

Int'l Folk Music Film Festival

"Music for life, Music for Survival"



INFIM

**Festival of
Folk Music Films**

21-24 November, 2018



CATALOGUE

8th



November 21-24, 2018

**International
Folk Music
Film Festival**

- Nepal
- India
- China
- Armenia
- Australia
- Bosnia
- Brazil
- Cameroon
- South-Africa
- Peru
- Slovenia
- Spain
- Croatia
- Ethiopia
- French
- Germany
- Hong Kong
- Iraq
- USA
- Italy
- Japan
- Kosovo
- Macedonia
- Mali
- Montenegro
- Nederlandse
- Solomon Islands
- United Kingdom
- South Korea
- Wales

21-24th November 2018

Organised by :

Music Museum of Nepal

Tripureshwor Mahadevbahal, Kathmandu

web: <http://nepalmusicmuseum.org/>

Email: lok baja@gmail.com, Tel: 00977-1-4242741

Co-Organiser :

Sanskritik Sansthan, Jamal, Kathmandu

Face Book : International Folk Music Film Festival Nepal

'Music for Life, Music for Survival'

8th International Folk Music Film Festival 21st - 24th November 2018

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.

Claudio Perucchini, Folk song researcher

Daya Ram Thapa, PABSON Nepal,

Homenath Bhandari, Music Museum of Nepal.

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

Krishna Kandel, Folk Singer

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.

संयोजकको मन्तव्य “जीवनको लागि संगीत र बाँचनको लागि संगीत”

नेपाली लोकबाजा संग्रहालयको आयोजना नेपालमा सांगितिक पर्यटन प्रवर्द्धनको लागि काठमाडौँमा “जीवनको लागि संगीत र बाँचनको लागि संगीत” भन्ने नाराका साथ ४ दिने आठौँ अन्तर्राष्ट्रिय लोक संगीत फिल्म महोत्सव आयोजना गरिने जानकारी गराउदछौं । हाम्रा अमूल्य अमूर्त सम्पदाहरु लोकगीत, लोकसंगीत, लोकबाजा लोकनाच, लोकसंस्कृति, लोकपरम्परा र लोक जीवनका विविध पक्षहरुको अध्ययन अनुसन्धान र प्रचार-प्रसार गर्न लोक संगीत फिल्म महोत्सवको मुख्य उद्देश्य रहि आएको छ । साथै विश्वका विभिन्न राष्ट्रहरुले आ-आफ्ना मौलिक लोक संस्कृतिको अध्ययन अनुसन्धान र संरक्षणको लागि के-कस्ता कार्यहरु गरिरहेका छन्, मौलिक संस्कृति संरक्षण गर्न के कस्ता कार्य गर्नु पर्ने रहेछ भन्ने अन्तर्राष्ट्रिय अनुभव आदान प्रदान गरी, हाम्रा अमूर्त सम्पदाहरुलाई कसरी व्यवहारिक रुपमा संरक्षण, सम्बर्द्धन तथा विश्वव्यापी प्रचार प्रसार गर्ने भन्ने विषय समेत यस महोत्सवको अर्को उद्देश्य रहेको छ ।

कार्यक्रमको पहिलो दिन मंसिर ५ गते पूर्वीय आध्यात्मिक दर्शन, नेपाली इतिहास र लोक संगीत संस्कृति अनुसन्धानकर्ता राष्ट्रगुरु योगी नरहरिनाथको स्मृतिमा पहिलो दिन समर्पण गरिएको छ । त्यस्तै दोस्रो दिन मालिका विश्व प्रख्यात लोक संगीतकर्मी Ali FARKA TOURÉ 1939 - 2006, तेस्रो दिन ब्रिटिश चलचित्र संरक्षक John Paul Getty, Jr. 1932 – 2003 र चौथो दिन पोलिश अमेरिकन संगीत रेकर्डिङ इन्जिनियर Moses Asch 1905 - 1986 लाई समर्पण गरिएको छ । मंसिर ५ गते लोक संगीत संरक्षण सम्बन्धी कार्यशाला आयोजना हुनेछ जसमा *British ethnomusicologist Rolf Killius* लगायत विश्वका विभिन्न स्थानका विज्ञहरुबाट अनुसन्धान पत्र प्रस्तुतिका साथै अनुभवहरु आदान प्रदान गरिने छ ।

दैनिक १०:०० बजे देखि ५:०० बजेसम्म तीन सौ प्रदर्शन गरिने यस महोत्सवमा विभिन्न देशका लोक संगीत संस्कृति, जीवनशैली, सम्बन्धी वृत्तचित्रहरुले भाग लिएकोमा आमन्त्रित, अप्रतियोगी, र प्रतियोगी गरी २९ वटा देशका छनौटमा परेका ३५ वृत्तचित्रहरुको प्रदर्शन गरिनेछ ।

JUDGES: Gerard Kilbride, Wales, U.K. (Violinmaker, Instrument Restorer, Researcher, Film maker, Recorder, Musician, Producer and Composer) , Sankar Singh Bista, Kathmandu Nepal, (Folk singer, Musician and Film maker) and, Team Tamasha:Manoj Bhandare, Devendra Gorpade, Raju Hittalmani, &Prakash Sao. India). वहाँहरु सम्मिलित *अन्तर्राष्ट्रिय निर्णायक समितिले* छनौट गरेका उत्कृष्ट फिल्महरु मध्ये सर्वोत्कृष्ट तथा उत्कृष्ट घोषित फिल्महरुलाई अवार्ड प्रदान गरिने छ । भने विगतका वर्षहरुमा जस्तै यस पटक पनि विगत छ दशक देखि अविच्छिन्न रुपमा लोक संस्कृतिको संरक्षण सम्बर्द्धन र प्रवर्द्धनमा लागिरहनु भएका गुरु श्री प्रेम कुमार खत्रिज्यू लाई लाइफ टाईम एचिभमेन्ट अवार्ड समर्पण गरिने छ । साथै ललितपुर क्षेत्रका प्रचिन लोक संगीत लाई संकलन, संरक्षण तथा प्रवर्द्धन गर्नु भएका ८६ वर्षिय गुरु श्रीगोविन्द ताम्राकारज्यूलाई संगीत सम्मान अर्पण गरिनेछ साथै नेपाली लोक बाजा निर्माता दिपक कुलु, दामोदर ताम्राकार र लाल बहादुर विश्वकर्मालाई सम्मान गरिनेछ ।

संचार तथा प्रविधिको माध्यम बाट नेपालका बढी भन्दा बढी युवाहरुलाई लोक संगीत र संस्कृति प्रति आकर्षित गराउने उद्देश्यले यस चलचित्र महोत्सवको सुरुवात गरिएको हो ।

Day 1, 21st November 2018 Dedication
Yogi NarahariNatha (1915–2003)

Yogi NarahariNatha, a highly respected Guru and spiritual master is widely known for his extensive research and collection of Nepali folk music, folk song lyrics, folk culture, history and archaeology. Not simply a collector of old songs, the Yogi also explained the meaning and origin of the lyrics in detail and with deep respect and encouraged his many disciples to follow a path of research into folk cultures. When speaking publicly the Yogi frequently included references to folk song lyrics to illustrate his message.

He was a Sanskrit Scholar who harboured a deep love for Nepali folk songs and was the first person to collect folk songs from remote parts of west Nepal. His long-term folk music research was begun in 1945 and he wrote numerous



articles many of which were published in *Itihasprakash* and *Himaliloksathitya*. He also authored about 575 books, 114 of which have been published to date. Yogi NarahariNatha was eclectic in his song collecting; he included folk poems, folk hymns and Sanskrit folk poems, among other genres, but sadly many were never published. This Guru was known to be somewhat critical of Nepal's rulers, including Royalty which resulted in a spell of imprisonment for him and, sadly,

much of his Nepal wide collection was burnt in 1959, according to BalabhadraNatha yogi, Gorkha who also has a great knowledge of traditional Nepali music particularly the music culture of the Nathas. He told Ram Prasad Kadel that 27 different musical instruments are played by Nath yogis in the Gorakhanath cave and temple at Gorkha.

After his death the two private rooms, previously occupied by Yogi Narahari Nath, were locked by the government but recently, the government made a decision to list out the assets, mostly manuscripts and other historic documents, he had collected and preserved. In September this year it was announced that the First part of Conservation work of Yogi NaraharinathAashram, Mrigasthali has been completed. The conservation team submitted the conservation Report, (2074) to the member secretary Dr. Pradip Dhakal of Pashupati Development Trust on Friday 9th September 2018.

Ali FARKA TOURÉ 1939 - 2006

Ali Farka Touré, the Malian singer and guitarist was one of Africa's most internationally renowned musicians. His music is widely considered as an interface between traditional Malian music and North American Blues music and has led to the belief that the blues is most likely to be derived from traditional Malian Music.

He first played the traditional African instruments *Gurkel* and *Njarka* but after seeing the great Guinean guitarist, Keita Fodeba, perform in 1956 Ali Farka Touré decided to become a guitarist and taught himself to play whilst adapting traditional songs using the techniques he had learned on the *Gurkel*. A few years later when visiting Bamako in the late 1960's he met African-American musicians. At first he thought these bluesmen were playing Malian music and only later realized that this American music had deep African roots. He was especially impressed by John Lee Hooker.



After working for many years as a sound engineer, Ali Farka Touré had saved enough money, by 1980, to buy land and became a farmer. For years he had had a successful career in West Africa, adapting traditional songs and rhythms, but, all along, his life was rooted in his village and, in 1990, Ali abandoned music performance to tend his farm in Timbuktu. Soon his producer persuaded him to return and two years later, recorded the famous CD, *Talking Timbuktu* with Ry Cooder. The album won a Grammy award. Despite the success with

Talking Timbuktu, Ali Farka Touré wasn't willing to leave his rice farm in Mali to record another album. World Circuit's Nick Gold had to set up the equipment in an abandoned brick hall in Niafunke, Mali, using portable equipment and diesel generators because there were no power lines. In January 2004, Nick Gold was recording Ali Farka Touré's first album in five years. They invited Toumani Diabaté to join Touré for one track. Without rehearsal, the duo improvised a version of the traditional Malian song, "Kaira" and quickly began recording another. The collaboration was so successful Nick Gold suggested they create an entire album together. 'In the Heart of the Moon' was the first of a trilogy of albums World Circuit recorded at the Hotel Mande and it won a world music Grammy in 2005.

John Paul Getty, Jr. 1932 – 2003

John Paul Getty, Jr. was the third of five sons of the richest oil-magnate of the same name. He endured many traumas and tragedies, including drug addiction, in his middle years but, the reformed drug addict, came through it all, towards the end of his fifth decade, to be acknowledged as a great benefactor of the arts. He thought of philanthropy as his duty and his charitable donations totalled more than £100 million; we don't know the exact sum because he preferred not to publicise his gifts.



Among some of his largest gifts was the £50 million he bestowed on the British Film Institute reflecting his special interest in Cinema and enabling the institute to carry out the conservation of all the British films ever made.

The BFI National Archive is a department of the British Film Institute, and one of the largest film archives in the world. It collects, preserves, restores, and shares the films and television programmes which have helped to shape and record British life and times since the development of cine film in the late 19th century. Most of the material collected is British in origin, but it also features internationally significant holdings from around the world. The Archive also collects films which feature key British actors and the work of British directors.

The collections themselves are accommodated on several sites. The J. Paul Getty, Jr. Conservation Centre in Berkhamsted, Hertfordshire, named after its benefactor, is the base for much of the restoration work.

John Paul Getty, Jr." was one of the great benefactors in a very sensitive, intelligent way. He did an inestimable amount of good.

Moses Asch 1905 - 1986

Moses Asch, often known as **Moe Asch**, was a Polish-American recording engineer and record executive. He founded Asch Records, which later changed its name to Folkways Records. Asch ran the Folkways label from 1948 until his death in 1986. Folkways was very influential in bringing folk music into the American cultural mainstream. Some of America's greatest folk songs were originally recorded for Asch, including "This Land Is Your Land" by Woody Guthrie and "Goodnight Irene" by Lead Belly.



One principle behind Asch's direction of the Folkways label was that he never deleted a single title from the Folkways catalogue. Asch said, "Just because the letter J is less popular than the letter S, you don't take it out of the dictionary." After his death, the Folkways recordings were acquired by the Smithsonian Institution, and Asch stipulated in

his will that no titles were to be deleted, and that unreleased master tapes in the Folkways archive should be explored.

Importantly, Moe demanded that Folkways recordings contain and reflect social values. He said: won't issue propaganda or anything that is used against people."

In a Declaration of Purpose, Moe stated: "My obligation is to see that Folkways remains a depository of the sounds and music of the world and that these remain available to all. The real owners of Folkways Records are the people that perform and create what we have recorded and not the people that issue and sell the product. The obligation of the company is to maintain the office, the warehouse, the billing and collection of funds, to pay the rent and telephone, etc. Folkways succeeds when it becomes the invisible conduit from the world to the ears of human beings."

The Smithsonian's acquisition of Folkways Records, initiated with Ralph Rinzler before Moe's death, was completed by the Asch family and takes the form of the Moses and Frances Asch Folkways Collection and Smithsonian Folkways Recordings. A Folkways Advisory Board, chaired by son Michael Asch, ensures continuity with Moe's ideals, including the proviso that every recording always remains available to the public.

Shankar Singh Bista



Kathmandu, Nepal. Originally from Darchula District in Far West Nepal, Shankar is a very well-known singer and dancer as well as being a filmmaker and actor who works in television. He is called upon to take part in numerous cultural programmes.

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.

**Team Tamasha:Manoj Bhandare,
Devendra Gorpade, Raju Hittalmani,
&Prakash Sao.**



This group of four have remained close friends since meeting as students of documentary and video production in the School of Media and Cultural Studies at Tata Institute of Social Sciences, Mumbai many years ago. Raju and Manoj are cofounders of Kabes Media, Mumbai.

Music Museum of Nepal
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Screening Schedules

Wednesday 21st November 2018
Dedication Yogi NarahariNatha
1st Session 10 am – 12 noon
Opening Ceremony – 30 min

Oud by Mensura Burridge – 12 min

In the 1980s, when he was
in his late 20s, rock & roll
guitar player

Dražen Franolić

discovered oriental music
and decided to learn to
play the Arabic lute called

oud. He asked instrument maker, Alojzije Seder to make an
oud for him. Since then Dražen Franolić has become a very
successful and popular *oud* player and Alojzije Seder has built
eight *oud* instruments in total. This short documentary film
presents the friendship between the two men, their talents and
abilities.



Music Culture: Oudperformance and construction

Director, Writer & Cameraperson: Mensura Burridge

Editor: Dominik Čović

Producer: Blank Filmski Inkubator

Original film language: Croatian

Filmmaker's country: Croatia

Competition film

Revisiting Batulecaur after 34 Years: A Village of Musicians in Nepal-byMinami Makito& Terada Yoshitaka - 76 min



In 1982, ethnomusicologist FujiiTomoaki and his team from the National Museum of Ethnology, Japan visited Nepal to produce documentary films about its music and dance. They focused on Batulecaur, a village of Gaine (known today, more respectably, asGandharba) musicians. In 2016, another team from the museum revisited the village to screen the 1982 films to the source community. This film documents the changes that have occurred in the intervening years and their implications.

Music Culture: Gandharba, Nepal

Directors & Writers: Minami Makito and Terada Yoshitaka

Cameraperson: Inomoto Kiyokazu

Editors: Okabe Nozomu&Yamaguchi Akiko

Producer: National Museum of Ethnology, Osaka, Japan

Original film languages: Nepali and Japanese

Filmmaker's Country: Japan

Competition film

2nd Session 1pm – 3pm

The Sound of Bells by Marcia Mansur & Marina Thomé – 90 min



In Minas Gerais, Brazil, bell sounds set the pace of life of the residents of the historic cities, announcing time for work, rest, pray, and celebration. Over 40 different bell rings are

known in the region and were nominated as Brazilian Intangible Cultural Heritage. The bell ringers, characters from the top of the towers, are known to have transformed bell rings over the centuries from their colonial origins and have mixed them with the strong African heritage in Brazil. The documentary is a poetic representation of religious experience in everyday life.

The feature film, *The Sound of Bells*, is part of an expanded documentary project, which is pioneering the use of new media for the dissemination of the intangible heritage. Digital technology can support increased appreciation of cultural heritage, strengthen dialogue and understanding among cultures. How do younger generations react, interact or create new ways to express their cultural heritage? The project works with the combination of memory and new technologies, sound mapping and community engagement through a transmedia production that includes an online multimedia platform with sound cartography and innovative content, an interactive documentary, audio-visual public interventions on churches' façades and an award-winning audio guide app for mobile devices.

Music Culture: Brazilian bell ringing

Directors: Marcia Mansur & Marina Thomé

Writer: Luisa Pitanga

Cameraperson: Marina Thomé

Editors: Marina Thomé & Fernando Munoz

Producer: Marcia Mansur

Original film language: Portuguese

Filmmaker's Country: Brazil

Competition film

Truth & Art 2. Tunde Jegede by Sunara Begum – 20 + 10 min introduction



Truth & Art is an intimate portrait on the life and work of three global artists from distinct musical, cultural and creative backgrounds. It features

global renaissance man, Tunde Jegede, guitarist and folklorist Derek Johnson and flautist and singer, Diana Baroni. The series explores the distinct musical, creative and cultural worlds of Africa, the Caribbean, South America and the Diaspora and looks at the complexities of being steeped within plural identities and yet finding one's essential voice and unique path. Filled with rare interviews and performances, it offers insight into their philosophy, inspiration and original voice. Truth & Art weaves together fine art, film, documentary and performance to seamlessly tell a human truth through the process of observing and visualising the journey of each artist, the vulnerabilities as well as the power of the true human experience. A collection of evocative profiles on three artists and their mission, that takes us on a journey, delving behind the scenes and tapping into the pulse of creativity; revealing hidden aspects of their work and process.

Music Culture: African

Director, Writer, Editor & Cameraperson: Sunara Begum

Producer: Chand Aftara

Original film language: English

Filmmaker's Country: England

Competition film

3rd Session 3.15 pm – 5.15 pm

Presentation: In the Beginning there was only Wood –

Secrets of Instrument Makers and a Collection from 1880 in a small Museum in Germany by
Rolf Killius

Thursday 22nd November 2018

Dedication Ali Farka Touré

1st Session 10 am – 12 noon

Taraanga by Leena Rana – 22 min



Taraanga - an ethno film shot in different regions of Eastern Nepal from Pachthar to Solukhumbu bringing out unique music, dance and vivid costuming. The movie explores the diverse yet disappearing ethnic music of East Nepal through meaningful storytelling that intertwines with people's identity.

Music Culture: East Nepal

Director: Leena Rana

Camerapersons: Ujjwal Gurung, Kireet Rajbhandari & Soni Limbu

Editor: Victor Lascar Bahneanu

Producer: Pratistha Maharjan

Original film language: Multiple Nepali ethnic languages

Filmmaker's Country: England

Competition film

Onam Video Greeting by BhagynathMoothdath, Vayali Folklore Group – 3 min



Onam is an annual Hindu festival with origins in the state of Kerala in India. Onam is a major annual event for Malayali people in and outside Kerala. It is a harvest festival, one of three major annual Hindu celebrations along with Vishnu and Thiruvathira, Vayali Bamboo Music team creates the magical ambience of Onam festival.

Music Culture: Hindu harvest festival, India

Director, Editor & Cameraperson: BhagyanathMoothdath

Producer: Vayali Folklore Group

Original film language: None

Filmmaker's country: India

Non-competition film

I Thought Samba Was Easy: A Musical Portrait of Jorge and His Viola by Charles Exdell – 51 min



In Brazil, far from the glamorous Carnival of Rio de Janeiro, a gritty, rambunctious music one might call “country samba” persists in the remote backlands of Bahia – the land where samba began. Jorge, a cowboy and

inveterate samba guitarist, guides us through the hard-hitting rhythms and life of a country samba player, accompanied by the hypnotic sounds of his ten-string guitar, the viola. His wife, Lourdes, recounts the rough edges of her partner's musical passion. The fluid dialogue between husband and wife, life and music, reveals a rural Brazil where time itself pulses to the rhythm of samba.

Music Culture: Country Samba, Bahia, Brazil

Director, Writer, Cameraperson, Editor & Producer: Charles Exdell

Original film language: Portuguese

Filmmaker's Country: USA

Competition film

Charango Man by Zachary Ryan Humenik – 30 min



Filmed in Cusco, Peru, Charango Man tells the story of a school where students learn to make Andean instruments by hand. Taught by world-renowned luthier, Sabino Huaman, the students learn tangible skills as they uncover the importance of preserving musical traditions in an ever-changing world.

Director, Writer, Editor, & Producer: Zachary Ryan Humenik

Camerapersons: Zachary Ryan Humenik & Jhosimar Huaman

Original film language: Spanish

Filmmaker's Country: USA

Competition film

One Ceremony, Two Perspectives: Wedding and Music of a Diasporic Roma community by Nico Staiti – 12 min



On March 23, 2018, several Roma families from Kosovo, Montenegro, and Macedonia met in Dortmund, Germany, for the wedding party of a famous singer's daughter.

Many musicians from different traditions met to offer a musical homage to their colleague. Both the diaspora and a new sense of a shared Roma and pan-balkan identity gathered, in the same venue, musicians from varied traditions. Thus, the musical diaspora reshaped the ritual set into a new transnational dimension- The party took place in a banquet hall run by a family of Roma from Kosovo. "Studio Bejta", a company of Roma from Kosovo who have immigrated to Germany, provided the video services. At the end of the party the entire video of the event was given to the participants: 4 DVDs, for a total duration of 7 hours: from 7.15pm on the 23rd to 2.45pm on March 24th. They used 3 video-cams: one on a crane 5 meters long, one on a tripod, one hand-held, with motorized stabilizer. We used 3 small handy-cams, two hand-held and one on a tripod. Obviously, so as not to be invasive and indiscreet. One can find out the differences between their shootings and ours. They prefer a large framing, and often overlap two or three screens.

Roma use video as a ritual tool, literally in a documentary way: the video must record who was there, who did what and when. This is because every ceremony shows and rebuilds their social structure. People must be filmed using full body shots; ritual time is never manipulated or compressed.

Lirije, the bride's grandmother, suggested we shouldn't publish our material on YouTube. Knowing that that would never happen. The next day Hana, her daughter, sent me WhatsApp messages with the links to the full video of the party obviously published on YouTube by her brother. Lirije's request only mirrors the ceremony's liturgy and the liturgy of our relationship. And above all the liturgy of the ties that they establish in their family, their community and the outside world. Even if the recordings had been identical, what was important wasn't WHERE they were published, but WHO published them and why. Our network of contacts only partially overlaps. Today, every reflection on method and style in visual ethnomusicology must take into account both the diverse film languages, perspectives and functions pursued by the actors and the researcher. This short film was realized with the collaboration and agreement of the Llukaci family. However, I never asked them to sign a consent form: as it would un-necessarily influence that deep, yet subtle web of what is both implicit and explicit; the foundation of every serious and responsible relationship between the observed and the observer.

Music Culture: Diaspora Roma music of Kosovo, Montenegro, and Macedonia

Director & Writer: Nico Staiti

Camera Persons: Nico Staiti & Jing Ru Dong

Editor: Jing Ru Dong

Producer: Department of Arts, University of Bologna

Original film language: English

Film maker's country : Italy

2nd Session 1pm – 3pm

Fisarmoniche (Accordions) by Francesco Paolo Paladino – 60 min



Fisarmoniche is a documentary that tells the life story of the accordionist Enio Scolari from Piacenza. Scolari lived after World War II and died in January 2017. Since his early childhood, Scolari displayed a fabulous talent which eventually saw him play with some of the most prestigious Italian and international big bands and work in showbiz (for instance alongside Macario). In December 2011, I managed to be admitted to a private party that Scolari's friends (the best accordionists in Northern Italy) had organized in an unimposing villa's basement, in San Nicolo', to celebrate him. This documentary film chronicles that private concert/event but is also the narration of those precious moments in the life of a generation of old musicians who, far from everyday life find shelter in a basement and spend time interweaving musical ideas making the memories of their lifetime resurface. While the music incessantly fills every instant of these old accordionists, their thoughts, their memories, their funny lines resurface as bubbles on a lake that is still inhabited by a living species.

Music Culture: Italian

Director, Writer, Camera person & Editor: Francesco Paolo Paladino

Producer: Arnia Film Production (IT)

Original film language: Italian

Filmmaker's Country: Italy

Competition film

A Delicate Weave by Anjali Monteiro & K.P. Jayasankar – 62 min



A Delicate Weave, set in Kachchh, Gujarat, India, traces four different musical journeys, all converging in the ways in which they affirm tolerance, diversity and love of the other. Drawing on the musical and poetic traditions of Kabir and Shah Bhitai, as well as the folk traditions

of the region, these remarkable musicians and singers bear testimony to how these oral traditions are being passed on from one generation to another. Whether it is the group of young men in Bhujodi who meet every night to sing the bhajans of Kabir, or the feisty group of women from Lakhpat, who quietly question gender roles through their music performances, or Noor Mohammad Sodha, who plays and teaches exquisite flute music, or Jiant Khan and his disciples, whose love of the Sufi poet Bhitai is expressed through the ethereal form of Wai singing—all these passionate and committed musicians keeping alive the project of what Naranbhai, a carpet weaver and community archivist from Bhujodi calls “breaking down the walls”; walls that have been built up through the politics of hate and intolerance that marks our times

Music Culture: Folk and Sufi musical traditions in Kachchh, India

Directors, Writers, Camera Persons, Editors & Producers: Anjali Monteiro & K.P. Jayasankar

Original film languages: Hindi, Kachchhi and Sindhi

Filmmaker’s Country: India

Competition film

3rd Session 3 pm – 5.15 p.15 m

The Colors of Rajasthan by J.K. Dang & Nitin Harsh – 60 min



A film documenting the performing folk arts of Rajasthan with narration.

Music Culture: Rajasthani, India

Directors: Nitin Harsh & J K Dand

Cameraperson & Editor: Nitin Harsh

Producer: J.K. Dand

Original film language: English

Filmmaker’s country: India

Competition film

Katie's Song (film) by Julian Langham, Joy of Sound – 5 min

Ain't Necessarily So (song) written by Katie, Joy of Sound – 4 min



Katie is a young musician facing long term mental health challenges including severe depression, insomnia and dysmorphia who was referred to Joy of Sound (JOS) by a local volunteer centre. After several months of volunteering at JOS inclusive music sessions where she

helped to facilitate disabled participants and their carers in community music making, Katie was invited to feature in a short film to promote JOS' work and volunteerism generally in the Royal Borough of Kensington and Chelsea. Towards this end Katie wrote a beautiful song that expressed her feelings about volunteering at JOS. The produced film captures the beauty and emotion of Katie singing her song at a JOS session with the disabled participants, their carers and other JOS volunteers all joyfully joining in.

Katie's song was felt to be so lovely that she was invited to record it in a studio working with JOS volunteer musicians and technicians. Katie had always wanted to work with a cellist, so a cellist was found. The process was challenging but the result is a fine and moving recording. A fragment of the recording was used for the soundtrack at the end of Katie's Song. Everyone involved thought that it would be good to produce a follow-on video of Katie performing her song as a demonstration of her talents, and of JOS inclusive approaches.

The festival presentation will start with the film Katie's Song, and conclude with the finalised audio recording of Katie performing her song (an additional 3 ½ mins) Discussion will be invited in considering some of the challenges faced by Katie, the JOS team and the film maker in completing the project as an 'arts for health and wellbeing' intervention that might be considered as social prescribing.

Music Culture: Music Therapy

Director & Cameraperson: Julian Langham

Producer: William Longdon

Original film language: English

Filmmaker's country: England

Competition film

TripReport // Music of the Solomon Islands by Andrew Murphy, A TreeWithRoots Music – 30 min



Musician Andrew Murphy and filmmaker David Bettencourt travel to remote areas of the Solomon Islands to capture its musical traditions. We focus on representing the diversity that makes up this country and its unique soundscape. Filmed in the fall of 2017. This documentary has an accompanying podcast with further interviews and performances.

Music Culture: Music of the Solomon Islands

Director: Andrew Murphy

Writer & Producer: Andrew Murphy

Camera person & Editor: David Bettencourt

Original film language: English

Filmmaker's country: USA

Competition film

Grand Mamou, The Sound of Southern Louisiana by Andrew Murphy, A TreeWithRoots Music – 22 min



Musician Andrew Murphy and filmmaker David Bettencourt travel to the bayou of Southern Louisiana to learn about Cajun music. Tradition is celebrated through community and helps preserve its musical traditions.

This documentary has an accompanying podcast with further interviews and performances.

Music Culture: Cajun music of Southern Louisiana

Director: Andrew Murphy

Writer & Producer: Andrew Murphy

Camera person & Editor: David Bettencourt

Original film language: English

Filmmaker's country: USA

Competition film

Friday, 23rd November 2018
Dedication: John Paul Getty Jnr
1st Session 10 am – 12 noon

The Voice of the Kora by Claudine Pommier – 44 min



The Kora is a harp-lute originating in West Africa. Traditionally it is played by the "Griots", who

for centuries, from father to son, have been story tellers, diplomats, advisers, keepers of memories, poets. The Griot talks and sings while playing a very elaborate instrument that gets enriched from generation to generation.

The Kora is an instrument with a deep and delicate sound. It is made of a half-calabash covered with cow skin, along a hard wood neck, and 21 strings made of guts or baobab fibres, fastened to the neck by rings made of cow skin.

"The Voice of the Kora" retraces the history and evolution of the instrument and looks at the interaction of African music with Occidental music. The collaborations between musicians of diverse origin are more and more frequent, and often the Kora drifts a way from the "traditional" to become part of the "world music" scene

Music Culture: West African and the
interaction of African music with Occidental music

Director: Claudine Pommier

Camera person: Simon Charland-Faucher

Editor: Eddie O

Producer: Claudine Pommier

Original film language: English and French

Filmmaker's country: Canada

Theatre of the people by Debajit Bora– 15 min



The film is a documentation of the two early theatre forms of Eastern India (Assam), namely Ojapali and Dev-dhwani. The narrative throwing lights on the history and mythologies of the origin

theatre/dance

Director, Editor and Writer and the current debates over changes and transformations of the same. It also resurrects the fragmented histories of some of the oldest performers and their contribution towards reviving these art forms.

Music Culture: Assamese: Debajit Bora

Camera Person: Loy Tsangpo

Producer: Sur Samalaya Resource centre for Arts, Assam and Dipjyoti Gogoi

Original film language: Assamese

Filmmaker's country: India

Competition film

Sounding Treasures – The Reconstruction of the Sound of 1960/70s Cantonese Music by Tsan-Huang Tsai / Joyce Sze-wing Lau – 30 min



The film *Sounding Treasures* documents (and partially recreates) the process of a so-called “knowledge transfer” project, which aims to reconstruct the sound of 1960s/70s Cantonese music and to extend the reach of the musical

instruments collection at the Chinese University Hong Kong beyond classroom teaching and educational exhibitions. Through the narrator and project assistant Sze-wing Joyce Lau, the film reveals the process of “knowledge transfer” through informal chats, oral histories, live music sharing, and detailed examination of musical instruments. Selected Cantonese instruments of old construction styles are brought to life to recreate the forgotten soundscape of traditional music in Hong Kong. Being “knowledge transferring” in nature, this project has brought many people together. Local Cantonese musicians were involved in selecting and repairing instruments – most of them no longer in use – and more importantly they shared their knowledge and memories of these musical instruments, their performance techniques and contexts. An experienced audio team from the Graduate Institute of Ethnomusicology of National Taiwan Normal University, the major institution for music digitalisation in the sinophone world, undertook the recording and editing of the CD. Perhaps of most significance was the participation of the then 87-year-old Madam Ng Wing Mui (who unfortunately passed away in 2014), who rarely performed in public but generously played an old-style *yangqin* for the CD and at a concert of Cantonese music as part of the project (at the concert she also sang *naamyam*, the regional narrative singing genre). The film challenges the timbre of today’s modern “traditional” instruments, which would have been alien to listeners before the 1970s. It proposes potential uses of the instrument collection that hitherto only existed for classroom teaching and educational exhibitions. Finally, the film questions the purpose and meaning of so-called “knowledge transfer”.

Music Culture: 1960s/70s Cantonese music

Directors: Tsan-Huang Tsai & Joyce Sze-wing Lau

Original film language: Cantonese Chinese

Filmmaker’s country: Fujian, China (Tsai) Hong Kong (Lau)

Competition film

Worth Repeating by Miranda Van Der Spek—28 min



Worth repeating is a film about the music of the Ouldémé people in the North of Cameroon and the relation with daily life, especially the production of millet. Music which expresses their worldview: the

unity of man and nature, the cyclical thinking and the importance of the group above the individual.

One of the characteristics of the Ouldémé music is the endless repetition of the polyphonic melodies, which are mainly played on flutes and trumpets of natural materials like reed, bamboo, wood and horns. At each stage of the agricultural cycle, there are different instruments and specific structured melodies played.

The idea of the interconnectedness of the music with the agricultural life and the world view is reinforced by building the film as a cycle and an organic whole. Camera work and editing emphasize this congruency. The camerawork is sober, mostly filmed on a tripod, with a lot of close ups, slow filming. The editing is based on rhythm, not only in music, but also following the rhythm in the nature, the daily activities and movements of people. As a whole the film is a musical composition in itself.

Worth repeating a portrait about millet, love and the music that goes with it is an ultimate experience of minimal music 'avant la lettre'. The film premiered on the opening night of the World Minimal Music Festival at the Muziekgebouwaan 't IJ in Amsterdam on March 30, 2011, with the presence of Steve Reich, one of the most prominent composers of the twentieth century.

Music Culture: music of Ouldémé people in the North of Cameroon

Director, Editor & Camera Person: Miranda van der Spek

Producer: Stichting CineMusica

Original film languages: French and Ouldémé

Filmmaker's country: The Netherlands

Competition film

2nd Session 1pm – 3pm

Eolssigu!: The Sounds of Korea by Ariadna Pujol & Horacio Curti Bethencourt – 18 min



Eolssigu!: The sounds of Korea was a Project built around an exhibition of South Korean

Traditional musical practices at Museu de la Música de Barcelona. For this Project original audio-visual materials were created by the Museum with the Support of the other organizing institution (Seoul National GugakCenter) by Horacio Curti and Ariadna Pujol.

The audiovisuals were created with three intentions in mind:

- A ‘poetic’ main piece (*Eolssigu*) without subtitles or voice-over, intended for the viewer to experience the musical practices from a sensory side (14 minutes)
- An ‘educational’ series of brief capsules intended to clarify how certain musical practices and instruments worked that were accompanied by a brief text highlighting certain traits (between 2 and 4 minutes)
- A ‘trailer/teaser’ of only 0:59 minutes with ‘promotional intentions’ that was designed to work both with and without sound (considering the places where it was going to be shown)

Our proposal would be to reflect the project by showing the main piece + one capsule + trailer with a total duration of approximately 18 minutes

Music Culture: Korean traditional music

Director: Ariadna Pujol

Writers, Camerapersons, Editors & Producers: Ariadna Pujol
& Horacio Curti

Original film language: None

Filmmaker’s country: Spain

Competition film



This 20-minute documentary film is based on a new performance of the core Mande epic, which describes the life of the revered Mande Emperor

Sunjata Keita. The epic is performed in traditional song intertwined with poetic spoken word translations and accompanied by the balafon. This innovative bilingual performance was newly-created by musicians Hawa Diabate and Lassana Diabate (Trio da Kali), and literature scholar Cherif Keita (Carleton College, MA, USA), with the support and artistic direction of ethnomusicologist Lucy Duran (SOAS, UK). The performance was commissioned as part of the public outreach program of the *Singing Storytellers* research-creation

project (singingstorytellers.ca), which included community engagements with schoolchildren and cultural centres of African Nova Scotians. This film enjoyed its premier screening at the British Library as part of the exhibit programming, Dec 2015, alongside performances of the musicians.

Music Culture: Mande Epic, Mali

Director & Editor: Ely Lyonblum

Writers & Camera persons: Multiple contributors

Producers: Marcia Ostashevski, with Lucy Duran

Original film languages: Bambara and English

Filmmaker's country: Canada and UK

Competition film

On the Banks of the Tigris: The Hidden Story of Iraqi Music by Marsha Emerman – 79 min



On the Banks of the Tigris celebrates Iraqi music and the cultural ties that link Iraqis of all religious backgrounds. After escaping from Saddam's regime, Majid Shokor searches for the source of the songs he loved hearing in Baghdad's bustling streets and crowded coffeehouses. The Ba'ath Party purged Iraqi music of its origins, but Majid learns the truth, as he travels the world to meet exiled musicians who still sing and play these songs. They are reunited in a joyful concert at London's Barbican Centre, where music and culture are bridges that transcend religion and politics.

Music Culture: Iraqi

Director & Producer: Marsha Emerman

Writer: Marsha Emerman & Majid Shokor

Camerapersons: Sander Snoep, Phillippe Bellaiche & Peter Zakharov

Editor: Lucy Paplinska

Original film languages: English and Arabic

Filmmaker's country: Australia

Competition film

3rd Session 3.15 pm – 5.15 pm

Vicāra kō vinimaya: Exchange of ideas – 29 min



This is an observational film documenting the impact of reconnecting audio-visual heritage material in the country of origin. Through a case study which follows the journey of a digital copy of

archival films and audio of Nepali cultural heritage traditions from British Library - C52 Dr Arnold Adriaan Bake South Asian collection - to the Music Museum in Nepal (MMN), and into the communities whose lives the films documented.

Filmed during two separate trips in collaboration with the Music Museum: The first trip in 2014 recorded a series of vignettes documenting the relevance of cultural heritage traditions in modern Nepalese society (revisiting sites found in the archival footage) and observing day to day archival and engagement activities in the MMN and at the International Folk Music Film Festival (hosted by the MMN).

The second trip documented the impact of returning archival footage of the ShatiGhantu ritual to a community where the ritual was once practiced. It explores issues of revitalisation of traditions, ownership of cultural images in the 'selfie' generation, the impact of modernisation on cultural practices and the importance of access to historic material.

The film illustrates the changing roles for archives in the transmission of heritage documents of performance and cultural tradition. How direct engagement can act in revitalisation of tradition and therefore allows historic footage to gain further use as a means of sustaining traditions. Finally, how collaboration between archives can result in greater visibility and access for musical traditions from around the world.

Music Culture: Nepali

Director: Isobel Clouterin collaboration with the Music Museum of Nepal

Cameraperson: Isobel Clouter

Editor: Anita Bryant

Original film languages: Nepali and Gurung

Filmmaker's country: England

Competition film

Bagpipes and Drums by AndrejKocan – 14 min



Two short films about bagpipes pipers from Macedonia, both shot in one day. The first movie is about a bagpipes piper from eastern Macedonia, and this one about a piper from western Macedonia. The first one moved to Slovenia in search of a better life, where he stayed for the last 50 years, this one stayed in his home village. The two men are completely unconnected with each other, however when watching the movies one after the other the two short films tell a bigger story. The protagonists are about the same age, and talk about similar things, music, instrument making and their daily life. Little differences talk about living a life in one's own environment or as an immigrant in another country and raise questions about happiness, contentment

Music Culture: Macedonian

Director, Writer & Cameraperson: AndrejKocan

Original film languages: Macedonian and Slovenian

Filmmaker's country: Slovenia

Competition film

White Hair by Aleksandr Sahakyan – 3 min



This Armenian folk song is about one's white hair. In old age life changes and we are not accepted like before. Women do not pay as much attention to a white-haired man, and all his affairs fail.

Music Culture: Armenian
Director: Aleksandr Sahakyan
Song Writer: Armenian Poet, Ashugh Jivani
Cameraperson: ArghishtiPilovan
Editor: Artyom Gevorgyan
Original film language: Armenian
Filmmaker's Country: Armenia
Competition film

NaachBhikhariNaach by Jainendra Dost & Shilpi Gulati – 72 min



Naach is a form of traditional folk theatre from Bihar, India. In this tradition, male artists often cross dress as women on stage and are referred to as 'laundas'. The most legendary name in this tradition is

Bhikhari Thakur's— who was an actor, playwright, and a social reformer popularly known as the 'Shakespeare of Bhojpuri.' The film follows the last four Naach performers to have worked with him and creates a visual archive of their performance tradition. As they share their plays, songs and a lifetime of memories, they immerse us into the world of folk theatre where we begin to see a glimpse of budhau – the old man, himself.

Music Culture: Bihari Traditional Folk Theatre
Directors: Jainendra Dost & Shilpi Gulati
Cameraperson: Udit Khurana
Editor: Shilpi Gulati
Producer: Rajiv Mehrotra
Original film languages: Bhojpuri and English
Filmmaker's country: India
Competition film

Saturday, 24th November 2018

Dedication: Moses Asch

1st Session 10 am – 12 noon

Roaring Abyss by QuinoPiñero – 86 min



If you go out around music bars and venues in Addis Ababa, you will enjoy a very characteristic scene, but if you want to get an idea of the different sounds from the country, you will get a very narrow view of it;

in some places some *Amhara* or *Gurage* music may be found but ... what about the rest? There are more than eighty different nationalities and cultures spread all along the mountains, deserts and forests of Ethiopia. Nowadays many of the traditional instruments in Ethiopia have been replaced by electronic keyboards, and many local traditional bands have been reduced to a front (wo)man singing along to a keyboard which plays beats and melodies all in one. But there are still some musicians spread along the country playing the music they learned from their fathers and mothers; instruments like the *Krar*, *Washent*, *Masinko* or *Kabero*, are nowadays roaring and bouncing against the hills of this land full of contrasts and diversity. In order to unveil the music universe and keep a record of this endangered music tradition, the *Roaring Abyss* team spent two years performing field recordings around every corner of Ethiopia, documented in this audio-visual poem.

Music Culture: Ethiopian traditional music

Director& Producer: QuinoPiñero

Editors: GuiyeComín&QuinoPiñero

Camerapersons: Israel Seoane, QuinoPiñero& Gonzalo

Original film languages: Amharic, Oromifa, Tigrinya, Harari, Nuer and Sidamo

Filmmaker's country: England

Competition film

Carved in Stone by Vesna Marich – 5 min



Carved in Stone is a short 5min film which with use of images, various short folk music pieces, through the change of rhythm and with the words of the famous Bosnian poet Mak Dizdar, is the author's personal vision of the Bosnian past and Bosnia in present time. The images of stećci, medieval tombstones, tell about the significance of these magnificent engraved tombstones which are associated with local folk and fairy tales, superstition and customs.

Music Culture: Bosnian

Director & Cameraperson: Vesna Marich

Editor: Darko Predanic

Producer: TheAnimavision_

Original film language: Bosnian

Filmmaker's country: England

Competition film

Ropani by Rajat Nayyar – 26 min



In Bihar (India), 'Ropani' is a woman who sows paddy saplings. This ethnographic film by Rajat Nayyar is about an intimate encounter with

Aaji, who becomes 'Ropani' during monsoon and has worked in the paddy fields for 40 years. The research explores the space and music in which she dwells and that which dwells in her. The film also shows how Burhwal children learn to socialize and create relationships. Much like what Bambi Schieffelin (1990) observed, that by the virtue of their daily participation in events, Burhwal children acquire a range of interactional options; that in those events children participate directly as addressees and indirectly as observers of others in the negotiation of giving and taking, sharing and refusing; and further that children overhear almost everything that goes on since few events are managed privately.

Music Culture: Bihari, India

Director, Cameraperson & Editor: Rajat Nayyar

Producer: Espirito Kashi

Original film language: Bhojpuri

Filmmaker's Country: India

Competition film

2nd Session 1pm – 3pm

WestwindDjalu's Legacy by Ben Strunin – 86 min



Ancient knowledge. A way forward. A legacy shared. An Old Man, DjaluGurruwiwi warrior, shaman, and father, must find a way to bring two worlds together to save his sons and his culture.

DjaluGurruwiwi is an aging elder in a line 60,000 years long who is running out of time to pass on the Yidaki Songlines entrusted to him for the future of his people, before it dies with him. His sons and community, struggling to come to terms with the consequences of colonisation, are lost. When Djalu breaks with tradition to try and save it, world famous musician Gotye becomes an unexpected family member and helps heal Djalu's sons and amplify his songs to the world.

Music Culture: Yolgnu Culture, Arnhem Land, Northern Territory of Australia.

Director: Ben Strunin

Writers: Larry Gurruwiwi, Ben Strunin, Ben Pederick

Editor: Zac Grant

Camera persons: Samuel Frederick, Ben Strunin, Ben Pederick

Producers: Kate Pappas, Virginia Whitwell, Nick Batzias, Ben Pederick, DjaluGurruwiwi

Original film languages: English & Yolgnu

Filmmaker's country: Australia

Competition film

Old Chickens and Big Fish: Reviving Stories, Connecting Traditions
by Howard Lester – 19 min



Two old folk tales and a song experimentally performed to:

- 1) Connect cultural traditions from opposite sides of the world (in a world that could use any links to hold it together),
- 2) Maintain the experience of folk performance in a changing world, and
- 3) To seek the common essence of all folk music as we are challenged to both preserve cultural relevance for contemporary audiences, as well as cultural identity and the realities of the past.

Music Culture: Folk Music Performance

Director, Writer & Producer: Howard Lester

Editor: Sullivan Slentz

Camerapersons: Sullivan Slentz & Corey Scibilla

Original film language: English

Filmmaker's country: USA

Competition film

Award Ceremony and Concert 3.15 onwards



Guru Gobinda Tamrakar: Awarded for a long and illustrious career



Prof. Dr. Prem Kumar Khatri : Awarded by lifetime achievement awards

“Films are a powerful and evocative tool for fostering understanding & tolerance in the world”

- Nelson Mandela

8th International Folk Music Film Festival - 2018



Kathmandu Nepal 21-24 November