

North of 49

by Richard Breyer and David Coryell
(U.S.A., 40 min, 2002)

North of 49 documents the aftermath of the burning of Gobind Sadan USA, a Sikh temple in Palermo, 30 miles north of Syracuse, shortly following the 9/11 terrorist attacks. Through interviews with local residents, members of the Sikh community, and the arsonists and their families, the documentary reveals hope in the midst of tragedy, and the triumph of forgiveness over prejudice and ignorance.

Richard Breyer is professor and former chair of Television-Radio-Film at Syracuse University, and a noted documentary producer and the author of textbooks on television production and writing. He has also been a Fulbright Scholar to India, and helped launch one of India's prime cable companies, Sony Entertainment Television. **David Coryell** is a screenwriter and part-time instructor in Television-Radio-Film at Syracuse University.

February 22, 1:30 PM **Women**

Screenings will be followed by a discussion with the director(s).

Born to Die

by Usha Albuquerque
(India, 30 min, 2002)

According to the latest census in India, last year 32 million baby girls were "missing." They are killed at birth or are terminated before they are born. Thousands more die from neglect before they turn 15. These alarming statistics are due to a number of factors, including ignorance, family pride, lineage, inheritance and ritual. *Born to Die* takes us to rural Madhya Pradesh in central India, where we learn how a mother is starved and tortured until she submits to killing her infant daughter, and then to urban Delhi, where a mother admits to having undergone a sex determination test to ensure the birth of a son to take over the family business. Even in 21st century India "sons are assets and wealth creators; daughters are liabilities."

Usha Albuquerque has worked as a teacher for some years before venturing into journalism and television. Currently she is well known as a television personality, freelancing as a news reader for Doordarshan, and as a documentary and television producer.

Women in Conflict

by Radhika Kaul Batra
(India, 30 min, 2002)

From the end of the 80's, Kashmir has witnessed a phase of separatism, militancy and violence. It is estimated that between 60,000–70,000 people have died, about 4,000 are missing and more than a million people have been displaced during this period. The women of Jammu and Kashmir have become mothers of disappeared sons, wives of disappeared or slain husbands, wives of militants, victims of physical abuse, and heads of households. *Women in Conflict* documents the trials and tribulations of these women whose lives have assumed new meaning because of the conflict.

Radhika Kaul Batra has worked with the Zee television network for six years during which she produced and anchored programs like Helpline and Vision Beyond 50.

Mann ke Manjeere (Rhythm of the Mind)

by Sujit Sircar and Gary for Breakthrough
(India, 5 min, 2000)

Winner of the Screen Awards 2001 in India and nominated for the MTV Awards for best Indipop music video category, *Mann ke Manjeere* is the exuberant journey of a woman who leaves an abusive marriage and becomes a truck driver. Many women of all ages and backgrounds dance and rejoice on the back of the truck, and the video closes with them dancing together on the sand dunes of Rajasthan. The video raises important issues violence against women, women in non-traditional occupations and women's access to public space.

Babul (Father)

by Prasoon Pandey
for Breakthrough
(India, 4 min, 2001)



Babul describes the various forms of domestic violence faced by middle-class women in India. Shot in a party where all are shown having a good time, *Babul* explores the reality behind the façade through the eyes of a young girl. A little girl moves through the party looking at all the adults laughing and having a good time. As her eyes focus on three different couples, she is able to see incidents of violence and marital rape that underlie their happy exterior.

Breakthrough is an international organization that uses education and popular culture to promote public awareness about human rights. Breakthrough encourages individuals and communities to get involved in promoting social harmony and building a culture of human rights through the media, internet, forums, and educational materials.

February 22, 5:00 PM **Caste**

Screening will be followed by a discussion with the director.

Dr. Babasaheb Ambedkar

by Jabbar Patel
(India, 180 min, 1999)



The film spans 1901 to 1956, takes us through 60 years, two world wars, and three countries. Two struggles were being fought simultaneously; one was India's fight for political independence spear-headed by Gandhi, against the British Colonial powers. The second, led by Dr. Ambedkar, was a lesser-known internal struggle. 70 million untouchables were fighting for their social rights against the upper caste Hindu society. Both a personal portrait, as well as a record of the times, *Dr. Babasaheb Ambedkar* is about one man's fight against the tyranny of the Hindu orthodoxy, against tradition, and against Indian political heroes and saints such as Gandhi, who were more interested in political reforms than social reforms.

Jabbar Patel is the founder of Theatre Academy and has produced and directed several well known Marathi plays. His previous cinematic credits include Simhasan, Jait Re Jait and Umbartha. He is currently working on a biographical film about Mahatma Jyotiba Phule. An awardee of the prestigious Padmashree, Dr. Patel is also a pediatrician, and runs a hospital near Pune with his wife Dr. Maniben Patel.

February 23, 1:00 PM **Communalism**

Screening will be followed by a discussion with the director.

Mr. & Mrs. Iyer

by Aparna Sen
(India, 120 min, 2002)



Mr. & Mrs. Iyer is a love story about two unlikely traveling companions drawn to each other under harrowing circumstances. In the midst of a communal riot, a young woman from an orthodox Brahmin family discovers that her acquaintance is Muslim, and is compelled to save him from angry mob of Hindu extremists. In this award-winning film, Sen takes on the issue of the Hindu-Muslim conflict in India with personal resonance and universal poignancy.

Aparna Sen began her film career as an actress, starring in Satyajit Ray's *Teen Kanya* and *The Middleman*. She made her directorial debut in 1981, with the English-language *36 Chowringhee Lane*, for which she also wrote the screenplay. Her latest film, the English-language *Mr. & Mrs. Iyer* (2002), has already won several Indian and international awards. Sen is also the editor of *Sananda*, the first Bengali women's magazine.

The South Asia Center,
The S. I. Newhouse School of Public Communications
& The Division of Student Affairs University Encounter Program

in collaboration with **Breakthrough**
present

illuminating OPPRESSION

a film festival on human rights in south asia

january 24–february 23, 2003
254 newhouse II
syracuse university

A series of dynamic feature films and documentaries by well-known South Asian directors addressing issues of human rights and social justice—including poverty, sectarian and civil conflict, caste oppression, children's rights and women's issues—in India, Pakistan, Nepal and the South Asian diaspora.



The **Maxwell School of Citizenship and Public Affairs**, renowned for its programs in public administration and international relations, is also home to a number of multidisciplinary institutes and research centers that involve graduate students and faculty members in study, research, conferences, and publications. The **Global Affairs Institute** was created to integrate and focus Maxwell's international programs, research, service and training activities in an interdisciplinary setting that promotes global awareness. The Institute supports the South Asia Center, which collaborates with Cornell University to form a consortium that is part of the National Resource Center for the United States Department of Education.



The **S.I. Newhouse School of Public Communications** offers graduate and undergraduate degrees in various mass media including photography and visual interactive communications; television, radio and film; broadcast and print journalism; advertising; new media; mass communications; and public relations, and its programs emphasize the professional skills and ethical awareness required of communication industry leaders, researchers, and educators. Although well known for the technical and artistic skills of its faculty and graduates, the Newhouse School is equally renowned for academic excellence, particularly in the fields of First Amendment law, popular culture, and communications.

Newhouse
School



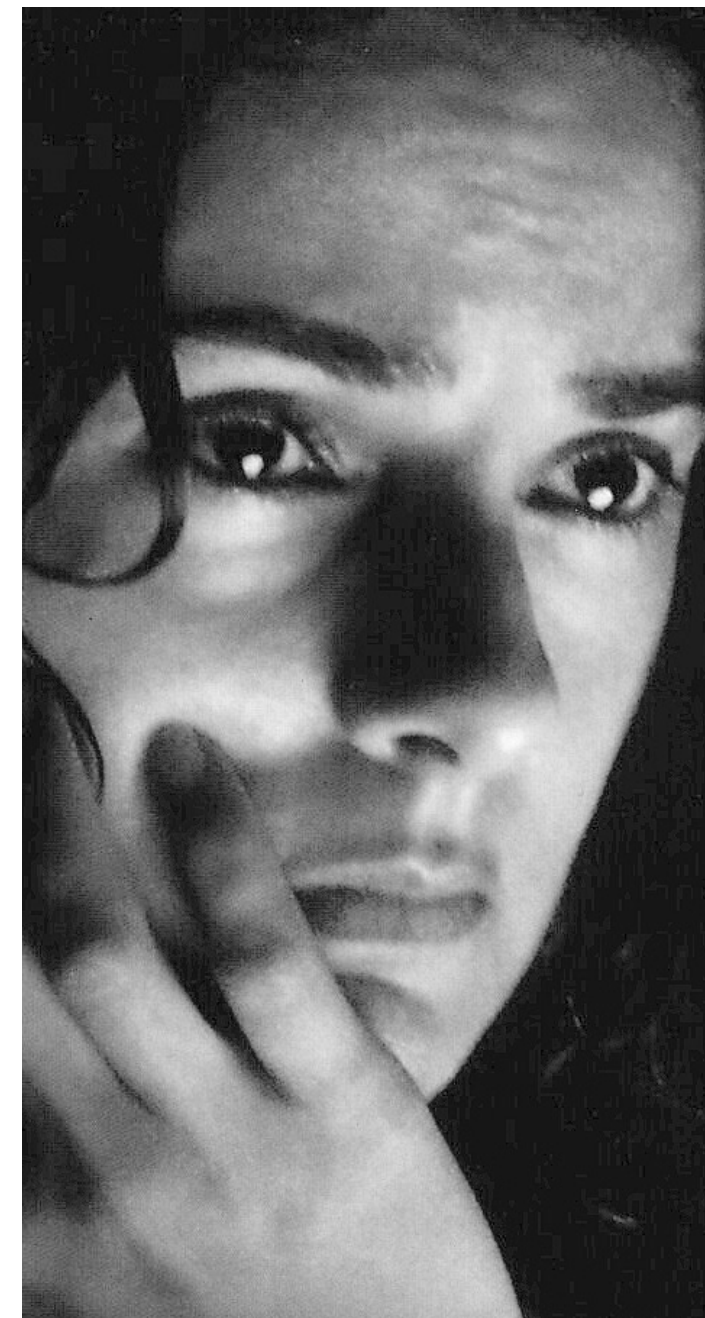
Division of Student Affairs
Consistent with Syracuse University's Academic Plan, the **Division of Student Affairs University Encounter Program** provides grant funding to support events, symposia, workshops, exhibits, lectures and performances to educate the campus community on an established theme of institutional or social significance. This year's theme is "Celebrating International Arts and Culture".

BREAKTHROUGH building human rights culture

Breakthrough is an international organization that uses education and popular culture to promote public awareness about human rights. Breakthrough encourages individuals and communities to get involved in promoting social harmony and building a culture of human rights through the media, internet, forums, and educational materials. Breakthrough has produced a variety of award-winning materials on women (*Mann ke Manjeere*), religious harmony (*Junoon for Peace*), and racial and ethnic justice (*Bringing Durban Home: Combating Racism Together*). <http://www.breakthrough.tv>

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illuminating OPPRESSION schedule of screenings

January 31, 5:00 PM **Conflict**

Evil Stalks the Land

by Gauhar Raza
(India, 17 min, 2002)

Dedicated to those who were killed during the Gujarat carnage of 2002, *Evil Stalks the Land* captures the atmosphere of terror that could be felt all over the city of Ahmedabad, where even speaking before the camera was a courageous step that could cost a filmmaker his or her life. The documentary shows how a series of events engineered by Rashtriya Swayamsevak Sangh (RSS) and Vishwa Hindu Parishad (VHP), the Hindu fundamentalist parties, in Gujarat and elsewhere prepared the grounds for the carnage, and how India's integrity was threatened by the failure of saner sections of society to rise to the occasion.

An electrical engineer by training, **Gauhar Raza** has served on various national committees of the Bharat Gyan Vigyan Samiti (BGVS), a platform of various NGOs and the prime mover of National Literacy mission in India. Raza has produced ten video documentary films on various socially relevant subjects during the past 15 years.

Life on the Margin

by Arun Kumar
(India, 34 min, 2002)

During the last 30 years, violence has emerged as a language of protest and justice in Bihar, and has even metamorphosed into the only language of politics in the eastern Indian state. In the 1990s alone, by official count 445 persons have been killed in massacres in the name of caste, though the unofficial number is closer to 1500. *Life on the Margin* documents the voices of widows of these massacres in the state. The film was made by the Violence Mitigation and Amelioration Project (VMAP) as part of a state-wide campaign against violence initiated in Bihar a year ago.

Arun Kumar has a PhD in Sociology from the State University of New York, Binghamton and is the author of *Rewriting the Language of Politics: Kisans in Colonial Bihar*, Manohar Publishers (India), 2001. Some of his previous films are *Land Struggles in Bihar* (2000) and *Land of Memories* (2001).

The Killing Terraces

by Dhurba Basnet
(Nepal, 40 min, 2001)

Since February 1996, the Communist Party of Nepal (Maoist) has been waging a violent struggle in a bid to capture state power in Nepal. From its humble beginnings in five districts, the insurgency has spread all over the country and has now become the foremost challenge facing the nation. In early 2001, Basnet accompanied a group of journalists on a journey to Rolpa, Rukum and Jajarkot, three districts in far-western Nepal that make up the stronghold of the Maoists. Using footage shot over 26 days in the tough mountainous terrain of the region, the film attempts to understand the causes underlying the rise of the Maoists, and its effect on the local population.

Dhurba Basnet began filmmaking as a cameraman with Nepal Television (NTV) in June 1985, and began freelancing from 1993. He has served as a cameraman for various international broadcasting agencies. *The Killing Terraces* is his first independent documentary.



January 31, 5:00 PM **Underground Labor**

Backstage Boys

by Meera Dewan
(India, 30 min, 2002)

Backstage Boys illustrates the impact of globalization on the century old trend of immigration from Punjab in north-western India to Europe and North America. Despite tough immigration laws and the inherent risks involved in illegal international travel, there is a constant stream of brave, adventurous, and perhaps foolhardy, young men willing to take chances lured by the promise of plenty in the west. This documentary follows the hopes and compulsions of some of these men.

As Film Director of South View Productions and recipient of 16 film awards in international festivals, **Meera Dewan** collaborates with TV stations around the world to produce films on human rights particularly issues around women, children, indigenous people and traditional Indian knowledge systems.



In the Flesh

by Bishakha Datta
(India, 53 min, 2002)

This documentary provides an intimate insider's account of what it is really like to be a prostitute—by following the lives of three real life characters. As camerawoman Ranu Ghosh's lens moves deftly from one character to another, we begin to witness and understand the day-to-day lives of women, men and trans-genders in prostitution. *In the Flesh* provides us with a more nuanced view of prostitution—one in which violence and victimhood sit side by side with a relentless drive to survive.

Bishakha Datta is the program director of Point of View, a non-profit organization in Bombay that promotes the point of view of women through a creative use of media. A journalist by training, she frequently writes on issues related to sexuality, reproductive health, and women's rights. She has directed and produced numerous documentary videos on social issues for non-profit organizations such as Oxfam, and for several Indian NGOs.



February 7, 5:00 PM **Kashmir**

Paradise on a River of Hell

by Abir Bazaz and Meenu Gaur
(India, 30 min, 2002)

Paradise on a River of Hell is a film about Kashmir's catastrophic desolation. The film weaves itself out of the knots of memory, the tapestry of truths and the cruel calligraphy of fate Kashmir witnessed in the 1990s. It seeks to reflect and refract the multiple experiences of tortured subjectivity in Kashmir. Not attempting to situate the 1990s in this or that event, person, space or time, the film's mappings of personal and collective memories bears witness to Kashmir's historical solitude.

Abir Bazaz, a writer and filmmaker from Kashmir, has been the recipient of BBC fellowships for 1998–2000, as well as the United Mass Media Fellowship. **Meenu Gaur** is actively engaged in the issues of media, gender and politics. She is involved in theatre and has won awards for acting and debating.



Tell Them the Tree They Had Planted Has Now Grown

by Ajay Raina
(India, 30 min, 2002)

A glimpse into a cinematic diary of a Kashmiri Pandit coming home to witness the ravages of a "paradise" now lost, *Tell Them the Tree They Had Planted Has Now Grown* examines the lives and struggles of Kashmiris who have stayed behind, and the ideology and history of militancy. The film explores its subjects' often nostalgic memories, revealing their psychological scars, their despair, and their hopes for a better future and a better Kashmir.

Ajay Raina, a writer and director, has scripted and directed several documentaries, corporate films, soaps for Sony Entertainment Network and a number of training and children's films.



February 14, 5:00 PM **Organ Trafficking**

Deham (Body)

by Govind Nihalani
(India, 120 min, 2001)

Set in 2022, *Deham* captures the Mephistophelean contract between the First and Third Worlds. Unable to endure poverty anymore, a young man, Om Prakash, responds to an enticing deal from a multinational corporation, Interplanta: a life of luxury in exchange for signing as an organ-donor to a wealthy foreign client. The story revolves around the changes Om and his family go through in exchange for a better lifestyle. The film explores the shifting dependence between the buyer and the bought, the seller and sold and the complexities of relationship between the rapidly advancing technology and human beings.

Govind Nihalani began his career as a cinematographer in 1962 and has worked on several award winning films as the director of photography. *Aakrosh* (The Cry of the Wounded) was Nihalani's first feature film as director. The film shared the Golden Peacock Award at the International Film Festival of India held in New Delhi, 1981. The same year director Richard Attenborough signed Nihalani on as a second unit director cinematographer for *Gandhi*.



February 21, 5:00 PM **Children**

Fiddlers on the Thatch

by Trisha Das
(India, 30 min, 2002)

Fiddlers on the Thatch is a heartwarming story of the triumph of the human spirit. Hoping to attract the children of the local inhabitants, mostly coolies and road construction laborers, Father Edward McGuire, a missionary, wisely offers three square meals and the services of an inspired music teacher at a school in Kalimpong. After years of hard work, three talented children from the school bring to life the symphonies of Mozart, Vivaldi and Strauss through a 70 strong western classical music orchestra.

Trisha Das studied film making at New York University. She has also recently conceived, directed and scripted a series of ten short films and a documentary film titled, *Steps and Strides on India's march into the new millennium*.



The Children We Sacrifice

by Grace Poore
(U.S.A., 61 min, 2000)

Winner of the 2000 Rosebud Award and the 2001 Creating a Voice Award, *The Children We Sacrifice* explores the universal crime of incestuous sexual abuse as viewed through the prism of the South Asian experience, and highlights its culture of silence. Shot in India, Sri Lanka, Canada and the U.S., the film has interviews, statistics and images of childhood innocence alternating with paintings, music and poetry by incest survivors to visually juxtapose the harsh reality of home as source of refuge and violation.

A graduate of Syracuse University, **Grace Poore** has worked for the United Nations Special Rapporteur on Violence Against Women in Sri Lanka as well as the US-based National Coalition Against Domestic Violence.



February 22, 10:00 AM **Religion**

Screenings will be followed by a discussion with the director(s).

A Sun Sets In

by Shahid Nadeem
(Pakistan, 45 min, 2001)

Through its intimate portrayal of Dr. John Joseph, a Pakistani Bishop who laid down his life trying to highlight discrimination against religious minorities, *A Sun Sets In* also examines present-day society in Pakistan, where religious affiliations are symbols of merit and demerit, instead of motivation for service, loyalty and patriotism. The plight of Pakistan's religious minorities is seen through interviews and shots directly relevant to Bishop John Joseph's particular struggle.

Shahid Nadeem is a producer and director of Pakistan television (PTV), and has been involved in the production and direction of many Pakistani plays and serials. Nadeem has long been committed to human rights issues and runs AJOKA, a private theater which produces plays about human rights violations and social injustice.

11.09.01: September 11th

by Mira Nair
(U.S.A., 11 min, 2002)

Mira Nair's 11 minute film is a short docu-drama based on a true story, a dramatic retelling of real events in the life of the Hamdani family in Queens. Talat Hamdani, a high school English teacher, and her husband, candy-store owner Salim, lost their son Salman on September 11. Questioned first by their neighbors and the press, then by the FBI about Salman's connections and background, the Hamdanis began to think their son was not a victim of the World Trade Center tragedy but unjustly detained by the government. Salman's all-American upbringing, his police cadet and medical student resume, meant nothing now that anyone, even your next door neighbor, could be a terrorist.

Mira Nair began her film career as an actor and then turned to directing documentaries, including *So Far From India* and *India Cabaret*. Her debut feature film, *Salaam Bombay!* was nominated for an Academy Award for Best Foreign Language Film in 1988 and won the Camera D'Or at the Cannes Film Festival. Her recent feature *Monsoon Wedding* won a Golden Globe nomination for Best Foreign Language Film.

