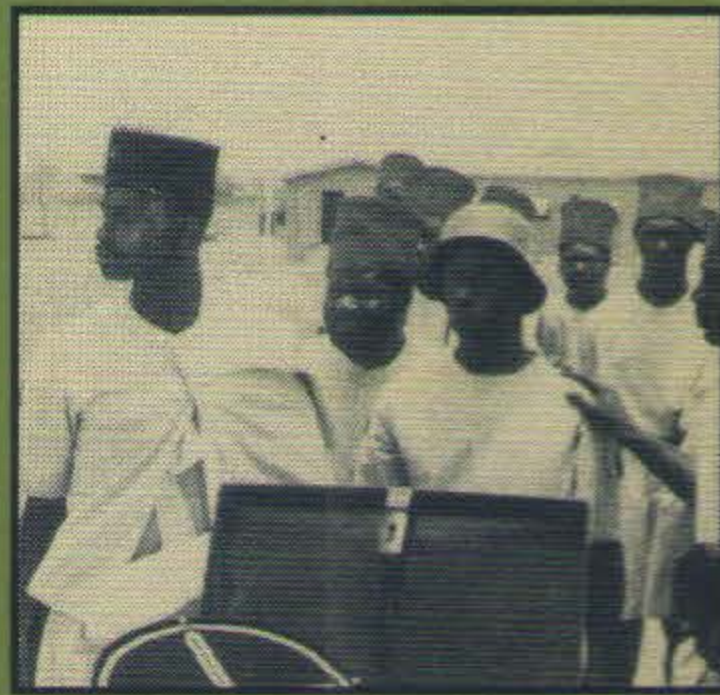
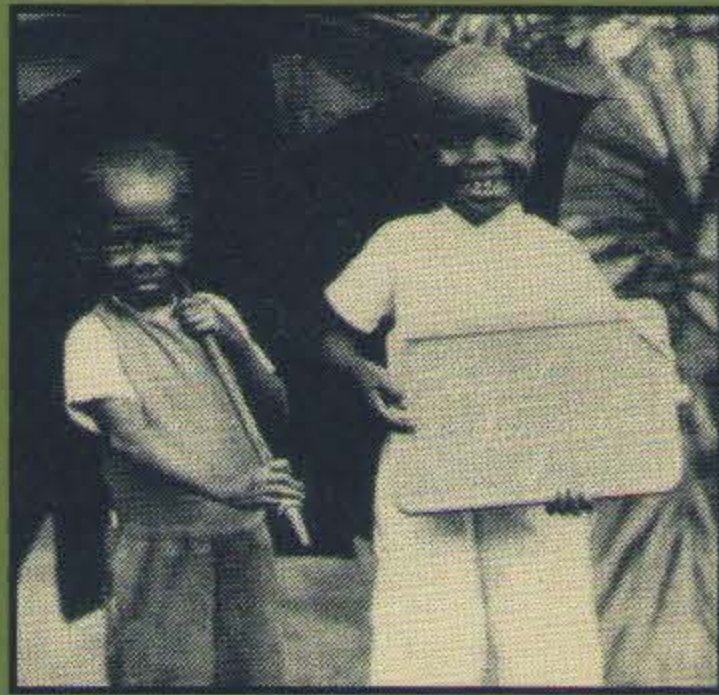


# MODERN DAYS

THIRTY YEARS OF AFRICAN FILMMAKING

# ANCIENT NIGHTS

presented by  
THE FILM SOCIETY  
OF LINCOLN CENTER  
and AFRICAN FILM FESTIVAL  
at the Walter Reade Theater, Lincoln  
Center April 2nd through April 30th, 1993  
The Brooklyn Museum at the Iris  
and B.Gerald Cantor Auditorium  
April 17th through May 23rd,  
1993



"Modern Days, Ancient Nights" celebrates thirty years of filmmaking by African filmmakers—a period begun with the release of Ousmane Sembène's extraordinary, ground-breaking short film **Borom Sarret**. Of course, other Africans had already made films, both in Europe and in Africa, but there was something about this simple yet elegant tale of a cart driver that seemed to promise in each and every image the emergence of a new vision that had until then been unknown in world cinema. The subsequent work of Sembène only confirmed that promise; he is the true "father of African cinema," and for this reason we dedicate this program—on the occasion of Mr. Sembène's 70th birthday—to him.

Looking over the list of films included in this series, two developments are immediately striking. First, "african cinema" is each year evolving into a continent-wide phenomenon, not just the product of two or three nations. With international coproduction—often combining two or three African producers with foreign partners—becoming more and more the order of the day, films and filmmakers are reaching out both thematically and stylistically to audiences across Africa, not just in a particular country or region.

Second, emerging African filmmakers have increasingly looked to earlier "generations" of African films and filmmakers as sources of inspiration. Today's young African filmmakers are as aware of and influenced by artists such as Souleymane Cissé, Djibril Diop Mambety, and Ousmane Sembène as they are by non-African filmmakers—a sign, perhaps, that African cinema does indeed have a tradition, a history, from which new works will now emerge. There is no film movement which holds more promise for the future.

—Richard Peña

THIS PROGRAM HAS BEEN MADE POSSIBLE BY THE GENEROSITY AND ASSISTANCE OF THE FORD FOUNDATION, THE ROCKEFELLER FOUNDATION, THE FRENCH MINISTRY OF COOPERATION AND DEVELOPMENT, THE FRENCH CULTURAL SERVICES OF NEW YORK AND AIR AFRIQUE. **AIR AFRIQUE**

**Catalog Editor:** Maureen Slattery

**Program Notes:** Jacquie Jones and Bérénice Reynaud

**Design:** Cecelia Smith

African art gallery display in the Walter Reade Theater lobby from Robertson African Arts, 36 West 22nd Street, New York City.

All films are shown at the Walter Reade Theater, Lincoln Center, April 2–30, 1993. Additional screenings held at The Brooklyn Museum, April 17–May 23, 1993, are noted by "TBM."

## Table of Contents

### CLASSIC AFRICAN CINEMA

Essay by Mbye Cham .....	1
Badou Boy and Fary the Donkey .....	3
La Circoncision .....	4
Letter from My Village .....	5
Jom and Yellow Fever—Taxi Man .....	6
Dancing in the Dust .....	7
Sarraounia .....	8
Faces of Women .....	9
Zan Boko .....	10
Yaaba .....	11
Yeelen .....	12

### AFRICAN CINEMA NOW

Essay by Mark A. Reid .....	13
Gito The Ungrateful .....	15
Samba Traore .....	16
Toubab Bi .....	17
Ta Dona .....	18
Laafi .....	19
Africa, I Will Pluck You Clean .....	20
Wheels and Deals .....	21
The Blue Eyes of Yonta .....	22
Neria .....	23
Rabi and The Voice in the Wood .....	24
This Land is Ours .....	25
Quartier Mozart .....	26
Niiwam .....	27
Mopiopio and A Certain Morning .....	28

### THE FILMS OF OUSMANE SEMBÈNE

Essay by Françoise Pfaff .....	29
Guelwaar .....	31
Black Girl and Borom Sarret .....	32
Tauw and Mandabi .....	33
Emitai .....	34
Camp de Thiaroye .....	34
Xala .....	35
Ceddo .....	35
Program Schedule .....	36

Although Africans in a few parts of the continent (mainly in the North in Algeria, Tunisia and Egypt, and in the West in Senegal) were exposed to cinema within five years of its invention, the practice of filmmaking by Africans on a significant scale is a relatively new phenomenon on the continent. Even though the first film made by an African dates back to 1924, a short film by Chemama Chikly from Tunisia entitled **Ain el Ghezal (The Girl of Carthage)** and the Egyptians started making films in 1928, it was only from the latter part of the 1950s and the start of the 60s, following political independence in many countries, that we began to witness the emergence of a significant corpus of films produced and directed by Africans. The first film directed by an African from the Sub-Sahara region was made only in 1953 by a filmmaker from Guinea. The title of that film is **Mouramani**, a film adaptation of a traditional oral narrative from Guinea. This was followed in 1955 by another short film entitled **Afrique-Sur-Seine**, the product of a collective of Sub-Saharan African filmmakers in Paris headed by the Senegalese Paulin Vieyra. However, it was in 1963 that the film that came to set a model for many African filmmakers was made. This was **Borom Sarret**, a twenty minute short by Ousmane Sembène from Senegal.

African filmmaking, then, is a child of African political independence. Born in the heady era of anti-colonial nationalism and anti-neocolonial struggle, African film has grown and developed in a post-colonial world. During the past thirty years, film has contended with a continent undergoing social upheaval, economic decline, political repression and instability. One is therefore talking here about a very young, if not the youngest, creative practice in Africa.

In spite of its youth and the overwhelming odds against which it is struggling, African cinema has grown steadily over this short period to achieve a level of artistic and ideological maturity. This has enabled it to become a significant part of a wider third world film

movement aimed at constructing and promoting an alternative popular cinema, one that is more in sync with the realities, the experiences, the priorities and desires of their respective societies. Most of the films that constitute what is referred to in this series as "Classic African Cinema" share a few elements in common with radical film practices from other parts of the third world. They also exhibit similarities with the work of independent African-American and Black British filmmakers, and Indian filmmakers such as Satyajit Ray and Mirnal Sen. These parallels are manifested not only at the level of form and content, but also in their production, distribution and exhibition practices and challenges.

**Badou Boy, Sarrounia, Letter from My Village, Zan Boko**, as well as the work of Ousmane Sembène belong to this category of radical film practice in Africa. Filmmakers here look at film not only as popular entertainment, but more significantly as socio-political and cultural discourse and praxis. They deny conventional and received notions of cinema as harmless innocent entertainment, and insist on the ideological nature of film. They posit film as a crucial site for battle to decolonize minds, to develop radical consciousness, and to make desirable the meaningful transformation of society for the benefit of the masses. Hence, the dominance of themes that reflect social, political, cultural and economic concerns of post-colonial African societies.

Some filmmakers in this category proclaim themselves the modern day equivalents of the traditional oral artists (the *griot* and/or the oral narrative performer) in the service of the masses. They appropriate resources from their respective indigenous artistic heritages—oral and otherwise—in terms of both theme and technique, to create a cinema which engages a broad range of the social, cultural, historical, political and imaginative experiences and challenges of

their societies. These African filmmakers seek to fashion a different cinematic language with which to film African realities and desires. In Sub-Saharan Africa, the pioneer figure in this type of filmmaking is by far Ousmane Sembène. Other major filmmakers in this category include Med Hondo, Souleymane Cissé, Haile Gerima, Safi Faye (the lone female African filmmaker on the scene, along with Sarah

**In spite of its youth and the overwhelming odds against which it is struggling, African cinema has grown steadily over this short period to achieve a level of artistic and ideological maturity.**

Maldoror, until quite recently) Djibril Diop Mambety, Ababacar Samb and Gaston Kaboré to mention only a few examples. The radical thrust of much of contemporary African cinema in the Sub-Sahara

region was fashioned historically by filmmakers from the Francophone areas. As for the Anglophone countries, only Ghana and Nigeria have acquired any prominence in the field. In both North and South of the Sahara, filmmaking remains a predominantly male activity, with very few women filmmakers on the scene.

There are two other categories of cinema that constitute significant forces in the history of African filmmaking. A second category of African cinema espouses creative values and practices associated with conventional western film, particularly Hollywood movies, and also with the patently commercial and entertainment type film from other parts of the third world, especially India. Although clearly a minority in terms in numbers, especially in West Africa, these films (variously labelled "imitative," "failed Hollywood clones," "escapist," "cinema digestif," etc., by critics) have experienced a measure of popular success in urban Africa through their ability to appropriate and revise motifs and formulate from the non-African films that have historically dominated and continue to dominate African screens. These non-African films—mainly Hollywood and Euro-Hollywood spectacles, Indian romances and melodramas, Kung'fu movies—have been successful with popular African audiences because they are the only films that are programmed regularly

in the majority of theaters which are owned by non-Africans who are beholden to foreign distribution companies. Because many Africans grow up on this film fare, what many of the African filmmakers in the second category do is appropriate the adventure, the action, the romance, the melodrama, the spectacle, the fantasy and the general aura of these films and transpose them into Africa and invest them with recognizable African garb. For filmmakers here, cinema is a refuge from the challenges of everyday life. Their films create an outlet for escape by positioning themselves as African versions of the foreign film. Here socio-political orientations of films of the radical category take a back seat to entertainment. Where such issues figure in these films, their treatment seldom goes beyond token gestures of merely invoking them, and the spectator is rarely challenged or teased to probe further the implications of such issues for them as individuals and for their society as a whole.

Issues like the search for a new appropriate film language and the politics of representation are of little concern to films in the second category. As pointed out earlier, directors tend to be satisfied with received film forms developed elsewhere, and they merely appropriate aspects of these forms only to give them an African dress. A prototype of films in this category is the Nigerian film **The Mask** (1980) a James Bond spinoff, even featuring a Nigerian Agent 009.

The third, and perhaps, most formidable force in cinema in Africa is the hegemonic foreign, particularly Hollywood, film which enjoys a virtual monopoly of African theaters, especially those in the Sub-Sahara region. The implications of this continued hegemony are many. They include the perpetuation and/or the revision and refinement of traditional stereotypes and dis-

tortions of Africa and Africans, and the invention of new more insidious ones. The dominance of the foreign film in Africa also means retarding the development of vibrant indigenous film industries in Africa. When African films are not widely distributed and shown on their own turf, their prospects of recouping their production costs are bleak (this is vital if other films are to be produced). More importantly, their effectiveness in combating the negative film image of Africa and Africans inscribed in the foreign film and their aim to be an integral part of the development process in Africa become severely compromised. A crucial factor in this hegemony of the foreign motion picture is the re-emergence in recent years of the Africa film (understood as "one that uses Africa as resource, but denies an African point of view") such as **Out of Africa** shot in Kenya and **King Solomon's Mines** shot in Zimbabwe, not to mention the numerous other projects shot in South Africa. In such projects mostly western cast, crew and equipment are shipped in and out of location, and the impact on the local industry is usually negligible.

What we have, then, in the landscape of African cinema as we enter the last decade of this century, is the coexistence of three competing modes of film thought and practice that are by no means uniform, fixed and stable, and that have historically interacted in various ways to shape the contours of African cinema. It is a contested landscape, one that was shaped in large part by the pioneer work of Sembène, along with that of other major figures such as Med Hondo, Safi Faye, Souleymane Cissé, Sarah Maldoror, Oumarou Ganda, Djibril Diop Mambety, Haile Gerima, Gaston Kaboré and many others. —●—

—Mbye Cham

... they appropriate resources from their respective indigenous artistic heritages ... to create a cinema which engages a broad range of the social, cultural, historical, political and imaginative experiences and challenges of their societies.

**MBYE CHAM** is an Associate Professor of Literature and Film at Howard University. He has written extensively on African cinema and is the editor of *Ex-iles: Essays on Caribbean Cinema* and co-editor of *Blackframes: Critical Perspectives of Black Independent Cinema*.

## Badou Boy

SENEGAL, 1970, 60 MIN.

IN WOLOF AND FRENCH WITH  
ENGLISH SUBTITLES.

**DIRECTOR:** DJIBRIL DIOP MAMBETY

**SCREENPLAY:** DJIBRIL DIOP

MAMBETY **EDITOR:** DJIBRIL DIOP

MAMBETY **CAST:** LAMINE BA, AL

DEMBA CISSÉ, CHRISTOPH

COLOMB, AZIZ DIOP MAMBETY

**CONTACT:** MINISTÈRE DE LA

COOPÉRATION ET DU DÉVELOPPEMENT

20, RUE MONSIEUR

75700 PARIS, FRANCE

TEL: 33-1-47-83-10-10

FAX: 33-1-47-83-15-98



**DJIBRIL DIOP MAMBETY** was born in Dakar, Senegal in 1945. An actor by training, Mambety became involved in cinema after leaving his position at the National Daniel Sorano Theater in Dakar. He directed **Contras' City** (*City of Contrasts*, 1969) and **Badou Boy** before making his first feature-length film **Touki-Bouki** (1973) which received world-wide acclaim for its revolutionary narrative style. Although he made a short film in 1989 (**Parlons Grandmère**), Mambety did not complete a second feature (**Hyenas**, 1992) for almost twenty years. **Hyenas** was shown at the 1992 New York Film Festival.

A film that anticipates the director's fanciful 1973 film **Touki-Bouki**, **Badou Boy** is an acerbically humorous portrait of Dakar, Senegal's capital. Dramatizing the inevitable clash of the iconoclast and the powers that be, the film takes the viewer on a wild chase through the streets of Dakar. Badou Boy, who usually spends his time loitering on city buses, is forced to outrun an overweight policeman nicknamed "The Black Dragon." As in his other films, Mambety uses a swarm of colorful characters and improbable situations to create a vibrant romp in the big city. Known for his bold eccentricity, Mambety admits, "Badou Boy is a slightly amoral street urchin who resembles me a lot."

## Fary the Donkey/Fary l'anesse

SENEGAL, 1988, 20 MIN. **DIRECTOR:** MANSOUR SORA WADE

When Serigne Ibra finally decides to get married, he declares that his future bride must not only be a ravishing beauty, but also must not have any kind of scar or blemish on her body. Unhappily, none of the women in the village meet his criteria, until one day a mysterious woman suddenly appears. Director Mansour Sora Wade has worked as a television director since 1979. **Fary the Donkey** is his fifth short film.

THURS., APR. 8 AT 2:00 AND 8:00 PM

## La Circoncision/Tiyabu Biru

SENEGAL, 1978, 85 MIN.

IN SARAHOLOÉ WITH ENGLISH SUBTITLES.

**DIRECTOR:** MOUSSA BATHILY

**SCREENPLAY:** MOUSSA BATHILY

**PHOTOGRAPHY:** BARRA DIOKHANE

**EDITORS:** MARIE THÉRÈSE BOICHE,  
MADELEINE BEAUSEJOUR

**SOUND:** EL HADJ M'BOW,

MADIENG MBOW **CAST:** MAME

BARKA GALLE, YOUBA MOUNA

LÉMÉ, BOULAYE SOUKHO,

MAKALOU DE YAFERA AND THE

PEOPLE OF THE VILLAGE OF TIYABU

**CONTACT:** MINISTÈRE DE LA

COOPÉRATION ET DU DÉVELOPPEMENT

20, RUE MONSIEUR

75700 PARIS, FRANCE

TEL: 33-1-47-83-10-10

FAX: 33-1-47-83-15-98



COURTESY OF FRANÇOISE PFAFF

### MOUSSA BATHILY

was born near Bakel, Senegal in 1946 and earned an M.A. in history at the University of Dakar. For three years, Bathily taught school and wrote a film review column for *Le Soleil*, a Senegalese daily newspaper.

After leaving teaching, he acquired his first film training as Ousmane Sembène's assistant on *Xala* (1974) and *Ceddo* (1976).

Bathily has directed several shorts and documentaries including *Ndakarou, impressions matinales* (Dakar, *Morning Impressions*, 1975) and is the author of numerous short stories.

As an agrarian village prepares for their traditional circumcision ceremony, the village elders realize that they can no longer afford the sacrificial cattle, an integral part of the festivities. Eavesdropping, a group of young boys find out about the dire situation and decide to steal the cattle so that the ritual can continue. Their crime is discovered, and, after a confrontation with local authorities, the villagers decide to abandon the ancient ritual. (The Sarakholè title refers to a ceremonial shed, *biru*, where young boys wait to undergo collective circumcision in the town Tiyabu.) Visually poetic, with an inspired documentary ambience, Moussa Bathily's lone feature film is at once nostalgic and penetrating. As one elder remarks, "Our traditions are dying; we are facing new days." **La Circoncision** ends as the well-intentioned thieves are sent off to school, another sign of the changing times.

THURS., APR. 8 AT 3:45 AND 9:30 PM

## Letter from My Village/kaddu beykat

**SENEGAL**, 1975, 95 MIN.  
 IN WOLOF WITH ENGLISH SUTITLES.  
**DIRECTOR:** SAFI FAYE  
**SCREENPLAY:** SAFI FAYE  
**PHOTOGRAPHY:** PATRICK FABRY  
**EDITOR:** ANDRÉE DAVANTURE  
**CAST:** MAGUETTE GUEYE,  
 ASSANE FAYE  
**CONTACT:** MYPHEDUH FILMS  
 22D HOLLYWOOD AVENUE  
 HO-HO-KUS, NJ 07423  
 TEL: 201-652-1989  
 FAX: 201-652-1973



COURTESY OF FRANÇOISE PFAFF

Shot in three weeks during the rainy season with a crew of three, **Letter from My Village** was Safi Faye's first feature-length film. In a sparing, docu-drama style, the director's voiced-over letter to a friend is punctuated by sharp black-and-white images of her rural hometown, held captive by wildly fluctuating prices for its crops. Catching the idiosyncrasies of the Serer villagers, she chronicles routine events from dawn to dusk: workers toiling in dusty fields, the unchanging rituals of courtship, the evening meeting of elders under the "chattering tree." Although Faye is deeply concerned with the economic crisis produced by a reliance on an outdated, colonial system meant to hamper self-sufficiency, she also warns against the corruption of the new Black middle class in the city. African film critic Françoise Pfaff describes **Letter from My Village** as "soberly poetic yet politically effective." The film was banned in Senegal.

**SAFI FAYE** was born of Serer origin in Dakar, Senegal in 1943. She was a school teacher for six years before beginning her career in film as an actress in Jean Rouch's **Petit à petit** in 1971. Subsequently, Faye studied both ethnology (receiving her Ph.D. in 1979) and film in Paris. There she made her first short **La Passante** (1972), using the money earned to finance **Letter from My Village**. Faye's many films include **Fad'jal** (**Come and Work**, 1979), **Goob'na ñu** (**The Harvest is In**, 1979), **Man Say Yay** (**I, Your Mother**, 1980) and **Les Ames au soleil** (**Souls under the Sun**, 1981).

THURS., APR. 8 AT 6:00 PM • FRI., APR. 9 AT 2:00 PM

## Jom, The Story of a People

SENEGAL, 1982, 80 MIN.

IN WOLOF WITH ENGLISH SUBTITLES.

**DIRECTOR:** ABABACAR SAMB-MAKHARAM **PRODUCTION:**

BAOBAB FILM (SENEGAL), ZDF (GERMANY) **SCREENPLAY:**

ABABACAR SAMB-MAKHARAM, BABACAR SINE **PHOTOGRAPHY:**

PETER CHAPPEL, ORLANDO LOPEZ

**EDITOR:** ALIX REGIS **MUSIC:** LAMINE

KONTE **CAST:** OUMAR SECK,

OUMAR GUEYE, AMADOU LAMINE

CAMARA, ABOU CAMARA,

ZATOR SARR

**CONTACT:** NEW YORKER FILMS

16 WEST 61ST STREET, NEW YORK,

NY 10023, TEL: 212-247-6110

FAX: 212-307-7855



### ABABACAR SAMB-MAKHARAM

was born in 1934 in Dakar, Senegal and trained as an actor at the Centre d'Art Dramatique de la rue Blanche in Paris. From 1959 to 1962 he studied filmmaking at the Centro Sperimentale in Rome, after which he returned to France and worked as an assistant director for television. On returning to Senegal, Samb worked as a cameraman on Senegalese TV news. In 1965 he made his first film *Et la neige n'était plus* (*There Was No Longer Snow*) followed by *Kodou* in 1971. Samb served as the Secretary General of the Pan-African Federation of Filmmakers (FEPACI) from 1971 to 1977.

Senegalese filmmaker Ababacar Samb says, "*Jom* is a Wolof word which has no equivalent in English or French, *Jom* means courage, dignity, respect...It is the origin of all virtues." To celebrate the concept, Samb uses the *griot* as the nexus of multiple stories and Senegal's collective memory. To inspire striking workers, the *griot* tells of a legendary prince, Dieri Dior Ndella, who sacrificed his life during colonialism, and Koura Thiaw, an entertainer who took up the cause of oppressed domestics in the 1940s, both becoming heroes to their people. Though this strangely lyrical film deals with a contemporary crisis, critic Roy Armes notes that "the film travels exuberantly through time to capture situations linked only by their common concern with the concepts of honor and dignity, the importance of keeping one's word and not being bought or corrupted."

### Yellow Fever—Taxi Man / Fievre jaune—Taximan

CAMEROON, 1985, 30 MIN. **DIRECTOR:** JEAN-MARIE TENO

A delightful comic short, *Yellow Fever—Taxi Man* chronicles the misadventures of Sam, a swaggering cab driver in the Cameroonian capital Yaounde who imagines himself to be quite the ladies' man. Composed of a series of episodes as seen through the eyes of Sam, this short work is a deceptively simple exploration of urban life. An early film from the director of *Africa, I Will Pluck You Clean*.

THURS., APR. 15 AT 2:00 AND 6:30 PM • FRI., APR. 16 AT 2:00 AND 6:00 PM



## Dancing in the Dust/Bal poussiere

**IVORY COAST**, 1989, 91 MIN.  
 IN FRENCH WITH ENGLISH SUBTITLES.  
**DIRECTOR:** HENRI DUPARC  
**PRODUCTION:** FOCAL 13 (IVORY COAST) **SCREENPLAY:** HENRI DUPARC **PHOTOGRAPHY:** BERNARD DECHET **EDITOR:** CHRISTIN AYA **MUSIC:** BONCANA NAIGA  
**CAST:** BAKARY BAMBA, TCHELLEY HANNY, NAKY SY SAVANE, THERESE TABA, ANNE KAKOU, ODILE DIARRA, NATOU KOLY  
**CONTACT:** MINISTÈRE DE LA COOPÉRATION ET DU DÉVELOPPEMENT  
 20, RUE MONSIEUR  
 75700 PARIS, FRANCE  
 TEL: 33-1-47-83-10-10  
 FAX: 33-1-47-83-15-98



COURTESY OF VUES D'AFRIQUE

A charming comedy of manners about an Ivory Coast pineapple mogul, called "Demi-God," with five wives, **Dancing in the Dust** teaches a comical lesson about greed. Named for his status of ranking second only to God in his village, Demi-God makes the mistake of taking yet another wife. This connubial addition is meant to harmonize his household—he will now have a different wife for each week night, and the best wife a second time on Sunday—but instead she turns it upside-down. The lovely, irreverent Binta, in trouble with her parents because of her disrespect of a family elder in Abidjan, is forced to marry Demi-God. She soon causes a riot among her co-wives and, ultimately, runs off with her young lover. Though Duparc does not resolve the contest between the old ways and the new, he takes an uproariously funny stab at arranged marriages and polygamy.

**HENRI DUPARC** was born in 1941 in Forécariah, Guinea. He studied cinema in Belgrade and at the Institut des Hautes Études Cinématographiques (IDHEC) in Paris before settling in the Ivory Coast. While working for the Société Ivoirienne de Cinéma (SIC), Duparc made seven documentaries and his first fictional film, **Mouna or le rêve d'un artiste** (**Mouna, An Artist's Dream**, 1969). His other films include, **Abusuan** (**The Family**, 1972), **Les Racines de la vie** (**The Roots of Life**, 1976) and **L'Herbe sauvage** (**Weeds**, 1977).

THURS., APR. 15 AT 4:15 AND 8:45 PM • FRI., APR. 16 AT 4:00 AND 10:00 PM. **TBM:** SAT., MAY 1 AT 2:30 PM • SUN., MAY 2 AT 12:30 PM.

## Sarraounia

MAURITANIA, 1986, 120 MIN.  
IN ENGLISH.

**DIRECTOR:** MED HONDO

**PRODUCER:** MED HONDO

**PRODUCTION:** SOLEIL O (BURKINA FASO) **SCREENPLAY:** MED HONDO AND ABDUL WAR, BASED ON A NIGERIAN BOOK BY ABDOULAYE MAMANI **MUSIC:** PIERRE

AKENDENGUE **CAST:** AI KEITA, JEAN-ROGER MILO, FÉODOR ATKINE, DIDIER SAUVEGRAIN, ROGER MIRMONT, LUC-ANTOINE DIQUERO

**CONTACT: MINISTÈRE DE LA COOPÉRATION ET DU DÉVELOPPEMENT**

20, RUE MONSIEUR

75700 PARIS, FRANCE

TEL: 33-1-47-83-10-10

FAX: 33-1-47-83-15-98



COURTESY OF VUES D'AFRIQUE

Based on historical accounts of the Queen Sarraounia, who lead the Aznas into battle against the French colonialists at the turn of the century, Med Hondo's sweeping epic rivals any that American cinema has produced. A brilliant strategist and forceful leader, the queen commands respect from the men she guides into battle and deep loyalty from her people. Steeped in traditional values and the power of the occult sciences, Sarraounia's character is richly drawn, replete with angst and romantic considerations. Using this powerful heroine, Hondo contrasts the strong alliances that emerge among African communities with the self-seeking and purposelessness of the Europeans and provides a much needed African historical perspective. **Sarraounia** is not only an engrossing tale of a remarkable woman's bravery but also a captivating study of revolution against enslavement and the struggle for peace and freedom.

**MED HONDO** was born in Ain Ouled Beni Matha, Mauritania in 1936. He trained for four years as a cook in Morocco and embarked for France to be a chef. While working in French restaurants, Hondo studied acting and created a theater ensemble named Shango. He began working in films as an actor and then as an assistant director. After making two shorts, Hondo directed his first feature, **Soleil O** in 1969. His other features include **Les Bicots-nègres, vos voisins (Arabs and Niggers, Your Neighbors, 1973)**, **Nous aurons toute la mort pour dormir (We'll Sleep When We Die, 1977)** and **West Indies (1979)**.

THURS., APR. 22 AT 2:00 PM • FRI., APR. 23 AT 2:00 AND 6:30 PM

## Faces of Women/Visages de femmes

**IVORY COAST**, 1985, 105 MIN.  
 IN FRENCH AND INDIGENOUS LANGUAGES WITH ENGLISH SUBTITLES.  
**DIRECTOR:** DÉSIRÉ ECARÉ  
**PRODUCTION:** DÉSIRÉ ECARÉ  
**SCREENPLAY:** DÉSIRÉ ECARÉ  
**PHOTOGRAPHY:** FRANÇOIS MIGEAT  
**EDITORS:** GISÈLE MISKI, MME. DJÉ-DJÉ, NICHOLAS BARRACHIN **SOUND:** JEAN-PIERRE KABA, N'GUESSAN KONACOU **MUSIC:** FOLK MUSIC FROM THE IVORY COAST **CAST:** EUGÉNIE CISSÉ ROLAND, SIDIKI BAKABA, ALBERTINE N'GUÉSSAN, KOUADIO BROU, MAHILE VÉRONIQUE  
**CONTACT: NEW YORKER FILMS**  
 16 WEST 61ST STREET  
 NEW YORK, NY 10023  
 TEL: 212-247-6110  
 FAX: 212-307-7855



Structured around the rhythm of a dance, filmmaker Désiré Ecaré weaves a rich tapestry of the textures and cadences of life in the Ivory Coast in his latest film **Faces of Women**, a comedy of manners on the changing roles of women in West Africa. In the city, the fishmonger Bernadette finds it difficult to succeed in a market circumscribed by the backward attitudes of men when she tries to convert from a barter-based to a money-based operation. In the village, N'Guessan refuses to be her husband's object and meets with a tragic fate. Meanwhile, Fanta learns karate to speak to men in their own language: force. Politically and stylistically adventurous, this two-part film explores the links between feminism, economics and tradition in modern day Africa, ironically pointing out similar patterns in the strategies adopted by women in patriarchal societies.

**DÉSIRÉ ECARÉ** was born in 1939 in Treichville, Ivory Coast. He studied acting at the Centre d'Art Dramatique de la rue Blanche in France and then film at the Institut des Hautes Études Cinématographiques (IDHEC). In 1966 Ecaré formed his own production company, Les Films de la Lagune, and directed his first film **Concerto pour un exil** (**Concerto for an Exile**, 1968). He shot a second film in France, **A nous deux, France** (**It's Up to Us, France**, 1970), before returning to the Ivory Coast where he worked as a civil servant, a hog farmer and an unsuccessful political candidate while trying to finance **Faces of Women**.

THURS., APR. 22 AT 4:15 PM • FRI., APR. 23 AT 4:15 AND 9:00 PM

## Zan Boko

**BURKINA FASO**, 1988, 94 MIN.  
IN MORÉ WITH ENGLISH SUBTITLES.

**DIRECTOR:** GASTON KABORÉ

**PRODUCER:** GASTON KABORÉ

**SCREENPLAY:** GASTON KABORÉ

**PHOTOGRAPHY:** SEKOU

OUEDRAOGO **EDITOR:** ANDRÉE

DAVANTURE **MUSIC:** GEORGES

OUEDRAOGO **ART DIRECTION:**

JOSEPH KPOBLY **CAST:** JOSEPH

NIKIEMA, COLETTE KABORÉ,

CELESTIN ZONGO

**CONTACT: CALIFORNIA NEWSREEL**

149 NINTH STREET / 420

SAN FRANCISCO, CA 94103

TEL: 415-621-6196

FAX: 415-621-6522

**NEW YORK PREMIERE.**



COURTESY OF CALIFORNIA NEWSREEL

*Zan boko* means "place where the placenta is buried" in Moré, one of the principal languages of the filmmaker's native Burkina Faso, and symbolizes an individual's connection to the land and to future generations. The story of **Zan Boko**, however, is the story of the encroaching city which threatens to swallow up, not only the village, but the oral traditions which sustain it as well. Kaboré creates a gripping narrative out of the story of two men from very different worlds, who share a common integrity: a peasant farmer who loses his land to a wealthy businessman and a journalist whose uncompromising TV expose of the farmer's victimization is censored by a corrupt government. The first film to examine the role of mass media in contemporary Africa, **Zan Boko** is a tribute to the ancestral heritage of agrarian village societies.

**GASTON KABORÉ** was born in 1951 in Bobo Dioulasso, Burkina Faso. He trained as a cinematographer in Paris at the Ecole Supérieure d'Etudes Cinématographiques (ESEC) and completed a degree in history at the Sorbonne. In addition to numerous documentaries, his films include the features **Wend Kuuni** (1980), **Zan Boko** and **Rabi** (1991). Since 1985 Kaboré has been the Secretary General of the Federation of Pan-African Filmmakers (FEPACI).

TUES., APR. 27 AT 4:15 PM • WED., APR. 28 AT 4:15 AND 8:45 PM

TBM: SAT., MAY 15 AT 2:30 PM • SUN., MAY 16 AT 12:30 PM

# Yaaba

**BURKINA FASO**, 1989, 90 MIN.  
 IN MORÉ WITH ENGLISH SUBTITLES.  
**DIRECTOR:** IDRISSE OUEDRAOGO  
**PRODUCERS:** FREDDY DENAES,  
 PIERRE-ALAIN MEIER AND IDRISSE  
 OUEDRAOGO **PRODUCTION:**  
 ARCADIA FILMS (FRANCE), LES FILMS  
 DE L'AVENIR (BURKINA FASO), THELMA  
 FIL AG (SWITZERLAND) **SCREENPLAY:**  
 IDRISSE OUEDRAOGO **PHOTO-**  
**GRAPHY:** MATTHIAS KALIN **EDITOR:**  
 LOREDANA CRISTELLI **SOUND:**  
 JEAN-PAUL MUGEL **MUSIC:** FRANCIS  
 BEBY **CAST:** FATIMATA SANGA,  
 NOUFOU OUEDRAOGO, ROUKIETOU  
 BARRY, ADAM OUEDRAOGO,  
 AMADE TOURE  
**CONTACT: NEW YORKER FILMS**  
 16 WEST 61ST STREET  
 NEW YORK, NY 10023  
 TEL: 212-247-6110  
 FAX: 212-307-7855



Unfolding in the spectacular landscapes of rural Burkina Faso, in a mythical time when peasant life was still unspoiled by colonialism, **Yaaba** is the story of a friendship between a boy (Bila), a girl (Nopoko) and an old woman shunned as a witch by the rest of the community. Unafraid of her, twelve-year old Bila calls her "Yaaba" (grandmother) and learns through her the value of tolerance and his own worth as a human being. Ouedraogo, who shot the film in his own village, said that it was "based on tales of my childhood and on that kind of bedtime storytelling we hear just before falling asleep." **Yaaba's** strikingly beautiful images, its haunting rhythm, its subtle interactions, bring back the enchantment generated by Souleymane Cissé's **Yeelen** and confirm Ouedraogo as a major voice in the new African cinema.

## IDRISSE OUEDRAOGO

was born in Banfora, Burkina Faso in 1952. He trained at the African Institute of Cinematography in Ouagadougou and continued his studies in Kiev and Paris, graduating from the Institut des Hautes Études Cinématographiques (IDHEC) in 1985. His first feature film, **Yam Daabo** (1987) was presented at the Cannes Film Festival. This was followed by **Yaaba** (1989), **Tilāi** (1990), winner of the special jury prize at Cannes, and **Karim Na Sala** (1991). Both **Yaaba** and **Tilāi** were shown at the New York Film Festival.

THURS., APR. 29 AT 2:00 AND 6:30 PM • FRI., APR. 30 AT 4:00 AND 8:00 PM. **TBM:** SAT., MAY 15 AT 12:30 PM • SUN. MAY 16 AT 2:30 PM

## Yeelen/Brightness

MALI, 1987, 105 MIN.

IN BAMBARA WITH ENGLISH SUBTITLES.

**DIRECTOR:** SOULEYMANE CISSÉ

**PRODUCER:** SOULEYMANE CISSÉ

**SCREENPLAY:** SOULEYMANE CISSÉ

**PHOTOGRAPHY:** JEAN-NOEL

FERRAGUT, JEAN-MICHEL HUMENU

**EDITORS:** DOUNAMBE COULIBALY,

ANDRÉE DAVANTURE, MARIE-

CATHERINE MIQUEAU, JENNY

FRENCK, SCIPATTI N'XUMATO

**MUSIC:** MICHEL PORTAL, WITH THE

PARTICIPATION OF SALIF KEITA

**CAST:** ISSIAKA KANE, AOUA

SANGARE, NIAMANTO SANOGO,

BALLA MOUSSA KEITA, SOUMBA

TRAORE

**CONTACT:** CINECOM c/o OCTOBER

FILMS, 45 ROCKEFELLER PLAZA,

30TH FLOOR, NEW YORK, NY 10111

TEL: (212) 332-2480

FAX: (212) 332-2499



### SOULEYMANE CISSÉ

was born in 1940 in Bamako, Mali and attended secondary school in Dakar. After the independence of Mali in 1960, Cissé and his family returned to his home country where he began working as a projectionist. In 1963, he received the first of many scholarships to study cinema in the Soviet Union at the State Institute of Cinema (VGIK). Upon his return to Mali in 1969 Cissé began working for the Mali State Information Service, for which he made thirty newsreels and five documentaries. Since his first fiction film, *Cinq jours d'une vie* (*Five Days in a Life*, 1972), Cissé has directed *Den Muso*, (*The Young Girl*, 1974), *Baara* (*Work*, 1978) and *Finyé* (*The Wind*, 1982).

Set in a timeless past, *Yeelen* recounts the mythic tale of a power struggle between two magicians, father and son. Soma Diarra, the jealous father, a member of the Komo, a feared Bambara secret society, plots to kill his son and rival, Nianankoro. But the son is saved by his mother, who sends him on a heroic journey to find the weapons to destroy the Komo and begin a prosperous new era. Highly stylized and deliberately paced, *Yeelen* forces the viewer to navigate fundamental oppositions: change and tradition, life and death, light and darkness. Inspired by the classic oral literature of the Mande, Cissé traces the circle of time and shows us that the origin and the end are one and the same. *Film Comment* called *Yeelen* "not only the most beautifully photographed African film ever, (but also) the best African film ever made."

THURS., APR. 29 AT 4:15 AND 8:45 PM • FRI., APR. 30 AT 2:00, 6:00 AND 10:00 PM. TBM: SAT., MAY 22 AT 12:30 PM • SUN., MAY 23 AT 12:30 PM

With more than a dozen new features in "Modern Days, African Nights," contemporary African cinema has shown that it has long outgrown what was once called by Ousmane Sembène "mégotage," a term used to describe the poverty-driven aesthetics of African filmmakers. Conceived as a political and social tool, African film has matured today into an art as diverse as the continent itself. Using their own ancestral myths and traditional storytelling techniques, African filmmakers have formed an aesthetic that is uniquely non-Western. Their stories and themes are unusually rich: critiques of colonialism and post-independence corruption, accounts of tradition battling modernity, historical tales, chronicles of tribal customs, and visions of contemporary society.

The struggles portrayed on screen are often mirrored in the high drama of production. A lack of funds and technical facilities can hold-up a movie for years. Once completed, the films receive limited distribution in Africa or abroad. While some of the films find their way to foreign markets, mostly film festivals, few are screened in the United States. However, African films remain the most accessible window into understanding the history and culture of Africa in all its complexities. Correcting centuries-old stereotypes about the "Dark Continent," African cinema portrays a world that is as dynamic and modern as our own.

Together, the films shown in the series, as Manthia Diawara states, "reflect Africa in its quest for social and economic justice (social realist), identity (return to the sources), and history (confrontation)." "Modern Days, Ancient Nights" brings together some recent examples of these types of films, adding to the already abundant tradition of African filmmaking.

#### AFRICA—ECOLOGICAL AND RURAL THEMES

Adama Drabo's **Ta Dona** (Mali, 1991), his first feature-length film, presents a rural political drama on the ecological importance of the forest. Similar to Drabo's interest in ecological preservation, Saddik Balewa's first feature **This Land is Ours** (Nigeria, 1991) dramatizes a deceitful Moussa. The wealthy Moussa tries to persuade the villagers to sell their farmland to mining interests who want to excavate the land for its precious stones. In both films there is confrontation between the masses and their leaders who are not humanized. In these cinematic struggles, good prevails over evil, a happy ending which is rarely the case in any country, much less in countries that are dependent on western capital.

In Gaston Kaboré's **Rabi** (Burkina Faso, 1992) the issue of ecological preservation is treated within the framework of a modernized African folk tale, a method pioneered in his film **Wend Kuuni** (1982). Both placed in rural settings, **Rabi** and **Wend Kuuni** deal with the moral education of a young child through his contact with an elder. Unlike **Wend Kuuni**, **Rabi** dramatizes ecological issues which make it similar in theme, purpose and setting to **Ta Dona** and **This Land Is Ours**. Set in the rural villages, these recent films involving the confrontation within the African community, alert us to the importance of protecting our environment and our heritage.

#### SOCIAL REALISM AND THE URBAN SCENE

Usually set in urban areas, social realist African films portray the tension between a double consciousness as expressed in the African protagonist's physical or

psychological experience in Europe and America. They return to an African source, though it may be in the black residential areas of western metropolises. These African films, like their diasporic counterparts, treat modern cosmopolitan issues, both socioeconomic and psychological. Similar themes are dramatized in African diasporic works such as Euzhan Palcy's **Sugar Cane Alley** (1984), Maureen Blackwood's **Passion of Remembrance** (1986), Tracey Moffatt's **Nice Colored Girls** (1987), Spike Lee's **Do The Right Thing** (1989), and Julie Dash's **Daughters of the Dust** (1991).

For example, Moussa Touré's **Toubab Bi** (Senegal, 1991) explores the immigration experiences of Africans in Paris and the process of assimilation that creates a creolized black culture as has happened to Blacks in the

*Conceived as a political and social tool, African film has matured today into an art as diverse as the continent itself. Using their own ancestral myths and traditional storytelling techniques, African filmmakers have formed an aesthetic that is uniquely non-Western.*

Americas and other parts of Europe. Léonce Ngabo's **Gito the Ungrateful** (Burundi, 1992) marks the first film written and directed by a Burundi citizen. Like the African travelled to Europe experience in **Toubab Bi**, **Gito** critically comments on the African male's responsibilities to the women he has seduced. **Gito** further develops the cinematic portrayal of African feminist concerns which were comically treated in such films as Désiré Ecaré's **Faces of Women** (Ivory Coast, 1985). A moralistic comedy which develops transracial feminist solidarity, **Gito** paves a path for the new generation of African films which portray sexual relationships

between Black Africans and White Europeans. In a broader sense, Ngabo's serious treatment of interracial intimacy corresponds to Harace Ove's **Lien de Parente** (1986) and Spike Lee's **Jungle Fever** (1991).

In **Quartier Mozart** (Cameroon, 1992), Jean Pierre Bekolo provides a new look at the Cameroonian urban scene. This film presents a postmodern portrait of African life among young Cameroonians. The film exhibits a sort of urban vernacular which American filmgoers have come to know in the films of Spike Lee. Bekolo has even credited Lee's **Do The Right Thing** as a major influence on how he evoked a distinctly modernist speech pattern in **Quartier Mozart**.

Some of these social realist films use a romantic melodramatic form to treat controversial political issues as exemplified in Flora Gomes's **The Blue Eyes of Yonta** (Guinea-Bissau, 1991). In a romantic but confrontational manner, Gomes's second feature deals with the shortcomings of post-independent Guinea-Bissau.

**Yonta** presents the contemporary struggle against increasing unemployment which points out the failings of the revolution and its leaders. All three films (**Quartier Mozart**, **Gito**, **Yonta**) tell a contemporary African story in which romantic pursuit, or the desire for sexual knowledge, fuels the film's major concerns.

Contemporary African cinema treats modern issues which affect both Africa and the world at large because African people are an internationally dispersed group who are not limited by the psychological or physical boundaries which were imposed on Africa during the European colonial administrations. As demonstrated in these films, there is no pure African language, style or place: Africa is everywhere. This change has been affected by African cinema. The construction of African diasporic and African stories, and those that are deemed non-African stories is now a debated question. —●—

—Mark A. Reid

**MARK A. REID** is an Assistant Professor of Film and African-American Literature at the University of Florida, Gainesville. The University of California Press at Berkeley has recently published his book *Redefining Black Film*.

... African people are an internationally dispersed group who are not limited by the psychological or physical boundaries which were imposed on Africa during the European colonial administrations. As demonstrated in these films, there is no pure African language, style or place: Africa is everywhere.



## Gito The Ungrateful/Gito l'ingrat

**BURUNDI**, 1992, 90 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**DIRECTOR:** LÉONCE NGABO

**PRODUCER:** JAQUES SANDOZ

**PRODUCTION:** JAQUES SANDOZ  
FILM PRODUCTIONS (SWITZERLAND),  
CAPITAL ENTERTAINMENT FRANCE  
PRODUCTIONS (FRANCE),  
PRODUCTIONS CINÉMATOGRAPHIQUES  
DU BURUNDI (BURUNDI) **SCREENPLAY:**

LÉONCE NGABO AND PATRICK  
HERZIG **PHOTOGRAPHY:** MATTHIAS

KAELIN **EDITOR:** DOMINIQUE ROY

**SOUND:** RICARDO CASTRO **MUSIC:**

PIERE-ALAIN HOFMANN **ART**

**DIRECTION:** JOSEPH KPOBLY

**COSTUME DESIGN:** SALIKA

WENGER **CAST:** JOSEPH KUMBELA,  
MARIE BUNEL, AOUA SANGARE,  
LOUIS KAMATARI, BAHANGA, PAUL  
FAVIER, ERASTE BISHENZA, LEA  
NYANKURUBIKE

**CONTACT:** JACQUES SANDOZ SA

6, COURS DES BASTIONS

1205 GENEVE, SWITZERLAND

TEL: 41-22-310-90-76

FAX: 41-22-310-19-61

**U.S. PREMIERE.**



One of the most popular African films in recent years, **Gito** begins with a Burundi student in France about to head home after completing his university degree. Before leaving, Gito promises his Parisian girlfriend, Christine, that he will send for her as soon as he is appointed a cabinet minister; he is sure that won't take long. Back home, however, he soon finds that no cabinet post, or any job, awaits him. Instead, he finds his childhood sweetheart, Flora, who has her own plans for his future. When Christine arrives unannounced, the fireworks begin. The two women meet and join forces, humorously punishing Gito. Crisply paced and directed with an eye for revealing details, **Gito** is an auspicious debut for Léonce Ngabo and the emerging Burundi cinema.

**LÉONCE NGABO** was born in Burundi in 1951 and received a bachelor's degree in chemistry in Algiers. In addition to being director of the School of Telecommunications in Bujumbura, Ngabo made many recordings as a singer and founded several choral societies and orchestras which he conducted. He wrote three short films before writing **Gito**, his feature directorial debut.

SAT., APR. 3 AT 6:00 AND 10:00 PM • SUN., APR. 4 AT 6:15 PM

TBM: SAT., APR. 17 AT 12:30 PM • SUN., APR. 18 AT 2:30 PM

## Samba Traore

**BURKINA FASO**, 1992, 85 MIN.

IN MORÉ WITH ENGLISH SUBTITLES.

**DIRECTOR:** IDRISSE OUEDRAOGO

**PRODUCTION:** LES FILMS DE LA  
PLAINE (FRANCE) **SCREENPLAY:**

IDRISSA OUEDRAOGO, JACQUES  
ARHEX, SANTIAGO AMIGORENA

**PHOTOGRAPHY:** PIERRE-LAURENT  
CHENIEUX, MATHIEU VADEPIED

**EDITOR:** JOELLE DUFOUR **SOUND:**  
ALIX COMTE, DOMINIQUE HENNE-  
QUIN, SABINE BOSS **CAST:** BAKARY

SANGARE, MARIAM KABA,  
ABDOULAYE KOMBOUDRI

**CONTACT:** METROPOLIS FILMS

MÜNCHHALDENSTRASSE 10

POSTSACH 347, CH-8084

ZÜRICH, SWITZERLAND

TEL: 411-383-77-27, FAX: 411-383-80-03

**U.S. PREMIERE.**



COURTESY OF FESTIVAL CINEMA AFRICANO DI MILANO

Ouedraogo reveals richer levels to his artistry with this striking new work. After committing a robbery in which his partner is killed, Samba returns to his village hoping to forget his past. He meets an old flame, Saratou, and settles down with her and her son. Yet his memories threaten to destroy his newfound happiness. As in his earlier work, Ouedraogo's storytelling has a magical quality, but here the characters and setting are thoroughly modern. "Ouedraogo is both distinctly African and brilliantly universal, and among the most accomplished of contemporary filmmakers."—Caryn James, *The New York Times*.

### IDRISSA OUEDRAOGO

was born in Banfora, Burkina Faso in 1952. He trained at the African Institute of Cinematography in Ouagadougou and continued his studies in Kiev and Paris, graduating from the Institut des Hautes Études Cinématographiques (IDHEC) in 1985. His first feature film, **Yam Daabo** (1987) was presented at the Cannes Film Festival. This was followed by **Yaaba** (1989), **Tilaï** (1990), winner of the special jury prize at Cannes, and **Karim Na Sala** (1991). Both **Yaaba** and **Tilaï** were shown at the New York Film Festival.

SAT., APR. 3 AT 4:00 AND 8:00 PM

## Toubab Bi

SENEGAL, 1991, 100 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**DIRECTOR:** MOUSSA TOURÉ

**PRODUCER:** VALÉRIE SEYDOUX

**PRODUCTION:** VALPROD (FRANCE)

**SCREENPLAY:** MOUSSA TOURÉ,  
MICHELE ARMANDI, NATHALIE LEVY

**PHOTOGRAPHY:** ALAIN CHOQUART

**EDITOR:** JOSIE MILJÉVIC **SOUND:**

DOMINIQUE LEVERT **ART**

**DIRECTION:** OLIVIER PAULTRE, MALIK

SY **CAST:** OUMAR DIOP MAKENA,

HÉLÈNE LAPIOWERE, KHALIL GUEYE,

CHEIK TOURÉ, MOUSSE DIOUF,

MONIQUE MELINAND

**CONTACT: MERCURE DISTRIBUTION**

47 RUE DE LA COLONIE

75013 PARIS, FRANCE

TEL: 33-1-45-89-80-00

FAX: 33-1-45-65-07-47

**NEW YORK PREMIERE.**



Senegalese director Moussa Touré translates the title of his debut feature as "the wish to speak gently, and in a low voice, about the pain of being far away from one's own country, the difficulty of being suddenly plunged into another country, with its unknown codes, surprises and different sensibilities." In **Toubab Bi**, Soriba Samb leaves Senegal for the first time to travel to Paris where he discovers not only a new world, but also an old friend who has lost his soul there. The little knowledge Soriba Samb has of France and its people does not prepare him for life in a transient hotel, amid the cold idiosyncrasies of a foreign land. Candidly autobiographical, **Toubab Bi** combines humor, charm and acute observation in its powerful vision of African identity in a European melting pot. Touré sends a message about the cost of Westernization for Africans.

**MOUSSA TOURÉ** was born in Dakar, Senegal in 1954. He began his film career in 1973, working as a lighting engineer for over twenty feature films, including Francois Truffaut's **Adele H.**, Bertrand Tavernier's **Coup de torchon** and Flora Gomes' **Mortu Nega**. He directed his first short film **Baram** in 1988. **Toubab Bi** is his feature film directorial debut. Touré is currently working on a new film entitled **Tgv**.

SUN., APR. 4 AT 8:30 PM • MON., APR. 5 AT 2:00 AND 6:30 PM

TBM: SAT., APR. 17 AT 2:30 PM • SUN., APR. 18 AT 12:30 PM

## Ta Dona

MALI, 1991, 100 MIN.

IN BAMBARA WITH ENGLISH  
SUBTITLES.

**DIRECTOR:** ADAMA DRABO

**PRODUCTION:** KORA FILMS—CNPC  
(MALI) **SCREENPLAY:** ADAMA

DRABO **PHOTOGRAPHY:** LIONEL  
COUSIN **EDITOR:** ROSE EVANS

DECRAENE **SOUND:** KHALIL THERA  
**MUSIC:** BANSOUMANA SISSOKO,  
BADEMA NATIONAL, AMADOU  
DIAKITE, SIDIKI DIABATE

**PRODUCTION DESIGN:** BEKAYE  
TRAORE **COSTUME DESIGN:** LADJI

DIAKITE **CAST:** FILY TRAORE,  
DJEMBA DIAWARA,  
BALLAMOUSA KEITA, ABDOU  
SAMAKE, DIARRAH SANOGO,  
MAMADOU FOMBA

**CONTACT:** CALIFORNIA NEWSREEL

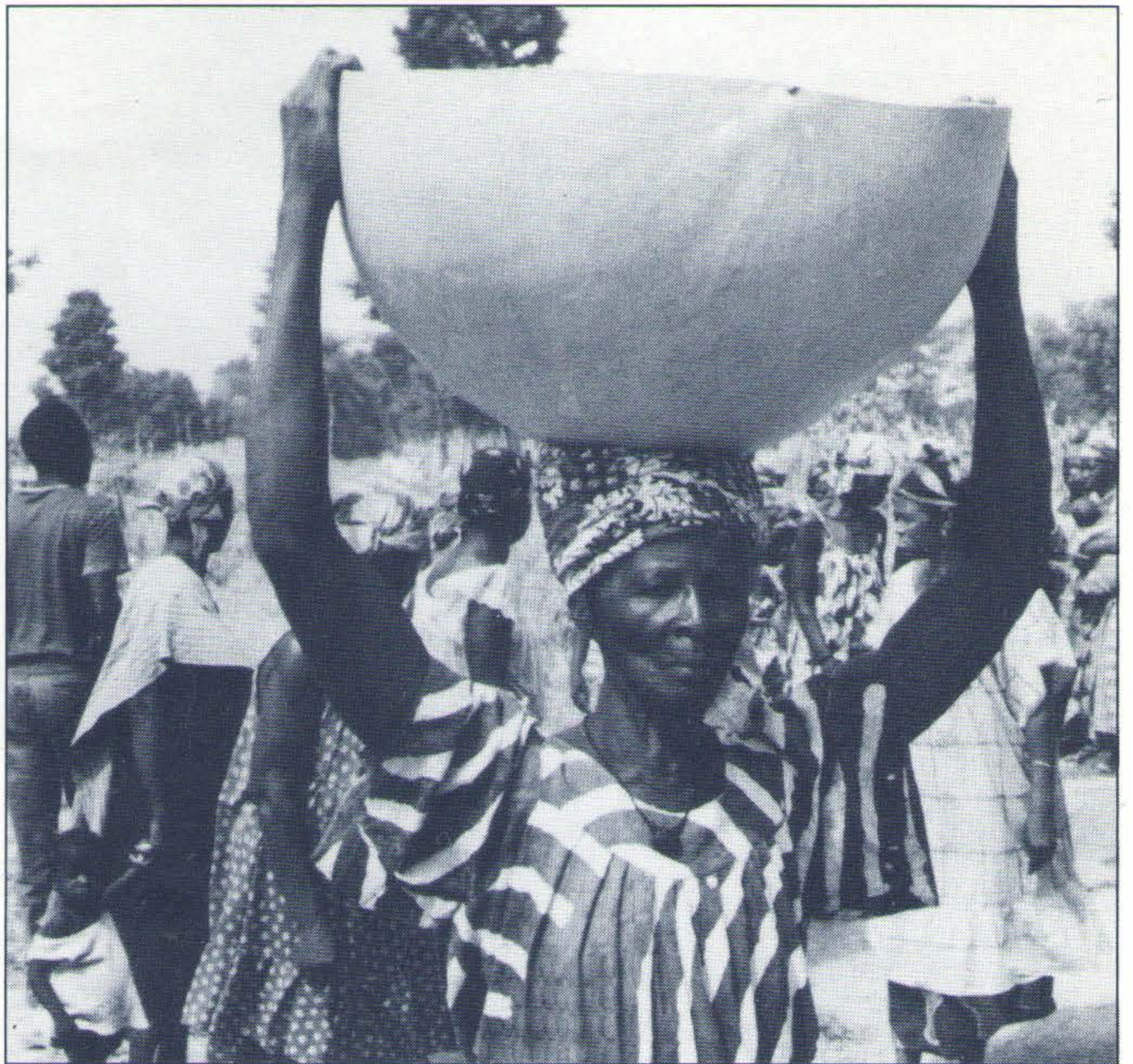
149 NINTH STREET / 420

SAN FRANCISCO, CA 94103

TEL: 415-621-6196

FAX: 415-621-6522

**NEW YORK PREMIERE.**



When bush fires break out in a small village in Mali, Sidy, a young forestry commissioner sent from the city, must journey, for the first time, into the mystical, spiritual realm of his ancestral Bambara culture. Although Sidy has been trained in modern techniques, he accepts that only by finding the seventh canari prophesied by the oracle, can the fires be stopped. His journey into the Dogon country, popularized by western anthropologists, is his final step towards linking the two worlds—traditional and modern—in which he has lived. One of contemporary African cinema's most gifted visual stylists, Adama Drabo moves seamlessly between reality, dreams, myth and even the supernatural, linking the story of Sidy to the fate of a nation, Drabo testifies. "For me, Sidy is a modern African hero. It is only through young people like him that Africa will ever make great steps toward democracy,"

**ADAMA DRABO** was born in Bamako, Mali in 1948. While teaching primary school for ten years, he began writing for the theater. In 1979, he entered Mali's Centre National de Production Cinématographique (CNPC) and later served as Cheick Oumar Sissoko's assistant director on two films, *Nyamanton* and *Finzan*. In 1988, Drabo directed his own short film *Nieba, la Journée d'une paysanne* (*Nieba, A Day in the Life of a Country Woman*). *Ta Dona* is his first feature as a director.

SUN., APR. 4 AT 4:00 PM • MON., APR. 5 AT 4:15 AND 8:45 PM

TBM: SAT., APR 24 AT 12:30 • SUN., APR. 25 AT 2:30 PM

## Laafi

**BURKINA FASO**, 1991, 94 MIN.  
IN MORÉ AND FRENCH WITH  
ENGLISH SUBTITLES.

**DIRECTOR:** S. PIERRE YAMEOGO

**PRODUCER:** PIERRE-ALAIN MEIR

**PRODUCTION:** LES FILMS DE  
L'ESPOIR (BURKINA FASO/FRANCE),  
THELMA FILM AG (SWITZERLAND)

**SCREENPLAY:** S. PIERRE YAMEOGO

**PHOTOGRAPHY:** SEKOU  
OUEDRAOGO, JURG ASSLER

**EDITOR:** LOREDONA CRISTELLI

**SOUND:** ISSA TRAORE **MUSIC:**  
PIERRE AKENDENGE, NICK DOMBY,  
JEROME ZONGO, ABDOULAY CISSE

**CAST:** ELIE YAMEOGO, ALINE  
HORTENSE ZOUNGRANA, DENIS  
YAMEOGO, CHEICK KONE, LAURE  
KAHO, YOLANDE BELEM

**CONTACT:** AMORCES DIFFUSION

RICHARD MAGNIEN  
5, RUE DE CHARONNE  
75011 PARIS, FRANCE  
TEL: 33-1-48-05-70-61  
FAX: 33-1-40-21-07-24

**U.S. PREMIERE.**



**S. PIERRE YAMEOGO** was born in 1955 in Koudougou, Burkina Faso. In Paris, he studied photography at the EFFET and attended the private school of cinema CLFC. After obtaining a master's degree in communications, Yameogo directed two short films, *L'oeuf silhouette* in 1984 and *Dunia* in 1987. In addition to *Laafi*, his debut feature, Yameogo recently completed a second feature, *Wendemi*, (1992).

An unusual look at daily urban life in West Africa, *Laafi* tells a story that is not uncommon around the world. A bright, ambitious young man from humble origins finds that connections and money count more than smarts or good intentions in the big city. Joe, intent on raising the standards of health care in Burkina Faso, wants to study medicine, but the bureaucrats in Ouagadougou are unimpressed by his exceptional high school science grades and sincerity. Refusing to give up, Joe learns that persistence is the only weapon against red tape. In an almost verité style, Yameogo sets Joe's metropolitan odyssey against the leisure of life in his rural hometown. A refreshing look at a side of African life rarely found on the screen, *Laafi* was awarded top prize at the 1991 Festival of Pan-African Cinema at Ouagadougou.

FRI., APR. 9 AT 6:00 AND 10:15 PM • SAT., APR. 10 AT 8:45 PM • SUN., APR. 11 AT 6:15 PM. **TBM:** SAT., MAY 1 AT 12:30 PM • SUN., MAY 2 AT 2:30 PM

# Africa, I Will Pluck You Clean/Afrique, je te plumerai

**CAMEROUN**, 1992, 88 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**DIRECTOR:** JEAN-MARIE TENO

**PRODUCTION:** LES FILMS DU RAPHIA (FRANCE), RAPHIA FILM PRODUCTIONS (CAMEROON)

**SCREENPLAY:** JEAN-MARIE TENO

**PHOTOGRAPHY:** ROBERT DIANOUX, LOUIS PAUL NISA **EDITOR:** CHANTAL ROGEON, ANGELA MARTIN

**SOUND:** FRANCIS BON FANTI

**MUSIC:** RAX LEMA

**CONTACT:** CALIFORNIA NEWSREEL

149 NINTH STREET / 420

SAN FRANCISCO, CA 94103

TEL: 415-621-6196

FAX: 415-621-6522



Jean-Marie Teno shuffles genres to draw a complex cinematic picture of post-colonial Africa. The film is an odd pastiche of nostalgia (young Teno falls in love with the movies by watching Indian melodramas), documentary (a bit of "faux candid camera"), historical footage, polemic essay, even a hilarious, yet politically searing cabaret act! The title of the film comes from a French nursery song, in which children are planning to pluck a lark; yet "plumer" (to pluck in French) also means to fleece. But here, not only the former colonial powers are plundering Africa; the local bourgeoisie have joined in the fleecing. In telling this tale, Teno weaves a melancholy visual poem in which colonizer and the formerly colonized are equally confronted. In doing so, he also creates a new form of African film, effortlessly combining document, fiction, and the expression of an original voice.

## JEAN-MARIE TENO

was born in 1954 in Famleng, Cameroon. His films, both documentaries and fiction works, include **Schubbah** (1984), **Hommage** (1985), **La gifle et la caresse** (1986), **De Ouaga a Douala en passant par Paris** (1987), **Bikutsi Water Blues** (1988), **La Dernier voyage** (1990) and **Mister Foot** (1991). Most of Teno's films have been broadcast by the European television channels, Canal Plus and Channel Four.

FRI., APR. 9 AT 4:00 AND 8:15 PM • SAT., APR. 10 AT 4:00 PM  
SUN., APR. 11 AT 2:00 PM

## Wheels and Deals

**SOUTH AFRICA**, 1991, 96 MIN.  
IN ENGLISH.

**DIRECTOR:** MICHAEL HAMMON

**EXECUTIVE PRODUCER:** CHRISTIAN HOHOFF  
**PRODUCER:** PIERRE DE C. HINCH

**PRODUCTION:** DEUTSCH FILM UND-FERSEHAKADEMIE (GERMANY)  
**SCREENPLAY:** MICHAEL HAMMON (BASED ON A STORY BY MTUTUZELI MATASHABA)

**PHOTOGRAPHY:** MICHAEL HAMMON  
**EDITOR:** SIMONE BRÄUER

**SOUND:** KEVIN MONTENARI, ROBIN HARRIS, THOMAS NEUBAUER

**MUSIC:** WILLIAM RAMSAY  
**ART DIRECTION:**

MARK WILBY  
**COSTUME DESIGN:** NICOLA RAUCH  
**CAST:** SELLO KE MAAKE-NCUBE, KIMBERLEIGH STARK, ARCHIE MOGOROSI, RAMOLAO MAKHENE, MAC MATHUNJWA, SANDY MOKWENA, ARTHUR MOLEPO, DOMINIC TYAWA, NEO MATSUNYANE

**CONTACT:** WILD OKAPI FILMS

KREUZBERGSTR.43

D-1000 BERLIN 61, GERMANY

TEL: 49-30-785-03-76

FAX: 49-30-785-96-20

**NEW YORK PREMIERE.**



Set in contemporary Soweto, **Wheels and Deals** illustrates how the enthusiasm surrounding Nelson Mandela's release from prison quickly turned to Black-on-Black violence, once the persistence of poverty and inequity began to sink in. B.T., played by South African stage actor Sello Ke Maake-Ncube, is an honest man who has spent his life trying to stay on the straight and narrow. But, when he is fired from his job for striking, he comes to the realization that crime is the only avenue open to him. Joining up with a band of car thieves who make their living from the "redistribution" of the wealth of whites, B.T. begins an excursion that can only end tragically. Filmed with the immediacy of a documentary and featuring several standout performances, **Wheels and Deals** details the intimate relationship between crime, corruption and politics in modern day South Africa.

**MICHAEL HAMMON** was born in South African in 1955. After graduating from Capetown University with a degree in painting and photography, he worked in advertising for three years. In 1981 he began to work in films, beginning as a camera assistant, and four years later he enrolled in the Film-und Fernsehakademie in Berlin. Since then Hammon has directed and photographed several documentaries and fiction films. **Wheels and Deals** is his first feature film as a director.

SAT., APR. 10 AT 2:00 AND 6:15 PM • SUN., APR. 11 AT 4:00 AND 8:45 PM

## The Blue Eyes of Yonta/Udju azul di Yonta

GUINEA-BISSAU, 1992, 90 MIN.

IN CREOLE AND PORTUGUESE WITH ENGLISH SUBTITLES.

**DIRECTOR:** FLORA GOMES

**PRODUCER:** PAULO DE SOUSA

**PRODUCTION:** VERMEDIA

(PORTUGAL), ARCO-IRIS (GUINEA-

BISSAU), EUROCREATION

PRODUCTIONS (FRANCE),

RADIOTELEVISAO PORTUGUESA

(PORTUGAL) **SCREENPLAY:** FLORA

GOMES, DAVID LANG, INA

CESAIRE, MANUEL RAMBOUT

BARCELOS **PHOTOGRAPHY:**

DOMINIQUE GENTIL **EDITOR:**

DOMINIQUE PARIS, ANITA

FERNANDEZ **SOUND:** PIERRE

DONADIEU **MUSIC:** ADRIANO

FERREIRA-ATCHUTCHI **ART**

**DIRECTION:** MIGUEL MENDES

**COSTUME DESIGN:** SECO FAYE,

TERESA CAMPOS **CAST:** MAYSIA

MARTA, ANTONIO MENDES, BIA

GOMES, PEDRO DIAS, MOHAMED

SEIDI, DINA VAZ

**CONTACT:** UNIPORTUGAL

AV. DUQUE DE LOULÉ 79 R/C

1000 LISBOA, PORTUGAL

TEL: 351-1-52-03-39

FAX: 351-1-53-30-75



Yonta is a beautiful young woman growing up in the city of Bissau a generation after her nation has gained independence. She develops a secret crush on Vincente, a good friend of her family and a hero of their country's struggle, beginning a story of unrequited love in the developing city. Meanwhile, Yonta herself has a secret admirer, a shy young man named Zé, who sends her love letters copied from a Scandinavian book. It is from one such letter that the film gets its title. A lovely, delicate work about youthful illusions, both personal and national, that powerfully demonstrates director Flora Gomes' marvelous talent for eliciting wonderfully nuanced performances. Only the second film from Guinea Bissau and Gomes, **The Blue Eyes of Yonta** shows us how alike we all are when it comes to matters of the heart.

**FLORA GOMES** was born in

1949 in Cadique, Guinea-Bissau.

After studying film at the Institute

of Cuban Art, he co-directed a

number of films including

**A Reconstrucao (The Reconstruc-**

**tion, 1977), Anôs No Oca Luta**

**(1978), and O Regresso de Cabral**

**(The Return of Cabral, 1976).**

Gomes made an auspicious

directorial debut with the first

film ever made and produced in

Guinea-Bissau, **Mortu Nega (1987).**

SAT., APR. 17 AT 6:00 AND 10:15 PM • SUN., APR. 18 AT 4:00 PM  
**TBM:** SAT., APR. 24 AT 2:30 PM • SUN., APR 25 AT 12:30 PM



## Neria

ZIMBABWE, 1992, 103 MIN.  
IN ENGLISH.

**DIRECTOR:** GODWIN MAWURU

**PRODUCERS:** LOUISE AND JOHN

RIBER **SCREENPLAY:** LOUISE RIBER

**PHOTOGRAPHY:** JOHN RIBER

**EDITOR:** LOUISE RIBER **SOUND:**

ESKO METSOLA **MUSIC:** OLIVER

MTUKUDZI **CAST:** JESESI

MUNGOSHI, DOMINIC KANAVETI,

EMMANUAL MBIRIMI

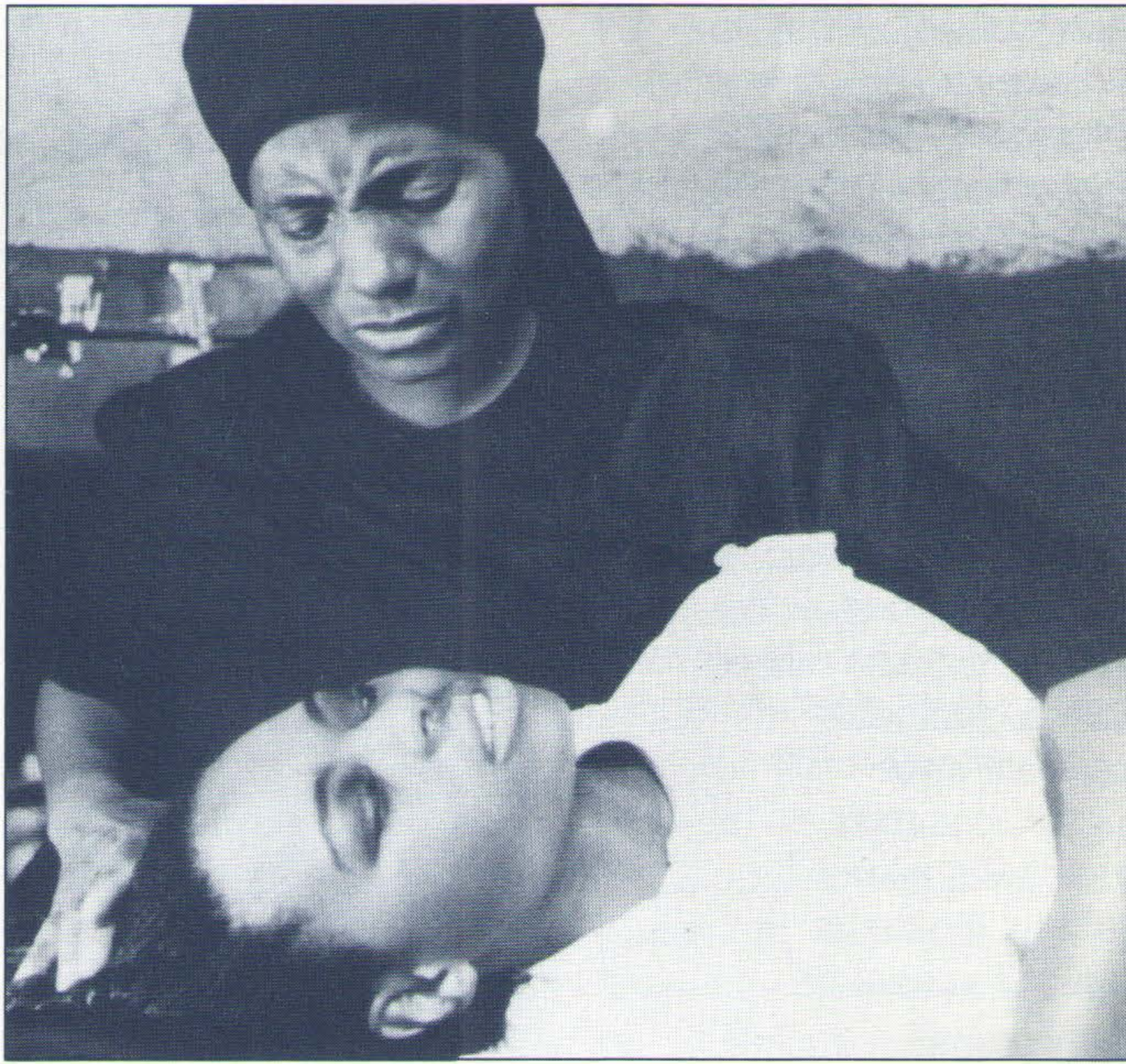
**CONTACT:** DSR, INC.

P.O. BOX 281

COLUMBIA, MD 21045

TEL: 410-964-0037

FAX: 410-730-8322



Based on events in director Godwin Mawuru's own life, **Neria** ruefully illustrates deliberate perversion of traditional customs for the sake of personal greed. Neria, beautifully played by Jesesi Mungoshi, together with her husband Patrick, has built a solid, comfortable life in the city. But, when Patrick is tragically killed, Neria finds herself caught in the clutches of her husband's family. Invoking "tradition," her brother-in-law first takes all of her money and possessions and then tries to take her children—leaving her with little more than her clothes. Feeling helpless at first, Neria gathers the will to fight back for the sake of her children and finds that both law and tradition are on her side. Another impressive feature debut, **Neria** is a fascinating portrait of a society in transition as well as a powerful feminist statement.

**GODWIN MAWURU** was born in 1961 in Zimbabwe. After being involved in theater for several years, Mawuru began working as an actor and script writer in film and television. For his first film as a director, **Neria**, he won the OAU award for Best Director at the Carthage Film Festival.

FRI., APR. 16 AT 8:00 PM • SAT., APR. 17 AT 2:00 PM

SUN., APR. 18 AT 8:15 PM

## Rabi

**BURKINA FASO**, 1991, 72 MIN.

IN MORÉ WITH ENGLISH SUBTITLES.

**DIRECTOR:** GASTON KABORÉ

**PRODUCTION:** B.B.C. TELEVISION

(LONDON) **SCREENPLAY:** GASTON

KABORÉ **PHOTOGRAPHY:** JEAN-

NOEL FERRAGUT **EDITOR:** MARIE-

JEANNE KANYALA **SOUND:** MARC

NOUYRIGAT **MUSIC:** RENE B.

GUIRMA, WALLY BADAROU

**COSTUME DESIGN:** MARIAME SIDIBE

**CAST:** JOSEPH NIKIEMA, COLETTE

KABORÉ, YACOUBA KABORE,

TINFISSI YERBANGA

**CONTACT:** ATRIA

16, BLD. JULES FERRY

75011 PARIS, FRANCE

TEL: 33-1-43-57-17-32

FAX: 33-1-43-55-06-02

**U.S. PREMIERE.**



**GASTON KABORÉ** was born in 1951 in Bobo Dioulasso, Burkina Faso. He trained as a cinematographer in Paris at the Ecole Supérieure d'Etudes Cinématographiques (ESEC) and completed a degree in history at the Sorbonne. In addition to numerous documentaries, his films include the features **Wend Kuuni** (1980), **Zan Boko** and **Rabi** (1991). Since 1985 Kaboré has been the Secretary General of the Federation of Pan-African Filmmakers (FEPACI).

Gaston Kaboré's latest film returns to the theme so brilliantly treated in his 1981 debut feature, **Wend Kuuni**, a child's discovery of the world and his place within it. When Noufou, nine-year-old Rabi's father, nearly hits a turtle on the road, he destroys his wife's pottery on the way to the market. To jokingly explain the mess to his wife, he brings the turtle home. Rabi immediately adopts the turtle as a pet and learns a valuable lesson about freedom and nature. A delicate, insightful fable of childhood, **Rabi** is powerfully influenced by the great West African traditions of storytelling. As Kaboré says, "Respect for nature is inseparable from the world's cultural perceptions, from education in the fundamental values of life, from philosophy and from imagination and mythology."

### The Voice in the Wood/Yiri Kan

**BURKINA FASO**, 1989, 26 MIN. **DIRECTOR:** ISSIAKA KONATE

A moving portrait of one of Burkina Faso's greatest musicians, Mahama Konate, as he initiates his son into the traditions of Burkinabi music. By teaching his child how to play the balafon, Konate reveals the myths and beliefs attached to this traditional African instrument. **The Voice in the Wood** is the first film of director Issiaka Konate.

SAT., APR. 17 AT 4:00 AND 8:15 PM • SUN., APR. 18 AT 2:00 AND 6:15 PM

## This Land is Ours/Kasarmu Ce

**NIGERIA**, 1991, 84 MIN.

IN HAUSA WITH ENGLISH SUBTITLES.

**DIRECTOR:** SADDIK BALEWA

**PRODUCER:** MATTHEW ROSE

**PRODUCTION:** NATIONAL COUNCIL FOR ARTS AND CULTURE (NIGERIA), NATIONAL FILM AND TELEVISION SCHOOL (ENGLAND) **SCREENPLAY:**

SADDIK BALEWA **PHOTOGRAPHY:**

PETER MURPHY **EDITOR:** DAVID HILL

**SOUND:** GIANNI MARCHESI

**MUSIC:** SHEHU JIBRIL

**PRODUCTION DESIGN:** TOM

CONROY **CAST:** UMARU UBA

GAYA, SANI MUHAMMAD SHIRA,

MUSTAPHA MOHAMMED,

MAMUDU MUHAMMADU GUMEL

**CONTACT:** THE NATIONAL FILM

AND TELEVISION SCHOOL

BEACONSFIELD STUDIOS

STATION ROAD, BEACONSFIELD BUCKS

HP9 1LG ENGLAND

TEL: 0494-67-12-34

FAX: 0494-67-40-42

**NEW YORK PREMIERE.**



Although Nigeria has had an active cinema for decades, few Nigerian films have been seen abroad. **This Land is Ours**, a feature debut by the son of Nigeria's first Prime Minister, is a welcome exception. Set in an Islamic community in northern Nigeria, the film depicts the struggle of a group of poor villagers against a powerful enemy who tries to steal their land after a cache of precious stone is discovered on it. With its mix of Hausa and western storytelling techniques, **This Land is Ours** details the forces that will lead to an imminent, far-reaching change in the tranquil, agrarian life of the community. Through his subtle and perceptive presentation of the villagers and their collective efforts to keep their land, director Saddik Balewa explores the issues of religious traditions, tribal affiliation and kinship.

**SADDIK BALEWA** was born in Bauchi, Northern Nigeria in 1955, the son of the late Sir Abubakar Tafawa Balewa, the first Prime Minister of Nigeria. After working as a director for the Performing Arts Company Zaria, he went to work as a drama producer in Nigerian television and as a lecturer in Drama at Ahmadu Bello University. He is a graduate of The National Film and Television School in England; **This Land is Ours** is his first full-length film.

SAT., APR. 24 AT 6:00 PM • SUN., APR. 25 AT 3:30 AND 8:45 PM

TBM: SAT., MAY 8 AT 12:30 PM • SUN., MAY 9 AT 2:30 PM

## Quartier Mozart

CAMEROUN, 1992, 80 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**DIRECTOR:** JEAN-PIERRE BEKOLO

**EXECUTIVE PRODUCER:** KENNETH

KOMTANGHI **PRODUCER:** JEAN-

PIERRE BEKOLO **PRODUCTION:**

KOLA CASE (FRANCE) **SCREENPLAY:**

JEAN-PIERRE BEKOLO

**PHOTOGRAPHY:** REGIS BLANDEAU

**EDITOR:** JEAN PIERRE-BEKOLO

**SOUND:** NEWTON ADVAKA

**MUSIC:** PHILIPPE NIKWE

**ART DIRECTION:** MARIA DUBIN

**COSTUME DESIGN:** MARIA DUBIN

**CAST:** SERGE AMOUGOU, ESSINDE

MINDJA, JIMMY BIYONG,

SANDRINE OLA'A, JOËLLE BEKOLO,

ATEBASS

**CONTACT:** CALIFORNIA NEWSREEL

149 NINTH STREET / 420

SAN FRANCISCO, CA 94103

TEL: 415-621-6196

FAX: 415-621-6522

**U.S. PREMIERE.**



Re-imagining several folk tales into a contemporary setting, director Jean-Pierre Bekolo recounts the story of a young girl who is magically transformed into a swaggering Casanova nicknamed "My Guy" in his first feature. While the focus is on My Guy, several offbeat characters crowd the show, including the polygamist police chief whose daughter My Guy seduces and a witch whose handshake can make men's genitals disappear. Bekolo's earlier work editing music videos in France is evident as the action whimsically unfolds to an enthusiastic, rap-inspired soundtrack. Apparent as well is Spike Lee's influence on the 26-year-old filmmaker; he makes generous use of Lee's characteristic direct address technique. The combination of highly westernized characters and the charged, folk tale atmosphere form a vision of today's Africa, as humorous as it is revealing, and the powerful influence of western popular culture.

**JEAN-PIERRE BEKOLO** was born in Cameroon in 1966. After pursuing a university degree in physical chemistry, he trained and worked as an editor for television. In 1988, he won a grant to continue his training in Paris at the Institute National de l'Audio-visuel (INA). Bekolo has edited music videos and co-directed short video films, including *Un Blanc pauvre* (1989). He wrote, produced, directed, and edited his first feature film, *Quartier Mozart*, for which he received the African prize at the Cannes Film Festival.

SAT., APR. 24 AT 4:00 AND 8:15 PM • SUN., APR. 25 AT 6:45 PM

TBM: SAT., MAY 8 AT 2:30 PM • SUN., MAY 9 AT 12:30 PM

## Niiwam

SENEGAL, 1991, 80 MIN.

IN WOLOF AND FRENCH WITH ENGLISH SUBTITLES.

**DIRECTOR:** CLARENCE DELGADO

**PRODUCTION:** NIIWAN PRODUCTIONS (SENEGAL)

**SCREENPLAY:** CLARENCE DELGADO, FIDEL DIEME, YVES DIAGNE (BASED ON THE OUSMANE SEMBENE NOVEL)

**PHOTOGRAPHY:** GUY CHANNEL

**EDITOR:** ROSE EVANS DEKREINE

**SOUND:** SALLA MAGUETTE

**MUSIC:** AZIZ DIENG **CAST:** SAMBA WANE, RAMA THIAM, ABOU CARARA, ABLAYE DIOP DANY, SOUKAYNA DIAYNE

**CONTACT:** LES ATELIERS DE L'ARCHE

192, RUE DE COURCELLES

75012 PARIS, FRANCE

TEL: 33-1-44-15-91-37

FAX: 33-1-44-15-91-36

**U.S. PREMIERE.**



Based on a novel by Ousmane Sembène, **Niiwam** recounts the travails of a young couple's attempts to save the life of their infant son, who is gravely ill. Unable to find a cure in their village, Thierno and his wife take him to a city hospital, only to discover that the "blessings" of modern life have caused a degradation of even the most basic human relationships. The film avoids sentimentalization, seeing its main characters as tragic examples of much larger social problems. As their struggles mount, Thierno takes a bus trip across the city only to be caught in a more desperate situation. Director Clarence Delgado, who has worked as Ousmane Sembène's assistant, effectively updates the quiet yet powerful style of Sembène's own early work. Shot in black-in-white, the first-time feature director does not let the simplicity of his story detract from its harrowing and immediate call for humanity.

**CLARENCE DELGADO** was born in Dakar, Senegal in 1953. After studying cinematography in Algeria and Portugal, he worked as the assistant to Ousmane Sembène, most recently as assistant director on **Guelwaar**. **Niiwam** (1991), his first feature film, won the prize for best first film at the 1992 African Film Festival in Milan.

TUES., APR. 27 AT 2:00 PM • WED., APR. 28 AT 2:00 AND 6:30 PM

## Mopiopio

ANGOLA, 1991, 52 MIN.

IN PORTUGUESE WITH ENGLISH  
SUBTITLES.

**DIRECTOR:** ZÉZÉ GOMOA

**PRODUCER:** GRETA VAN DEN  
BEMPT

**PRODUCTION:** LA SEPT  
(FRANCE), SAGA FILM (BELGIUM)

**SCREENPLAY:** ZÉZÉ GAMBOA, GUY

LEFEVRE

**PHOTOGRAPHY:** RÉMON

FROMONT

**EDITOR:** MARIE-HÉLENE

DOZO

**SOUND:** MIGUEL RÉJAS

**CAST:** SINGERS AND MUSICIANS

OF ANGOLA

**CONTACT:** SAGA FILM & VIDEO

25, RUE DE NATATION

1040 BRUXELLES, BELGIUM

TEL: 00-32-2-648-48-73

FAX: 00-32-2-646-33-08



COURTESY OF FESTIVAL CINEMA AFRICANO DI MILANO

**ZÉZÉ GAMOA** was born in 1955 in Luanda, Angola. From 1974 to 1980 he directed the news broadcasts for Angolan television. After working as a sound engineer on numerous films in Paris, Lisbon and Belgium, Gamoa directed his first feature, **Mopiopio**. Currently, Gamoa is working on a documentary on the lives of Angolan political dissidents living in Europe.

Over the past decade Brazilian music has become a worldwide sensation, yet the rich musical traditions of Angola—the native homeland of many Africans now living in Brazil—remains sadly unknown. The first documentary to examine this dulcet heritage, **Mopiopio** is a joyous celebration of Angolan music. In his first feature film, Zézé Gamoa contrasts the austerity of daily life in Angola with the rich abundance of its popular music. From the most traditional forms to the latest exponents of afro-jazz, **Mopiopio** explores the place of musical culture in Angolan life as well as its role in the ongoing political struggles.

### A Certain Morning/Un Certain Matin

BURKINA FASO, 1992, 13 MIN. **DIRECTOR:** FANTA REGINA NACRO

A provocative look at cinematic illusions versus deadly realities. Tiga is a farmer who lives peacefully with his wife and children on the Mossi plateau. When he hears a woman calling for help one day, his entire world is called into question. The first film by Fanta Nacro and the first fiction film by a Burkinabi woman, **A Certain Morning** was presented at the 1992 Carthage Film Festival.

SAT., APR. 24 AT 10:15 PM • SUN., APR. 25 AT 2:00 AND 5:15 PM

"I am in favor of a given ideology but I am against billboard cinema. I am in for films that make us think, discuss and progress. I like for people to think about what I am telling them through my films. They may accept or reject it, but the important thing is to bring about new avenues of thought."

The above concise but telling statement is by Ousmane Sembène, a socially and politically committed trailblazer of African cinema (interviewed by the author, Washington, D.C., February 19, 1978). His inspiring career and highly personal style have paved the way for three generations of independent cineastes from Africa and the Black Diaspora. Sembène is not a purveyor of escapist and mythical dreams about the African continent. He considers film a vehicle for African self-understanding and cultural assertiveness and uses cinema as a powerful instrument for social change as it reveals, enlightens, inspires, and at times entertains.

The son of a fisherman, Sembène was born in 1923 in Casamance, Southern Senegal. After leaving school at the age of 14, the young man worked briefly in Dakar as a mechanic, a mason, and a carpenter. During that time he went to evening classes where he had his first contacts with labor union leaders. He spent most of his leisure hours with a group of friends, going to local movie theaters, participating in the activities of an amateur theater troupe, and attending performances of neighborhood *griots* (story-tellers), who acquainted him with Senegal's rich epic past and familiarized him with traditional narrative techniques that were later to be reflected in his literary and cinematic works.

At the beginning of the Second World War, Ousmane Sembène

joined the French colonial armed forces, fighting on both the African and European front. After the completion of his military duties, he returned to Senegal, where he participated in a railroad workers' strike. This event sharpened his political consciousness and would later inspire him to write his best-known novel, *Les Bouts de bois de Dieu* (*God's Bits of Wood*, 1960).

Since Senegal has scarce job opportunities to offer its youth during the postwar period, in 1948 the adventurous Sembène embarked as a stowaway aboard a ship bound for France. There he worked as a longshoreman for ten years, became a trade-union leader, and met several authors of the Black Diaspora (including the African-American novelist Richard Wright), whose writing motivated him to record his own thoughts and experiences on paper. His first book, *Le Docker noire* (*The Black Dockworker*, 1956) mirrors his life as an African laborer in Marseilles. It has been followed by six novels and two collections of short stories, which reflect a wide array of sociopolitical and historical concerns.

In 1960, observing that his books had a limited distribution in

**Sembène is not a purveyor of escapist and mythical dreams about the African continent. He considers film a vehicle for African self-understanding and cultural assertiveness and uses cinema as a powerful instrument for social change as it reveals, enlightens, inspires, and at times entertains.**

Francophone West African countries, Sembène decided to become a filmmaker in hopes that motion pictures would be an effective means of reaching the largely illiterate African masses. Established as a writer, but ready to embrace another career as well, he obtained a scholarship from the Soviet Union and went to Moscow for a year's film training under the tutelage of Mark Donskoy and Sergei Gerassimov. This acquainted him with Soviet socialist realism and reinforced the Marxist inclinations of his own ideology.

One of Ousmane Sembène's earliest films, *Borom Sarret* (1963), showcased his directorial talent and indicated the thematic trends of his future motion pictures. This short work, shot in black and white on a shoestring budget, is set in post-independence Senegal. It depicts a bleak day in the life of a Dakar cart-driver, who eventually finds himself penniless and unable to provide for his family. *Borom Sarret* reflects Sembène's notions of class conflict and his deep concern about the gap between his country's new elite and the deprived urban masses. It received the First Short Film Award at the 1963 Tours Film Festival (France).

As is frequently the case in Sembène's cinema, *Niaye* (1964) was adapted from his fictional writings. The action takes place in the later years of the French colonial presence in Senegal, and chronicles the fate of a young unwed mother in a village, whose dignity is shattered by incest and murder. Hailed by critics for its insightful soberness, *Niaye* won prizes in France and Switzerland.

*Black Girl* (*La Noire de...*, 1966), is now considered one of the landmarks in early African film. In it, Sembène depicts with great understanding the plight of Diouana, a Senegalese domestic transplanted to France by her employers. Diouana's cultural estrangement, linguistical alienation, and exploitation lead her to a tragic end. This poignant drama has won several international awards.

Sembène's first full-length color film is *Mandabi* (*The Money Order*, 1968). It is a comedy of character, situation, and manners with deep social overtones. The viewer is invited to share the endless tribulations and frustrations of an illiterate middle-aged Senegalese man totally confused by the rigid rules and regulations of a Westernized bureaucratic world. Shot in two versions, one in French and one in Wolof (the language most spoken by people in Senegal), *Mandabi* encouraged many African directors to produce films in African vernaculars rather than Western languages. The year of its release, this work received the Soviet

Filmmakers Prize at the Tashkent Film Festival.

In **Tauw** (1970), Sembène focuses on the problems faced by a jobless young man, while **Xala** (1974) is an incisive modern-day parable concerning the sexual, economic and social impotence of a corrupt businessman. In 1975, **Xala** won high awards at film events in Czechoslovakia and Portugal. The director's most recent motion picture, **Guelwaar** (1992), denounces foreign aid, religious intolerance and administrative red tape in a contemporary Senegalese setting.

Ousmane Sembène's interest is not restricted to the mere illustration of present-day facets of his society; he also explores significant, yet often ignored or neglected, issues in African history. His very first film, **L'Empire Sonhrai** (**The Sonhrai Empire**, 1963), describes the importance of the city of Timbuktu, the Sonhrai's resistance to French colonial rule in the nineteenth century, and the decline and fall of the Sonhrai Empire due to both internal struggles for power and foreign invasions. Sembène's strong belief in the historical significance of African women is strongly presented in **Emitai**. In this story of resistance to French colonialism in the early 1940's, the filmmaker extols the collective strength and determination of Senegalese women. **Emitai** was shot in Sembène's native Casamance and won the Silver Medal at the 1971 Moscow Film Festival. A subsequent work, **Ceddo** (1976) uses an allegorical style to scrutinize the various forces present in Senegal at the time of the slave-trade—traditional rule, Islam, and European mercantilism. This controversial production was banned for eight years in Senegal and stands as a true and memorable example of the unbending character of the filmmaker, who refused to conform to the censors' requirements.

Like **Emitai**, **Camp de Thiaroye** highlights a true situation which occurred during the Second World

War. In this motion picture, co-directed with the Senegalese filmmaker Thierno Faty Sow, Sembène focuses on the odious massacre by the French army of African infantrymen who had rebelled against unfair treatment (inedible food, reduced pay, and racist humiliation) after fighting alongside French troops in Europe. **Camp de Thiaroye**, marked by vivid acting and a forceful narrative, won First Prize at the 1988 Venice Film Festival. For the past fifteen years, Sembène has been actively working on a high-budget historical epic. This project deals with Samori Touri, the famous nineteenth century resister to French colonial imperialism in West Africa.

A humanist, gifted writer, progressive and challenging director, Ousmane Sembène has become an internationally recognized spokes-man for Sub-Saharan African artists. A social and political activist through his films rather than a political party, he has ceaselessly proposed a type of serious and often disquieting cinema that raises his compatriots' comprehension of their present societies and past realities. To the extent that his films are seen outside Africa, they also broaden the world's vision of the continent.

Over some thirty years, Ousmane Sembène has produced one of the largest, most sustained, and varied bodies of seminal films. To sum up his importance, let us simply say that without his contribution, the thematics and stylistics of African filmmaking would not be what they are today. Through his eleven motion pictures, which are eloquent evidence of his uncompromising talent and cinematic creativity, he has played a unique and vital role in the development of Africa's youngest art.

**A humanist, gifted writer, progressive and challenging director, Ousmane Sembène has become an internationally recognized spokes-man for Sub-Saharan African artists.**



**OUSMANE SEMBÈNE**

**FRANÇOISE PFAFF** teaches in the Department of Romance Languages at Howard University, Washington, D.C. She is author of *The Cinema of Ousmane Sembène, A Pioneer of African Film* (1984) and *Twenty-Five Black African Filmmakers* (1988); both by Greenwood Press.

—**Françoise Pfaff**



## Guelwaar

SENEGAL, 1992, 115 MIN.

IN WOLOF WITH ENGLISH SUBTITLES.

**PRODUCER:** OUSMANE SEMBÈNE,

JACQUES PERRIN **PRODUCTION:**

FILMS DOMIREV (SENEGAL),

GALATÉE FILMS (FRANCE)

**SCREENPLAY:** OUSMANE SEMBÈNE

**PHOTOGRAPHY:** DOMINIQUE

GENTIL **EDITOR:** MARIE-AIMEE

DEBRIL **SOUND:** NDIUGA MACTAR

BA **MUSIC:** BAABA MAAL

**ART DIRECTION:** FRANCOIS

LAURENT SYLVA, MOUSTAPHA

NDIAYE **COSTUME DESIGN:** OUMOU

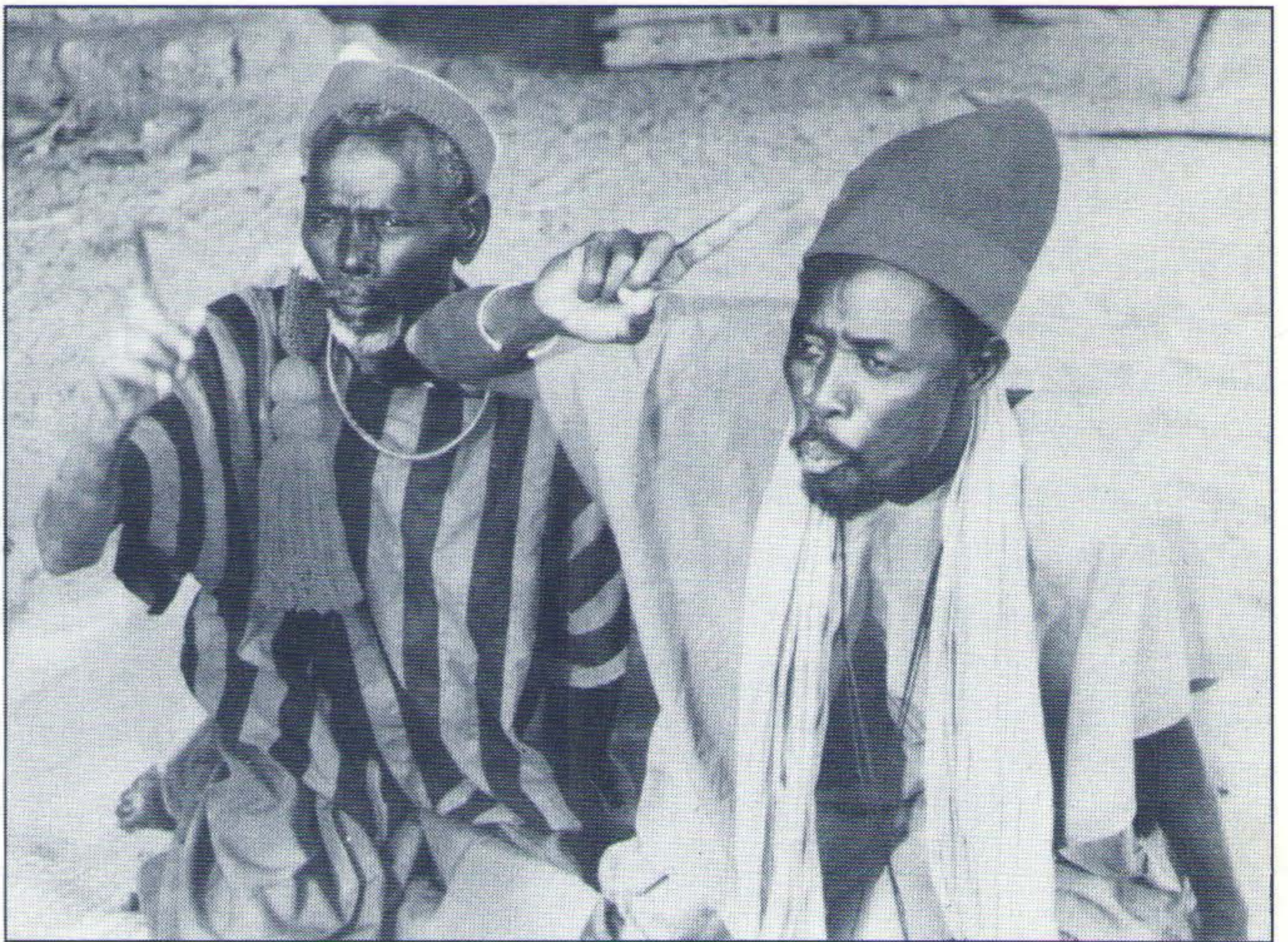
SY **CAST:** OMAR SECK, NDIAWAR

DIOP, MAME NDOUMBE DIOP,

ISSEU NIANG, MYRIAM NIANG,

MOUSTAPHA DIOP

**U.S. PREMIERE.**



On the morning of the funeral the political activist Guelwaar, his friends and family discover to their horror that his body has disappeared from the morgue. Because he died violently, theories on the whereabouts of the corpse multiply wildly before the truth is revealed: the remains of this baptized Catholic have been mistakenly buried in a Muslim cemetery. The confusion that ensues due to this bureaucratic mix-up and the amazing attempts to rectify this error add up to a razor-sharp critique of contemporary politics and the fractious religious dogma that still exists in many places, including the sahel, a drought-sticken belt in Senegal, where the film takes place. Inspired by a true story, Sembène uses the death of this champion of an independent, unified Africa to symbolize the petty jealousies and deeply rooted conflicts that are the enemies of that cause.

**FOR ALL FILMS BY  
OUSMANE SEMBÈNE,  
CONTACT: NEW YORKER FILMS  
16 WEST 61ST STREET  
NEW YORK, NY 10023  
TEL: 212-247-6110  
FAX: 212-307-7855**

FRI., APR. 2 AT 8:00 PM • TUES., APR. 6 AT 6:30 AND 9:00 PM

TUES., APR. 13 AT 9:15 PM • TUES., APR. 20 AT 6:30 AND 9:00 PM

TUES., APR. 27 AT 6:30 AND 9:00 PM

## Black Girl/La Noire de ...

SENEGAL, 1966, 60 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**PRODUCTION:** LES ACTUALITES

FRANCAISES (FRANCE), FILMS

DOMIREV (SENEGAL) **SCREENPLAY:**

OUSMANE SEMBÈNE

**PHOTOGRAPHY:** CHRISTIAN

LACOSTE **EDITOR:** ANDRÉ GAUDIER

**CAST:** MBISSINE THERESE DIOP,

MOMAR NAR SENE, ANNE-MARIE

JELINCK, ROBERT FONTAINE,

IBRAHIMA



COURTESY OF THE MUSEUM OF MODERN ART FILM STILL ARCHIVE

In the first years of independence in Senegal, Diouana, a beautiful and ambitious young woman, secures a job as a babysitter with a French couple working as "technical advisors" in Dakar. Seduced by the apparent kindness of her employer, Diouana enthusiastically accepts her offer to follow the family to the French Riviera, leaving behind the serious nationalistic young man who loves her. In France, Diouana finds herself a virtual prisoner, denied any time off, forced to cook and clean as well as babysit. Her employers' attitude towards her embodies two types of neo-colonialism: the nitpicking severity of the wife and the distant contemptuous of the husband who believes that money can buy any pride. Diouana's rebellion, albeit silent (she speaks no French) is strangely effective and underscores the film's tragic climax and ominous ending. A breakthrough for African cinema, **Black Girl** established Sembène's position as an important new filmmaker.



The genesis of Black African cinema can be traced to this short, stark masterpiece that chronicles a day in the life of a Dakar cart-driver. The frustrating day of this *borom sarret* (a Wolof expression for cart-driver) leaves him cheated out of his wages and deprived of his cart. In this strikingly evocative film filled with urban detail, Sembène conveys the toll of natural loss, poverty, and the residue of European colonization on Africa.

## Borom Sarret

SENEGAL, 1963, 20 MIN.

IN FRENCH WITH ENGLISH SUBTITLES.

**PRODUCTION:** LES ACTUALITES

FRANCAISES (FRANCE), FILMS

DOMIREV (SENEGAL) **SCREENPLAY:**

OUSMANE SEMBÈNE

**PHOTOGRAPHY:** CHRISTIAN

LACOSTE **EDITOR:** ANDRÉ GAUDIER

**CAST:** LY ABDOULAYE, ALBOURAH

TUES., APR. 6 AT 2:00 PM • WED., APR. 7 AT 2:00 AND 6:30 PM

## Tauw

SENEGAL, 1970, 27 MIN.

IN WOLOF WITH ENGLISH SUBTITLES.

PRODUCTION DIRECTOR: PAULIN SOUMANOU VIEYRA

PHOTOGRAPHY: GEORGES

CARISTAN CAST: MAMADOU M'BOW, AMADI DIENG, COUBA MANE, FATIM DIAGNE, HABIB DIOP, IBRAHIMA BOYE



One of Sembène's early short works, **Tauw** tells the story of two brothers in the generation after independence. Tauw, an unemployed 20-year-old, must deal with the consequences of the shifting morality and stifled job market in urban Senegal, while 11-year old Ouman must confront the contradictions of his religious instruction. Naturalistic in its presentation, **Tauw** dramatizes how unprepared both are to face the realities presented by a changing society. Although the story is a simple one, it is forcefully drawn and still poignant.



**Mandabi**, which translates to mean "the money order" in Wolof, was chosen the Best Foreign Film at the 1970 Atlanta Film Festival. The story of a man who receives an unexpected windfall illustrates the frailty of tradition in the face of rapid change. An illiterate Senegalese receives a money order and, in his attempt to cash it, finds himself immersed in the morass of Third World bureaucracy. Sembène's first feature-length film, **Mandabi** shows his masterful use of humor and his penchant for subtle, moving stories. Often compared to Satyagit Ray's early film work, **Mandabi** opened the world's eyes to Africa's tremendous cinematic talent.

## Mandabi/ The Money Order

SENEGAL, 1968, 90 MIN.

IN WOLOF WITH ENGLISH SUBTITLES.

PRODUCER: JEAN MAUMY

SCREENPLAY: OUSMANE SEMBÈNE

PHOTOGRAPHY: PAUL SOULIGNAC

EDITOR: BERNARD LEFÈBRE

SOUND: HENRI MOLINE CAST:

MAMADOU GUYE, YNOUSSE N'DIAYE, ISSA NIANG, SERIGNE N'DIAYES

TUES., APR. 6 AT 4:15 PM • WED., APR. 7 AT 4:15 AND 8:45 PM

## THE FILMS OF OUSMANE SEMBÈNE

### Emitai

**SENEGAL**, 1971, 101 MIN.  
IN DIOLA WITH ENGLISH SUBTITLES.  
**PRODUCER:** PAULIN SOUMANOU  
VIEYRA **PRODUCTION:** FILMS  
DOMIREV **PHOTOGRAPHY:** MICHEL  
REMAUDEAU **EDITOR:** GILBERT  
KIKOINE **SOUND:** EL HADJ MBOW  
**CAST:** ROBERT FONTAINE, MICHEL  
RENAUDEAU, PIERRE BLANCHARD,  
IBOU CAMARA, OUSMANE  
CAMARA, JOSEPH DIATTA



COURTESY OF FRANÇOISE PFAFF

During WWII, the French army drafted soldiers and commandeered supplies from even the most remote African villages. **Emitai** is the deceptively simple story of the silent resistance of the Diola tribe to such requisitions. While the elders pray to Emitai, the God of Thunder, the women, more pragmatically, are hiding the rice demanded by the French troops. Under the hot African sun, tensions slowly escalate, until the harrowing, seemingly fated ending. Sembène makes it clear, though, that what triggers the French gendarmes' anger is less the concealing of supplies than the villagers' firm resolve to carry-out a funeral ceremony despite military orders. The real goal of the French bullets was the destruction of African culture, values and tradition.

TUES., APR. 13 AT 2:00 AND 7:15 PM



This historical epic is the first Pan-African film produced without European technical assistance or co-financing. During WWII, Senegalese infantrymen fought valiantly in the French army. Expecting repatriation to their villages, they are instead quartered in a prison-like transit camp. When the Senegalese stage an open rebellion, the colonial authorities despatch tanks to raze the camp. Caught between the two cultures, the film's pivotal character, Sergeant Major Diatta, puts a human face on this black-and-white tragedy. Under Sembène's masterful direction, the film draws a sinister picture of a true tale of oppression, unrecorded in the history books until recently.

### Camp de Thiaroye

**SENEGAL**, 1987, 152 MIN.  
IN WOLOF AND FRENCH WITH  
ENGLISH SUBTITLES.  
**CO-DIRECTOR:** THIerno FATY SOW  
**SCREENPLAY:** OUSMANE SEMBÈNE  
AND THIerno FATY SOW  
**PHOTOGRAPHY:** ISMAIL LAKHDAR  
HAMINA **EDITOR:** KAHENA ATTIA  
RIVEIL **MUSIC:** ISMAILA LO **CAST:**  
IBRAHIMA SANE, MOHAMED  
DANSOKO CAMARA, JEAN-DANIEL  
SIMON, GABRIEL ZAHOU

TUES., APR. 13 AT 4:15 PM • WED., APR. 14 AT 2:00 PM

TBM: SAT., MAY 22 AT 2:30 PM • SUN., MAY 23 AT 2:30 PM

## Xala

SENEGAL, 1974, 123 MIN.

IN WOLOF AND FRENCH WITH ENGLISH SUBTITLES.

**PRODUCTION:** SOCIÉTÉ NATIONALE DE CINÉMATOGRAPHIE (FRANCE), FILMS DOMIREV (SENEGAL)

**PRODUCTION DIRECTOR:** PAULIN SOUMANOU VIEYRA **SCREENPLAY:** OUSMANE SEMBÈNE

**PHOTOGRAPHY:** GEORGES

CARISTAN **EDITOR:** FLORENCE

EYMAN **SOUND:** EL HADJI MBOW

**CAST:** THIerno LEYE, SEUN SAMB, YOUNOUSS SEYE, MYRIAM NIANG



A ferocious political satire, *Xala* examines the foibles of the African bourgeoisie in newly-independent countries. After a hilarious beginning, in which the new African leaders are shown capitulating de facto to neo-colonialism, we follow the amorous endeavors of El Hadji Abdoukader Beye. A prosperous businessman with two wives, El Hadji is about to marry his third. During his wedding night, however, El Hadji is the object of a *xala*, a curse rendering him impotent. His efforts to rid himself of the *xala* introduces him to a hoard of crippled beggars and homeless peasants, the very kind of people his profiteering has dispossessed. It is only through a painful ritual humiliation that El Hadji can hope to be reborn and regain his virility.

TUES., APR. 20 AT 2:00 PM • WED., APR. 21 AT 2:00 AND 6:30 PM



Set in the seventeenth century, at the onset of the slave trade, *Ceddo* unravels the complex religious and social forces at work in a Senegalese village. According to Sembene, "Ceddo" was the name given to the "last holders of African spiritualism before it became tinged with Islam or Christianity." When the villagers ("Ceddo") are introduced, their traditional religion is being threatened not only by the presence of the white trader and the missionary, but also by the influence gained by the Islamic leader (Iman) on the king. Princess Dior Yacine is kidnapped to force the king to take action against the Iman. The ending has the unexpected beauty of a Greek tragedy, with the Princess proudly reasserting her rights as a woman and as an African.

## Ceddo

SENEGAL, 1977, 120 MIN.

IN WOLOF WITH ENGLISH SUBTITLES.

**SCREENPLAY:** OUSMANE SEMBÈNE

**PHOTOGRAPHY:** GEORGES

CARISTAN **EDITOR:** FLORENCE

EYMON **MUSIC:** MANU DIBANGO

**CAST:** TABARA NDIAYE, MOUSTAPHA YADE, ISMAILA DIAGNE, GOURÉ, MAKOURA DIA

TUES., APR. 20 AT 4:15 PM • WED., APR. 21 AT 4:15 AND 8:45 PM

# PROGRAM SCHEDULE

WALTER READE THEATER, LINCOLN CENTER,

APRIL 2ND THROUGH APRIL 30TH, 1993

Fri. April 2	8:00	GUELWAAR	Sun. April 11	2:00	AFRICA, I WILL PLUCK YOU CLEAN
Sat. April 3	4:00	SAMBA TRAORE		4:00	WHEELS AND DEALS
	6:00	GITO THE UNGRATEFUL		6:15	LAAFI
	8:00	SAMBA TRAORE		8:45	WHEELS AND DEALS
	10:00	GITO THE UNGRATEFUL	Tues. April 13	2:00	EMITAI
Sun. April 4	4:00	TA DONA		4:15	CAMP DE THIAROYE
	6:15	GITO THE UNGRATEFUL		7:15	EMITAI
	8:30	TOUBAB BI		9:15	GUELWAAR
Mon. April 5	2:00	TOUBAB BI	Wed. April 14	2:00	CAMP DE THIAROYE
	4:15	TA DONA	Thurs. April 15	2:00	JOM and YELLOW FEVER TAXI MAN
	6:30	TOUBAB BI		4:15	DANCING IN THE DUST
	8:45	TA DONA		6:30	JOM and YELLOW FEVER TAXI MAN
Tues. April 6	2:00	BLACK GIRL and BOROM SARRET		8:45	DANCING IN THE DUST
	4:15	TAUW and MANDABI	Fri. April 16	2:00	JOM and YELLOW FEVER TAXI MAN
	6:30	GUELWAAR		4:00	DANCING IN THE DUST
	9:00	GUELWAAR		6:00	JOM and YELLOW FEVER TAXI MAN
Wed. April 7	2:00	BLACK GIRL and BOROM SARRET		8:00	NERIA
	4:15	TAUW and MANDABI		10:00	DANCING IN THE DUST
	6:30	BLACK GIRL and BOROM SARRET	Sat. April 17	2:00	NERIA
	8:45	TAUW and MANDABI		4:00	RABI and THE VOICE IN THE WOOD
Thurs. April 8	2:00	BADOU BOY and FARY THE DONKEY		6:00	THE BLUE EYES OF YONTA
	3:45	LA CIRCONCISION		8:15	RABI and THE VOICE IN THE WOOD
	6:00	LETTER FROM MY VILLAGE		10:15	THE BLUE EYES OF YONTA
	8:00	BADOU BOY and FARY THE DONKEY	Sun. April 18	2:00	RABI and THE VOICE IN THE WOOD
	9:30	LA CIRCONCISION		4:00	THE BLUE EYES OF YONTA
Fri. April 9	2:00	LETTER FROM MY VILLAGE		6:15	RABI and THE VOICE IN THE WOOD
	4:00	AFRICA, I WILL PLUCK YOU CLEAN		8:15	NERIA
	6:00	LAAFI	Tues. April 20	2:00	XALA
	8:15	AFRICA, I WILL PLUCK YOU CLEAN		4:15	CEDDO
	10:15	LAAFI		6:30	GUELWAAR
Sat. April 10	2:00	WHEELS AND DEALS		9:00	GUELWAAR
	4:00	AFRICA, I WILL PLUCK YOU CLEAN			
	6:15	WHEELS AND DEALS			
	8:45	LAAFI			

Wed. April 21 2:00 XALA  
 4:15 CEDDO  
 6:30 XALA  
 8:45 CEDDO

Thurs. April 22 2:00 SARRAOUNIA  
 4:15 FACES OF WOMEN

Fri. April 23 2:00 SARRAOUNIA  
 4:15 FACES OF WOMEN  
 6:30 SARRAOUNIA  
 9:00 FACES OF WOMEN

Sat. April 24 4:00 QUARTIER MOZART  
 6:00 THIS LAND IS OURS  
 8:15 QUARTIER MOZART  
 10:15 MOPIOPIO and  
 A CERTAIN MORNING

Sun. April 25 2:00 MOPIOPIO and  
 A CERTAIN MORNING  
 3:30 THIS LAND IS OURS  
 5:15 MOPIOPIO and  
 A CERTAIN MORNING  
 6:45 QUARTIER MOZART  
 8:45 THIS LAND IS OURS

Tues. April 27 2:00 NIIWAM  
 4:15 ZAN BOKO  
 6:30 GUELWAAR  
 9:00 GUELWAAR

Wed. April 28 2:00 NIIWAM  
 4:15 ZAN BOKO  
 6:30 NIIWAM  
 8:45 ZAN BOKO

Thurs. April 29 2:00 YAABA  
 4:15 YEELEN  
 6:30 YAABA  
 8:45 YEELEN

Fri. April 30 2:00 YEELEN  
 4:00 YAABA  
 6:00 YEELEN  
 8:00 YAABA  
 10:00 YEELEN

THE BROOKLYN MUSEUM,  
 THE IRIS AND B. GERALD CANTOR AUDITORIUM,  
 APRIL 17TH THROUGH MAY 23RD, 1993

Sat. April 17 12:30 GITO THE  
 UNGRATEFUL  
 2:30 TOUBAB BI

Sun. April 18 12:30 TOUBAB BI  
 2:30 GITO THE  
 UNGRATEFUL

Sat. April 24 12:30 TA DONA  
 2:30 THE BLUE EYES  
 OF YONTA

Sun. April 25 12:30 THE BLUE EYES  
 OF YONTA  
 2:30 TA DONA

Sat. May 1 12:30 LAAFI  
 2:30 DANCING IN  
 THE DUST

Sun. May 2 12:30 DANCING IN  
 THE DUST  
 2:30 LAAFI

Sat. May 8 12:30 THIS LAND IS OURS  
 2:30 QUARTIER MOZART

Sun. May 9 12:30 QUARTIER MOZART  
 2:30 THIS LAND IS OURS

Sat. May 15 12:30 YAABA  
 2:30 ZAN BOKO

Sun. May 16 12:30 ZAN BOKO  
 2:30 YAABA

Sat. May 22 12:30 YEELEN  
 2:30 CAMP DE THIAROYE

Sun. May 23 12:30 YEELEN  
 2:30 CAMP DE THIAROYE

**Modern Days, Ancient Nights: Thirty Years of African Filmmaking** was organized by THE FILM SOCIETY OF LINCOLN CENTER and the AFRICAN FILM FESTIVAL. Programs from this series are also shown at THE BROOKLYN MUSEUM.

**THE FILM SOCIETY OF LINCOLN CENTER:** Joanne Koch, Executive Director; Richard Peña, Program Director; Trisha Hanger, Director of Development; Joanna Ney, Director of Public Relations; Kathleen Murphy, Staff Writer; Isa Cucinotta, Film Coordinator. Programs at THE FILM SOCIETY OF LINCOLN CENTER's Walter Reade Theater are made possible with public funds from the New York State Council on the Arts and the National Endowment for the Arts, and with support from individuals, corporations and foundations.

**AFRICAN FILM FESTIVAL:** Mahen Bonetti, Maureen Slattery. Special thanks for their invaluable assistance to Manthia Diawara, Mamadou Niang, Sharan Sklar, Nicole Kekeh, Carol Thompson, Luca Bonetti, William C. MacKay and Hilary Ney. Programs at **THE BROOKLYN MUSEUM** were organized by Dara Meyers-Kingsley, Coordinator of Film and Video Programs. Film and Video Programs at THE BROOKLYN MUSEUM are funded, in part, by The Andy Warhol Foundation for the Visual Arts, Inc., the National Endowment for the Arts, the New York State Council on the Arts and Film/Video Arts.

