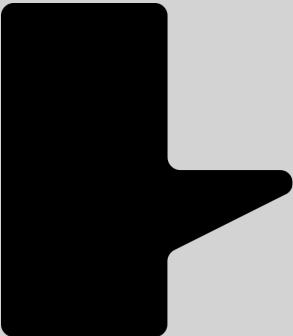


Samba Traoré

Idrissa Ouédraogo





1992 | Switzerland, France, Burkina-Faso | Fiction | 85 min

Synopsis Court:

Two men in the night. They commit a robbery at a gas station. One of them is killed. The other, Samba, escapes with a small suitcase filled with banknotes. He returns home and tries to forget...

Synopsis Long:

Two men walk into the night. They commit a crime in a petrol station. One of them is killed. The other, Samba, gets away with a small suitcase full of banknotes. Samba returns home and tries to forget... He meets Saratou, and finally, the nightmares that have haunted him since the night of the crime are fading. Saratou, too, has lived in the city and her ten-year-old son, Ali, belongs to this chapter of her past. She is burdened with the memory of a man still waiting for her.

Saratou and Samba fall in love under the gaze of Salif, Samba's childhood friend, and Binta, his wife. Both on their own, then together, they try to forget the city and the past. But can we ever shake off the nightmares that haunt us? Can we really escape our destiny? The past resurfaces for the first time when Ismaël, the man Saratou left, comes back to look for her. But Samba's threats eventually make him resign and leave. Life goes on.

The slow, monotonous rhythm of the village is disrupted by the changes brought about by Samba: a herd of cattle that he offers as a gift to the whole village; a bar that he opens with his friend Salif, his marriage to Saratou, the house that he has built for them on the edge of the village. Time passes. Saratou becomes pregnant. When she has to go to the city to give birth, the past resurfaces a second time: Samba refuses to go with her. He admits that he cannot set foot in the town. Seydou, his father, worried since his son's return by his strange attitude, discovers the money and the weapon that Samba was hiding at home. He disowns him.

Samba must pay dearly for his mistake: the house he built with the stolen money is burnt down by his father. Saratou, who no longer wants to see him, leaves with their son. Samba takes refuge by the river where he suffers the loneliness of an outcast. It is only thanks to the understanding of Ali, his adopted son, that he finds the strength to return to his wife with the promise to start again from

scratch, without money, without a home, forgetting the past. But as they return to Saratou and her new-born child, Samba, having atoned for his crimes, his past catches up with him one last time like a bolt from the blue to destroy the happiness he was finally hoping for.

Casting:

Bakary Sangaré - Samba
Mariam Kaba - Saratou
Abdoulaye Komboudri - Salif
Irène Tassembedo - Binta

Crédits:

Idrissa Ouédraogo - Directed by
Idrissa Ouedraogo, Jaques Arhex, Santiago Amigoréna - Screenplay
Pierre Laurent Chenieux - Cinematography
Joëlle Dufour - Editing
Oumou Sy - Costumes
Alix Comte, Sabine Boss - Sound
Hans Meier - Head electrician
Urs Bühler - Head stagehand
Jacques Arhex - Assistant director
Mathieu Vade pied - Assistant cameraman
Pierre Ducat, Rolf Büttikofer - Sound assistants
Faton Cahen - Music
Olivia Bruynoghe - Script
Yves Brover - Design
Zouré Aminata - Make-up
Christophe Cheysson - Stage Manager
F. Xavier Decraëne - Production Manager
Idrissa Ouedraogo, Silvia Voser, Sophie Salbot - Producers
Les Films de la Plaine (France), Waka Films (Suisse), Les Films de l'avenir
(Burkina Faso) - Production

À propos du réalisateur-riche :

Idrissa Ouedraogo is a renowned director from Burkina Faso, a West African country. With an exceptional film career, he is considered one of the most talented and influential directors on the African continent.

Born on January 21, 1954 in Banfora (Burkina Faso) and died on February 18, 2018 in Ouagadougou (Burkina Faso), Idrissa Ouedraogo grew up with a burning passion for cinema. He studied at the African Institute for Cinematographic Studies (INAFEC) in Ouagadougou, where he acquired the theoretical and practical foundations necessary to develop his art. He then went on to complete an internship at the VGIK (Federal State Institute of Cinema) in Moscow before going to France to study at the Institute of Advanced Cinematographic Studies (Idhec-Femis) and the Sorbonne, Paris I. He obtained a DEA in Cinema in 1985.

His work is characterized by a profound and subtle exploration of Africa's social and cultural realities. His films often address universal themes such as love, family, tradition, and the challenges facing changing African societies. Ouedraogo's filmography includes critically acclaimed feature films that have won awards at numerous international film festivals. His most famous works include "Tiläi" (1990), which won the Grand Jury Prize at the Cannes Film Festival, and "Yaaba" (1989), which was selected by the Quinzaine des Réalistes at Cannes.

With his unique artistic vision and commitment to authentically representing Africa, he was a pioneer in the African film industry. He inspired numerous directors and actors across the continent and helped give voice to African stories on the international stage.

In addition to his career as a director, Idrissa Ouedraogo has also been active in teaching and promoting African cinema. He has participated in numerous workshops and training programs for young filmmakers, sharing his knowledge and experience with future generations.

Today, African cinema carries Idrissa Ouedraogo's legacy, who paved the way for new possibilities and perspectives in the industry. His work will continue to influence and inspire filmmakers and film lovers around the world, while celebrating the cultural richness and authenticity of African narratives.

Filmography

Idrissa Ouedraogo shot several short documentaries: "Poko" (1981), "Les Écuellés" (1983), "Les Funérailles du Larle Naba" (1984), "Ouagadougou, Ouaga deux roues" (1985), "Issa le tisserand" (id.), then tackled feature films where he combined documentary authenticity with fictional narrative in a refined aesthetic.

"The Choice" (Yam daabo, 1986) tells the story of the exodus of a family of peasants driven from the Sahel by drought; "Yaaba" (1988) deals with the presence of magic in social life with a mischievous tenderness, and "Tiläi" (1990) transposes the classical Greek tragedy into a contemporary African context illustrating it with a remarkable stripping of the image and camera movements. He also directed an episode of the Cameroonian film (co-directed by Jean-Marie Ténou), "From Ouaga to Douala via Paris (1987). With "Karim and Sala" (1991), Ouedraogo's universe becomes clearer (innocence, roots, uprooting, back and forth between contemporary Africa and traditional Africa).

After "Obi" (CM id.), his style changed somewhat in "Samba Traoré" (1992). He seemed to both broaden his palette and move away from the linear simplicity of his beginnings. In 1994, he produced and directed his first film shot in France, in Lyon, which evokes the tribulations of an African child pursued by his original unconscious ("Cry of the Heart"). "Africa, My Africa" (1994) is a medium-length film produced by The Red Hot Organization of London on the theme of AIDS. In 1997, he directed "Kini & Adams", the story of two friends, Kini the hard worker and Adam the dreamer, united by the shared desire to go and seek success in the city,

then, the same year, a short film on the Outcasts of Cinema. In 1999, he wrote and directed the television film "Le Monde à l'Endroit" and spoke about the roles of men and women in today's society seen through the contemporary African prism. In 2001, he agreed to participate in the collaborative project 110901 alongside other internationally renowned directors.

In 2003, he managed to produce the first volume of a Burkinabe historical epic about the last Moro Naba of the Mossi empire, "The Wrath of The Gods". In 2007, he called upon his actor and friend Bakari Sangare again to direct a new TV film shot in Ouagadougou, "Kato, Kato". Since 2007, he has participated in TV series projects and pilots and was working on a new film project "The Mango Kernel" talking about the ingenuity of the African continent in adapting to its constraints as well as to the new constraints to come linked to the climatic environment. He also continued to work on the historical sequel to the Burkinabe historical epic about the last Moro Naba who rose up against the colonization of his region by European armies. He sadly left us in 2018 before completing his last projects.