

An Italian, German and Sri Lankan Co-production

STUDIOURANIA, BABELSBERG FILM GmbH and SHAKTHI FILMS

A REDWAVE FILM

# MACHAN

DHARMAPRIYA DIAS  
GIHAN DE CHICKERA  
NAMAL JAYASINGHE  
DHARSHAN DHARMARAJ  
SUJEEWA PRIYALAL  
MAHENDRA PERERA  
DAYADEWA DIRISINGHE

Produced by  
PRASANNA VITHANAGE  
CONCHITA AIROLDI  
UBERTO PASOLINI

Written by  
RUWANTHIE DE CHICKERA  
UBERTO PASOLINI

Directed by  
UBERTO PASOLINI

This film was supported by EURIMAGES and the MEDIA Programme of the European Community

## KEY CAST

Stanley	DHARMAPRIYA DIAS
Manoj	GIHAN DE CHICKERA
Suresh	DHARSHAN DHARMARAJ
Vijith	NAMAL JAYASINGHE
Piyal	SUJEEWA PRIYALAL
Ruan	MAHENDRA PERERA
Naseem	DAYADEWA EDIRISINGHE

## KEY CREW

Director	UBERTO PASOLINI
Writers	RUWANTHIE DE CHICKERA UBERTO PASOLINI
Producers	PRASANNA VITHANAGE CONCHITA AIROLDI UBERTO PASOLINI
Co-Producer	HENNING MOLFENTER
Associate Producer	MIRJAM WEBER
Director of Photography	STEFANO FALIVENE
Production Designer	ERROL KELLY
Editor	MASAHIRO HIRAKUBO
Composers	STEPHEN WARBECK LAKSHMAN JOSEPH DE SARAM
Sound Mixer	ANANDAR CHANDRAHASAN
Costume Designers	SANDHIYA JAYASURIYA ROB NAVIS
Make-up Designer	EBERT WIJESINGHE
Casting Director	DAMAYANTHI FONSEKA

MACHAN went into production in January 2007 and was filmed over the next three months in and around Colombo, Sri Lanka and Germany.

# MACHAN

## Synopsis

### Based on a True story

*A group of desperate slum dwellers, living on the margins of society under impossible pressures, find an invitation to a handball tournament in Bavaria to be the answer to their prayers, a one way ticket to the West and the wealth that will solve all their problems.*

Manoj and Stanley console themselves after their latest visa application is rejected.

For barman Manoj, the recurrent denial of his ultimate dream to live and work in the beautiful West is taking a serious toll, whilst his lifelong friend Stanley, fruit seller in the streets of Colombo, is losing his fight against overwhelming debt, looking after crazy aunts and a young brother on the way to a criminal life.

With their spirits at an all time low the chance discovery of an invitation to a handball tournament in Bavaria appears to them like a present from the Gods. Even if nobody knows what handball is, a bogus application to the tournament is submitted and soon a mismatched collection of friends and colleagues, creditors and policemen, join together in the unlikely Sri Lanka National Handball Team.

With little thought to the tournament that awaits them on the other side of the world, "training sessions" are understandably minimalist and any excess energy ploughed into internal skirmishing. As the tournament invitation arrives, handball rules and regulations are side-lined; dreams of leaving poverty behind and a better life take centre stage as they march to the German Embassy for that magical visa ...

Rejected again! Who the hell mentioned Ministry letters? Why should you need permission from your own government if you've had an invitation from another? Does this mean the end of the dream?

There's always master forger and all-round crook Ruan of course, but you'd have to seriously be scraping the barrel to go to him for help.

A trade off sees the reluctant last minute inclusion of a bunch of stranded foreigners. The team, now swollen to capacity, finally gets its much agonised visa and, after painful goodbyes to families and friends, is on the way to the West and a bright future.

But the planned quick getaway on arrival is crushed by the welcoming organisers and a change of schedule sees them confronted by an arena full of sport fans eager to applaud the prowess of the Sri Lanka National Handball Team.

70-0. And now? Do they run before the inevitable arrest and an inglorious return home? Or should they fight on to defend personal and national pride at the cost of risking the end of their dream?

# MACHAN

## **LONG SYNOPSIS**

Night. A desolate street of Colombo, a sprawling third world metropolis.

A dog squats in the shadows. A leg from the darkness is shaken out vigorously and a furious face appears from the gloom; it belongs to STANLEY, a short, stocky man in his late twenties. His companion MANOJ, an earnest sweet looking youth tries to calm him down. He tells him the soaking is a sign from the Gods, the visas they will both be applying for in the morning will surely come through if he lets it dry naturally.

VIJITH cycles into the light, he teases them about their persistent attempts to leave the country and motions to the bundle of rolled up political posters under Manoj's arm, encouraging them to get back to their flyposting.

The morning after. As Stanley puts together the visa fee selling oranges on the bustling streets, Manoj is preparing for the embassy visit. His family are doing their utmost to help him on his way and are all behind his bid to leave Colombo. Manoj goes down on his knees and worships his parents, fervent hope in their eyes.

Manoj and Stanley, nervous and uncomfortable wait for their turn at the German embassy. Stanley's pen has leaked all over his shirt. Manoj tries to wipe the stain with a leaflet he picks up. They are called through to an interview room where an officer derides their worth and rejects their visa applications.

Stanley hitches home and walks through his shanty town. He passes his brother NEVIL who is helping to strip the roof of a bad debtor and is dismissive of Stanley's entreats to attend school. As he arrives home he is greeted by the wails of a little girl and her baby brother. His two old aunts MAGIE and ALICE are asleep and oblivious to the cries. Stanley's sister ESTHER enters the shack, blames him for situation her family is in.

Esther tells her husband SURESH the only way out of their financial mess is for her to go and work in the Middle East. He asks what will happen to their kids whilst she's busy looking after someone else's? Stanley's name is hauled into the mix, they are in debt because Suresh gave his brother in law money to leave the country which he lost to a crook. There is a knock at the door - the money lender waits outside.

He has decided to double the interest the family owes until the money is paid back.

Dusk. Stanley and Manoj sit on the beach, dejected. Stanley thinks about selling his kidney for cash, whilst Manoj absentmindedly rummages in his pockets. He pulls out the leaflet he wiped Stanley with at the Embassy. Stanley squints at it thoughtfully 'Manoj, what's handball?'

PIYAL is in bed, squashed underneath a German woman who is riding him hard, oblivious to his discomfort. He staggers out of the bedroom to be confronted by Stanley and Manoj. They ask him to find out what this German thing called handball is from his 'friend'.

As Stanley bounds down the stairs he runs smack into Suresh who is incandescent with rage, demanding to know where the money he lent Stanley is. Stanley tries to appease him by telling him about the Handball Tournament in Germany. Suresh will not listen, he tears up the notice. On his way home Suresh stops by the Gents washroom, shares his troubles with the Old Attendant.

Manoj, Stanley, Piyal sit on a small stretch of beach drinking beer and struggling to comprehend the handball rules. Vijith observes, amused and sceptical. Their banter is infectious. They come up with crazy names for the team, finally settling on The Sri Lanka National Handball Team. After all, no one else plays handball in Sri Lanka.

Three noisy KIDS making a racket by a fire are recruited onto the team.

Vijith is at work on his computer, helping Stanley to compose a letter to the organisers of the tournament. His politician FATHER scolds Stanley for even thinking about leaving Colombo 'the country needs its young people'.

The men go to the post office and bump into JASMEEN. Back home, she wonders how Stanley, of all people, can come up with a scheme to leave the country. She berates her husband NASEEM for making her live like the poor relation to her relatives growing wealthy abroad.

Suresh passes by the washroom on his way home. The Old Man is not there. His stool has disappeared and two men are drilling a hand dryer into the wall.

Suresh tells Esther about the hand dryer and the old man, unemployed after 30 years. As Esther tells him she is going to the Middle East, Suresh sits in silence, defeated.

Piyal races up to the bar where Manoj is busy mixing cocktails - he has Germany on the line. They are being invited to the tournament in Bavaria. But they want photographs of the team, in uniform.

Stanley is chasing a man in the busy market of Colombo - he needs money for the "uniforms". RUAN has a hard and crafty look about him; a consummate crook, he owes Stanley money. As Stanley leaves a group of strangely assorted Asian men turn up, angry with Ruan who is stalling on the agreement to send them to Europe by boat.

Stanley, now with a bag full of jerseys and shorts, joins Piyal and Manoj for the first of their training sessions. No-one has remembered to bring a ball. They bicker amongst themselves, the uniforms are rubbish, the wrong colour and too scratchy. Two figures approach; a SPOILT SON and his FATHER - they need to leave Colombo and Vijith has told them to speak to Manoj. After a short debate they decide to embrace them into the fold. A YOUNG POLICEMAN observes them from a distance, as does NESA, a grave digger.

Esther is placing a photograph of her children on top of a small pile of clothes. She plays with her young daughter as she continues to pack. Outside the shack Suresh watches his family; heartbroken, he walks away.

At the beach bar the team are filling out their visa application forms. The official letter from the German tournament organisers has arrived and the mood is jovial. Suresh pulls up a chair, they all look at him but for a moment no-one says anything. Stanley pushes a visa application towards his brother in law.

Suresh walks into his shack holding his visa form, he tells his wife she no longer has to leave.

Manoj is trying to cajole his ever increasing squad to pay attention to the handball rules. Piyal has brought his cousin along, another man approaches on a bike, he is Piyal's cousin's cousin. An then Naseem turns up. A police car approaches and the men fear their scam is about to be exposed until the policemen hand in their visa forms and passports adding them to the overflowing file.

Naseem takes the file from Stanley and marches into the German Embassy, the team members full of hope ...

The men sit on the beach at sunset - their visas have been refused on the grounds that permits from the Sri Lankan government were not included with their application.

Stanley wonders back home; the roof has been removed, the penalty for non payment of rent; dejected, he tells Vijith he will sell his kidney to save his family from complete ruin. Ruan is surrounded by the angry foreigners ready to kill him, their patience has been tried enough, they want a boat or their money back. Vijith appears with a suggestion ...

Ruan, the foreigners in tow, approaches the men on the beach. He can forge the ministry paperwork they need; in return he and the foreigners will join the National Handball Team on their journey to Europe.

The group are gathered once again outside the German Embassy. Naseem comes out of the embassy, his face is dark. He suddenly grins and holds up a passport with a visa stamped in it. Now all they need is money for their plane tickets and they're on their way.

Stanley arrives home to find his young brother waiting for him. Nevil places a tin box in his hand, it's full of notes and coins, Stanley is overwhelmed.

A three wheeler chugs painfully up to the entrance of Manoj's hotel. His entire family spills out, he is treating them to a 'goodbye dinner'. They are impressed by his place of work and look around the restaurant fascinated. People turn and stare. Manoj is embarrassed, they are quite a spectacle. They follow him like a herd, increasingly incapable of doing the simplest of things without instruction. He orders for them and looks around distracted and stressed. The evening is clearly not going as planned. Manoj is not sure if he's imagining it, but everyone seems to be laughing at him.

Stanley crosses the little bridge over the canal, drinking in the final sight of his neighbourhood; he finds Manoj upset outside his home. On the beach Manoj tells Stanley he can't go to Germany, he doesn't want to come back and hate his family.

Suresh wakes, he watches Esther sleep; she opens her eyes and embraces him fiercely. He leaves his house, goes to the hotel washroom and smashes the hand dryer off the wall.

In small groups and individually the members of the Sri Lanka National Handball Team gather at Colombo Airport. Everyone appears unsure and vulnerable. Vijith turns up unexpectedly, he has decided to use Manoj's visa.

Munich airport and the guys are in the Immigration queue. Stanley watches the guys being passed through passport control with disbelief in his eyes. The Sri Lankan policeman notices a German official watching them suspiciously.

The German hosts unfurl a sign "WELCOME SRI LANKAN NATIONAL HANDBALL TEAM". Ruan and the Foreigners try to slip off surreptitiously but are called back – the escape will have to wait till the morning.

As the team sit at breakfast contemplating their imminent escape, their host runs in: another team has been delayed and they will have to play immediately.

The crowds cheer, flash bulbs go off, our boys gaze around them bewildered and intimidated. They make a straggly line alongside the German team. What are they going to do? They cannot play.

The referee blows the whistle, the Sri Lankans look around for one last hope of escape, there is none. They get trashed.

Afterwards they lie around exhausted and depressed in the changing room. But Ruan will not accept this, what about their pride? If they do things right and play like a team, they can start their new lives as "somebodies". They agree to stay on.

Back in the arena, and this time our boys play much better, the Germans find it more difficult to score. The elusive goal however remains elusive.

The sad end of a party. Our guys think of home. Suresh tries to talk to his children on the phone. Away from the others, Ruan tries to make an escape; Stanley stops him.

The morning after; as Ruan coaches the team, in a cemetery nearby Nesa tells Piyal how he buried his whole family, massacred during the war.

Back in the arena and the team is not doing well. They are still making mistakes and they argue with the referee. Suddenly in a moment of distraction Ruan's throw trickles into the German goal. It's so tentative and surprising it's almost a non goal. In the silence that follows the referee signals goal and the Sri Lankans go absolutely wild. The whole team gather in one big bundle in the middle of the court to cheer Ruan, as if they've won the world cup.

The guys walk down the corridor to their rooms. A gentle and tired sense of happiness. They stop at their respective doors. And before they part forever they all thank Stanley.

Morning - the corridor is empty. Four German policemen bound down it, they bang on a door and barge in - the room is empty.

Taking different roads and different modes of transport, our team members make their separate ways towards their new lives.

Stanley, Suresh, Vijith and Ruan head towards England, where there is no f'ing handball.

## THE GENESIS OF THE FILM

Whilst working in Australia and battling with the inflated egos of Hollywood “players”, Uberto Pasolini came across a small agency news flash about a group of 23 Sri Lankan men, who, posing as the National Handball Team of Sri Lanka, had disappeared during a Handball tournament in Bavaria. The report relayed that the trip had not been authorised by the authorities in Colombo and that the formation of the team was a mystery.

Feeling that this could give him the opportunity to “deal with real people in the real world, so rare in the film making business”, this snippet of a story was to re-focus Uberto's life for the next three years.

Every other project was put on hold whilst he initially searched for a writer with whom to share the task of bringing to life the characters and stories of the 23 strangers. In order to insure authenticity and the truthful flavour of their world, the search was restricted to Sri Lanka and was successfully completed when he was introduced to Sri Lankan playwright Ruwanthie de Chickera.

Ruwanthie, whose work often deals with social issues and is especially notable for the empathy she brings to individuals at the margins of society, was a natural collaborator on the project. Starting with extensive research on the world of the story and countless interviews to flesh out the characters' backgrounds, work on the script, which was to be the first for both writers, began in earnest.

Soon after Prasanna Vithanage, today Sri Lanka's leading film director, took over production duties. The cast, mainly composed of actors at their first film experience and of non-professionals from a variety of back grounds, from layer to farm labourer to street children, was assembled over many weeks of search and rehearsals under the guidance of Damayanthi Fonseka, herself a major actor in Sri Lanka cinema.

Particular attention was given to the desire to reflect the full ethnic, cultural and religious mix of Sri Lankan society in the cast, and the set became a microcosm of interracial peace in a country devastated by ethnic conflict.

After a long shoot in the heat and dust of Colombo's shanty towns and in the cold streets of Germany, the film was completed.



## **Ruwanthie de Chickera**

“My involvement in this film was almost jeopardised by a pirated DVD film.

Two years ago, I got a call from an Uberto Pasolini, who asked me if I would be interested in working with him on his new film. I had never written a film script before, so I was cautious. He introduced himself as the producer of ‘The Full Monty’ and I was even more cautious. ‘The Full Monty’ was one of my favourite films. Could this really be the producer calling me?

My inherent skepticism led me to my DVD collection. I picked up my Rs. 150/- pirated copy of ‘The Full Monty’ and looked for Uberto’s name on its very authentic looking cover. It was not there, and, in fact, under Producer, was someone else’s name (I later found out he was the lead actor). I dismissed the call from Uberto as a (slightly bizarre) practical joke. That would have been the end of that, if I hadn’t loved The Full Monty enough to want to watch the movie again. As the credits of the film appeared, Uberto’s name appeared as producer.

I still have that pirated DVD. I’ll gift it to Uberto one day.

Scripting ‘Machan’ was challenging for me for two reasons, firstly, it was a new form – I had previously written only plays. As far as I knew, my imagination fed on words, not images. I now had to learn to think visually – still the voices in my head. The second challenge, was, of course, working with someone else on a script. I had never done this before either. I knew it could all go terribly wrong.

Uberto and I worked well together and we worked long hours together. Because we met only a few times over the writing process, when we did, we would spend literally 12 – 15 hours together in a small office or restaurant, talking about the script – and nothing else. I was not used to this amount of continuous talking with one person about one thing, day after day. But Uberto was relentless, and I was determined to keep up.

One of the greatest challenges we faced was balancing the truth of the script so it appealed to both international and local audiences. What was cliché to one group was insight to the other, what was interesting to one was unacceptable to the other. This led to many fierce and lengthy arguments, some which were resolved only half way into shooting.

Of course I believed in the political message Uberto wanted to share through the film. Freedom of travel is not a basic human right today. While some groups of people have access to all parts of

the globe; politics of colour and economy and race dictate that other, large groups of people will never be allowed to travel outside their place of birth.

When these people travel, they have to do so illegally.

Uberto and I, through this film, tried to provide insight into these people who are lumped together under this harsh prejudice of 'illegal immigrant'. Our 23 young men leave their countries for a variety of reasons. We have people who leave because they believe the West is better, but we also have people who leave reluctantly, because they need to find more money, just to survive.

We have people who go because they are young curious about the world and we have people who go because they are old and have never seen a country other than their own; we have people who don't want to go, we have people who want to come back before they even leave, we have people who never wanted to leave, but then do.

Of course, we set out to write a film that made its point through humour. And the essence of this humour lies at the very heart of the film – in the true incident of the fake handball team.

I love the incident the film is based on. The cheekiness of those 23 guys, who not only had the brazenness to pose as a bogus handball team to apply for their visas, but who actually had a nerve – indeed, the *idiocy* - to *stay on* in the tournament and play three games, instead of disappearing immediately their feet touched German soil.

This craziness of spirit makes me laugh, even today.

For me, the simple nature of their small rebellion, its daftness in the face of sophisticated immigration laws, is just the kind of spirit that we need to challenge the faceless, laughter-less powers in the world.

Their victory is not just a victory of illegal immigrants over immigration laws, it's the victory of human curiosity and imagination and cheekiness over soulless policies and sterile rules."

## **Uberto Pasolini**

"The impulse to make "Machan" stems from the discovery of an absurd true event that inspired me to confront the immigration policies of the West in a non-didactic, humorous way.

The gradual acceptance in the West of the need to offer asylum to "refugees" (badly administered as it often is), has been accompanied by an increased demonisation of those wishing to enter the West for the purpose of improving their lives; these, now referred to as "bogus refugees" or "illegal immigrants", are the target on one hand of short-sighted immigration policies and on the other of the greed of international human traffickers.

The immigration policies of the West, often based on point systems according to the "desirability" and "usefulness" of applicants, are solely geared to the advantage of the recipient country, while running directly counter to the needs of the countries where much of the would be immigrants come from.

These policies have contributed to create a desperate brain-drain in parts of the world that most require the skills exported, whether engineering or medical, while compensating for decades of under-funding by Western countries in their training and education sectors.

The policies further ignore the value to Western economies of immigrant labour and the efficiency of wealth transfer via direct remittances from foreign workers as compared to government-administered international aid.

The film, based on real events that allows us to approach the subject in a humorous way, wants to remind the audiences of the desperate situation of many of the "illegals" we see on our streets, of the fact that what drives them to come to our shores is not the desire to scrounge on our generosity but to provide for those they were forced to leave behind."

## **Prasanna Vithanage - Producer**

When my dear friend and sometime collaborator Priyath Liyanage called me from London and told me that the producer of *The Full Monty* wanted to make a film set in Sri Lanka, my first reaction was 'what does he know about Sri Lanka to make a film centered here?' Then Priyath explained. He told me the basic plot outline of the movie: a set of desperate working class lads fake a handball team just to go to the west.

He also told me it was based on a famous true incident – which I must confess I knew nothing about. All the pseudo-realistic films about the downtrodden masses made by foreign directors in places they failed to understand came to my mind. Still, I was eager to meet with Uberto Pasolini, if only for the reason that he was the nephew of the legendary Luchino Visconti, a director I greatly admire.

When I met Uberto, the first thing that struck me was that he was an avid listener keen to learn and absorb as much as he could about this unknown land. So we walked the streets of Slave Island in downtown Colombo, where we ate *kottu roti* from a street vendor and drank beer in a seedy little drinking house. He explained to me that he wanted to make the film in the language of its characters. I told him he was going to miss a big market – because that would make this a foreign film, and difficult to market to a mass audience in the west. But he said he wanted to be truthful to the reality of his characters, wanting to follow the approach of the great Italian neorealists in telling his story. Being a director myself, my previous film being inspired by the neorealist movement, this struck a deep chord in me. Uberto also told me he was thinking of working with playwright Ruwanthie de Chickera, whose theatre pieces I have watched, enjoyed and admired.

About a year after that, Uberto met me again, this time with Ruwanthie. They had sent a completed second draft of the script to me, and asked me what I thought. I told them the truth. That I thought the light touch they had used in treating their subject felt like a breath of fresh air. But I never expected him to ask me to produce. Though I have produced two times previously, both were for movies I directed. I have never worked as a producer of outside material. Though I thought I knew what it would be like to produce such a project, I was not prepared for a venture of this size. At the time I was planning to direct a movie with a European producer, for which I had completed the script's first draft. But Uberto managed to convince me that I should work with him first. So I agreed to produce, although I must admit I was a very reluctant producer!

And so we began, forming a company, and working as an independent production. Uberto looked at thousands of faces, met hundreds of actors, rehearsed a multitude of times before settling on his final cast. Not being a native speaker of the language, the challenge he faced was big. But he

made it through. I think the best relationship throughout the production was the one Uberto had with his actors, and that shows on screen.

We sailed on, and as in all movies, we had our share of difficulties and differences. We also shot for two weeks in Germany, where I came to the realization that I could have been a better producer had I been exposed to the efficiency of the Germans beforehand. And true to Uberto's vision of depicting the desperation of the Sri Lankan working class and their drive to seek a better life in the west, one cast member vanished from his dressing room. He was, however, gracious enough to finish shooting before crossing over.

I saw the first cut of the movie on DVD four months after we wrapped. Tears came to my eyes, as I fell for those characters and their desperate, misplaced desire to seek a fortune abroad. Uberto was forever looking to empathize with his characters, throughout the writing, shooting and editing processes. And I am proud to be associated with a film that has achieved that one very valuable thing: truth."

## THE CREW

### Uberto Pasolini/Director/Co-writer/Producer

*Machan* is Uberto Pasolini's first feature as a director.

Uberto has worked in films since 1983, starting as a runner in Thailand on *The Killing Fields*, and became an independent producer in 1994, when he founded Redwave Films.

Its first produced feature film was *Palookaville*, starring Vincent Gallo and directed by Alan Taylor.

Subsequently Uberto produced *The Full Monty*, which grossed over 250 million dollars internationally and remains to date the most successful UK picture at the UK box office of all those based on original material.

Amongst its many international awards, the film was named "Best Film" of 1997 by BAFTA.

Uberto also produced *The Closer You Get*, written by acclaimed television writer William Ivory and *The Emperor's New Clothes*, starring Ian Holm.

### Ruwanthie de Chickera/Co-Writer

Ruwanthie de Chickera is a Sri Lankan playwright and director whose plays have been performed in Colombo, Bangalore, Mumbai, London, Manchester, New Delhi, Manila, Tokyo, Washington and Australia.

Her plays reflect her deep insight into human behaviour and have picked up many international awards. Her first play "Middle of Silence" won the British Council International new Playwriting Award for South Asia and the Gratiaen Award for the best English creative writing award. It was the first Sri Lankan play to be performed in the West End (produced by the Royal Court Theatre).

Ruwanthie's directorial debut was her own play "Two Times Two is Two". In 2002 she directed "Filling the Blanks", a play written by five new writers, which later became the first Sri Lankan play to be performed at a Commonwealth Games Cultural Festival (Manchester 2002). In 2003, she directed and co-wrote "The Mirror Making Factory" a play devised with the clients of the National Council for Mental Health.

In 2001, she was awarded the Presidential Scholarship from the Government of Sri Lanka to pursue theatre studies overseas. In 2002, she was featured in the official Queen's Jubilee Celebrations Publication by the Government of the UK for her contribution to theatre.

#### Prasanna Vithanage/Producer

Prasanna Vithanage is a gifted and innovative film director. His five features to date have won numerous festival prizes around the world and many Sri Lanka Film Critics Awards. His fourth feature *Purahanda Kaluwara (Death on a Full Moon Day)* is the most successful film in more than half a century of Sri Lanka cinema.

He is currently working on his 6th feature, a story of a forgotten actress who comes to terms with her past.

#### Conchita Airoidi - Producer

Conchita Airoidi is an experienced Italian producer, having worked in the audiovisual and movie field for more than 25 years. Her movies earned several Awards and Nominations in Italy and abroad (David di Donatello, César, Golden Globes and Oscars among them) She has been involved as producer or executive producer in many international co-productions, starting with Peter Greenaway's *The Belly of an Architect*, then working with the likes of Julie Taymor on *Titus* up to the latest *Ne te retourne pas* starring Monica Bellucci and Sophie Marceau.

For two years, from 2004, she was the CEO of StudioCanalUrania, the Italian branch of StudioCanal, which later became StudioUrania.

#### Stefano Falivene - Director of Photography

Stefano Falivene recently photographed the award winning *Anche Libero Va Bene (Along the Ridge)* which earned him the Best Cinematographer Award at the Copenhagen International Film Festival. Other film credits include Abel Ferrera's *Mary*, Costas Kapakas' *Uranya* and Fulvio Ottaviano's *Una Talpa al Bioparco*.

#### Masahiro Hirakubo - Editor

Masahiro Hirakubo began his career editing BBC documentary strands including *Everyman*, *Horizon* and *Under the Sun*. In 1994 he left to work on Danny Boyle's *Shallow Grave* followed by *Trainspotting*, *A Life Less Ordinary* and *The Beach*. Other film credits include Alan Taylor's *The Emperor's New Clothes* and Saul Dibb's *Bullet Boy*. He is currently collaborating with Saul Dibb again on *The Duchess* starring Keira Knightley.

#### Errol Kelly - Production Designer

Sri Lankan Production Designer and Art Director Errol Kelly's many credits include Deepa Mehta's *Water*, the location shoot of *Indiana Jones and the Temple of Doom*, *Jungle Book II*, *Mother Teresa* and *Indochine*. His work has also been nominated for the 2006 GENIE Prix Awards, the Canadian equivalent to the Oscars.

#### Stephen Warbeck and Lakshman Joseph de Saram - Composers

Stephen has written over 50 theatre scores, numerous radio plays and concert pieces. His film credits include the multi award winning *Shakespeare in Love* for which he won an Oscar for Best Score, other collaborations with John Madden include *Captain Corelli's Mandolin*, *Proof* and *Mrs Brown*. Recent credits include John Daly's *the Box Collector*.

Lakshman Joseph de Saram is a solo performer, a concert master, a chamber musician and composer and has been engaged in virtually every aspect of music since he made his concert debut at the age of thirteen. A winner of the prestigious Sarasaviya Award for Best Music score he composed for *Mille Soya* directed by Boodee Keerthisena he also composed the score to the critically acclaimed film *Ira Mediyama* directed by Prasanna Vithanage.

Their work brings to the film the authentic sound of the streets of Sri Lanka, highlighted by the raucous notes of a *papare* trumpet.



## **MACHAN FRONT CARDS AND END ROLLER**

An Italian, German and Sri Lankan Co-production  
Studio Urania, Babelsberg Film GmbH and Shakthi Films

A Redwave Film

based on a true story

Colombo, Sri Lanka

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MACHAN

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Dharmapriya Dias

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Gihan de Chickera

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Dharshan Dharmaraj

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Mahendra Perera

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Sujeewa Priyalal

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Namal Jayasinghe

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Dayadewa Edirisinghe

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Malini Fonseka

---

Pitchchei Selvaraj

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Directed by  
Uberto Pasolini

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Written by  
Ruwanthie de Chickera  
Uberto Pasolini

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Produced by  
Prasanna Vithanage  
Conchita Airolti  
Uberto Pasolini

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Music  
Stephen Warbeck  
with  
Lakshman Joseph de Saram

---

Director of Photography  
Stefano Falivene

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Production Designer  
Errol Kelly

---

Costume Designers  
Sandhiya Jayasuriya  
Rob Navis

---

Editor  
Masahiro Hirakubo

---

Co-producer  
Henning Molfenter

Associate Producer  
Mirjam Weber

---

Casting  
Damayanthi Fonseka

Line Producers  
Rob How  
Andrew Warren

Production Manager  
Iranthi Abeyasinghe

---

Additional Photography  
M D Mahindapala

Accountant  
Anna Orieti

1<sup>st</sup> Assistant Director  
Dominic Fysh

---

Make-Up  
Ebert Wijesinghe

Hair  
Lalith Dharmawardena

Sound Recordist  
Anand Chandrashan

---

With  
Ronika Rannetthi  
Irangani Serasinghe  
Hemasiri Liyanage

---

Sitha Kumari  
Jayani Senanayake  
Chathurika Pieris  
Ravi Kumar

---

Achim Schelhas  
Kumara Thirimadura  
Mohamed “Adam” Adamaly  
Saumya Liyanage

---

Pubudu Chathuranga  
Pradeepan Puwabalasingham  
Sarath Karunaratne  
Mangala Pradeep Kumara

---

Dilip Kumara Koralage  
Janaka Ranasinghe  
S Selvsekaran  
Nino Jayakodi

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Vajira Kodituwakku  
Ruwan Malith Peiris  
Sanjaya Hettiaratchchi  
Lalith Janakantha

Stanley  
Manoj  
Suresh  
Vijith  
Piyal  
Naseem  
Ruan  
Nesa  
Oaf  
Spoilt Son  
Father  
AJ  
PK  
VD  
Pakistani Doctor  
Angry Foreigner  
Afghani Youth  
Afghani Man  
Bangala Man  
Indian Man  
Piyal's Cousin  
Piyal's 2nd Cousin  
Senior Policeman  
Junior Policeman  
Visa Officer  
Esther  
Auntie Magie  
Auntie Alice  
Manoj's Mother  
Manoj's Father  
Manoj's Grandmother  
Manoj's Younger Brother  
Manoj's Little Brother  
Manoj's Younger Sister  
Manoj's Little Sister  
Vijith's Father  
Money Lender  
Old Man  
Jasmine  
Neville  
Rajan  
Shalini  
Post Mistress  
German Woman  
German Girlfriend  
Chirpy Host  
John  
Phil  
Mike  
Nun

Dharmapriya Dias  
Gihan de Chickera  
Dharshan Dharmaraj  
Namal Jayasinghe  
Sujeewa Priyalal  
Dayadewa Edirisinghe  
Mahendra Perera  
Pitchchei Selvaraj  
Kumara Thirimadura  
Pubudu Chathuranga  
S. Selvsekaran  
Pradeepan Puwabalasingham  
Sarath Karunaratne  
Mangala Pradeep Kumara  
Mohamed 'Adam' Adamaly  
Saumya Liyanage  
Nino Jayakodi  
Janaka Ranasinghe  
Vajira Kodituwakku  
Ruwan Malith Peiris  
Sanjaya Hettiaratchchi  
Lalith Janakantha  
Udaya Ganeshan  
Dilip Kumara Koralage  
Stefan Birckmann  
Ronika Rannetthi  
Irangani Serasinghe  
Sumanawathi  
Malini Fonseka  
Hemasiri Liyanage  
Sitha Kumari  
Kasun Tarindra  
Dasun Madushanka  
Thisuri Yuwanika  
Sashikala Amarakoon  
Lakshman Mendis  
Raja Ganeshan  
Tissa Fernando  
Jayani Senanayake  
Ravi Kumar  
Mohamed Siraj  
Chathurika Pieris  
Damitha Abeyrathne  
Christene Keusch  
Sabine Lachmann  
Achim Schelhas  
Phil Morton  
Omar Siddique  
Jonathan Davies  
Ravani Anuradha

Vendor	M.M.M. Rauf
Spoilt Son's Mother	Deepani de Silva
Esther's Daughter	Kumuthu Thilakna Gunaratna
Esther's Baby	Amali Taranga
Embassy Guard	M K Sudhahar
Embassy Queue Jumper	Shane Silva
Neighbour	Leoni Kotalawala
Grave Digger	Sunil Pathirana
Amos	Sunil Hettiarachchi
Drunk	Bandula Vithanage
Hotel Guard	Sando Haris
Waiter	Charmara Prasad
Thugs	Gunarathna Hapuarachchi
	Ajantha Alahakoon
German Matron	Anne Peters
Cold Eyed German	Peer Martiny
Referee	Christian Ebert
Immigration Officer	Stefan Mehren

Production Accountant Gopi Dharmaratnam

#### **Colombo**

Location Manager	Malcolm Mantara
Gaffer	Ariyarathna Perera
Key Grip	Rohana Premachandra
Director's Assistant	Nadiya Perera
Production Co-ordinator	Cunchana Basanayake
Assistant	
Production Co-ordinator	Roshan Dhananjana
Production Assistants	Manjula Perera
	Priyantha Samaraweera
Assistant Location Manager	Roshini Vithanage
Script Supervisors	Senaka Navarathna
	Jeewanthi Manik
Casting Assistants	Chaturika Nimalachandra
	Upamali Nuwarapakshe
2 <sup>nd</sup> Assistant Director	Prasad Pereira
3 <sup>rd</sup> Assistant Directors	Lakruwan Vithanage
	Ajantha Alahakoon
	Krishan Widuranga
	Sarathchandra Rathmalla
Focus Puller	Nishanth Purohith
Clapper Loader	Nimal Nakandala
Boom Operator	Anil Kumar Dmello

Additional Boom Operator	SebastianPathikaraj
Video PlayBack Assistant	Niranjan Morawaka
2nd Unit Focus Puller	Prashant Pednekar
2nd Unit Clapper Loader	Anura Kodituwakku
Best Boy Grips	Piyal Illeperuma
Electricians	V K Lalith Premalal
	J Sundaresan
	Ranjith Dissanayake
	D.D.S. Srilal
	Vishwa Karunarathne
	D H Indunil
Generator Operator	Priyantha Perera
Art Director	Sunil Wijerathne
Set Decorator	Lal Harindranath
Draughtsman	Senaka Navaratne
Swing Gang	Lionel Wattage
	Suranjith Bandara Yatawara
Property Master	Welegedara Ranasinghe
Stand by Props	Lionel Liyanage
Construction Manager	K.D. Justin
Painter	Ranjith Anurada
Stand By Painter	Manoj Priyantha
Assistant Costume	Lucky Atawuda
Designers	Chulaka Weerasena
	Harshika Wickramasinghe
Additional Make Up	Duminda Alahendra
Additional Hairstylist	Chanaka Priyadharshana
Stills Photographer	Janak Mayadunne
Cashier	J A E Perera
Drivers	B.A.P. Dharmathilake
	H.M. Sameera Lasantha
	Naleen Kannanga
	H. Gunarathna
	S.A. Niroshan
	M.D. Sirimal
	Rohana
	Vipula
	Wasantha
	Indika
	Yatiwalla
	Niroshan
Catering	Sen – Saal
	D.R. Jayasekara

	Tuwan Ramlan Ameer Imran Jagath
Sound Editor Dialogue/ADR Editor	Mike Wood Robert Farr
Assistant Editors	Neil Williams Billy Campbell
Recorded at Re-recording	Goldcrest Robert Farr Mark Paterson
London co-ordinator	Ceri Hughes
Music recorded at	NECO Studio, Torano Studios, Colombo Air Studios, London
Recorded by	Nick Wollage, Mervin Baines, Hemalal Geethadeva, Muditha Kubukage, Douglas Wijekoon, Olga Fitzroy, Fiona Cruickshank
Musicians	Harsha Makaland, Ravibandu Vidyapathi, Nesan Thiagaraja, Naveen Fernando, Ajith Kodikara, Paul Englishby, John Parricelli, Tim Harries, Mark Bousie, Richard Henry, Chris Batchelor, Paul Clarvis, Yoge Shwaran, Jan Hendrickse, Marcia Crayford, Dave Powell, Owen Slade, Frank Ricotti, Yousuf Khan, Dawson Miller, Aref Durvesh
Music Collaboration	Tharupathi Munasinghe, Manilal Weerakoon, Yann McCullough, Becky Bentham, Nyree Pinder, Andrew Green, Isobel Griffiths, Lucy Whalley

### **Germany Crew**

Line Producer	Michael Scheel
Unit Production Manager	Christian Klempert
Unit Manager	Oliver Küper
Script Supervisor	Caroline Veyssiere
Casting Director	Suse Marquardt
Production Co-ordinator	Margaret Metz
Production Office Assistant	Katharina Holzfuss
Production Accountant	Wolfgang Schwedler
Cashier	Grit Schlüchtermann
1st Assistant Director	Scott Kirby
2nd Assistant Director	Tobi Asam
3rd Assistant Director	Julia Schweizer
Director's Department PA	Katinka Narjes

Location Manager	Silke Krüger
Assistant Location Manager	Sven Jenuwein
Location Department PA	Jan Proppe
	Andreas Post
Crowd Marshall	Phillip Wölke
Set Manager	Matthias Nerlich
Stills Photographer	Roland Schütz
Costume Supervisor	Constanze Hagedorn
Wardrobe	Nathalie Neusüß
Costume PA	Anne Scholz
Make up Artists	Saskia Sudau
	Nina Heppelmann
1st Assistants A Camera	Birgit Dierken
	Ricarda Hibbeln
2nd Assistant A Camera	Nadine Neuneier
B Camera Operator	Christian Almesberger
1st Assistant B Camera	Rafael Jeneral
	Harald Mellwig
Clapper Loader	Martin Kunze
Sound Mixer	Bernhard Joest Däberitz
Boom	Hans Bramm
Additional Boom	Hunor Schauschitz
Video Operator	Eddie Handschak
Set Decoration	Johannes Pfaller
Asst Set Decoration	Dorothee von Bodelschwingh
Props Driver	Markus Wegner
Standby Prop	Nele Gebhardt
Standby Carpenter/Painter	Enzo Enzel
Gaffer	Martin Frank
Best Boy	Rene Frommholz
Electricians	Rade Matic
	Andre Morgen
	Harald Gliesche
	Marco Teuchert
Extras Casting	Marco Schenke
Key Grip	Ilko Petkow
Grip	Stefan Walkowiak
Catering Manager	Matthias Fehrenbach
Security	B.E.S.T. GMBH
Driver	Dennis Erdmann
	Stephan Arendt
Rome Coordinators	Ester Ligorì
	Antonello Sammito



For Babelsberg Film GmbH  
Business Affairs  
Production Executive

Katja Hörstmann  
Sonja B Zimmer

Insurance Services Provided  
by

Media Insurance Brokers Limited  
Lisa Marsden  
Michele Addison-Sakyi

Legal Services Provided by

Guendalina Ponti  
Clorinda Abate  
Ponti - De Sanctis & Partners

German Legal Counsel

Dr. Andreas Pense of Unverzagt von Have

Laboratory  
Digital Intermediate  
Supervisor  
Producers

Technicolor S.p.A

Dario Marzeglia  
Sara Formicola  
Alessia Navantieri  
Ombretta Falcone

Scanner

Pietro Trailo  
Moreno Menchi

Conforming  
Digital Cleaning

Fabrizio Pistone  
Stefano Pajetta  
Davide Piastra  
Massimiliano Ferracci

Colour Correction  
Grader

Fabrizio Conti  
Angelo Francavilla

Camera equipment supplied by Panalight Rome

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VOLKSWAGEN AG

bloc inc. filmservice GmbH

Songs:

Juliette

Written and Performed by JayaSri

Ane Dingak

Courtesy of Mrs C.T. Fernando

Performed by C.T. Fernando

Sundariye

Written and Performed by JayaSri

Hanumantha

Written and Performed by JayaSri

Sheela

Written and Performed by JayaSri

Situkumariye

Written and Performed by JayaSri

Pitarata Wisthara

Written and Performed by JayaSri

The Duck Song

Written and Performed by

Pradeepan Puwabalasingham

Shot on location in Sri Lanka and Germany

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MEDIA

Redwave Films

Eurimages

Dolby Digital

Kodak

Technicolor

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