



# WHITE SUN

A FILM BY DEEPAK RAUNIYAR

FOR YOUR CONSIDERATION  
NEPAL'S OFFICIAL ENTRY FOR THE ACADEMY AWARDS® / BEST FOREIGN LANGUAGE FILM





सेतो सूर्य  
**WHITE SUN**

A Deepak Rauniyar Film  
Written by Deepak Rauniyar & David Barker

an AADI PRODUCTION and LOUVERTURE FILMS production

In association with:  
THE FILM KITCHEN & MILA PRODUCTIONS, DOHA FILM INSTITUTE, BERTHA FOUNDATION

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## STORY

Chandra is a former anti-regime partisan who left his remote mountain village years ago to fight and never returned. When his elderly father suddenly dies, however, Chandra is obliged to go back to the village for the funeral rites. Young Pooja lives with her mother Durga in the village. Though saddened by the death of her beloved grandfather, she is secretly thrilled at the prospect of finally meeting the man she hopes may be her father. But she's disappointed when Chandra turns up with a young boy named Badri who might be his son (but who is actually a young porter). And Chandra and her mother struggle with an unspoken pain that seems to prevent any reconciliation.

To make matters worse, Chandra must face his brother Suraj, who was on the opposing side during the Nepali civil war. The two brothers cannot put aside political feelings while carrying their father's body down the steep and unforgiving mountain pass to the river for the cremation. When Suraj is overcome with rage and abandons the effort, Chandra suddenly finds there are no other men strong enough to help carry his father's body the rest of the way. Years of conflict have decimated the community. Under pressure from the village elders to obey the rigid caste and discriminatory gender traditions he fought to eliminate during the war, Chandra soon finds he has no choice but to seek help from outside the village.

Pooja tags along, despite Chandra's wish to be left alone. And soon it emerges that the young boy Badri is also following. As the unlikely trio search for a solution among police, guests at a local wedding and rebel guerrillas, a portrait of post-conflict Nepal emerges- the essence of life during the fragile deadlocked peace process.

## BACKGROUND

### CIVIL WAR IN NEPAL

The Nepali civil war (also known as the “People’s War” by the Maoist Party) was an armed conflict between government forces and Maoist rebels in Nepal, which lasted from 1996 until 2006. The war was launched by the Communist Party of Nepal (Maoist) on February 12, 1996, against what is called Nepal’s ‘semi-feudal’ and ‘semi-colonial’ state. Their primary aims included the overthrow of Nepal’s monarchy, drafting a new constitution through an elected Constituent Assembly, social reform to overcome caste and gender discrimination, and the confiscation of land from ‘feudal’ landowners and its redistribution to the landless.

More than 16,000 people were killed and around 70,425 people were internally displaced as a result of the conflict. Intense fighting and civic unrest continued well into 2005. Civil war officially ended with the Comprehensive Peace Accord signed on November 21, 2006 between the parliamentary parties and the Maoists. The authoritarian King Gyanendra was toppled from power. In 2008, Nepal’s parliament formally declared that Nepal was no longer a monarchy but a republic, and no longer a Hindu but a secular state.





## DIRECTOR`S NOTE

### LIFE DURING WARTIME

I was a teenager when the Communist Party of Nepal (Maoist Party) began its war against the regime, and I left for college shortly afterwards. Since I lived in the city, I didn't have to face the war on a day-to-day basis, but my parents, siblings, friends and others in our village had to. Even though I only visited our village two or three times a year, I couldn't escape the effects. Many of my friends joined the Maoists or army and were killed. Some of those who didn't join willingly were forced to or had to flee. In our village, each house was required to provide one soldier. Many villagers - including my parents - had to pay fees to or feed the guerrillas on an ongoing basis.

The government patrols against the Maoists were brutal. They burned houses and killed innocent people to create an atmosphere of terror.

A schoolmate's father was tied to a tree and shot in the head in front of the villagers. In response, Maoist guerrillas took our village development committee chief in the middle of dinner and shot him in front of his family. They burned down our local school. By the time the ceasefire happened between the government and the Maoist party, our village was almost empty, like the village in *WHITE SUN*. Most young people had run away or been killed.

Shortly after the peace process started, I joined the BBC Action Media office in Nepal. Leaving full time journalism, I began to write and direct radio dramas with non-professional actors. We recorded on location, not in studio. This allowed me to visit many villages, and I was able to meet and interact with many of the war's wounded, which is when I started to think about the story for this film.

## WHITE SUN

The title refers to the white sun on our national flag, since the film takes place at the time of the announcement of a Constitution in late 2015. This marked the conclusion of a decade-long peace process after the formal ceasefire of war in Nepal. Our country has suffered from fragile leadership since - 20 governments in 20 years - and this became visible for the whole world to see in the first week after the devastating earthquake, when political elites went into hiding rather than deal with the crisis. The disaster forced the opposing parties to agree on a new constitution in September 2015.

The dead body at the beginning of the film is a metaphor for the old constitution and the king's regime, overthrown after 10 years of civil war. Just as Nepal struggled to establish a new government and constitution, the film's characters struggle to get the old man's corpse out of the house. They could take an easier way out, but they don't because of old beliefs. They choose to make life harder on themselves. Whether it's small issues, like changing official names or establishing legal citizenship, or bigger political issues like our constitution, we don't seem to look for the logical path.

## THREE GENERATIONS

The situation and arguments you see in WHITE SUN represent the different perspectives that are potentially deciding our future in Nepal. Groups of higher caste people, like the elder generation of Chandra's father - the priest, the old uncle - still insist on traditional law, even in the capital Kathmandu. Then there are Chandra, Suraj and Durga, the adults who fought and survived the war, and the children Pooja and Badri who remind us of what is at stake and represent possibility.

People like the former guerrilla Chandra believe in change, believe that traditional law is unfair to everyone else. But people like his brother Suraj still defend the older generation, even if they agree some rules were discriminatory. Because neither had mercy for opposing parties in the past, their past now haunts them. The bitter experiences of war still permeate people's lives today. The children suffer from the other groups' beliefs, even if they can't yet understand what caste, community or class mean.







## FILMING PROCESS

### THE SHOOT

During the process of getting WHITE SUN funded and prepared, two devastating earthquakes in 2015 (April 25 and May 17) and several massive after-shocks struck Nepal. The quake caused not only loss of life and infrastructural damage; it also revealed profound political and societal fault lines. Given the situation post-quake, we decided to push the shoot for 6 months. Then my main actor fell sick (Dayahang Rai who plays Chandra, a real superstar in Nepali cinema), so we pushed back the shoot for another month.

Our first choice for a mountain village location was destroyed by the earthquake. It had already taken us a long time to figure out where we were going to shoot among the mountain villages. It was not easy - on a limited budget - to find the right village in terms of logistics as well as technical and artistic requirements.

For shooting in the mountains, we already knew that we would need to minimize the use of lighting equipment because of the lack of roads and available electricity. My Director of Photography Mark O'Fearghail preferred the Red Dragon camera, given its smaller size and low-light sensitivity. But some lighting was still required, and even a small generator on that mountain path needed 10 porters! Between our crew and the additional cast we needed for extras in the village scenes, we were at times about 80 people in the mountains.

### MOUNTAIN PATHS

I wanted to use mostly handheld camera to feel the physical efforts of the characters. I didn't want the feeling of leaning back and watching the characters. I wanted the audience to experience walking with them. So I was very selective about the search for the ideal mountain path when the funeral procession makes its way down toward the river. It was a difficult task to find a place I liked that was not logistically impossible to shoot. I kept hiking until I found what you see in the film. Since not all the older performers were able to walk, we had to carry them there. First my DoP said "It's impossible to shoot here!" But he finally came around, and he did a fantastic job. I've never seen anyone as good at handheld camera, who can pull focus by himself under such difficult circumstances. This comes from his long experience shooting documentaries and it's one of the reasons we wanted to work with him. Plus, our takes were long - five to seven minutes. It was definitely challenging. When I think back now, it feels like we were a little crazy, but it was necessary.



## CASTING THE CHILDREN

The casting was done with my wife, actress Asha Magrati. As a theater director and acting teacher, she has worked with many children over the years. We started talking about casting during the writing process. We auditioned children in schools, from village to village. We used social media, we asked all of our friends – but with no luck. We finally met Amrit on our last location trip to Ghandruk. His real life experience fit the character of the orphan “Badri”. He was from a lower caste background. His father was dead and his mother had abandoned him. He was considered “untouchable”. At first we were doubtful. He was shy and not very talkative. But after a week living with us in our Kathmandu workshop, he opened up and became the perfect choice to play the role.

Finding the perfect “Pooja” was even harder. We started working with a couple of little girls in the workshop, although they were not our ideal choices. As the shoot was starting, we brought one girl to our village location. We hoped that if she actually started living in the village, she would become tougher and be transformed into a village child. This of course didn’t work out and we turned to Sumi, who was on set as an extra. She was a little older than what we had been looking for, but she fit the character of Pooja.

Both Amrit and Sumi had never acted in a film before. Both were born towards the end of the war, but both were familiar with the war experience, and even if they did not actually witness anything they had an intuitive understanding of the damage in the adults around them.

## WORKING WITH ACTORS

I generally like improvising with actors. I usually give them the script, but in this case we wrote the script in English. So I worked with them to translate and transform the dialogue to accommodate their characters and to discern how the character would speak in their own words. I encouraged them to suggest changes. I try not to force the actors to say any exact words unless it’s absolutely necessary to get closer to the meaning that I’m looking for.





I spent a lot of time trying to create environments for them to act in. They needed very different approaches. For Amrit, it was best to play act with him and encourage him to live out the situation. Sumi preferred detailed help, dialogue line by line. The whole experience was fun, living and believing with them, traveling with them.

### **FILMMAKING IN NEPAL**

The film industry is very young in Nepal. Though King Mahendra brought a man from India in 1965 to direct and produce some films to promote his regime, an actual film industry only began to flourish when the media became more open with the 1990s democracy movement. Today we make more than 100 films a year. Until only a few years ago, Nepali films were almost wholly based on the popular Bollywood style formula: basic plot lines with a hero and villain, a couple of fight or song and dance sequences. But this has changed a lot over the last couple of years. Now we have much more variation in our filmmaking and young filmmakers have embraced the digital technology which makes the form more accessible and feasible to produce less expensively.

Even 5 years ago, it would have been unimaginable that an actor like Dayahang Rai (who plays Chandra in the film) could become a popular hero in the movies. He is far from the old-fashioned upper caste type. Such changes have however threatened the older generation of our movie-making industry. With support from various associations, the government-run film development board has introduced strict requirements discouraging new filmmakers, and there is still no sign of government support or funding. Formal coproduction is still not yet encouraged, and there is no official cooperation with India, with whom we share an open border.

We have a long way to go, but I am encouraged by the new wave of filmmaking that is emerging despite the obstacles. And I hope WHITE SUN is a contribution to this effort.





## PRODUCER`S NOTE

Nepal has struggled immensely in its post-war years to achieve internal reconciliation. Efforts to draft a Constitution were stymied for nearly a decade by a deadlock among entrenched political cadres, to the enormous detriment of what is effectively a post-traumatic stress society. One of the few artists in Nepal to address this situation has been Deepak Rauniyar:

“Filmmaking has never been just another profession for me. From the beginning, I have wanted to make films with an artistic and social purpose, and maybe because of my journalism background, I like exploring or exposing something that challenges society, especially if that story creates an opportunity to generate questions and debate. I want to contribute to creating a new independent movement in Nepali cinema, and to inspire other young filmmakers in my country. I draw inspiration from films that have not only proven themselves creatively, but have also breathed life into particular subjects and characters that have had a major impact on human history.”

Born in the Eastern lowland of Nepal, quite near to the Indian Border, Deepak was raised in the multi-cultural societies of the Eastern hills of the country. His family migrated there in search of employment when he was very small. When Deepak first got an opportunity to watch a film in a movie theater in the nearest small town, he was 13 years old. He studied management in local universities and started his first job as a schoolteacher, and then as a journalist for print media. Before he moved to Kathmandu, he worked as a correspondent for several national media outlets including the state radio, Radio Nepal. A chance position as a film critic ultimately inspired him to make his own films. Deepak’s first attempt, Chaukaith (Threshold) 2008, a short film, was an official selection of the 2009 Cannes Film Festival - Short Film Corner, and won the Special Jury Prize at the 2009 Ahmedabad International Film Festival, as well as an award at the 2008 Kathmandu International Mountain Film Festival.

Through a friend involved with the UN in Nepal, I met Deepak in 2011, when he was in the process of trying to find a way to complete his first feature film, HIGHWAY. The film was shot on a Canon 5D camera on a shoestring budget and with the collaboration of local cast and crew he had managed to inspire to work for deferred wages.

The film explores the journey of four people whose individual stories become interconnected during an ill-fated bus journey from eastern Nepal to the capital Kathmandu.

Impressed by Deepak’s evident talent as well as the sheer dedication to his craft, we decided to support him, and worked together to complete the film on an extraordinarily low budget of \$96,000. HIGHWAY went on to premiere at the Berlinale Film Festival in 2012 in the Panorama to positive reviews, becoming the first feature film from Nepal to premiere at a major international film festival, let alone one of such stature, in 60 years. But more importantly than this, when the film premiered in Nepal it caused a national uproar and debate about the role of cinema in addressing contemporary realities – cracking open long repressed perspectives and emotions.

Since then, with the continued support of Louverture, Deepak has gone on to become a fellow of the Berlinale Talents, TIFF Talent Lab and Rotterdam Lab. He was a participant in the Cannes At lier de Cin ma and the Norwegian S rfond Pitch Forum, and Doha Film Institute Qumra event, all of which we attended together in order to present the proposal for his second film, WHITE SUN which captures the heart-breaking and at times laughable absurdity of village life in post-conflict Nepal. With the involvement of visionary producer Michel Merkt, our producing colleague Tsering Sherpa in Nepal, and our Dutch co producers The Film Kitchen, we were finally able to realize the film.

With this remarkably mature work, Deepak has extended the conversation further within Nepal and in some ways more productively, as the story of WHITE SUN relies on comprehensively developed characters and nuanced cinematic approaches rather than plotting. It is emotionally affecting and poetic, creating room for audiences to enter and engage with the film more gently. The performances Deepak elicited were simply extraordinary, especially in view of the fact that he was working with both actors and non-actors.

Deepak has tremendous determination and courage, and the kind of ambition that serves the art, not the ego. Among his gifts as a director is his ability to inspire dedication in others, including all of the producers. We hope viewers of WHITE SUN will share our belief that this is an artist who has made a rare, *necessary* contribution to world cinema.

Joslyn Barnes  
Producer, Louverture Films



## **DAYAHANG RAI**

*CHANDRA / AGNI*

Dayahang Rai is an actor, director and playwright. He is one of the most highly regarded and popular actors in Nepal, having performed in over 35 films and plays. He has received three national film awards for Best Actor. Dayahang rose to prominence from the television series YUVA, DALAN and HAMRO TEAM. His first leading role in a film was in ANAGARIK (2006). Success followed in the films DASDHUNGA (2009), LOOT (2012), CHHADKE (2013), BADHSHALA (2013), KARKASH (2013), JHOLEY (2014), KABADDI (2013) and its sequel, TALAKJUNG VS TULKE (2014) and SAMBODHAN (2014). Rai was the lead actor in both Deepak Rauniyar's features HIGHWAY (Berlin, 2012) and WHITE SUN (Venice, 2016).



## **ASHA MAGRATI**

*DURGA*

Asha Magrati is the female lead of Deepak Rauniyar's WHITE SUN (Venice, 2016), a performance that was highly praised by the international press. The daughter of an ex-British Gurkha, Magrati grew up in an army camp where every weekend various movies were screened. She fell in love with cinema and acting in her childhood. Her first role was in a theater play when she was only thirteen, and she has since acted in numerous plays, TV shows and films that have screened internationally. Her first short film with Rauniyar, THRESHOLD premiered at the Cannes Film Festival (2009). This was followed by the feature HIGHWAY, which premiered at Berlin International Film Festival in 2012 and opened the MoMA ConteporAsian cinema series in New York. She is an alumna of the Berlinale Talents, the annual summit and networking platform of the Berlin International Film Festival, and is a well-respected casting director in Nepal.





## **RABINDRA SINGH BANIIJA**

*SURAJ*

Rabindra Singh Baniya is an actor and producer. Prior to entering the Nepal cinema industry, he worked for BBC Action Media as a producer and was involved in theatre productions. He founded Shatkon Arts to produce films. His debut as an actor was in *TALAKJUN VS TULKE* (2014), which was Nepal's foreign language entry for the 88th Academy Awards. He is also known for his roles in *JHUMKEE* (2016), *JATRA* (2016), *PASHUPATI PRASAD* (2016) and *WHITE SUN* (Venice, 2016).



## **SUMI MALLA**

*POOJA*

Sumi Malla comes from same village where the film was shot, Gandruk, in the mid-Western part of Nepal. *WHITE SUN* is Sumi's first film. When she's not acting, she lives with her mother and goes to school.



## AMRIT PARIYAR

*BADRI*

Amrit Pariyar's life in some ways resembles the character he plays, Badri. His father died when he was very small and his mother abandoned him. He was living between friends and a well-wisher's home, working as a porter, when actress / casting director Asha Magrati first spotted him. *WHITE SUN* is his first film as an actor. Since the film's completion, Rauniyar and Magrati have secured his admission into a school in Kathmandu where he is receiving the education he longed for.





## DEEPAK RAUNIYAR

DIRECTOR-WRITER-PRODUCER

Deepak Rauniyar (b. 1978, Saptari, Nepal) became the first Nepali director to compete at a prestigious international film festival. His debut HIGHWAY world premiered at the Berlinale 2012 and also played Locarno. In his own country, the social drama provoked a heated reaction due to the singularly realistic portrayal of the contemporary situation for much of the citizenry. Other Nepali directors followed Rauniyar's example, choosing topics connected to issues facing a country crippled by long years of civil war. WHITE SUN is the director's second feature and it surpassed the festival success of his debut, with participation at the festivals in Venice, Toronto, Busan, Singapore, and Palm Springs, where the director won his first significant awards. The film has screened in over seventy international film festivals. Earlier this year, the New York Times included Rauniyar in their "Nine New Directors You Need to Watch" list and Sydney Film Festival invited him to serve as a member of the official competition jury. Rauniyar is an alumnus of the Toronto, Berlinale Talents and Rotterdam Labs as well as the Cannes - Cinéfondation program.

### SELECTED FILMOGRAPHY

2016	White Sun (feature)
2012	Highway (feature)
2010	Pooja (short)
2008	Threshold   Chaukaith (short)



## **DANNY GLOVER**

**EXECUTIVE PRODUCER, LOUVERTURE FILMS**

In addition to being one of the most acclaimed actors of our time, with a career spanning 35 years and including film classics like “Places in the Heart,” “The Color Purple,” the “Lethal Weapon” series and the acclaimed “To Sleep with Anger,” Danny Glover has also executive produced numerous projects for film, television and theatre. In 2005 he co-founded Louverture Films with Joslyn Barnes and subsequent partners Susan Rockefeller and the Bertha Foundation. The company has produced 35 films including this past year’s Sundance Special Jury Award winner STRONG ISLAND by Yance Ford, the multi-award winning WHITE SUN by Deepak Rauniyar and the forthcoming ZAMA by Argentinian master Lucrecia Martel. The recipient of countless awards for his humanitarian and advocacy efforts on behalf of economic and social justice causes, Glover is a UNICEF Goodwill Ambassador and a recipient of the Lifetime Achievement Award from Amnesty International.

## **MICHEL MERKT**

**PRODUCER, KNM**

Michel Merkt is an entertainment entrepreneur based in The Principality of Monaco. He is mainly working with independent production companies on international features and co-productions and documentaries for cinema. His credits include MAPS TO THE STARS (Palme d’Or Best Actress 2014) from David Cronenberg and LIFE from Anton Corbijn, ARABIAN NIGHTS (Oscar 2016 pre nomination by the Portuguese Film Academy), and IN THE SHADOW OF WOMEN, featured at the Directors’ Fortnight. In 2016 he produced Maren Ade’s TONI ERDMANN, Paul Verhoeven’s ELLE (Golden Globe for Best Foreign Language Film and Best Actress), Claude Barras’ animation film MY LIFE AS A ZUCCHINI, Kleber Mendonça Filho’s AQUARIUS, Xavier Dolan’s IT’S ONLY THE END OF THE WORLD, and Oliver Laxe’s MIMOSAS – all of which premiered at the Cannes Film Festival or Director’s Fortnight 2016. He is currently working on projects from Lucrecia Martel, Michele Pannetta, Anup Singh and Shahaf Peled, to name a few.

Furthermore, Michel is a consultant for numerous private investors, foundations and philanthropic organizations. One of his goals is “not to change the world but at least to try to change the vision of the world.” He is one of the founders of CIC (Cannes Investors Club), part of the Marché du Film program, with the aim of contributing towards the development of cinema by facilitating networking and giving a first approach to the movie business and investment opportunities to influential investors.

## **JOSLYN BARNES**

**PRODUCER, LOUVERTURE FILMS**

Joslyn Barnes is a producer and co-founder of Louverture Films with partners Danny Glover, Susan Rockefeller and the Bertha Foundation. Among the films Barnes has been involved with producing are: the César-nominated BAMAKO, Sundance Grand Jury Prize winner and Oscar nominated TROUBLE THE WATER, the cult hit BLACK POWER MIXTAPE 1967-1975, the 2012 Sundance Grand Jury Prize, Peabody and Grierson winner THE HOUSE I LIVE IN, the Berlinale award-winner CONCERNING VIOLENCE, Apichatpong Weerasethakul’s 2010 Cannes Palme d’Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES and CEMETERY OF SPLENDOR, Yance Ford’s Sundance Special Jury Prize winner STRONG ISLAND and Deepak Rauniyar’s award-winning WHITE SUN - both of which were released this fall. Forthcoming films include Lucrecia Martel’s ZAMA, RaMell Ross’ HALE COUNTY THIS MORNING, THIS EVENING, James Longley’s ANGELS ARE MADE OF LIGHT, and Victor Kossakovsky’s SQUARELA. In 2017, Barnes was the recipient of both the Cinereach Producer Award and the Sundance Institute | Amazon Studios Producer Award.

## **TSERING RHITAR SHERPA**

**PRODUCER, MILA PRODUCTIONS**

Born in Nepal, Tsering Rhitar Sherpa studied Mass Communication at the Jamia Millia Islamia in Delhi. His 1997 film THE SPIRIT DOESN’T COME ANYMORE, a documentary film profiling a Tibetan shaman earned him the Best Film Award in FILM SOUTH ASIA – festival of South Asian documentary films, and Best Indigenous Filmmaker of the Year at the Parnu Anthropological Film Festival, Estonia. In 2000, he made MUKUNDO (Mask of Desire), a feature film in Nepali, a co-production of Mila Productions and NHK (Japan Broadcasting Corporation), which was widely shown in International Film Festivals, and was Nepal’s Official Entry for the Academy Awards Best Foreign Language Film category in 2000. In 2006, he produced and directed KARMA which went on to be screened in many international film festivals. Tsering Rhitar Sherpa’s latest production was UMA – a feature drama that looks at the impact of the 10-year civil war in Nepal on the common people.

**DAVID BARKER**  
CO-WRITER / EDITOR

David Barker co-wrote and edited WHITE SUN, directed by Deepak Rauniyar, which premiered at the 2016 Venice Film Festival and was awarded the Interfilm Award. Barker was also co-writer and editor of Josephine Decker's THOU WAST MILD AND LOVELY, which was named as one of the 10 Best Films of 2014 by the New Yorker, and as contributing writer and editor on OLMO AND THE SEAGULL by Petra Costa and Lea Glob ("Best Film" CPH: DOX, "Best Doc" Rio Film Festival, "Young Jury Prize" Locarno Film Festival). He has also worked as an editor on films such as BIG MEN (Rachel Boynton), THE REAGAN SHOW (Pacho Velez and Sierra Pettengill), HERE (Braden King), HIGHWAY (Deepak Rauniyar), APPROACHING THE UNKNOWN (Mark Elijah Rosenberg) and WHEN DOGS TALKED (Karrabing Indigenous Collective) which won "Best Fiction Short" at its premiere at the Melbourne Film Festival. His films as writer/director include AFRAID OF EVERYTHING (Sundance 1999) and the short SEVEN DAYS (Rotterdam 2004).

**MARK O'FEARGHAIL**  
DIRECTOR OF PHOTOGRAPHY

As a cinematographer, Mark has spent the last two decades traveling to over 50 countries to shoot fiction and documentary for theatrical release. Credits include WHITE SUN (winner of the Interfilm Prize at Venice, New Voices New Visions Grand Jury Prize at Palm Springs & the Silver Screen Award at Singapore), THIS CHANGES EVERYTHING and THE TAKE by Avi Lewis and Naomi Klein (AFI Best Feature Documentary), Yung Chang's FRUIT HUNTERS, BIG SUGAR (Prix Gemeaux for best documentary - shot undercover documenting Haitian plantation workers under conditions of slavery), EMPZ 4 LIFE (Allan King's final film - nominated for Best Cinematography and the Donald Brittain Award - Gemini Awards of 2007), and A PROMISE TO THE DEAD (winner of the Gemini award for Best Documentary, shortlisted for the 2008 Academy Award for Best Documentary). Mark is currently helping produce a series for A24.



## COMPANY FILMOGRAPHIES

### LOUVERTURE FILMS

Louverture Films produces independent films of historical relevance, social purpose, commercial value and artistic integrity. Taking its name and inspiration from the leader of the Haitian Revolution, Toussaint Louverture - famous for always creating an "opening" in the face of enormous obstacles - Louverture Films partners with filmmakers and producers around the world and particularly from the global South, and pro-actively supports the employment and training of cast and crew from communities of color in the United States.

### SELECTIVE FILMOGRAPHY

AQUARELA - Victor Kossakovsky (forthcoming)  
ANGELS ARE MADE OF LIGHT - James Longley (forthcoming)  
HALE COUNTY THIS MORNING, THIS EVENING - RaMell Ross (forthcoming)  
ZAMA - Lucrecia Martel  
STRONG ISLAND - Yance Ford  
WHITE SUN - Deepak Rauniyar  
HOUSE IN THE FIELDS - Tala Hadid  
CEMETERY OF SPLENDOR - Apichatpong Weerasethakul  
THE HOUSE I LIVE IN - Eugene Jarecki  
HIGHWAY - Deepak Rauniyar  
THE BLACK POWER MIXTAPE - Göran Hugo Olsson  
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES - Apichatpong Weerasethakul  
TROUBLE THE WATER - Tia Lessin & Carl Deal  
BAMAKO - Abderrahmane Sissako

### KNM

Kateryna and Michel Merkt are entrepreneurs in the entertainment industry and producers based in Monaco. Of Ukrainian and Swiss origins, they focus on independent feature films for cinema aiming to touch the broadest audience, uniting festival and commercial successes. KNM focuses exclusively on international projects making no concessions on artistic choices, whether accompanying known directors or participating in the discovery of new talent. Michel Merkt (Chevalier of the Monégasque National Order of Cultural Merit) is also a consultant for several festivals, corporate entities, private investors and foundations all active in the film industry.

### SELECTIVE FILMOGRAPHY

ZAMA - Lucrecia Martel  
FOXTROT - Samuel Maoz  
LA DOULEUR - Emmanuel Finkel  
THE SONG OF SCORPIONS - Anup Singh  
FROST - Sarunas Bartas  
JUPITER'S MOON - Kornél Mundruczó  
L'AMANT D'UN JOUR - Philippe Garrel  
WHITE SUN - Deepak Rauniyar  
MY LIFE AS A ZUCCHINI - Claude Barras  
ELLE - Paul Verhoeven  
IT'S ONLY THE END OF THE WORLD - Xavier Dolan  
AQUARIUS - Kleber Mendonça Filho  
LETTERS FROM WAR - Ivo Ferreira  
TONI ERDMANN - Maren Ade  
(RE)ASSIGNMENT - Walter Hill  
IN THE SHADOW OF WOMEN - Philippe Garrel  
ARABIAN NIGHTS - Miguel Gomes  
LIFE - Anton Corbijn  
MAPS TO THE STARS - David Cronenberg

## AADI PRODUCTION

Co-founded by filmmaker Deepak Rauniyar and actor/casting director Asha M Magrati, Aadi Production is dedicated to developing, producing and marketing original, innovative and socially conscious Nepali films in Nepal, and internationally. We strive to move away from dominant formulaic films and to give a fresh perspective and voice to homegrown Nepali cinema. We work in close collaboration with innovative, well-known filmmakers, crew and production companies worldwide.

## FILMOGRAPHY

RAJA (in development)  
WHITE SUN  
HIGHWAY  
THRESHOLD/CHAUKAITH

## MILA PRODUCTIONS

Our mission is to continuously provide high-quality production services in all aspects of film and video projects in Nepal, India and Bhutan. With our experience over the past 15 years and the trust we have gained from our clients, we will continue to build our position as the leading provider of high-quality services in the all aspects of film and video productions in the region.

## SELECTIVE FILMOGRAPHY

WHITE SUN  
THE BLACK HEN  
KABADDI  
SINGHA DURBAR  
UMA  
MASK OF DESIRE

## REVIEWS

*“Even as the director, Deepak Rauniyar, turns opposition into a structuring principle, he creates a satisfyingly holistic work.”* – The Nine Directors You Need to Watch, Manohla Dargis

The New York Times

*“At his best, Rauniyar evokes the poetic realism of Satyajit Ray.”* – Jon Bowman

THE SANTA FE  
NEW MEXICAN

*“This packed (and pictorially arresting) scenario is not only well-acted, from the kids to the elders, but handled with emotional intelligence and even eye-rolling humor. It speaks to Rauniyar’s narrative gifts regarding matters of his homeland.”*

– Robert Abele

Los Angeles Times

*“Visually stunning. Rauniyar handles the socio-political complexities of life post-conflict with a lightness of touch and flashes of absurdist humour... Peace is never as quiet as you expect it to be.”* – Wendy Ide

SCREEN DAILY

*“Nepali helmer Deepak Rauniyar’s outstanding second feature is a powerful drama about people and a nation at the crossroads... sends a powerful message about the need for tolerance. All the performances are tops, right down to the bit parts. A standout in an across-the-board impressive package, cinematographer Mark O’Fearghail’s beautiful widescreen imagery of Himalayan peaks and mountain trails is nicely complemented by Vivek Maddala’s subtle and sparingly applied score.”* – Richard Kuipers

VARIETY

*“Performances are uniformly impressive across the ensemble, with Rai, a major star in Nepal, seeming to carry the weight of his world on his shoulders as the battle-scarred Chandra. A standout when premiering in Venice’s Horizons sidebar, it’s a delicately-observed, multi generational story.”* – Neil Young

THE  
Hollywood  
REPORTER

## FESTIVALS & AWARDS

**VENICE INTERNATIONAL FILM FESTIVAL 2016**  
(Horizons) – World Premiere  
INTERFILM Award

**TORONTO INTERNATIONAL FILM FESTIVAL 2016**  
(Contemporary World Cinema)

**BUSAN INTERNATIONAL FILM FESTIVAL 2016**

**MUMBAI FILM FESTIVAL 2016**

**THESSALONIKI INTERNATIONAL FILM FESTIVAL 2016**

**SEMANA INTERNACIONAL DE CINE DE VALLADOLID 2016**

**TAIPEI GOLDEN HORSE FILM FESTIVAL 2016**

**SINGAPORE INTERNATIONAL FILM FESTIVAL 2016**  
(Asian Feature Film)  
BEST FILM, Silver Screen Award

**DUBAI INTERNATIONAL FILM FESTIVAL 2016**  
(Cinema of the World)

**INTERNATIONAL FILM FESTIVAL OF KERALA 2016**

**PALM SPRINGS INTERNATIONAL FILM FESTIVAL 2017**  
NEW VOICES/NEW VISIONS Grand Jury Prize

**INTERNATIONAL FILM FESTIVAL ROTTERDAM 2017**

**GÖTEBORG FILM FESTIVAL 2017**

**NEW DIRECTORS/NEW FILMS FESTIVAL 2017**  
Museum of Modern Art, Film Society of Lincoln Center,  
New York

**FESTIVAL INTERNATIONAL DE FILMS DE FRIBOURG 2017**  
(Cultural Meditation)  
Audience Award  
Don Quijote Award  
Ecumenical Jury Award

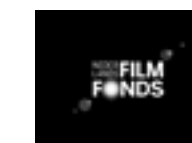
**HONG KONG INTERNATIONAL FILM FESTIVAL 2017**

**SYDNEY FILM FESTIVAL 2017**

**EDINBURGH INTERNATIONAL FILM FESTIVAL 2017**  
(World Perspectives)

**GUANAJUATO INTERNATIONAL FILM FESTIVAL 2017**

## PARTNERS





## CREDITS

### MAIN CAST

Chandra  
Durga  
Suraj  
Pooja  
Badri  
Shova  
Priest  
Uncle  
Kaji  
Police Officer  
Guerrilla Commander  
Aunt

**Dayahang Rai**  
**Asha M. Magrati**  
**Rabindra Singh Baniya**  
**Sumi Malla**  
**Amrit Pariyar**  
**Sarada Adhikari**  
**Deepak Chhetri**  
**Deshbhakta Khanal**  
**Ganesh Munal**  
**Pramod Agrahari**  
**Moutse Gurung**  
**Pramila Tulachan**

### MAIN CREW

Directed by  
Written by  
Director of Photography  
Edited by  
Production Designer  
Sound  
Music  
Sound Designer  
Costume Designers  
Assistant Director  
Line Producer  
Associate Producer

**Deepak Rauniyar**  
**Deepak Rauniyar, David Barker**  
**Mark O'Fearghail**  
**David Barker**  
**Menuka Rai, Akki Thekpa**  
**Jaap Sijben**  
**Vivek Maddala**  
**Leandros Ntounis**  
**Swechha Nakarmi, Sushant Shrestha**  
**Firoj Khadka**  
**Sangam Thapa Magar**  
**Sarah D'hanens**

Executive Producers  
**Danny Glover, Bertha Foundation,  
Susan Rockefeller, Jaime Mateus-Tique,  
Mita Hosali, Worley Works**

Co-Producers  
**Jan Van Der Zanden, Ineke Kanters,  
Guusje Van Dueren**

Produced by  
**Deepak Rauniyar, Joslyn Barnes,  
Tsering Rhitar Sherpa, Michel Merkt**

**An Aadi Production & Louverture Films production**

In association with  
**The Film Kitchen & Mila Productions,  
Doha Film Institute, Bertha Foundation**

With support from  
**Netherlands Film Fund, Hubert Bals Fund**

## CONTACT



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