

A Screaming Man

Chad 2010

Directed by
Mahamat-Saleh Haroun**Cinematography**
Laurent Brunet**Screenplay**
Mahamat-Saleh Haroun**Original Music**
Wasis Diop**Cast**
Youssouf Djaoro
Adam Ousmane
'Champion'
Dioucounda Koma
Abdel Ousmane
Emile Abossolo M'bo
Le chef de quartier
Hadje Fatime N'Goua
Mariam
Marius Yelolo
David

92 min Subtitles

Welcome to our penultimate screening – the season seems to have flown by! Tonight's film is our second from Africa this season, and some of our longer standing members may recall our screening of the Director's superb previous film – *Abouna* – nearly ten years ago.

With its searing, evocative title, fascinating context and the Cannes stamp of approval, *A Screaming Man* is quite the promising prospect. Mahamat-Saleh Haroun's fourth feature is a restrained depiction of familial betrayal and a life lived in the omnipresent shadow of violence. Interestingly, the titular rage manifests itself as tightly-corked, internalised anguish – a powerlessness in the face of conflict and torturous inability to right one's wrongs. It's an intriguing insight into life in one of the poorest, most corrupt countries in the world: a country constantly teetering on the brink of – if not actually immersed in – civil war, as rebels make repeated attempts to overthrow the all-powerful President Déby. *A Screaming Man* shows that even in moments of happiness or intimacy the conflict is never far away. Despite its flaws, *A Screaming Man* is a visually striking, haunting and consistently enthralling portrait of one man's silent agony.

Emma Simmonds, Little White Lies

Though set against a civil war in Chad, *A Screaming Man's* loudest moments aren't screams from battle, but its characters' often silent inner rumblings that register like thunder against the movie's stormy backdrop. The way to the movie's soul, its antiwar and anti-globalization sentiment, is through its characters' eyes, haunted by a sense of defenselessness and confusion. Mahamat-Saleh Haroun uses the simple, unhurried shots of his influences, Yasujiro Ozu and Hou Hsiao-Hsien, to tease out subtleties and lingering emotions lost in fast-paced editing. Though the technique of those masters remains unmatched, Haroun finds confidence in their footsteps, and because of this the movie feels steadier, sturdier, and more compositionally fluent than Haroun's previous work. In *Abouna* and *Darrat*, characters sometimes entered or left a frame awkwardly or unobtrusively enough that you often missed their entrance or departure or wondered what Haroun was going for. Here, there's a directness that's clearer and more spatially connective, allowing a more studied and contemplative understanding of characters' inner and outer trajectories. The images have a painterly quality; the characters become still lifes that allow for slow observations.

*Kalvin Henely, Slant Magazine**Our next screening...***Point Blank (USA)**

Tue 15 May 2012

Dir: John Boorman

Rare chance to see the
1967 crime drama classic,
starring Lee Marvin.