



SIMI NASA (THE LAND OF ANCESTORS)

Nepal

Produire au Sud Nantes 2018

MAIN DATA

Category: Drama
Length : 130'
Language : Nepali, Gurung
Shooting location : Nepal
Shooting dates : December 2019 / January 2020
Expected dates of completion : August 2020
Stage of production : development stage

PRODUCTION

Budget : 155 000 €
Financing in place : 35 000 €
Production company : Simal Cinema Pvt. Ltd.
Workshops and platforms attended : Ekadeshma Film Lab 2017, Busan Asian Film School 2018, Open Doors Lab 2018
Current situation : Development stage, seeking for partners

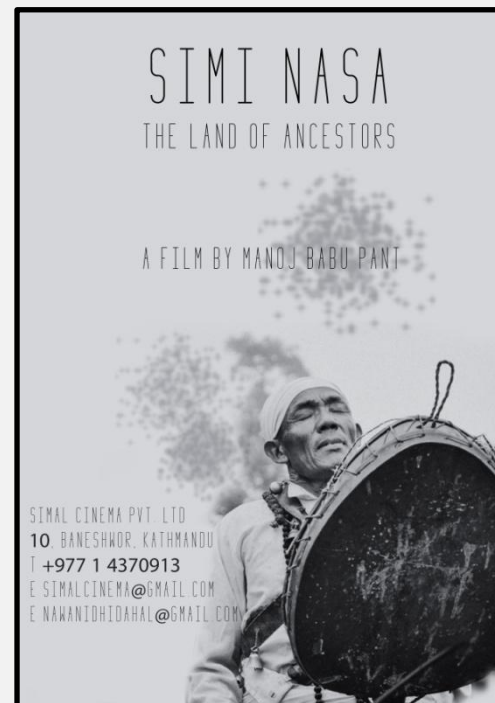
NAWA NIDHI DAHAL, PRODUCER

After completing a Bachelor of Arts in Film Studies in 2014, Nawa Nidhi Dahal decided to work as a producer. He set up his own production company, Simal Cinema Pvt. Ltd., and started with short student films. In 2016, he produced Sunil Pandey's *The Eternal Journey*. The film received a warm response from the festival circuit as well as some top awards. Pursuing his passion, he produced another short film in 2018 called *The Remains*, directed by Manoj Babu Panta. The film is currently travelling around various festivals. He attended Locarno Open Doors Lab in August 2018 and completed a 6 months film producing course in Busan Asian Film School. He is currently developing Manoj Babu Panta's debut feature, *The Land of Ancestors*. With this same project, he has been selected for the Festival 3 Continents 2018 Produire au Sud workshop.



MANOJ BABU PANTA, DIRECTOR

Manoj Babu Panta was born 1 April 1984. He graduated from Tribhuvan University in 2007, with a specialization in filmmaking. He has been teaching cinema at Tribhuvan University for a decade. He has mentored numerous cinema workshops. He has been department head of the screenplay writing and direction faculty at the College of Film Studies since 2012. His film *Where is the Story* (2008) has been screened in numerous film festivals. His second film *Avashesh (The Remains)* (2018) has been officially selected for the Melbourne International Film Festival 2018, Australia, and won the jury award in the WNDX Festival of Moving Image, Winnipeg, Canada. As a script consultant, he has begun to develop many shorts and features that have travelled the international film community, representing Nepal. Since 2015, he has headed Bikalpa Cinema Society, which aims to create a new movement in Nepalese cinema culture. Currently, he is developing his debut feature, *Simi Nasa (The Land of Ancestors)*.



SYNOPSIS

Lachhiman (73), an aging shepherd who lives an isolated life in the remote Himalayas, feels anxious about his own destiny when he witnesses the death of his childhood friend. He feels unable to continue taking his sheep into the mountains and hopes to find a young boy who will take over this tough job for him. But no one is interested. Full of melancholy, the old man hallucinates meeting his dead ancestors and shares his distress with them. His only son Gorey (32), who has been living in the city, returns home to take part in the death ritual and suggests that his father to migrate to the city. Lachhiman is faced with a dilemma: whether to choose the hardships of the village or life in alien city. His final wish is to liberate his soul in the same cemetery where all his ancestors have been liberated.

DIRECTOR'S STATEMENT

« I have extracted the narrative of *Simi Nasa* from the life of Gurung community, an ethnic community with its unique beliefs, distinct traditions and worldview. I am very much connected with this community since I passed most of my childhood days in the shade of this community. [...]

I feel the central idea of the film is rhetorically connected with the sentiment of the present socio-political scenario of our country. Things are changing; the old convictions have undergone transformation that has affected ancient practices and values. Beliefs, culture, social values, ways of living, rituals and political systems are on the verge of transformation. These stories of transformation are painful for those we like to revive them and live with them. So I feel the issue of transformation is the most representational issue of this time.

In the narrative, there are different layers of transformation. The king is leaving his throne to live a civil life. The soul of Birkha Bahadur is leaving Samsara for the eternal journey to the other world and the feeble shepherd Lachhiman is leaving his native soil for the journey to an alien city. The melancholies and dilemmas are the main issues of the narrative that we find all over the world to which we belong.

I have observed, recalled and imagined the Bansara village and the lives of its inhabitants while writing the screenplay, and have planned to shoot the cinema in the same locales. All casts will be from local villagers who will live their own lives in the mediated circumstances of the narrative.

The cinema has a very minimal approach, with minimal narrative, techniques, production plan and budget. Long takes, contemplation of time and verisimilitude of life are the main values. I will focus on the authenticity of the recorded time with minimal manipulation in the post production. »

CONTACTS

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