

Cultural eXchanges

‘The Senegalese filmmaker Djibril Diop Mambéty should have been on T-shirts like Che Guevara, a famous face of the western 70s zeitgeist... He was the most wildly talented filmmaker to emerge from Africa at the end of the 60s – many would say ever.’

Mark Cousins, broadcaster, filmmaker, critic, author of *The Story of Film*

African classic film screening: Djibril Diop Mambéty’s *Badou Boy*

Tuesday 2 March 2010, 2.00-4.00pm

De Montfort University, Clephan Building, Room 0.01

Where the West African director Ousmane Sembene (1923–2001) is often called ‘the father of African film’, his younger, faster-living compatriot Djibril Diop Mambéty (1945–1998) was its mocking, modernist, absurdist, maverick genius. Yet his films remain shamefully little-known in the UK.

De Montfort University is privileged to present a very rare screening of Mambéty’s early mini-feature *Badou Boy* (1970), following its sell-out 2008 Turbine Hall screening at London’s Tate Modern and the recent restoration of Mambéty’s cult 1973 début feature *Touki Bouki* (Africa’s acerbic answer to *Easy Rider*) by Martin Scorsese’s World Cinema Foundation.

Made when Mambéty was just 25, *Badou Boy* remained unseen in the UK until 2006. It was instantly hailed as a lost classic and Mambéty ‘at his brilliant best’. The eponymous street urchin Badou Boy (described by Mambéty as ‘very much like myself’) is pursued across Senegal’s colourful capital Dakar by the might of the state – in the comic shape of hopeless Police Officer Al – in a blend of Chaplinesque physical comedy and psychedelia, mocking socio-political commentary and extraordinary non-synchronous sound. Like all of Mambéty’s films, *Badou Boy* radically challenges the common perception of African cinema as predominantly realist, worthy and didactic.

Badou Boy is introduced by Dr Claire Monk (DMU Senior Lecturer in Film Studies, former *Sight & Sound* critic, and leader of DMU’s World Cinemas module), and followed by a discussion and Q&A with Professor Patrick Williams (postcolonial theory specialist and co-author of *Postcolonial African Cinema*, MUP, 2007, Nottingham Trent University), Lizelle Bisschoff (Director, Africa in Motion Film Festival, Edinburgh) and Celia Nicholls (Postgraduate Research Fellow in Film, University of Warwick).

HOW TO BOOK:

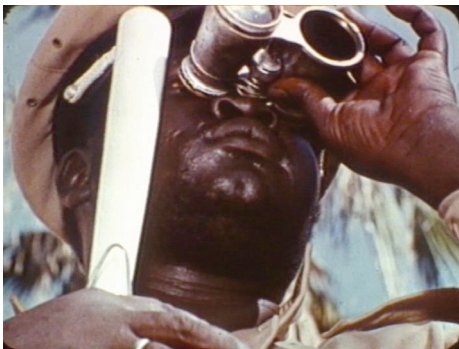
This event is FREE, but capacity is limited and advance booking essential. To book, for full information and contacts for the Cultural eXchanges festival, and for directions to the venue, please see:

www.dmu.ac.uk/culturalexchanges

Or phone the Box Office: **(0116) 250 6229**

For further information on the event: Claire Monk, cmonk@dmu.ac.uk.

Images from *Badou Boy*. With thanks to Teemour D. Mambéty (www.maagdaan.com) and Lizelle Bisschoff (www.africa-in-motion.org.uk) for making this screening possible.



African classic film screening: Djibril Diop Mambéty's *Badou Boy* (1970)

Tuesday 2 March 2010, 2.00-400pm, De Montfort University, Clephan Building, Room 0.01

FURTHER INFORMATION

Quotes

Mambéty's *Touki Bouki* can, in its precocious stylistic display and sonic innovation, be considered Africa's *Citizen Kane* (Orson Welles, 1941), so seeing [*Badou Boy*] was like discovering earlier works of Welles that reveal his style already to be fully formed ... [Its] sonic complexity, its state of the nation-ness, its Joycean wandering, its allegorical fun, convinced me that *Badou Boy* is undisputedly a lost classic ... It is as important to African cinema as, say, *Le Sang d'un poete* (Jean Cocteau, 1930) is to French cinema – perhaps more so. It reveals the origins of the aesthetic confidence, the joy in mocking, filming and thinking that can be seen in *Touki Bouki*. Mambéty developed his singular filmic stance earlier than I had thought; African cinema had to contain his highwire act earlier than I knew ... Of course, if you find something new, you do not keep it to yourself.

Mark Cousins, 'Discovering Africa's Orson Welles', *Screen*, 48:4, Winter 2007

If he wasn't cine-literate, then [Mambéty] must rank as the most precocious director of all time ... [He] is not some sort of amateur who is esteemed out of political correctness; this guy is a force of nature, a director whose capability of expression is really begging to be called *primus inter pares* when compared to the likes of Parajanov and Bunuel.

Matthew Scott, IMDb user review of the restored *Touki Bouki*, 2008

Djibril Diop Mambéty: FILMOGRAPHY

Year	Title	AKA /Alternative titles	Mambéty's role	Genre/Notes
1966	<i>Badou Boy</i>		Early short version; unreleased	
1969	<i>Contras' City</i>	<i>City of Contrasts</i>	Director/writer	Satirical mock-doc about Dakar
1970	<i>Badou Boy</i>		Director/writer/actor	Mini-feature. Winner, Silver Tanit, Carthage Film Festival 1970
1973	<i>Touki Bouki</i>	<i>Journey of the Hyena</i>	Director/writer	Feature. / 2 awards & 1 nomination, Moscow Film Festival 1973
1989	<i>Parlons grand-mère</i>	<i>Let's Talk, Grandma</i>	Director	On-set documentary (the making of Souleymane Cissé's <i>Yaaba</i>)
1992	<i>Hyènes</i>	<i>Hyenas / Ramatou</i>	Director/writer*/actor	*Adaptation of Friedrich Dürrenmatt's 1956 play <i>The Visit of the Old Lady</i> . Nominated for the Palme D'Or at Cannes, 1992
1994	<i>Le franc</i>	<i>The Franc</i>	Director/writer	Mini-feature
1999	<i>La petite vendeuse de soleil</i>	<i>The Little Girl Who Sold the Sun</i>	Director/writer	Mini-feature; completed posthumously

LINKS

Djibril Diop Mambéty Memorial Website: <http://itutu.com/djibril/dex.html>

'The Hyena's Last Laugh': Mambéty in (probably his last) interview with the African-American film scholar N. Frank Ukadike: <http://newsreel.org/articles/mambety.htm>

Trailer for *Touki Bouki* www.africanfilmlibrary.com/play.aspx?Videoid=1740

Extract from *Touki Bouki*: www.youtube.com/watch?v=Q0G9Txy_bvE

Trailer for *Hyenas*: www.africanfilmlibrary.com/play.aspx?Videoid=1773

Extract from *Hyenas*: www.youtube.com/watch?v=y4SscGD_leA

Extract from *Le Franc*: www.youtube.com/watch?v=iBmiVKhdrTw