



SAARC FILM FESTIVAL

20th - 25th MAY **14'**

At National Film Corporation Theatre



South Asian Association for Regional Cooperation



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SAARC CULTURAL CENTRE SRI LANKA

The SAARC Cultural Centre is a regional centre established on a decision made by the Heads of State of Governments of SAARC countries, to promote cultural co-operation in order to bring the people of South Asia closer and to project the distinct identity of South Asia. With this in mind, the SAARC Cultural Centre organizes events and research projects every year covering the arts, bringing together artists, performers, film makers, scholars from the SAARC Region.

In keeping with the SAARC Agenda for Culture, emphasis is placed on acknowledging diversity in culture, and reflecting the expressions of richness of culture found in the region of the SAARC. The Heads of State/ Governments at the Thirteenth SAARC Summit held in Dhaka in November 2005 recognized "the crucial role of culture in bringing the peoples of South Asia closer". They underscored that Culture could play a major role in promoting relations and understanding

among South Asian countries and eventually a common identity for South Asia. With this backdrop, the SAARC Agenda for Culture will focus on

- The Promotion of SAARC Culture online *visit our website and SAARC web portal for more information www.saarcculture.org*
- The Promotion of Cultural source materials on South Asia – *Read our Newsletter, regular reports and journals for more information, also visit our Resource Database online.*
- Cooperation with Organizations with which SAARC has MoU's
- Establishing linkage between culture and other sectors in attaining social and economic development *Several programs and events are organized regularly, including cultural festivals, visit our website for more information*
- SAARC Exchange Programme on Culture *Programmes are organized regularly in all Member States where there is an exchange of dialogue on different forms of art and culture highlighting the richness of culture in the region.*

Currently the centre is based in Colombo, and is intended to function as a major meeting point for the artistic communities of the member states. The

Centre will provide the necessary facilities and conditions for individuals and groups in various fields of interest to meet and interact. It is intended to cater to all forms of art such as performing arts (e.g. dance, music, drama, theatre, puppetry and folk culture), visual art (e.g. painting, sculpture, film making, photography) and literature as per the provisions made in the SAARC Agenda for Culture. So far, for the year 2014, the Centre has already conducted a successful Artist Camp in Bangladesh, a SAARC Regional Seminar on Cultural Heritage, Tourism and Sustainable Development in South Asia, held in Kandy, Sri Lanka. Upcoming Programmes for 2014 include:

- SAARC Cultural Festival on Traditional Dance – India
- Conference on the Development of South Asian Museums
- Exhibition on Handicrafts
- SAARC Literary Festival
- Launching of anthologies of Short Stories and Poems,

The SAARC Film Festival is yet another SAARC Cultural Centre initiative, which will aim to provide a platform for exchange of ideas and

shared points of view from Film Directors from the Region. The SAARC Region has produced some films with a standard of excellence. The SAARC Film Festival will focus on promoting some of the best films featured after 2012 from all Member States, inviting Directors of these movies for workshops as well as recognizing the best feature film screened in 2014. This year the SAARC Cultural Centre has also called for nominations for Short Films, which will be an additional feature.

Message from The President of the Democratic Socialist Republic of Sri Lanka



I am pleased to send this message on the occasion of the SAARC Film Festival, which is being held in Colombo from 20th - 25th May 2014.

The objectives of SAARC should go beyond mere regional politics and find means to create close links among people in the group of eight nations, and culture is an important connecting tool that stabilizes political and economic conditions in a manner beneficial to mankind.

There is only one human race in the world, but people find divisions among them, because of different languages and cultures, and living under different social orders. Cinema, which is a universal language common to all humans, is a very important medium for our people to understand the cultures of each other. The people in one country can have an insight into the hopes and aspirations of their fellow beings in other countries through this medium of human expression.

The cinema could bring about an important sense of togetherness among the nations of the world, and I am glad to note that the SAARC Agenda for Culture plays a pivotal role to use this medium to foster harmony and better understanding among the member-nations, and build a strong base for regional understanding.

The cinema plays a vital role not only in entertaining people, but also fostering unity among different peoples and different countries.

Sri Lanka is proud to be the host country for the SAARC Cultural Centre and privileged to host the SAARC Film Festival for the fourth consecutive year. I am happy that the holding of this Festival will again be helpful in presenting to film makers the many attractions of Sri Lanka as a good location for film production.

I congratulate the SAARC Cultural Centre for organizing the SAARC Film Festival and wish it every success.

Mahinda Rajapaksa
President,
Democratic Socialist Republic of Sri Lanka

Message from Minister of Culture and the Arts, Sri Lanka



It gives me great pleasure to issue this message on the occasion of the 4th SAARC Film Festival to be held in Colombo from the 20th - 25th of May 2014.

Cinema in South Asia has a long standing history and South Asian Cinema has been applauded and recognized globally. The region has produced a number of excellent films, and there is no doubt that screening of South Asian Films during the festival will undoubtedly bring people closer together and foster understand of our cultures, similarities and lifestyles. Despite the fact that commercialization has clouded the many ethos of South Asian Culture, the best Films of the region still do maintain high standards in capturing the true culture of the South Asian Region. Film has the power to provide us with a release, a window into new worlds, everyday issues, and new possibilities. It gives an opportunity to experience the different cultures, traditions, and way of life of different countries. Therefore the SAARC Film Festival is the ideal festival that would bring together the cultures of the region, and give the common man an opportunity to experience such cultures through film.

I congratulate the SAARC Cultural Centre for taking the initiative in giving prominence to South Asian Cinema, and I wish the Centre every success in this initiative.

T.B.Ekanayake

Minister of Culture and the Arts

Message from Senior Minister for Rural Affairs, Sri Lanka



I am pleased to note that the SAARC Cultural Centre is organizing a SAARC Film Festival in Colombo from the 20th – 25th of May 2014.

Films in general are a great insight to the culture of the different countries. They provide an invaluable manifestation of the heritage, history, culture and the values of a nation and its people. It is a powerful tool that has the potential to open up dialogue and broadens cultural awareness among the people, thereby building bridges of trust and friendship between Member States. South Asian Films often contain an inherent message. I have no doubt that the screening of feature and short films at the SAARC Film Festival 2014, would spread a wealth of information and knowledge as well as demonstrate the high standard of production and direction of South Asian Films.

As the SAARC Cultural Centre continues to promote culture in the region through its various programmes, I congratulate the Centre for taking this initiative, and wish them all the very best in all their programs.

Athauda Seneviratne

Senior Minister for Rural Affairs

Message from Director SAARC Cultural Centre, Sri Lanka



It gives me a great pleasure to issue this message to mark the Film Festival – 2014 organized by the SAARC Cultural Centre in Colombo for the fourth time. As a major Cultural industry in the world, film has a big capacity to address the people of the world to promote human relations and understanding. South Asia is one of the leading regions of producing popular films for the world and film industry in South Asia has been able to create an outstanding image through out the world in providing opportunities for economic benefits.

SAARC Film Festival – 2014 has been organized by the SAARC Cultural Centre, Sri Lanka, to create an effective film culture in South Asia for further development of the film industry in Member States. With the encouragement of successful conclusion of the Film Festivals of last three years we have been able to organize 4th SAARC Film Festival in 2014 with the participation of all SAARC member countries. By having this festival we would be able to provide a very good opportunity to interact among professionals and other artists engaged in the film industry in South Asian Countries. In that sense this is not merely an attempt of screening films represented by South Asian Countries. The workshop organized in

parallel to the Festival would facilitate all film producers, directors and other film artists to share their knowledge and experience with internationally renowned film directors and critics. Since this is a very good opportunity for the South Asian film directors to expose their capabilities to the outside world, they would have a good chance to showcase their talents reflecting South Asian Culture. At this moment I congratulate all them who represent SAARC Member States in the festival.

G.L.W. Samarasinghe
Director
SAARC Cultural Centre

We don't make movies to make money, we make money to make more movies. - Walt Disney

MEET THE JURY MEMBERS



Philip Cheah
Singapore

Philip Cheah is a film critic and is the editor of BigO, Singapore's only independent pop culture publication. He is Vice President of Network for the Promotion of Asian Cinema (NETPAC), and is currently program consultant for Asian Film Online, the Jogja-NETPAC Asian Film Festival, the Tripoli International Film Festival of Resistance, Shanghai International Film Festival and the Dubai International Film Festival.

He co-founded the South-east Asian Film Festival and is Advisor to the Hanoi International Film Festival. He is co-editor of the books, Garin Nugroho: And the Moon Dances; Noel Vera: Critic After Dark and Ngo Phuong Lan: and Modernity and Nationality in Vietnamese Cinema.



Panahbarkhoda Rezaee
Iran

Panahbarkhoda Rezaee was born on June 27st, 1977 in Shazand, Iran. He graduated with the top rank in Art major, Cinema Direction branch from Soureh University, Tehran in 2000. Ethnical photography with poetic themes was the beginning of his artistic career. He has directed numerous fiction, documentary, experimental, and feature films. His films have both received critical acclaim and won many national and international awards. He has also been a Director, Producer, scriptwriter, editor and artistic designer in many projects, member of Iranian film Directors, member of Iranian film Producers, member of Documentary Makers Association of the Iranian Cinema, member of Association of Iranian Cinema Documentary Producers, member of the Jury Academy of Iranian Cinema House. and CEO and Chairman PANAH FILM cinema production.



U Wei Bin Haji Saari
Malaysia

U-Wei was born in Pahang, Malaysia where he grew up nurturing a passion for early films. After Diploma in Science at Institut Teknologi Mara 1975, he moved to the US, where he spent 12 years living in New York. During this time he attended the New School in New York studying film directing. His career has focused on filmmaking and art; writing, collecting, curating and mentoring. He is one of the renowned Film Director's in Malaysia and has won many awards both Internationally and locally.

U-Wei has been a jury member at international film festivals; Singapore Film Festival, Asia Pacific, Cinemanila Philippines and Malaysia. In January 2007 he was invited

to be on the jury for the Sundance Film Festival in United States and the head jury for the KL International Film Festival 2007 and 2008. In 2008 he was the jury for the selection of participants for the IPCC Animation organized by Media Development Corridor of Malaysia.

He was also was on the jury for the Young Contemporary Art in Kuala Lumpur 2007. He is also an Art Curator, Mentor and Advisor, and has published many books and articles to his credit.



Trophy for Best Feature Film

Trophy for Best Documentary

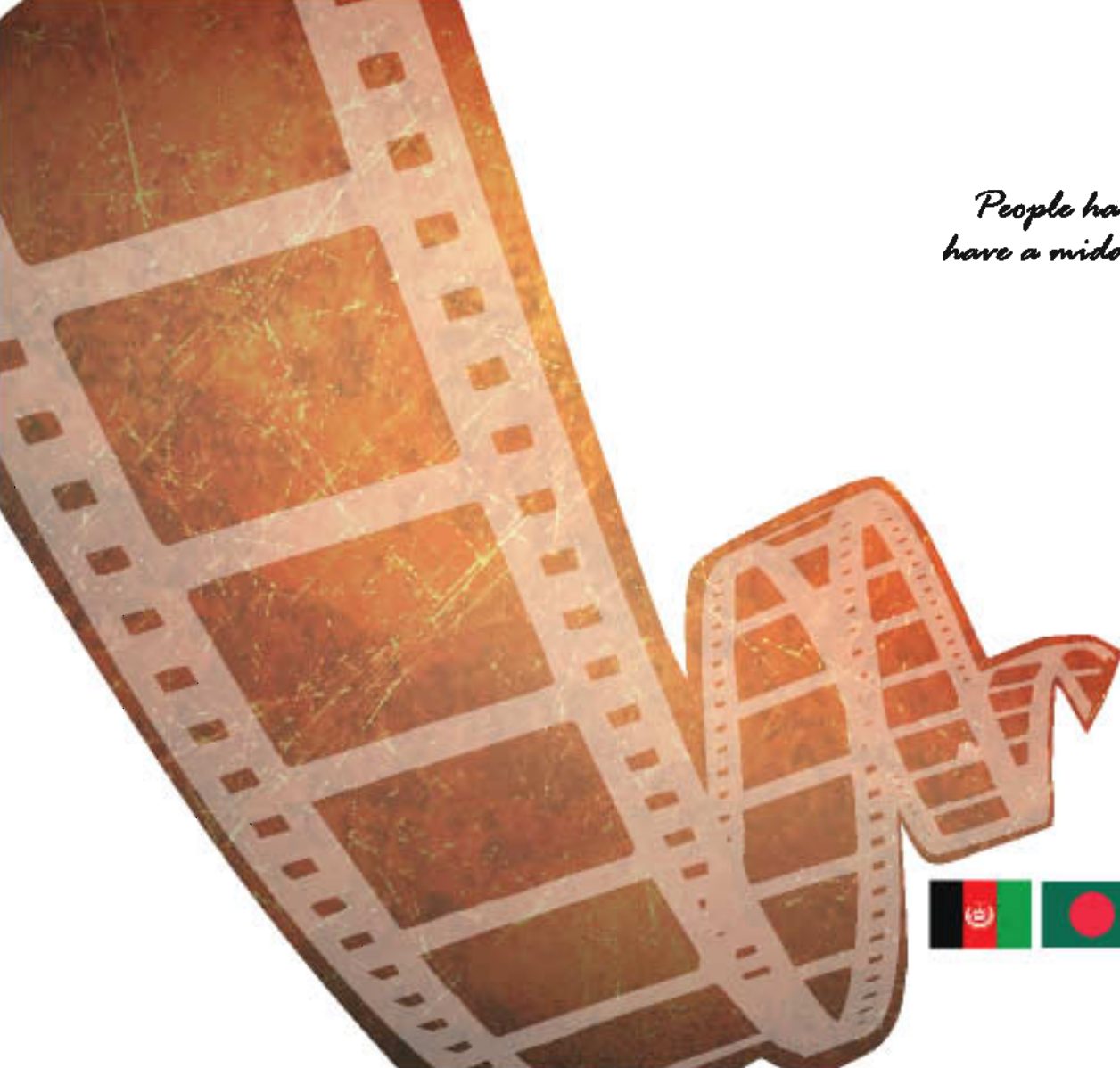
Silver Medal for Best Feature

Bronze Medal for Best Feature

Trophy for Best Director

Trophy for Best Actor

Trophy for Best Actress



People have forgotten how to tell a story. Stories don't have a middle or an end any more. They usually have a beginning that never stops beginning.

- Steven Spielberg

FILMS





SAARC FILM FESTIVAL 2014

Organized by the SAARC Cultural Centre, Colombo

20th May 2014 (Tuesday)

5.00 pm Guests Arrive for
Inauguration

5.30 pm Inauguration NFC Theatre

Feature Film

6.30 pm "Sakteng Metog"
1 hr 35 min



21st May 2014 (Wednesday)

Short Films

2.30 pm "Nowhere"
4 min



2.45 pm "Rent & Grains"
2 min



Feature Film

3.15 pm "Saanghuru"
99 min



6.30 pm "Bharat Stores"
1 hr 40 min



22nd May 2014 (Thursday)

Short Films

2.15 pm "Kangal Harinath"
30 min



2.45 pm "Makara"
20 min



3.45 pm "Pahada"
10 min



Feature Film

4.30 pm "Ingili" (Finger)
77 min



6.30 pm "The Northern Symphony"
1 hr 35 min



At National Film Corporation Theatre



SAARC FILM FESTIVAL 2014

Organized by the SAARC Cultural Centre, Colombo

23rd May 2014 (Friday)

10.00 am Workshop for Film Directors


Short Films

2.30 pm "Our Jacob" 
4 min

2.45 pm "Cynical Legacies" 
7 min

3.00 pm "Bathalangunduwa" 
14 min


Feature Film


3.30 pm "My Teacher, My World" 
1 hr 50 min

6.30 pm "Main Hoon Shahid Afridi" 
166 min

24th May 2014 (Saturday)

Feature Films

10.30 am "Kanyaka Talkies" 
118 min

1.15 pm "Jhola" 
90 min

3.15 pm "Dhilakani" 
2 hr 17 min


6.15 pm "Samige Kathawa" 
93 min


25th May 2014 (Sunday)

Short Films

2.00 pm "Al Badar" 

Feature Films

10.30 am "Soovisi Wivarana" 
1 hr 50 min

3.00 pm "Jibondhuli" 
90 min

6.00 pm Closing Ceremony

**ENTRANCE
FREE**

At National Film Corporation Theatre



BANGLADESH

Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, not just re-decorate it.

- Banksy

THE NORTHERN SYMPHONY

DIRECTOR : Shahneoyaj Kakoli

COUNTRY : Bangladesh

CATEGORY : Feature

Duration : 1 hr 35 min

Synopsis

Chan Mia used to play Dotara instrument and sing Bhawaiya Song (folk) in the Northern meadows. It turned into his one and only profession. His miniature earning feeds his wife Ambia and daughter Ayesha. Ayesha also plays music well, so the father and daughter used to roam around and move far in the hope of a better income. However the villagers didn't even listen to folk songs because of cultural invasion. Chan Mia couldn't stio the impact of western culture, and gradually poverty started ruling his life. Even Ambia was fed up of the struggle and couldn't play music anymore. One day, Chan Mia was invited to sing in a musical party. His daughter went with

him. The organizers were charmed at Ayesha's singing and thus paid tips to her. It soared their dreams higher. Gradually they felt the necessity to buy food and clothes, One day Ayesha asked for Polao(rice) and eventually all the money was spent on such expenditures. On the other hand, Ayesha became very ill, and they tried to cure her. Even in her illness, she asked for many desires. Her parents went to work to fulfill Ayesha's wishes. Moreover Chan Mia sold his Dotara and brought food for her daughter. In the end, though they bought food, Ayesha was no more to eat.

Director's Profile



Shahneoyaj Kakoli is a Bangladeshi film, theatre and telefilm director. She made her debut as a director in big screens with the film *Uttarer Sur* which has been screened in different international film festivals like- Goa International Film Festival, Kolkata International Film Festival (2012), and the Third Eye Mumbai Film Festival (in Mumbai) Before starting feature film direction Kakoli directed several telefilms and theatres. She is also a painter. She is influence by Bengali film director Ritwik Ghatak.

At an interview Kakoli mentioned

“Like all Bengalis, I too have grown up watching movies of Satyajit Ray and Ghatak, though I like Ghatak more and I idolise him. I am greatly inspired by him and consequently my movie 'Uttarer Sur' (Northern Symphony) too is influenced by Ghatak”

In her first big screen film *Uttarer Sur* she dealt with life of a singer and her little daughter who sing (and beg) in the street to earn their living.

JIBONDHULI

DIRECTOR : Tanvir Mokammel

COUNTRY : Bangladesh

CATEGORY : Feature

Duration : 90 min

Synopsis

"During the liberation war of Bangladesh in 1971, Jibonkrishna Das, a poor lower-caste Hindu drummer, was eking out a living with his wife and two children. Being lower-caste, Jibon was subjected to all kinds of humiliation both from his Muslim neighbours as well as by the upper caste Hindus. commander of the Razakars spared Jibon's life on the condition that he had to play drum for his marauding force. Jibon's situation became very ironic until the Bengalee freedom fighters arrived."

When Pakistan army occupied Jibon's village, Jibon along with others, tried to flee to India. On the way, members of his family were killed in a massacre. Jibon survived, and after roaming around the war-ravaged countryside, finally returned to his native village which was then being ruled brutally by the Razakars, an Islamic auxiliary force. The

Director's Profile



Tanvir Mokammel, film-maker and author of books studied English literature in Dhaka University and worked as a left-wing journalist and later as an activist to organize landless peasants in rural Bangladesh. Always a film enthusiast Mr. Tanvir Mokammel has made five full-length feature films and eleven documentaries. Some of his films have received national and international awards. His feature films are *"The River Named Modhumoti"*, *"Quiet Flows the River Chitra"*, *"A Tree Without Roots"* (LALSALU), *"Lalon"* and *"The Sister"*. Tanvir Mokammel's prominent documentaries are; *"The Unknown Bard"*, *"Teardrops of Karnaphuli"*, *"Riders to the Sunderbans"*, *"A Tale of the Jamuna River"*, *"The Garment Girls of Bangladesh"*, *"The Promised Land"*, *"Tajuddin Ahmad: An Unsung Hero"* and *"Images and Impressions"*.

A prolific writer, Tanvir Mokammel has written articles in newspapers, poems and short stories. Tanvir Mokammel's important books are *"A Brief History of World Cinema"*, *"The Art of Cinema"*, *"Charlie Chaplin: Conquests of the Vagabond"*, *"Syed Waliullah, Sisyphus and Quest of Tradition in Novel"* (a literary criticism), *"Grundtvig and Folk Education"*, a book on the alternative educational ideas and translation of Maxim Gorky's play *"The Lower Depth"*.

Mr. Mokammel is at present the director of "Bangladesh Film Institute" (BFI) and "Bangladesh Film Centre" (BFC).

KANGAL HARINATH

DIRECTOR : Mohammed Abu Tahere

COUNTRY : Bangladesh

CATEGORY : Short Film

Duration : 30 min

AL BADAR

DIRECTOR : Fakhruul Arefin

COUNTRY : Bangladesh

CATEGORY : Short Film

Duration :



BHUTAN

My three Ps: passion, patience, perseverance. You have to do this if you've got to be a filmmaker.

- Robert Wise



SAKTENG METOG

DIRECTOR : Sonam Lhendup Tshering

COUNTRY : Bhutan

CATEGORY : Feature

Duration : 1 hr 35 min

Synopsis

The picturesque, pristine and nomadic life of those in Sakteng is the highlight of Sakteng Metog, a romantic film directed by Sonam Lhendup Tashi.

Sakteng Metog is also the name of the protagonist and village beauty, played by debutante Tshering Paldon Thinley.

While Sakteng Metog has men yearning for her love, she yearns for something more than her nomadic life. Even her brother (played by Kencho Wangdi) approves his best friend's (played by Chencho Dorji) marriage proposal. But the approval remains one-sided.

WHEN A VISITING CIVIL SERVANT, TOBDEN (PLAYED BY SHACHA), REFERRED TO AS DASHO, ENTERS THE SCENE, THE LIVES OF MANY IN THE TRANQUIL VILLAGE GO TOPSY-TURVY.

As clichéd as it may seem, Sakteng Metog and Tobden fall in love, or at least seem to be betrothed to each other, until Tobden has to return to the capital.

The storyline is rather typical for it has been written about and films have been made on similar tag line. The scenery and soundtrack, on the other hand, give the film a fresh element.

It's a typical Bhutanese flick, heavy with Bollywood influence and a hint of Korean cinema, which of late has been an inspiration for many Bhutanese films.

With a running time of about two and half hours, the film is quite lengthy, and yet the audience stays glued to the screen.

Director's Profile



Sonam Lhendup Tshering



MY TEACHER MY WORLD

DIRECTOR : Mr. Karma Choechong

COUNTRY : Bhutan

CATEGORY : Feature

Duration : 1 hr 50 min

Synopsis

The movie revolves around the mindset of young Bhutanese lot, who, in some ways, look down on the role of teachers in society.

The lead role, Yangden, played by Tsokye Tsomo Karchung, is a young woman, who wishes to work in an international organisation instead of becoming a teacher in her village.

Driven by her ambition, ego and selfishness, she parts ways with her grandfather and leaves her village. She gets married to Dawa, who is played by Sonam Tenzin, when she finds out she is pregnant. This serves as a turning point in her life.

Fate plays an important role throughout the movie. After marrying Dawa, Yangden lives an unhappy life with a mean mother-in-law and cheating husband. Her life takes a complete turn, when her son dies and she succumbs to domestic violence.

She runs away from her marriage and returns to her village, where her grandfather greets her with open arms despite the past. She rediscovers her happiness, when she joins the community primary school as a teacher, but she is constantly reminded of her dead son, whenever she meets Norbu.

Norbu is deaf and dumb boy, who has an alcoholic father. Yangden plays a huge role in his life, when she fights for him to be enrolled in school. His father, however, doesn't realise the importance of education.

The best part of the movie is when Jamyang, played by Tshering Phuntsho, enters the scene. He captivates the audience with his charm. Jamyang is Yangden's childhood friend and first love.

Despite the problems Yangden is facing, Jamyang still loves her, and tries to make her happy again. Slowly, Yangden realises she loved him as well. The audience are again taken by surprise and tears with the twist in the story.

Director's Profile



Mr. Karma Choechong was born in 1984. He has graduated from Sherubtse College, Kanglung, Royal University of Bhutan. He has acted in many Bhutanese films and is critically acclaimed in Bhutan in the film world. He has directed two films and both were well received by the Bhutanese public. His latest movie *My Teacher My World* is very popular in Bhutan.

NOWHERE

DIRECTOR : Mr. Chand Bhattarai

COUNTRY : Bhutan

CATEGORY : Short Film

Duration : 4 min

Synopsis

"Somewhere...in nowhere...where the wheel of life is turning
at its fixed axis,

Sometime... Despite of destiny where we have to

Choose among the lingering deadpast

Unborn future,

And living moments of present..

We liberate... uniquely

We escape...unknowingly

We let is loose...easily

We let it go... freely

Nowhere"

Director's Profile



Mr. Chand K Bhattarai was born on 14 December, 1985. He is working at VAST Visual Art Artists' Studio of Thimphu Bhutan. He did at Elecomtoon in 2007, a short attachment course in Cell/Traditional Animation Process, Kolkota, India and in 2010 he also attended courses in Compufield, Bandra West, Mumbai, India, Diploma in 2d and 3d Animation.

He has directed animated short film –“Nowhere” for Kewa Studio which won the first prize (awarded Golden Khadar by the Jury members, BeskopTshechu Committee and the Swiss Agency for Development and Cooperation SDC) in 2013.

RENT AND GRAINS

DIRECTOR : Loday Chopel

COUNTRY : Bhutan

CATEGORY : Short Film

Duration : 2 min

Synopsis

An old woman sets out from her village to collect food for herself. As she finds herself in a new and terrifying world, she must return home empty handed, confused and devastated. This short experimental film aims to reveal the new and sometimes imbalanced relationship between modernity and tradition in Bhutan, and its emotional effects.

Director's Profile



Loday Chopel is a self employed film maker based in Bhutan. Among his other awards, he film titled "Keep Bhutan Beautiful" won a gold cup award at the 2013 Beskop Film Festival in Bhutan



There is no reason why challenging themes and engaging stories have to be mutually exclusive – in fact, each can fuel the other. As a filmmaker, I want to entertain people first and foremost. If out of that comes a greater awareness and understanding of a time or a circumstance, then the hope is that change can happen.

- Edward Zwick



BHARATH STORES

DIRECTOR : P. Sheshadri

COUNTRY : India

CATEGORY : Feature

Duration : 1 hr 40 min

Synopsis

Bharti has come to Bengaluru from America after nine years. She has promised her father that she will repay his dues to Govinda Shetty who used to run a small grocery shop called Bharath Stores. But the store is no longer there. And so begins the frantic search for the store in a new India, an India of malls and super-marts, where the humble grocery store next-door is no longer to be found.

Director's Profile



P. Sheshadri entered cinema as a screenplay and dialogue writer in 1990 after a short stint in journalism. His maiden directorial feature Munnudi (2000) brought him great acclaim and was also hailed as a landmark film. He followed it up with Atithi (2001), Beru (2004), Thutturi (2005), Vimukthi (2008), Bettada Jeeva (2010), all of which received the National Award.



KANYAKA TALKIES

DIRECTOR : K.R. Manoj

COUNTRY : India

CATEGORY : Feature

Duration : 118 min

Synopsis

While weaving a gripping story around the transformation of an old movie theatre *Kanyaka Talkies* delves deep into the matrix of body, desire, pleasure and guilt. This captivating and melancholic movie is imagined as contemplation on human desire where colonialism, religion and cinema are the three main interlocutors.

Director's Profile



K.R. Manoj is an independent film-maker based out of Thiruvananthapuram, Kerala. He started his career as a journalist and gradually moved to the world of films, under the influence of Film Society Movement in Kerala.

MAKARA

DIRECTOR : Mr. Prantik Narayan Basu

COUNTRY : India

CATEGORY : Short Film

Duration : 20 min

Synopsis

A crocodile carcass fished out from a manmade lake causes a momentary gathering of people from different walks of life.

Director's Profile



Born in 1986, Prantik Narayan Basu did his BA in English Literature from Calcutta University in 2007 and Diploma in Film Direction at Film and Television Institute of India, Pune.

PAHADA

DIRECTOR : Niranjan Kumar Kujur

COUNTRY : India

CATEGORY : Short Film

Duration : 10 min

Synopsis

Eight-year-old Munnu is struggling to memorize the table of thirteen for quite a long time. But his marbles and toy cart end up charming him. In the tribal heartland of Jharkhand, the government has waged a war against Maoists. Paramilitary forces have arrived in the area. How does the family cope with such violently changing times? Will Munnu ever become responsible?

Director's Profile



Niranjan Kumar Kujur comes from a tribal community, Oraon. After graduating in journalism and mass communication from Manipal University, Manipal, he worked with a documentary film-maker, Shriprakash. He is currently a third-year student of Direction and Screenplay Writing in Satyajit Ray Film and Television Institute, Kolkata.



MALDIVES

My movie is born first in my head, dies on paper; is resuscitated by the living persons and real objects I use, which are killed on film but, placed in a certain order and projected on to a screen, come to life again like flowers in water.

- Robert Bresson



INGILI

DIRECTOR : Ravee Farooq
 COUNTRY : Maldives
 CATEGORY : Feature
 Duration : 77 min

Synopsis

Ingili (Finger) is an experimtnal psychological –suspense thriller that shows only two characters in almost the entire duration of the movie at just one location om a stormy rainy night where a risky bet is made that is more tantalizing than not to accept.

MOOSA (played by Ismail Rasheed) is a fisherman who anchors at an island he is not familiar with when his boat hits a storm at sea. He finds a remote hut on land where he decides to stay there for the rest of the night until the storm passes away.

But soon his inner fears surface when he starts to realize that he is all by himself at an unknown place. As he spends roaming around the hut unable to sleep, he feels relieved when a stranger name AMMADEY (played by ABdula Muaz) appears. Fortnatelt, they become fast friends but not before they play couple of pranks on each other.

As their friendship develops, MOOSA begins to learn that AMMADEY is the complete opposite of what he is. AMMADEY is both reckless and fears nothing and carries a small knife for fun.

Unbeknownst to MOOSA, AMMADEY starts a psychological game by exploring the fears of MOOSA. He soon lures MOOSA in to what seems an easy bet that's raises fear and tension in MOOSA with each passing munute.

Will MOOSA win the bet and get away with the ultimate price or face the consequences if he loses ?

INGILI is based on 2007 National Award winning short story from under 16 category HOLHUASHEEGE EKVURIYA (FRIEND FROM THE HUT) written by a student who was just 14 years then.

Director's Profile



Ravee Farooq began his career in 1996 with Zefrol dance group at the age of 14 and has performed in many events. He started choreographing right after he quit Zefrol in 1996.

Since then he has been choreographing different theme based choreographies to different events and movies.

In 2005 he started his acting carrier professionally in “Hureemey Inthizaaru Gai (Waited For You)” which won him a “Best newcomer male” at the 1st Miadhu Crystal Awards”.

He has acted earlier in “E Thoofaanee Rey (That Stormy Night)” for which he won the “emme molhu neshun theriyaa award (Best Dancer Award)” at Aafathis Award. His other films “Fahu Neyvaa (Last Breath)” & “Amaanaaiy” were nominated for best choreography award at the 3rd National Film Awards.

He has directed and produced film, “Ingili (Finger)” which has won numerous awards at the 3rd Maldives Film Awards including best director and best film.



DHILAKANI

DIRECTOR : Mr. Hussain Munavvaru

COUNTRY : Maldives

CATEGORY : Feature

Duration : 2 hr 17 min

Synopsis

DHILAKANI is about one man's tumultuous journey to seek vengeance, his undoing and his eventual redemption from an unlikely of sources.

Director's Profile



Mr. Hussain Munawwaru has directed “ SAAZA” in 2011 which became a hit in Maldives. He has directed more than three short films and is well known cameraman. He won the National Award in Cinematography in 2013. Mr. has also bagged the Best Actor Award in Short film called “Kudasoolhu” and Best Art Director in the feature film “Loodafa” in 2012.



What I always tell people is... Unless you are so passionate about filmmaking that you would rather live out of your car than not do it, find something else to do as a career and do filmmaking as a hobby. This industry is one of the hardest to break into and be successful. It takes a lot of passion and dedication for it to get anywhere...

- Ryan Connolly



JHOLA

DIRECTOR : Yadav kumar Bhattarai

COUNTRY : Nepal

CATEGORY : Feature

Duration : 90 min

Synopsis

The story of the Jhola was written in Falgun, 2057 BS, and was first published in the *Mainali Katha Sangraha* by Nepal Rajkiya Sasthan. After an excellent critical reception "Jhola," it was republished along with 11 additional stories in Jhola, a volume of short stories, in 2060 BS by Mr. Ashok Rai of Jhapa, Damak.

The story "Jhola" is written in a literary style that tries to recreate the flow of consciousness. The plot of the story begins with an old man leaving a bag for a night at

the writer's home. Due to the unstable political situation of the times, the writer searches the bag suspiciously only to find an old manuscript containing 11 short stories. The story represents the psyche of a eleven year old body and depicts the psychology of a society suffering from the traditional practices of early childhood marriage, slavery and self-immolation of women. During this period in not too distant past a widowed wife, of any age, had to self-immolate herself

on her husband's funeral pyre. While such traditional practice of sati associated with Hinduism was already eradicated in India, it still continued in Nepal in the early decades of the twentieth century.

In India it was practiced as a tradition, whereas in Nepal it was practiced as a political strategy to acquire and strengthen royal position in the palace. During this period, kings were allowed

to marry as many women as they wished, and all boys born from their queens were eligible candidates for the throne. This led to an unhealthy competition for the throne; a perpetual struggle in which queens often played their part. In this context it became easy for the ministers to rule the kingdom if the queens self immolated themselves after the demise of the King. With the king dead and the queens burnt in their husband's pyres, the ministers/ generals could then make the underage prince as the new King of the nation and then rule the country in his name. The regime of the Bhimsen Thapa is only one example of such practice in the Nepalese history. It was not as if there was no resistance to such practices. During the regime of the king Mandev, for example, the mother of king Mandev refused to accept this inhuman tradition of self-immolation. However, such resistances were few and easily crushed down. Thus even in the nineteenth and early twentieth century – including the period of Rana regime-- the queens were forced to accept this tradition. The fact that eighteen queens were self-immolated with Jung Bahadur's funeral pyre is an ample testimony of how the tradition of sati survived through the Rana period.

All this clearly shows the status of the women in such societies, the value of women! One can easily

imagined the plight of common women in a society where even the royal queens were force to burn in the pyre. Who could try to put an end of such an inhuman tradition when the law of the land gave it legitimacy? Since the tradition of sati was related with the regime, wealth and property, even civilians adopted it without question in order to acquire the wealth and properties of their brothers and uncles by forcing their in-laws and aunts to immolate themselves. Underage children of those brothers and uncles were forced – through a combination of various types of abuses and cunning strategies-- to leave their native lands and their properties were seized. With their fathers dead and mothers burnt in the funeral pyre the children were often unable to resist such conspiracies.

Many women, some of them 18-20 years old or even younger, were burned into the funeral pyre and no one had guts to raise the voice against this inhuman practice due to the autocratic rules of the nation and equally autocratic rulers.

In 1980 BS the then Rana regime Prime Minister Chandra Samser ordered to end the tradition of sati. The inhuman tradition ended dramatically after Chandra Samser implemented the new law against such practice, and declared that anyone forcing self-immolation upon women would be charged of

murder. From at least this perspective, Chandra Samser was the greatest humanitarian ruler in Nepalese history; one who ended tradition of burning mothers, sisters, and women in general. He not only ended the tradition of self-immolation but also that of slavery in Nepal.

The plot of “jhola” reveals how women were forced into self-immolation after the death their husbands and also examines the condition of their children after the death of the parents. In addition, it analyzes the psychic status of women and their desire to live. In the process, this story has strongly foregrounds the women rights issues that became gradually important with the onset of Nepali modernity.

During the last decade most of the FM stations of Nepal have broadcasted this story, helping this story to become one of the most popular short stories of the nation among the listeners. Numerous adolescents carrying cell phones have listened this story; a fact that has made this story an immortal story, the story of the decade.

The film is the visual interpretation of “Jhola” written by the renowned writer Mr. Krishna Dharabasi. We are convinced that our viewers will be able to understand and feel the emotions and agonies embodied in the story.

Director's Profile



Mr. Yadav's main objective in making is described in his own words, " To seek a challenging position with a quality-oriented organization where I can utilize my skills developed through educational background and my past experiences in various fields".

He has a Master's degree in Mass communication from Polygon College, Purwanchal University of Nepal.

He is well known in Nepal Cinema and Media sector and entertainment world. He is a known presenter and producer of Nepalese Folk Musical Program BHAKA at Nepal Television.

Mr. Yadav is also well known editor and reporter in Nepali Newspapers like Pratipakchhya, Shree Rooprekha Weekly Prakash Weekly.



SAANGHURO

DIRECTOR : Joes Pandey

COUNTRY : Nepal

CATEGORY : Feature

Duration : 99 min

Synopsis

Saanghuro is the Psycho-social conflict of characters that leads unusual circumstances and raises many unsolved questions. Saanghuro's story is built around members of a lower middle class family living in an urban slum. Poverty is the part of their lives, and their insecurity that comes with having to worry about whether their house might come down any day is a constant companion to them all. Krishna is a paper boy, and his mother works as a sweeper. Krishna falls in love with kamala, a domestic worker to a rich family, and the two soon get married. The film beautifully portrays the psychology of the newly wedded couple who are powerless to do anything about the physical distance that is imposed upon them because of their mother's constant presence in their shared room.

Director's Profile



Mr. Joes Pandey has directed film “ Sanghuru “ which is his directorial debut venture in feature film making. He is a student of Pushkar College of Film Studies and looks forward to making many films on culture and folklores of Nepal.



PAKISTAN

A film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later.

- Stanley Kubrick



MAIN HOON SHAHID AFRIDI

DIRECTOR : Syed Ali Raza Usama

COUNTRY : Pakistan

CATEGORY : Feature

Duration : 166 min

Synopsis

Story of a boy (Noman Habib) who dreams to become Shahid Afridi finds himself down on luck when the only club he ever knew goes bankrupt. With no place else to go he discovers one last chance to save his club, his town and his dream. A cricket tournament coming to Sialkot which may be the club's last hope. But are they ready yet? A team of misfits with no facility and no coach, can they even qualify for the cup and face the highly skilled undefeated rivals who were born with a golden spoon in their mouths and every facility in their hands? With that question in mind they decide to take help from an ex cricketer Akbar Deen (Humayun Saeed), but Akbar has a dark past of his own. When fates collide and mysteries unfold, "Main Hoon Shahid Afridi" embarks on a journey of Mistrust, Betrayal, Love, Power and Unfulfilled Dreams.

Director's Profile



Director of the film Main Hoon Shahid Afridi, Syed Ali Raza Usama, is currently the Film Director at Six Sigma Entertainment and Films. Previously he was Creative Designer at Aaj TV, In this film Director Syed Ali Raza had a more proactive approach towards the new wave of Pakistani cinema. "We are not here to compete but to walk hand-in-hand with our neighbours, for the cause of entertainment," he said. "Whether you win or lose doesn't matter, but play with such a spirit that you can look into each other's eyes after the game," said Raza, using one of the lines from the film.

He is best known for his dance in Music video Bailya and Pakistani soap *Kash Mein Teri Beti Na Hoti*. He was awarded as a mujra wala for Bailya at 1st Hum Awards.

OUR JACOB

DIRECTOR : Syed Zeshan Ahmed

COUNTRY : Pakistan

CATEGORY : Short Film

Duration : 4 min

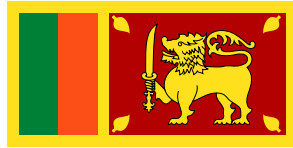
Synopsis

General John Jacob's hard work and his affection towards the people of Jacobabad, and the way they remember him as the Chosen One, is really something that fills the heart with respect and gratitude. People came and went but no one till date has served the people of Jacobabad as much as John Jacob. The things he created were the first of their kind, and people were so mesmerized by his work and personality that they forgot that he was a soldier, and considered him as their own. He is now a legend, with different stories and myths circling about him in this small town of Jacobabad, and everyone has their own version. He is considered a Saint a spiritual healer, for all, Muslims, Sikhs, Hindus and Christians who visit there and pray. His symbolic legacy remains to this day.

Director's Profile



Syed Zeshan Ahmed



SRI LANKA

*One of the great things about being a director as a life choice is that it can never be mastered.
Every story is its own kind of expedition, with its own set of challenges.*

- Ron Howard



SAM'S STORY (SAMIGE KATHAWA)

DIRECTOR : Mr. Priyankara Vithanachchi

COUNTRY : Sri Lanka

CATEGORY : Feature

Duration : 93 min

Synopsis

Sam is a Sri Lankan boy who lives with mental challenges. His single mother raises Sam and his younger brother Jaya lovingly but in poverty. While Sam is a lost soul, his innocence and dreams keep him going until the untimely drowning of his childhood friend Piya who was his tower of strength and protection. After Piya's death, Sam is taken to work in town as a servant and begins to understand the ways of the world

When he hears Jaya was killed in action in the ongoing war, his world is again devastated and he develops a hatred of Tamils for killing his brother. He is then hired to work at the 'River

House' where his sympathetic employer, Makalanda and family bring him some temporary happiness. But the other two servants are Tamils. Leandro the Tamil cook supports the Tamil Tigers' cause and wants to join and fight the separatists' war. Janet the servant girl whose brother joined the Tigers but is M.I.A., awaits news of him. Gradually Sam's feelings for Janet change from admiration to love, but he cannot express himself. Makalanda becomes a father figure to Sam and his son inspires Sam as a role model.

But one fateful day a Tamil Tiger bomb is detonated in a bank and Makalanda, Sam's beloved boss, dies.

The lives of the family and the three servants' are shattered. Makalanda's family moves away and Sam, Leandro and Janet become victims of the war. Sam still cannot express his feelings for Janet and so the servants leave the River House with only a newfound understanding of one other.

Back in the village again, Sam does odd jobs and helps his mother while hoping for a letter from his employer's family. His fellow villagers bully him and things take a turn for the worse when his mother dies. Sam, now middle-aged, waits in vain for the letter calling him back to the family. Feeling lonely and unwanted, Sam slowly loses his will to live. Then one day Makalanda's son reappears with an offer that will change his life forever.

Director's Profile



Born in 1964, Priyankara Vitanachchi is a graduate in Economics, in Business Administration and diploma holder in Film and Television from UCLA Extension. He has won an UNDA award for his 16mm non-sync short film in Sri Lanka, which he made as a student in U.S.A. Currently, he owns a production company called "Mahil Films" and is a visiting lecturer to universities in Filmmaking.



SOOVISI WIVARANA

DIRECTOR : Sarath Dammasil

COUNTRY : Sri Lanka

CATEGORY : Feature

Duration : 1 hr 50 min

Synopsis

Ganithesara is a teacher of the traditional dance form. Among his students, the young girl Jayanee is outstanding, both in singing and in dancing. She naturally becomes his favourite pupil. The strong bond between Ganithesara and Jayanee stirs suspicion and jealousy in the heart of Punnee, Ganithesara's wife who is now past her prime....Punnee also happens to be a serious asthma patient.

Jayanee being chosen for the lead role in "Soovisi Wivarana" Ganithesara's dance presentation of a classical theme, further aggravates Punnee's hostility. Ganithesara is compelled to hand over this star role to his envious wife. However, on the

night of the actual show, Ganithesara (and everyone else) is dazzled by the brilliant performance put on by a determined Punnee. Husband and wife reminisce deep into the night, going over romantic events in their past. Punnee is in the full glow of triumph.

The next day dawns to unfold a shocking tragedy. Punnee has succumbed to extreme exhaustion and the consequent worsening of her ailment in the chilly night. Ganithesara is distraught. His wife is dead. His favorite pupil is gone. The dance classes have ceased.

Time passes. Quite by accident, Ganithesara meets Jayanee. They pick up the threads of

life. The dance classes are resumed with renewed vigour. Now the teacher and pupil are ever closer. Ganithesara cannot bear to see Jayanee chatting to anyone or even smiling at another man.

Jayanee confronts Ganithesara and challenges him to be more open about his obsession. She offers to become his wife. This angers Ganithesara.

Buddhist values deeply implemented in his rural society, and the traditional constraints on a teacher are standards that Ganithesara holds in high esteem. He reacts violently to Jayanee's suggestion, and chases her away.

Ganithesara is now completely lost between two worlds - his passionate feelings for his pupil, and the inherited code of conduct which he is unwilling to abandon. The split mind finally makes a mental patient of Ganithesara.

Director's Profile



Sarath Dharmsiri is a well known Director and Screen Play Writer. Among his many awards include The Best Script Writer for the film "Gini Kirilli" at the Sarasaviya Awards. "Soowisi Viwarana" the latest cinematic venture by this award winning author and film maker Sarath Dharmsiri has been well received. Having "Gini Kirilli" and "Bherunda Pakshiya" as award winning films to his credit, "Soowisi Viwarana" is his third direction. As an award winning writer, Sarath has written four novels "Seda Sulanga' Katu Imbula" "Bogola Saundiris" and "Chakrayudha" and most of his novels have won awards and were subsequently made into popular teledramas

CYNICAL LEGACIES

DIRECTOR : Mr. Saman Dissanayake

COUNTRY : Sri Lanka

CATEGORY : Short Film

Duration : 7 min

Synopsis

In today's complex world the significance of moral values are dwindling day by day. Humans, intoxicated with lust cannot distinguish what is right from what is wrong. Thus immoral relationships have become a frequently discussed topic in today's society. However the consequences of such immoral acts are so bitter that children are the worst affected party if illicit relationships of their parents.

"Cynical legacies" speaks about how poverty makes people to give up even the most safely guarded values in the face of hunger of their offspring.

Achala a teenage girl lives a poverty stricken life with her old mother. She has an affair with a boy in her village who is the son of a wealthy land lord. One

day Achala is humiliated by boy friend after she was told that her mother was living a life of prostitute in the past. The furious girl returns home and blames her mother over the matter. Her mother who is shocked by the way her beloved daughter accused her reveals the entire story of her past.

Achala's father who died at her small days was a labourer at the land lord's estate. One day while on duty, he dies after an unfortunate accident. Unable to raise Achala due to poverty, her mother goes to the landlord in search of some financial assistance. The landlord who has cynical plans proposes Achala's mother to engage with him in an illicit affair if she wants help. The woman returns home

heartbroken and empty handed. However when she witnesses her small daughter was suffering out of hunger, the poor woman decides to compromise her character and gives in to the landlord's desires.

After knowing the truth from her mother Achala reveals the truth to her boy friend. He then accuses his father, the land lord who is the main villain of the story for being such a low life. This shocks the land lord who never expected that his past would punish him someday.

Finally Achala's boy friend calls her and asks her to meet him if she still loves him. The couple who stayed apart after the misunderstanding once again reunites and lives happily from thereon.

Director's Profile



Mr. D.P.A. Saman Dissanayake has directed 5 short films and one documentary film. He has won 2 awards for 2 short films : 1st award for "Davasaka Minissu" at International Film Festival (2009 Vesak), and 2nd award for "Minissu" - At international film festival (2010 Vesak) He has participated in a Training Course on Studio Multi Camera Production Techniques conducted by Sri Lanka Television Training Institute from November 17 to December 05, 2008. Mr. Saman has successfully completed the Diploma in Television & Film (Specialization in Direction) conducted by Sri Lanka Television Training Institute.

BATHTHALANGUNDUWA

DIRECTOR : Mr. Kasun Kawinda

COUNTRY : Sri Lanka

CATEGORY : Short Film

Duration : 14 min

Synopsis

Baththalangunduwa is a story of tracing back the roots of ethnic strife and possibilities of post-war dialog. Based on an actual location, it tells the story of two soldiers of opposing ideologies finding themselves in Baththalangunduwa where there are no conflicts nor recognizable ethnic differences. The story revolves around the experiences and new understandings they gather while they attempt to return home. It is a story involving introspection and paradigm shifting thoughts which insinuate a way-out of war, strife and differences of human existence.

Director's Profile



Mr. Kasun Kawinda is a young film maker from the Digital Film Academy in Sri Lanka. This particular short film of his, has also been submitted to the 2014 COIN Film Festival in Sri Lanka

SAARC Workshop on
**'INTERNATIONAL RECOGNITION OR A LOCAL AUDIENCE: NEGOTIATING
DIVERGENT PRESSURES IN FILM MAKING'**

Friday, 23 May 2014

Auditorium, Lakshaman Kadirgamar Institute, "The Lighthouse", 24, Horton Place

0900-0930 Registration

0930-0945 Welcome address by the Mr. G.L.W. Samarasinghe, Director, SAARC Cultural Centre, Colombo.

0945-1000 Introduction of the Topic by Dr. Sanjay Garg, Deputy Director (Research), SAARC Cultural Centre, Colombo.

1000-1030 Keynote Address by Mr. U-Wei Haji Saari, Malaysia

1030-1100 Tea Break

1100-1200 Panel Discussion

Note: Each panellist will give his opening remarks about the theme (c. 20 min each) and the participants will have an opportunity to join the discussion.

1200-1230 Concluding remarks: Dr. Sanjay Garg, Deputy Director (Research), SAARC Cultural Centre, Colombo.

Vote of Thanks: Ms. Soundarie David, Deputy Director (Programme), SAARC Cultural Centre

1230-1330 Lunch

SAARC FILM FESTIVAL 2013 AWARDS

Special Jury Certificate of Recognition:
Kaushal Oza (Director – Afterglow) India

Trophy for Best Director:
Tigmanshu Dhulia (Paan Singh Tomar) India

Best Actor:
Thisal Moragoda – (Mouse) Sri Lanka

Best Actress:
Aamina Sheikh (Seelings) Pakistan

Best Documentary Film:
“Cost of Climate Change” – Tshering Penjor – Bhutan

Best Feature Film Bronze Medal:
“Mouse” Directed by Wasantha Moragoda – SRI LANKA

Best Feature Film Silver Medal:
“Seedlings” Directed by Mansoor Munjahid - PAKISTAN

Best Feature Film Trophy:
Paan Singh Tomar – Directed by Tigmanshu Dhulia INDIA



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Concept and Design Layout

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Special Thanks

SAARC Secretariat, Kathmandu

Ministry of External Affairs, Sri Lanka

High Commissions and Embassies of the SAARC Member States,

Iranian Cultural Centre

Mr Phillip Cheah - Singapore

Mr U Wei Haji Saari – Malaysia

Mr. P Rezaei – Iran

Dr Edwin Ariyadasa

Mr Asoka Serasinghe & his staff, National Film Cooperation, Sri Lanka

Staff Members of SAARC Cultural Centre

Printing: Neo Graphics, Sri Lanka

Published by: SAARC Cultural Centre

Disclaimer

This Brochure contains information received by the respective Member States and Directors of the featured films received up to date of submission for printing 19.05.2014. The SAARC Cultural Centre is not held responsible for the details submitted with regard to the nominated films



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