

chooses to write to her. What does he do? He is a boy of the Guinean countryside who, in order to express his feelings to Yonta, who is a pure product of Bissau, copies the text of a collection of love letters imported from a European country, where girls have blue eyes! But he doesn't care. He considers that there are very beautiful words in the book, which he uses, without looking elsewhere, even if they have nothing to do with his reality and not even with that of the person to whom they are sent. Yonta will never have blue eyes. In our country everything works in this way.

We are told "This is beautiful, it is fashionable" and we adopt it. The same thing happens with the young boys 8 - 10 years old, they are told "This T-shirt and these sandals are very nice" and they do not want to wear anything else. But this also happens when you are 18 or 20 years old. Everyone dreams of a lovely wedding without being aware that they are copying from others. For example, everyone is fascinated by the watch Vincente gives to Yonta, but if it had been made in Bissau nobody would have deigned to look at it. Nobody thinks of our reality yet. I am not saying that we should refuse everything that comes from abroad, on the contrary, we must take advantage of the good things humanity offers us. But it is necessary to have discernment, because what is sent us has been planned for different realities.

The adults of *Les yeux bleus de Yonta* could be the characters of *Mortu Nega*, that we find again later on, in comparison with a new generation ...

In effect, they all met during the war, they lived moments of solidarity and they remember them. But they have not been able to make alive their great dreams of solid development and the take-off of the country has never taken place. The war is finished, the new generation has never seen the Portuguese, but, in any case, life is always a struggle. Young people are not blind. They are fully aware of our failure and no longer agree with our dreams. Solidarity is nothing else but an empty speech. Who could make us dream any more? The young people of today do not let themselves be enchanted, to their eyes only those who really act are credible. Like Vincente, who has moved to struggle on to the field of economics. I dedicate this film to my children and to the children of this country.

LA MÉTHODE FLORA

Comment obtenir une interprétation "juste" dans un pays où il n'y a pas de comédiens? A peine achevé le tournage de *Mortu Nega*, en 1987, Flora Gomes a commencé à préparer *Yonta*. Il a fait des recherches parmi ses amis; dans les associations de femmes; à la sortie des écoles et des lycées, dans les quartiers populaires, et aussi dans certains ministères... Il y a neuf mois, il a pris contact avec tous ceux qu'il avait repérés et il leur a demandé de participer très régulièrement à des séances de travail. L'attribution définitive des rôles s'est faite après essais et chaque scène du film a été établie de façon à faire jouer en premier les acteurs les plus expérimentés (Bia-Belante) et ceux qui, au cours des répétitions, ont révélé des dons pour la comédie comme Moyso (Yonta) ou Mohamed (le jeune Amilcar). Ainsi l'ensemble des comédiens et des figurants a eu le maximum de temps pour se familiariser avec la technique et les contraintes du cinéma.

THE FLORA METHOD

How can good acting be obtained in a country where actors do not exist? Immediately after having finished *Mortu Nega* in 1987, Flora Gomes started to prepare *Yonta*.

He made researches among his friends, in the feminist associations, at the exit of the schools and academies, in the popular quarters and even in the ministries. The research lasted 9 months. Later on he contacted those he had selected and asked them to participate assiduously in the work sessions. The final attribution of the roles was made after a number of screen tests and each scene of the film was programmed in such a way as to make those who had the greater practice act first (for example Bia-Belante) and those who, during the screen tests, had shown natural gifts for recitation like, for example, Moyso (Yonta) or Mohamed (young Amilcar). In this way, all the cast of the actors and walkers-on had had sufficient time to familiarize with the techniques and necessities of cinema.



Flora Gomes... une simple histoire d'amour/
Flora Gomes ...a simple love story.