors: Clémence Samson & Vincent Moon

Producers: Vincent Moon & Naná Vasconcelos

Filmmaker's country: France

Non-Competition film

Tunechain at Beam 3. Stacey Blythe (2015)
Duration 5',



A Series of short films taken at tracs event beam 2015 Ynys Môn, using low tech equipment, exploring Welsh music and musicians.

Music Culture: Welsh, UK ,

Director: Gerard KilBride

Camerapersons: Rhod Smith & Gerard KilBride

Original film languages: Welsh, Galician, English

Filmmaker's country: Wales UK

Non Competition film

'Mr Charlie, Your Rollin' Mill is Burnin' Down.' (1979)

Duration 8'

This eight minute film includes everything that is great in Les Blank's work. In the film we see the great Blues singer Lightnin' Hopkins telling a poignant



story about a little boy with a debilitating stutter who leaves home because his mother cannot understand him. A Rolling mill owner, Mr Charlie, agrees to give the boy a home in his old bunk house so long as the boy keeps an eye on his mill and tells him if it catches fire. Then one Sunday morning the mill catches fire and the boy is unable to put the fire out. He runs to tell Mr Charlie but is unable to speak out because of his stutter. Mr Charlie then commands "If you can't speak boy, sing" and the boy finds he can sing freely to tell Mr Charlie the urgent news.

Music Culture: American Blues

Director & Cameraman: Les Blank

Original film language: English

Producer: Flower films

Filmmaker's country: U.S.A.

Invited film

2.40pm Awards, Live Concert and Closing Ceremony