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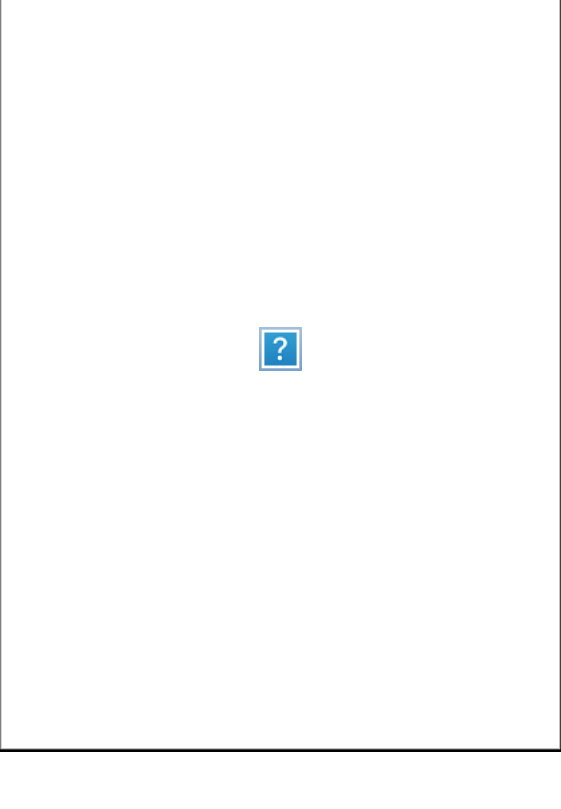
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‘A Screaming Man’ would be sumptuous with a little salt

PUBLISHED ON APRIL 6, 2011 BY [TOPE IN REVIEWS](#)
TAGGED: [A SCREAMING MAN](#), [MAHAMAT-SALEH HAROUN](#), [UN HOMME QUI CRIE](#)

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A Screaming Man (Un homme qui crie)
Directed by Mahamat-Saleh Haroun
Written by Mahamat-Saleh Haroun
2010, France, Belgium, Chad
A certain school of cinema teaches that holding shots long enough will guarantee critical success and bountiful festival laurels for the poster campaign. Granted, the long take is one of the most electrifying techniques a filmmaker can employ, and this still-thriving stallion is being flogged by those seeking to challenge audiences.

Unfortunately for them, they fail to realize that a long take worth its weight in festival gold is anything but a challenge to sit through. Apitchatpong “Joe” Weerasethakul must know this for he crafts shots of mesmerising beauty, none of which are nearly long enough for one to begin speculating on their actual purpose. Mahamat Saleh Haroun, whose *A Screaming Man* yielded to Joe’s Palme d’Or-winner only to clinch the Jury Prize at Cannes, is some way behind, which isn’t necessarily as huge a criticism as it sounds.

A Paris-based Chadian, Haroun’s cinema is still thematically rooted in his homeland while his style draws upon European influences, which might or might not account for his relative critical success. His 2006 Venice-honoured film *Daratt* proved, interestingly enough, to be a catalyst for the conception of *A Screaming Man*. Both films are concerned with Chadian civil wars: the former with a decades old conflict, the latter with the war that began in 2005 and still rages. Escalations during the shooting of *Daratt* brought production to a standstill, leading Haroun to develop a quiet story about a former national swimming champion whose life – not to mention integrity – is quietly upturned by civil war and...*new management*.



Played with languorous relish by Larry Davids walk-alike Youssouf Djaoro, the titular character, Adam, works as a pool attendant at a respectable hotel in the country’s capital, with his

son Abdel (Diouc Koma) assisting, but mainly fooling around with the ladies. In and around the sun-bathed pool area frequented by Western tourists Adam is king, decked out in white and perennially poker-faced. Then with the arrival of the hotel’s new proprietor he is relegated to hotel gatekeeper while Abdel replaces him in the job he so loves. It also happens that penniless Adam keeps defaulting on his promised monetary contribution to the government-sanctioned “war effort” which demands either donations or volunteers. Adam will do anything to get his old job back, but what he ends up doing reveals him to be a man afraid of change, deeply flawed, spineless even, but painfully sympathetic.



It’s heartening to see an African character that is not purely victim (à la *Blood Diamond*) or purely villain (à la *Blood Diamond*), but wholly human. Haroun’s languid shots suggest a man

numbed by some deep angst he cannot express, which Djaoro portrays to a tee. The director himself has stated that Adam’s silent scream is directed at God’s own silence, something which is hinted at without resorting to Bergman-esque gravity. It’s equally refreshing to see civil war through the eyes of an individual largely indifferent towards it. Rather than a broad stroke UNICEF approach, *Screaming* paints a picture of war through fuzzed-out radio snippets, chance conversation, a brief scene of people quietly fleeing. One person’s experience, that’s all. War is simply a bit player in a film more interested in fathers and sons and lovers, the pains of communication, friendship, and the search for a raison d’etre, for dignity. Very little histrionics are on show, perhaps to the point of there just being very little on show at all.



Maybe Haroun would have us contemplate some maelstrom of emotion, ambiguity and occasional humour concealed within the patiently held frames which, by the way, are gorgeous to look at, having

a dreamy, washed-out quality enriched by earthy tones and spare but somewhat arch compositions. But at 92 minutes *Screaming* feels unnecessarily drawn out as do some of the shots and scenes. At the same, it’s hard to pinpoint any clearly redundant moments and there is something strangely essential about the film once it’s reached its tranquilly tragic conclusion. If this were a meal it would look good, taste good, fill you, feel like it was made with care...but might disappoint if you liked feeling *full*.

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Nigerian-Australian Sydney-based med student, film enthusiast and fledgling writer. Also a soccer fan and filmmaker in-utero.

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‘Pusher’ remake barely deviates from Refn’s original, with almost no worthwhile additions
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Pusher Written by Matthew Read Directed by Luis Prieto UK, 2012 1996’s Pusher launched the career of director Nicolas Winding Refn, and was followed by two sequels in the early 2000s. With some recurring characters but differing leads in each ... [\[Read the Rest\]](#)

Supernatural, Ep 8.02: “What’s up, Tiger Mommy?” keeps the pressure high, while exploring purgatory’s effect
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Supernatural, Season 8, Episode 2: “What’s up, Tiger Mommy?” Written by Andrew Dabb and Daniel Loflin Directed by John F. Showalter Aired Wednesdays at 9pm (ET) on CW The life of a Hunter is a tough one, that’s been made ... [\[Read the Rest\]](#)

NCIS, Ep. 10.03, “Phoenix”: A satisfying return to form
PUBLISHED ON OCTOBER 11, 2012 BY AMANDA WILLIAMS

NCIS, Season 10, Episode 3: “Phoenix” Written by Steven D. Binder Directed by Terrence O’Hara Aired Tuesdays at 8pm (ET) on CBS For a show that largely prides itself on its character-driven storylines, NCIS has recently produced fewer episodes whose ... [\[Read the Rest\]](#)

31 Days of Horror: ‘Seconds’ – one of the greatest psychological horror films ever made
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Seconds Directed by John Frankenheimer Written by David Ely and Lewis John Carlino 1966, USA Not for weak sisters! May not even be for strong stomachs! John Frankenheimer’s ultimately terrifying Twilight Zone-like, futuristic thriller Seconds, received mixed reviews, and was ... [\[Read the Rest\]](#)

New Trailer For Quentin Tarantino’s ‘Django Unchained’
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With December comes Christmas, but more importantly we also get the latest film by director Quentin Tarantino. The second full-length domestic trailer for Django Unchained (one of the most anticipated films of the year), has landed online, and it offers ... [\[Read the Rest\]](#)

‘Argo’ deftly drums up suspense but leaves character depth thin
PUBLISHED ON OCTOBER 10, 2012 BY LANE SCARBERRY

Argo Directed by Ben Affleck Written by Chris Terrio 2012, USA Ben Affleck’s latest directorial effort Argo is a tightly woven anecdote to history that utilizes a stranger than fiction preposterousness to strong crowd pleasing effect. The declassified true story ... [\[Read the Rest\]](#)

Alphas Ep. 2.11, “If Memory Serves” shows the depths of Rosen’s thirst for revenge
PUBLISHED ON OCTOBER 10, 2012 BY DAN HEATON

Alphas Review, Season 2, Episode 11, “If Memory Serves” Written by Terri Hughes Burton & Ron Milbauer Directed by Allen Kroeker Aired Mondays at 8pm (ET) on SyFy Ever since its premiere, Alphas has hinted at a darker side of ... [\[Read the Rest\]](#)

Quentin Tarantino’s newest feature, ‘Django Unchained’, gets a new trailer
PUBLISHED ON OCTOBER 10, 2012 BY DEEPAVAN SENGUPTA

Quentin Tarantino, despite having only 7 features under his directorial belt, is widely recognised as one of the best directors working today, with his second feature, 1994’s Pulp Fiction, being widely regarded as a modern classic by many film enthusiasts. ... [\[Read the Rest\]](#)

2012: The Best Movies of September
PUBLISHED ON OCTOBER 10, 2012 BY RICKY

Every thirty days, I like to post a list of my favorite films of the past month. Here are the best films I’ve seen throughout the month of September. This list is based on movies theatrically released here in Canada, ... [\[Read the Rest\]](#)

‘Dredd’ Poster Art
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