

Nepali Films for Loan from TRAS

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2. Films cannot be used for profit-making ventures.
3. Costs related to borrower's film screening(s), such as theatre and equipment rentals, advertising, photocopying, will be borne by the borrower and not TRAS.
4. Films are to be returned to the TRAS office within a pre-arranged time period. Costs of mailing films to the borrower will be covered by TRAS. Costs of mailing films back to TRAS will be covered by the borrower.
5. If films are lost or damaged, the borrower will replace them.
6. TRAS requests a donation to TRAS projects in Nepal in exchange for loaning the films.
7. Borrower agrees to the above conditions, completes and signs the loan form, and returns it to the TRAS office.

The Films

The Icefall Doctor: Angnima Sherpa (2006; 28min.) (Director: Hari Thapa). The Icefall Doctor examines the life and work of Angnima Sherpa who, since 1975, has made the Khumbu Icefall safe for thousands of climbers. The Khumbu Icefall is the terrifying gateway to Mt. Everest from the south side. Angnima and his team are the first ones to reach base camp, and the last ones to leave. Building anchors and setting ladders, safety is their top priority. This fascinating, beautiful film brings to light an aspect of climbing of which many people are unaware. Selected for the Kathmandu International Mountain Film Festival 2007.

Daughters of Everest (2004; 56 min.) (Directors: Ramyata Limbu and Sapana Sakya). The award-winning and captivating *Daughters of Everest* documents the first-ever expedition of Sherpa women to climb Everest. Although the Sherpa people are legendary for their unmatched skill in mountaineering, Sherpa women are discouraged from climbing Everest, relegated instead into support roles in the climbing industry of Nepal. Told from a woman's perspective rarely seen on Everest or off, this film is both a dramatic, inspiring Everest story and an absorbing portrait of the Sherpa community.

<http://www.therake.com/daughters/home.html>

Awards

Best Documentary Award, Mt. Shasta Film Festival, California
Best Climbing Film, The Banff Mountain Film Festival, Canada
Jury Award, Mountain Film, Telluride, Colorado
Best Mountain Culture Documentary Award, Taos Mountain Film Festival, New Mexico
Grand Festival Award, Berkeley Video & Film Festival, California
Nominated for Best Documentary, Asian Film Festival in Dallas, Texas, 2004

Trailblazing: The Women of Nepal's Trekking Industry (2005; 24 mins), (Director: Lisa Hoffe). Directed by Vancouver's Lisa Hoffe, *Trailblazing* documents the pioneering spirit and determination of the fledgling few women trekking guides working in a male-dominated adventure tourism industry and a conservative mountain culture. The story centers around three sisters, who operate the first and only female-owned trekking agency in Nepal. Now the high demand for female guides has prompted the sisters to train 20 to 25 young women twice a year to build capacity for women in the industry, also a first in Nepal. <http://www.trailblazing.ca>

Awards

Official Selection, Kathmandu International Mountain Film Festival 2006
Official Selection, St. John's International Women's Film Festival 2005
Official Selection, NY South Asian International Film Festival 2005

Kripa (2006; 80 min.) (Director: Maotse Gurung). During school vacation, an urban girl, Kripa, is brought back to her natal village by her aunt to live with her deaf father. Friendless and lonely, she meets a Lahure (a British/Indian Gurkha), who teaches her to adjust to the village life. She finds friendships in two village children, Neha and Thagu, and learns to feel for her father, Ode, as well. It's not long before Kripa finds herself caring about a range of social issues. *Kripa*, the film, is a beautiful presentation of socio-cultural complexity involving the struggle of a reform-minded individual against those who seek to sustain and benefit from deep-rooted myths and superstitions. Selected for the Nepal International Indigenous Film Festival 2007 and the Kathmandu International Mountain Film Festival 2007

Audience Award, Kathmandu International Mountain Film Festival 2007 (KIMFF 2007)

A Silent Monsoon (2006; 34 min.) (Director: Pravash Gurung). Set in a rural Nepali village, *Nabarasiyeko Jhari (A Silent Monsoon)* tells the story of Durga and her struggle to save her twelve-year-old daughter, Laxmi, from the family profession of prostitution. Will Durga be able to fight society and her fate, and set her daughter free? With brilliant performances by Nepal's most respected actresses, Nisha Sharma Pokharel as Durga and Subhadra Adhikari as her mother, the film questions "life" and "death" through three generations of women trapped between custom and circumstances, wrapped in the alluring beauty of Nepal.

Official Selection at the following film festivals:

VC Filmfest: The Los Angeles Asian Pacific Film Festival, 2007

Aarhus Festival of Independent Arts, Denmark, 2007

Cleveland International Film Festival, 2007

Sarasota Film Festival, 2007; Sedona International Film Festival, 2007

Outside the Newsroom (2005; 23 min.) (Director: Dil Bhusan Pathak). After learning of the tragic death of a village woman as a result of abortion by the most conservative and unhygienic means, a television news anchor embarks on a journey to the remote Accham district in pursuit of the story. Through the film, we learn about archaic methods of abortion still prevalent in many parts of Nepal, and the resulting suffering of women. The film captures the individual tragedy that is the result of the vicious circle of poverty, ignorance, gender discrimination and fatalism.

A Stove, a Blouse and a Gun (2006; 22 mins). (Director: Subina Shrestha). This compelling documentary reviews the people's war from women's perspectives and explores reasons why many women joined the Maoist party and took up arms to fight. Now that the conflict is in a state of being managed and peace agreements are being negotiated, the Maoist's female cadre is actively anticipating the outcome of its sacrifices. It's yet to be seen whether women's voices will be heard or not.

Better to Have Been Killed (2007; 52 min.) (Director: Dhruva Basnet). A beautifully shot film by a Nepali documentary supremo, *Better to Have Been Killed* documents how journalists were treated during King Gyanendra's reign. It is an excellent account of ways political developments in Nepal can quickly slide down a slippery slope.

Yearning for Learning (2006; 22 min.) (Director Kedar Sharma). Twelve-year-old Bharat understands the challenge of being born into a poor family in a poor country. For many children in rural Nepal, attending school is a privilege rather than a right. Those who don't go to school have futures shrouded in uncertainty. Bharat, however, knows the importance of education. Through his and his mother's undaunting efforts, he manages to go to school and reserve some hours of the day for study. As well as telling Bharat's story, the film discusses issues of child exploitation and abuse of children's rights in Nepal. Selected for the Jiri Film Festival, Nepal, March 2007

Our School (2006; 28 mins) (Director: Kedar Sharma). *Our School* is a moving portrayal of "inclusive" schools in Nepal and challenges discriminatory, exclusive practices against disabled children. The narrator, Ramesh, himself a blind child, explains how studying in a school with students who can see makes him feel "normal". The film focuses on three schools, taken as examples, in different part of the country: the first is a school for deaf and hearing-abled students; the second is for blind and sight-abled students; and the third school, in the capital, teaches children of brick-makers who come to Kathmandu

for six months every year. The film makes the points that these children are not disabled but rather are different with their own unique abilities and talents, and should not be excluded from attending school with other children.

We Corner People (2006; 50 mins), (Director Kesang Tseten). Another award-winning film by Kesang Tseten, *We Corner People* tells the story of a remote Tamang village that is getting a Swiss-funded trail bridge to make life easier and placate fear. The film depicts conditions of grinding poverty that will astonish and move us to the core, and reveals some of the tensions and complexities that can accompany western development initiatives.

Award

Best Nepali Documentary, Kathmandu International Mountain Film Festival, 2006

A Life with Slate (2006; 59 min.) (Director: Dipesh Kharel). In Alampu, a beautiful remote village in rural Nepal, over 90% of villagers work in a slate mine perched on the steep slopes of a nearby mountain. Their lives take on an almost poetic dimension, as women perform treacherous and arduous work alongside men in the mountainside mine. We learn how to separate slate slabs from the precipitous rock face and watch as miners carry heavy slate loads to distant markets. The film emphasizes the way co-operation between the miners makes this tough life bearable, and portrays moving scenes of the lives of mining families. Selected for the Nepal International Indigenous Film Festival 2007 and the Kathmandu International Mountain Film Festival 2007.

Pani (Water) (2000; 28 min.) (Director: Sushma Joshi). *Pani* documents the lively discussions between the inhabitants of Lele, a rural Nepali village, about the daily problems of their water supply system and its management. The film follows the growing conflict in the community after the installation of a water pipe and tap system. Gender and caste differences play a vital part in the disputes as women and lower caste members are excluded from decision making even though they are the principal users. The film tracks the wide disparity in control and communication revealing frustrations that result in the pipe being cut and maintenance fees unpaid. The lesson portrayed is that even small scale models of development will not work unless traditional social infrastructure, especially gender biases and cultural discrimination, are addressed by donors and local managers. Selected for the Himalayan Film Festival, London, October 2007.

On the Road with the Red God: Machhendranath (2004; 72 mins) (Director: Kesang Tseten). This multiple award-winning film documents an incredible event in Nepal: every 12 years, impassioned devotees pull a 65-foot tall unwieldy chariot, its rider an enigmatic god, on a month-long journey through the Kathmandu Valley. The enterprise calls for extreme cooperation and rigorous observance of ritual in the building, sanctification and pulling of the chariot. But the jatra (festival) is an arena of gritty reality, where participants vie for everything from a share of ritual meat to status and proximity to the god. The chariot teeters, as does the community, between chaos and order, conflict or solidarity. Thus, every 12 years, the same question: will the journey succeed?

Awards

Special Jury Award, Slovenia Mountain Film Festival, 2007

Grand Prize at the Kendal Mountain Film Festival, UK, 2006

Special Mention, Bilan du Film Ethnographique, Paris, 2006

Adjudged documentary of the decade by Nepal Motion Pictures

Machanaayo, the Leader (2006; 30 min.) (Director: Deepak Rauniyar). Troubled by the destruction of beautiful old houses in Kathmandu, architect and sculptor, Rabindra Punj, quit his job to work full-time preserving buildings built in traditional Nepali styles of architecture. The film documents Rabindra's renovation and preservation of Namuna Ghar, a stunning and intricately designed 150-year old Newari-style house in Bhaktapur on the outskirts of Kathmandu. Rabindra won the 2004 UNESCO Asia Pacific Heritage Award for his work. Namuna Ghar has inspired more than 10,000 visitors, and stands as a model and reminder of the importance of preserving Nepal's unique architectural styles.

December Blues (2006, 35 min.) (Director: Shekar Kharel). A look at modern day Kathmandu through the eyes of affluent youth, this intriguing documentary shows a side of Kathmandu outside the typical scenes of mountain villages and their inhabitants. *December Blues* portrays Nepali youth embracing dance clubs, party websites and Western-style revelry.

A Nepali Émigró in Paris (2006: 4 min.) (Director: Sushma Joshi). A Nepali man flees political repression in Nepal in the late 1980s as the fight for democracy begins. After living in Paris for 20 years, he has had no reason to look back - until now, when his loyalty and his love are torn between two sides.