

FESPACO NEWS

Fespaco
BP 2625 Ouagadougou
Burkina Faso
Tél. : (226) 50 30 75 38
E-mail : sgfespaco.bf
Web : www.fespaco.bf



N° 09
Sunday 4th March 2007

Récépissé n° 0153
du 25 janvier 1994

Caramel or the testament of Henri Duparc

See page 8



President Compaoré presenting the "Etalon de Yennenga" to the winner of the 2007 edition

"Ezra" wins the Etalon d'or

With his film EZRA, the Nigerian film director Mr Newton Aduaka won the Etalon d'Or de Yennega at this 20th edition of FESPACO. Along with the prize, Mr. Aduaka wins a trophy in addition to ten million FCFA.

Official Prizes list of Fespaco 2007

See page 4

Fashion show A presentation of high-market styles

The Salle des Banquets de Ouaga 2000 was full to capacity during the fashion show organized on March 2nd in the presence of the First Lady, Chantal Compaore.

Participants at this fashion show included: well-known tailors and dress designers from neighboring countries, such as Martine Some and Basemse from Burkina Faso; Eloi Sessou and Gilles Toure from Cote d'Ivoire; Michael Gamor from

Ghana; and Oumou Sy from Senegal.

They made a great flair unpacking their collections made from local cloth (Faso Danfani), fabrics and "Dampe," etc. all combining harmonious colors.

To combine business with pleasure, the public was honored with a show of sounds, lights and artists performances, including Rovane, Yili Nooma and the Group Yeleen.



Cécile SIRIMA

A collection by Gille Touré of Côte d'Ivoire



Pub

GLIMPSE

A glance at the world

The world is a scene in which man plays the lead role. He acts as the master and the owner of nature that he uses as he likes. Nowadays, forests have been devastated and pollution is increasing.

“Glimpse” or “glance” is about human interaction with their environment. This film is a documentary work, an original approach to the topic. This film also deals with man’s daily life, made of miseries, joy, commercial exchanges.

While some children think about playing, others are in streets begging

for their daily bread.

The beauty of nature provides deep and beautiful images. Darkness and contrasts make dreams. Parallel editing increases the reality and creates images like metaphor.

The images of “Glimpse” are not followed with comment. However, the use of background music creates a particular atmosphere and provides the film with a subtle meaning. Albert Lannuzzi and Dan Dawitz succeeded in making this film a creative piece of work.

Marie Laurentine BAYALA

Le cercle des noyés Memories of a prisoner

As a Chinese saying goes “an image is worth ten thousands words.” This is somehow what the filmmaker Yves Wanderweerd wants to show in his film. This way of bringing back the past through cinema is an important approach of creative documentary. The film exposes the fight of the black Mauritians for the recognition of their full citizenship. On September 4th, 1986, a group of intellectual black Mauritians were arrested and unjustly accused of being criminals for detaining illegal immigrants and of belonging to a clandestine organisation. These prisoners served their sentence and endured hard labour, cruel treatment, a lack of food and sometimes even death. They were released in 1991, but their civil rights have never been restored.

Building on testimonies and photographs, the filmmaker succeeds in showing, in an ad tone, the living conditions of these people who dared to make their voices heard. The strength of the film lies in the silences and empty sets to emotionally touch each viewer. Throughout the film, there is no image of suffering or violence. The shock appears in sentences which are relevantly used. Far from revolting, the tragic style used is undoubtedly the work of a passionate director who does not want people to forget this part of history.

MLB

like health, agriculture, environment, and so on.

At the very beginning of the film, the director shows the various tours of FESPACO’s mobile cinema. After every screening, the floor

is given to all the children to sum up the film. And one notices through these exercises that they are capable of thinking and migrating. While the children from the South learn to write the chronology of a story from a dream, those from the North try to get some information from the daily realities (illnesses, alcoholism, etc) to understand films and take advantage of mobile cinema.

Issiaka Konaté highlights the fact that children are capable of imagining the surrounding world. The mobile cinema of FESPACO, which was made possible by various associations and NGOs, facilitates access to cinema through educational and films of public awareness. It is with activities like the mobile cinema that we will be able to “establish an African film market.”

Mamounata NIKIEMA

LES BIJOUX DU SERGENT DIGBEU

A sergeant loses his balls

Sergeant Digbeu is a hard worker who is completely behind his own cause. He extorts money from taxi drivers and other road users at strategic points of the town to keep his mistresses. His wife, who is aware of his unfaithfulness, decides to go and see a marabout to slow down his sexual ardour. Be it due to the marabout or a mere coincidence, Sergeant Digbeu loses his virility, the source of his pride. This feature film is full of comic shots that are able to make one laugh heartily. And yet, there are many still shots which make the viewer feel some kind of motionlessness. In addition, it looks like a drama, for the actors are often caught in monologues.

Kalfa

Establishing an African film Market

Kalfa,” by Issiaka Konaté boils down to the following proverb: “the world belongs to the children, who lend it to the adults.” For more than an hour, the director establishes a cinematic parallel between children from the North (France) and children from the South (Burkina Faso).

It is in this context that Issiaka Konaté directed his documentary film during one of FESPACO’s mobile cinema tours. He unveils the aspirations and tastes of children for cinema. As Baba Hama, the Delegate General of FESPACO said, mobile cinema is “only the invisible top of the iceberg” of FESPACO’s activities. During two days, the mobile cinema enables children to have access to the library, to take part in a drawing contest and to win consolation prizes. It was also an opportunity for Burkinabé children to discover cinema through film screenings. The mobile cinema also deals with socio-educational themes

Official Prizes list of Fespaco 2007

COMPETITION LONG METRAGE	ETALON D'OR DE YENNENGA "EZRA" de Newton ADUAKA du NIGERIA	10.000.000 FCFA + Trophée Etalon
	ETALON D'ARGENT DE YENNENGA "LES SAIGNANTES " de Jean-Pierre BEKOLO du CAMEROUN	5.000.000 FCFA + Trophée Etalon
	ETALON DE BRONZE DE YENNENGA DARRATT "SAISON SECHE " de Mahamat Saleh HAROUN du TCHAD	2.500.000 FCFA + Trophée Etalon
	PRIX Oumarou GANDA "BARAKAT" de Djamila SAHRAOUI de l'ALGERIE	2.000.000 FCFA + Trophée Monument
	PRIX UNION EUROPEENNE DARRAT "SAISON SECHE" de Mahamat Saleh HAROUN du TCHAD	5.000.000 + Trophée + Trophée
	PRIX RFI CINEMA DU PUBLIC "IL VA PLEUVOIR SUR CONAKRY" de Cheick Fantamady CAMARA de GUINEE	15000 Euro Reproduction DVD + Promotion sur RFI
	PRIX DE LA MEILLEURE INTERPRETATION FEMININE "EX - AEQUO" de Adèle Ado et Calmel Dorelia -	1.000.000 FCFA + Trophée Monument
	PRIX DE LA MEILLEURE INTERPRETATION MASCULINE "MAKING OFF" de Lofti Abdelli de TUNISIE	1.000.000 FCFA + Trophée Monument
	PRIX DU MEILLEUR SCENARIO " BARAKAT " de Djamila SAHRAOUI de l'ALGERIE	500.000 FCFA + Trophée Monument
	PRIX DE LA MEILLEURE IMAGE DARRATT "SAISON SECHE" de Mahamat Saleh HAROUN du TCHAD	500.000FCFA + Trophée Monument
	PRIX DU MEILLEUR SON "L'OMBRE DE LIBERTY" de Imunga Ivanga du GABON	500.000 FCFA + Trophée Monument
	PRIX DE LA MEILLEURE MUSIQUE " BARAKAT " de Djamila SAHRAOUI de l'ALGERIE	500.000 FCFA + Trophée Monument
	PRIX DU MEILLEUR DECOR "AFRICA PARADIS" de Sylvestre AMOUSSOU du BENIN	500.000 FCFA + Trophée Monument
	PRIX DU MEILLEUR MONTAGE "MAKING OFF" de Nouri BOUZID de TUNISIE	500.000 CFCA + Trophée Monument
COMPETITION COURT METRAGE ET DOCUMENTAIRES	POULAIN D'OR DE YENNENGA "MENGED" de Daniel Taye WORKOU de l'ETHIOPIE	3.000.000 FCFA + Trophée Poulain
	POULAIN D'ARGENT DE YENNENGA "KIF LOKHRIM" de Mohamed Ben ATTIA du TUNISIE	2.000.000 FCFA + Trophée Poulain

	POULAIN DE BRONZE DE YENNENGA " R'DA " de Mohamed A. BENSOUA du MAROC	1.000.000 FCFA + Trophée Poulain
	PRIX DU MEILLEUR DOCUMENTAIRE "EL EJIDIO, LA LOI DU PROFIT" de Rhalib JAWAD du MAROC	3.000.000 + Trophée Monument
COMPETITION TV-VIDEO	GRAND PRIX DE LA MEILLEURE ŒUVRE DE FICTION "FRERES KADOGO" de Joseph MUGANGA du RWANDA	2.000.000 FCFA + Trophée Monument
	PRIX SPECIAL DU JURY FICTION "CONFIDENCES" de Cyrille MASSO du CAMEROUN	1.000.000 FCFA + Trophée Monument
	GRAND PRIX DE SERIE ET SITCOM "QUAND LES ELEPHANTS SE BATTENT" de Abdoulaye DAO du BURKINA FASO	2.000.000 + Trophée Monument
	PRIX SPECIAL DU JURY SERIE OU SITCOM "INA " de Valérie KABORE du BURKINA FASO	1.000.000 + Trophée Monument
COMPETITION LONG METRAGE DIASPORA AFRICAINE	PRIX PAUL ROBESON "LE PRESIDENT A - T - IL LE SIDA" de Arnold ATONIN de HAITI	2.000.000 FCFA + Trophée Monument

CFI organizes a workshop on new Media

Officials of Canal France International and their partners were in front of the press this Sunday morning at Hotel Mercure Silmande in order to inform the public about the upcoming workshop on new media for production and broadcasting. The participants will include men and women from African television who will learn how to become familiar with new tools of production and broadcasting.

New broadcasting technologies such as blogs, and interactive television that allows people to communicate through telephone lines and broadcasting networks. The workshop will take place for four days and will prepare people how to face the new economic order that is looming on the horizon.

Jim M. OUATTARA

Copyrights Closely examining audiovisuals contracts

The professionals of cinema and the representatives of African copyright offices discussed the issues surrounding audiovisual contracts in the WAEMU conference room. According to the commissioner Rui Duarte Barros, who represents the president of the WAEMU commission, a wide gap exists between copyright regulations and problems relating to pirating films. For him, this workshop is the opportunity to draw the attention of African cinema stakeholders.

As for Carole Groella, from the World Intellectual Property Organization (WIPO), the issues of intellectual property and copyrights are now the main engine of a globalized economy.

The workshop was jointly organized by the French Cooperation and WAEMU, WIPO, FESPACO and the Burkina copyrights office.

Boureima SALOUKA



Pub

The IMF and the World Bank are put in the stocks in «Bamako»

“The World Bank and the IMF have been created to distribute poisoned gifts,” sings the Burkinabé musician Zedess. The Mauritanian filmmaker Abderrahmane Sissako almost develops the same idea for his latest feature film “Bamako.” He realistically depicts the crucial situation of Africa during the trial of the Bretton-Woods Institutions.



Abderrahmane Sissako, the director of “Bamako”

The setting is “Hamdalaye,” a working-class neighborhood in Bamako, the capital of Mali. A crowded house and courtyard serves as the court for the trial. The defendants are the World Bank and the International Monetary Fund, who are blamed for overburdening Africa with debt, for privatizing state industries and sacrificing basic social services for the sake of globalization. For four days, witnesses for the plaintiffs take turns at the witness stand, defended by the lawyers William Bourdon and Aissa Tall.

The witnesses include well-known people like Aminanta Traore, a former Malian Minister and anti-globalist to common citizens like a young man telling the details of his misadventures in a foreign country. Each witness pays for their blunt truths.

All of them denounce the Bretton Woods Institutions, who they accuse of breaking up the state and its social services and for proliferating imposters. With regard to these arguments, does it make sense to look for other causes to African poverty? In this film, Sissako wants to point out the responsibility of

African leaders. For once, it won't be “other people's fault.”

This idea is firmly supported by Roland Rappaport and M a m a d o u Sawadogo, the lawyers for the defense. Corruption, misappropriation of funds given to development projects are the favorite game played by African leaders.

In Bamako, things have come to a stand still. Human suffering seems endless: The camera hardly moves, searching deeply inside human beings in order to grasp the truth underneath, the real truth. The music of Malian Oumou Sangare's “Saya,” a Bambara word for death, adds a moving touch to the emotional testimony of these working class people. Sissako proceeds once more in having realism and symbolism coincide.

At the end of the film, we enter a dream. All the major development agencies are now making hurried statements: “Bamako condemns the World Bank and the International Monetary Fund to a life sentence in the interests of mankind.” And quickly minds are changed on the issue. But can the media continue ignoring the stronger voices of the weak? A new world is possible. With a lot of anticipation, Sissako dreams of a better future and so do we.

P. Boureima SALOUKA

Mariette Mélé wins the CFI-RFO grand prize

Canal France International and RFO announced the winner of the best African documentary for the 20th FESPACO at Centre Imagine on March 2. The groups awarded the Beninese film director Arielle Chantal Mélé for her film “Trésor dans la poubelle.” Winners of the prize, which was first awarded at FESPACO 2005, will take home a trophy and a camera. CFI and RFO have also decided to broadcast the film on their channels.

Le CNA very active at FESPACO 2007

Members of Roving Digital Cinema, known as CAN in French, found a different way for the people of Ouagadougou to enjoy FESPACO. They will set up screens in different neighborhoods around town, including Saint-Leon, Nemmin, Goughin, and Lale Noag Yiiri where films will be viewed in the evenings. It is an occasion for Christian Lambert and his very dynamic team to give the opportunity to people who cannot afford to pay for tickets to still follow African films.

The special prize of Torino

Torino, in Italy, contributes once again to the 20th edition of FESPACO. It will award the Special Prize of Torino to a film dealing with discrimination and migration.

According to Karia Bottiglieri, the film to be shortlisted will be screened in Italy, namely at Torino in May, and then will be distributed to all film museums. For the first time, the delegation from Torino, which has come to FESPACO thanks to the cooperation with Ouagadougou, will be accompanied by the Italian TV Channel RAI.

The RAI has come to FESPACO to forsee a future collaboration with audiovisual media from Burkina Faso. In the framework of the intercultural cooperation, the Italians plan to come back to Burkina to change the screening rooms into multi-purpose rooms.

Caramel or the testament of Henri Duparc

On April 18, 2006, a great figure of African cinema passed away: Henri Duparc. FESPACO decided to pay a tribute to him through a simple, but highly meaningful ceremony that was followed by the screening of his last film "Caramel" in the presence of his spouse, Henriette Duparc.

There was a lot of emotion. Many people couldn't hold their tears back, especially his actors and wife. This was the first time Mrs. Duparc came to FESPACO without her companion. But for everyone, including actors, relatives or even filmmaker colleagues "Henri has not passed away." He is laughing in the water, in the wind, in nature and particularly in cinema as it was highlighted by Mahama Johnson Traore, the Senegalese filmmaker.

The heritage he left, namely his films, will remain forever in the history of African cinema. His last film, "Caramel" looks very well like a testament. It was as if the man was seeing his own end and he took advantage of tragic comedy to deal with the problems related to African cinema,

including the lack of movie theatres, weak distribution networks, funding and the disinterest of filmgoers. For Henri Duparc, cinema is a dream, meaning African filmmakers must continue to present an Africa that struggles, grows, dreams and moves forward without losing its identity.

The Franco-Guinean who became Ivorian by adoption, leaves behind about ten cinema products, among which the most famous ones are undoubtedly "Bal poussiere", "Mouna", "Le sixieme doigt" and "Rue princesse." Henri, you gave everything to Africa, it will pay you back for this because you will survive in our hearts. The dead are not dead.

Sophie OUATTARA

Maternal mortality discussed during Fespaco

Thanks to the 20th edition of FESPACO, the International Federation for Family Planning-African Region held a panel on "Maternal Mortality and Social Awareness."

The issues of maternal mortality and reproductive health were also discussed. Since FESPACO is the showcase of African cinema, it constitutes a large audience for social mobilization.

During these discussions, other major topics were discussed, such as at-risk abortions, a major cause of maternal health problems. Laws, policies, and international regulations were also discussed as well as easy access to abortion services.

Chantal COMPAORE, the Spouse of the Head of State and official sponsor of FESPACO, called upon filmmakers

and journalists to widely disseminate the distress of women who die every day while giving birth. She pointed out that more than 1,500 women die because of pregnancy complications and delivery in Africa.

IPPF, which works on family planning, was created in 1952 in India. IPPF Africa launched its activities in 1970 in Ghana and nowadays, 36,000 volunteers spend their time serving the world. It works in five main areas: advocacy, AIDS, youth awareness and access to family planning.

Gabriel SAMA

The crossroads of art

Apart from cinema, which was the main focus of FESPACO, a great place was given to the other kinds of art.

For instance, we have "Cinegritude," an exhibition by Hamidou Zoetaba, a young artist who pays a tribute to African actors. This exhibition took place in the garden of the French Cultural Centre, and illustrated famous members of African film industry through many humorous caricatures. These film industry members have already appeared on FESPACO's screens.

This exhibition contributes to the promotion of cinematography and enhances the cultural and artistic richness of Africa.

Carolin CHRISTGAU

Directeur de publication
Baba HAMA

Coordonnatrice
Lucie KÉRÉ

Rédacteur en chef
Sita TARBAGDO

Translators
Bahimine Youl - Abdoulaye Tiemtore
- John Liebart - K. Diane Somé - M. Diane Soma
- WP. Martine Nazotin - Moussa Toé
- Lindsay Burg - Karl Joseph Batieno
- Yolande Ilboudo - Honoré Pa'ma - Halimata Farta
- Olga Cathérine Boro - M. Solange Nacro - Bibata
Zerbo - Dieudonné Zaoua - Nelly Coulibaly

Photographes
Albert Zoungrana
Théodore Ouédraogo

Designer/PAO
Ferdinand DABIRE
Kader TRAORE

Documentation
Hamadou SONDE

Impression
MAG, 01 BP 001
Ouagadougou 01
Tel : (226) 50 36 39 23
Fax : (226) 50 36 39 31