

# 21<sup>ST</sup> CENTURY SHOW # 51

**SHOW OPEN AND MUSIC (24.67”)**

**TEASES**

**Coming up on 21st Century...(2.00”)**

**[BURKINA FASO]**

**Telling their own stories on film... (Sound Up: "If the Africans do not see themselves on the screens, they are going to disappear in their own minds and eyes.") ....In Burkina Faso, making movies is more than just making money... (19.99”)**

**[COLUMBIA]**

**In Colombia it's a battle for survival - (I asked them to give us water for the village - // they promised they would, the water hasn't arrived) – for the nation's Wayuu, the future is in the balance. (15.90”)**

**[AZERBAIJAN]**

**In Azerbaijan one passionate musician strives to ensure the legacy of his country's centuries old music.... (Sound up Qazimov: Spiritual music is able to touch people's souls. Our responsibility is to pass on this tradition and knowledge) (16.96”)**

-----  
**ANCHOR INTRO #1 (35.29”)**

Hello, I'm Daljit Dhaliwal and welcome to a special edition of 21st Century highlighting compelling individuals making a difference in the lives of their people, their culture.... and the lands that they love.

## [BURKINA FASO INTRO]

Movies tell you so much about a culture - its values, its shared experiences, its aspirations. But most African countries are struggling to develop their own film industries. We take you now to Burkina Faso, where one man has devoted his life to telling his country's stories through cinema.

### SCRIPT – SEGMENT # 1 (8.25’)

#### Burkina Faso: A Filmmaker’s Quest

##### VIDEO

##### AUDIO

FILM CLIP WEND KUUNI

##### NARRATION:

This film – Wend Kuuni – was a breakthrough in African cinema. The first to bring the tradition of African oral story telling to the silver screen, it ushered in a new genre of African movies, elegant in their simplicity and profound in their humanity. (19.73’)

##### NARRATION:

Slow-paced and punctuated by silence, Wend Kuuni tells the story of a young mute boy who lost his memory. Only when he remembered his past, does he regain his voice. (20.57’)

FILM CLIP WEND KUUNI/  
KABORE ON CAMERA

##### KABORE: (In English)

“...this child is told in parallel with the story of Africa, the colonial period, the slavery,

and everything. And how we take back our own voice and words.” (15.30”)

NARRATION:

FILM CLIP

Gaston Kabore’s 1982 film – one of the first feature ever made in the West African nation of Burkina Faso - catapulted him onto the world stage. His success set him on a mission: to unlock the imagination of a whole new generation of filmmakers and create a new image of Africa. (23.40”)

KABORE : (In English)

KABORE ON CAMERA

“Who are we? To me is the fundamental question. If the Africans do not see themselves on the screen they are going to disappear in their own minds and eyes.” (13.27”)

NARRATION:

OUAGADOUGOU/FESPACO/FILM LIBRARY

Kabore grew up in Ouagadougou, Burkina Faso’s capital. After independence, the government - despite the country’s poverty – committed itself to building a local film industry. Since 1969 it has hosted the Pan-African Film Festival - called FESPACO - the largest and prestigious in sub-Saharan Africa. (27.72”)

FILM ARCHIVE/ KABORE PICTURES

It also created an archive to preserve its cinematic heritage and, with the support of UNESCO, the UN cultural agency, founded the African Institute for

Cinematographic studies which trained more than 200 journalists and filmmakers in 10 years.

Kabore taught there until 1986 when limited state funds closed the school. (22.70”)

#### FILM CLIP BUDD YAMM

He continued making films and eleven years later, released Budd Yamm, the sequel to his revolutionary film about the boy who lost his memory. (11.13”)

Now a man, he sets out on a mythical journey looking for a cure to his sister’s illness. It is a coming-of-age narrative about African values of love, duty, obligations to family and community. (15.24”)

Budd Yamm won the top Prize at the FESPACO film festival that year. (4.24”)

#### KABORE ON CAMERA

KABORE : (In English)

“I said, OK Gaston, now maybe as an individual you need to do something. That’s how the idea of Imagine started.” (8.59”)

#### CONSTRUCTION OF IMAGINE

NARRATION:

In 1999, Kabore began building the Imagine Institute - a film academy for young Africans – pouring his own money

into it. (11.29”)

KABORE : (In English)

“We did it from our own savings. It took almost four years to finish it.” (6.92”)

COMPLETED BUILDING/  
WORKSHOPS

NARRATION:

Kabore equipped the school with state of the art technology. He also raises funds to pay professionals and academics from around the world to teach intense workshops that he believes should be free to all students - from young talents without formal education to professionals who want to upgrade skills. (24.79”)

WORKSHOPS

KABORE: (In English)

“If we want to have the best students, if we put the money like the filter to select, then we are going to lose many of them... (10.14”)

ANNA ON CAMERA

ANNA: (In English)

“I think for Gaston to do that, to me was really amazing... I think it’s very valuable that he says OK. I made my films now. I am going to pass on the knowledge to other people... And I am not going to make you pay for it. I am like wow!” (14.90”)

KABORE AND ANNA WALKS

NARRATION:

Anna Piuri, from Zambia, is one of the 600

students who have attended Imagine with aid mainly from European donor governments and organizations. She says she could not have found quality training back home. (12.87”)

ANNA ON CAMERA

ANNA: (In English)

“What you have now in Zambia is a lot of vocational training. You might be able to learn the basics of how to handle a camera but you really don’t get the knowledge of how to really tell a story.” (14.36”)

ANNA IN CLASS

NARRATION:

An aspiring script writer, Anna is thrilled to be working with the man known as the father of Burkina Faso cinema. (6.97”)

FILM CLIP WEND KUUNI

ANNA: (In English)

“The first film I saw was Wend Kuuni. For me when I saw it was like a wild moment. Because I thought this is a way of telling African stories. It’s very different, and it feels real and the way we are as Africans. (29.59”)

KABORE ON CAMERA

KABORE : (In English)

“I said to my students, what is important is what emotion you have, how you deal emotionally with the subject. (10.80”)

FILM CLIP WEND

KABORE : (In English)

KUUNI/KABORE

“Filmmakers are not only people using techniques, they also need to continue shaping their inside world and vision...It’s not only a question of entertainment, it is also a question of survival in the cultural level.” (19.17”)

STUDENTS ON LOCATION  
SHOOT

NARRATION:

But today, after seven years, Imagine has been hit hard by the global financial crisis. (6.36”)

KABORE ON CAMERA

KABORE: (In English)

“We do not have enough sponsors...So it went from eight workshops in a year to one. (8.10”)

KABORE IN OFFICE

NARRATION:

Despite the financial challenges, Kabore is committed to keeping Imagine open. He says helping other people make films is as important as making his own. (11.08”)

PICTURES OF KABORE/  
KABORE

KABORE : (In English)

“Sometimes I am telling to myself if I hadn’t spent 14 years to create and run Imagine, maybe I would have made 3 or 4 movies. But I am not so sad, because I know what I have tried to do counts also.” (20.32”)

KABORE WITH STUDENTS  
ENTERING IMAGINE

NARRATION:

Kabore believes Imagine will survive. And

more than that, he hopes the students will create Imagine Institutes in their own countries. (9.22”)

PICTURE OF KABORE  
FILM CLIP BUDD YAMM

KABORE : (In English)

“My conviction is life is a journey, is a quest. We take something from those who have lived before us. We continue the journey and we have to pass something to the new generation for them to continue the journey.” (17.53”)

---

## **ANCHOR INTRO #2 (17.39”)**

### **[COLUMBIA INTRO]**

Colombia - it's home to a bounty of one of the world's most precious resources. Yet not all Colombians are getting their fair share. We travel to a remote corner of the country where an extraordinary woman is fighting for her community's very survival

## **SCRIPT – SEGMENT #2 (8.13”)**

### **COLOMBIA: WAYUU “GOLD”**

#### **VIDEO**

CHILDREN BATHE.

#### **AUDIO**

#### **NARRATION:**

In some parts of the world, it's as rare as gold - and getting hold of some, nearly impossible. (9.01”)



GRISELDA ON CAMERA.

*(NAT SOT: Griselda talks to foreman of works.*

*GRISELDA: “Are you going to give some of the water to the community where we live?..... for the school, and the village... ) (5.03”)*

GRISELDA TALK TO A MAN

NARRATION:

Griselda Polanco says her community’s water is being stolen. (4.77”)

GRISELDA ON CAMERA

*(NAT SOT: Griselda talks to foreman*

*GRISELDA: The water that’s going to be taken out of our land here, we’re not able to benefit from it.) (4.88”)*

CHILDREN DANCE

NARRATION:

Griselda is Wayuu – one of Colombia’s largest indigenous groups – and she believes they are being discriminated against by the authorities. (11.33”)

GRISELDA ON CAMERA

GRISELDA POLANCO: (In Spanish)

“I asked them to give us water for the village, for all the inhabitants of Pesuapa. And a year ago, they promised they would but, until now, the water hasn’t arrived.” (9.64”)

GRISELDA PUT WATER IN A BUCKET

NARRATION:

Fresh water - or Wayuu gold, as they call it - will soon be siphoned from Wayuu lands through new pipes to a nearby town, where

the population are NOT indigenous. And Griselda will do whatever it takes to at least keep some of their water. (18.16”)

GRISELDA ON CAMERA

*(NAT SOT: Griselda talks with foreman GRISERLDA: ... “I want to know who is the contractor here to talk to him, and, if not, we’re going to stop these works”.) (5.81”)*

NARRATION:

DEMONSTRATORS

Such struggles for ethnic rights are repeated across the country. Recently, 10,000 representatives of indigenous groups took to the streets of the capital, Bogota. They were demanding, among other things, their right to water. (16.46”)

PEOPLE AND WATER

Without access to it, the very survival of many indigenous peoples is threatened. And no group more so than the Wayuu, whose ancestral land in the north-eastern La Guajira region is largely desert. (18.00”)

GRISELDA WALK

Griselda’s family has lived on Wayuu land for generations. Her grandmother is anywhere between 80 and 102. (8.93”)

SIMIRRAWA ON CAMERA

SIMIRRAWA JUSAYU: (In Wayuu)  
“My four children grew up here. When I arrived, there was hardly anyone here. I came with my goats and my donkeys.” (8.93”)

DRY CITY

NARRATION:

In those days, rainfall here was more frequent and food for the animals abundant. But with the changing climate, water has become ever scarcer, says Griselda's mother. (15.19")

ELODIA ON CAMERA

ELODIA JUSAYU: (In Spanish)

"Before there were not only dry seasons, there were wet seasons – it rained every year but now two years can go by without it raining" (10.03")

LAKE AND DRY

NARRATION:

The result - the traditional water reserves are drying up, putting 300,000 Wayuus across the region in jeopardy. Filled with collected rains, these reserves are their main source of water but now they contain just a fraction of what they used to. And what's left is stagnant and almost undrinkable. (23.95")

GRISELDA ON CAMERA

GRISELDA POLANCO: (In Spanish)

"There are still people who have to drink this green water, though there are only the dregs left. But it's harmful – it gives us diarrhea, it fills the children with parasites. You can see some of the children are really thin but they have big tummies – that's because of the water" (19.49")

NARRATION:

BOY PLAYS A DRUM

The problem is so bad that acute diarrhoea is one of the leading killers amongst local children under five. (6.74”)

CHILDREN IMAGES

With no clean water left in these reservoirs, the Wayuu have no choice but to turn to their only other source of water – taps scattered across their lands linked to underground reserves. (15.50”)

GRISELDA’S AUNT WALKS TO TAKE SOME WATER

As she does several times a day, Griselda’s aunt sets off to one of the distant taps. (5.52”)

It’s noon and almost 42 degrees centigrade, as she trudges through the sand. (6.36”)

A kilometer later, she finally arrives - but the water that comes out is far from sweet. (7.17”)

GRISELDA ON CAMERA

GRISELDA POLANCO: (In Spanish)  
“It’s from an underground spring, but it was perforated// It’s now salt water” (6.28”)

GRISELDA AUNT TAKES THE WATER FROM HOME

NARRATION:  
A painful reminder, Griselda says, of the urgent need to secure safe and plentiful water for her people. And alongside Griselda in the frontline of this fight - her own sister, Orsinia. As the first indigenous woman elected to the Colombian Congress

in 2006, her highest priority has always been to have water recognised as a fundamental right for ALL Colombians. (26.46”)

ORSINA ON CAMERA

ORSINIA POLANCO : (In Spanish)

“One of my biggest dreams, which I’ve always fought for and argued, is that there’s water for the Wayuu people. It’s the main thing I want.”(7.39”)

ORSINA TALKS TO A MAN

NARRATION:

But the bill she introduced in 2009 failed to pass, disappointing many. (5.77”)

MARGARITA ON CAMERA

MARGARITA BUESO: (In Spanish)

“The state has a huge responsibility to support indigenous peoples in preserving their culture.” (5.54”)

UNFEM OFFICE

NARRATION:

Margarita Bueso, of UN Women, says the indigenous struggle for basic rights, like water, is especially complicated in Colombia. Decades of violent conflict over drugs and politics have taken a particularly heavy toll on ethnic communities. Too often they are the victims of massacres or tragically caught up in the crossfire between various armed groups. (27.99”)

MARGARITA ON CAMERA

MARGARITA BUESO: (In Spanish)

“It’s the men who die in the confrontations

between the different illegal armed groups. The women are the survivors of the conflict.” (8.16”)

NARRATION:

WOMAN WALKS AND CARRIES  
A MACHETE

And this leaves them bearing the burden of the struggle to survive, something made even more difficult by their dwindling water resources, says Griselda. (10.70”)

GRISELDA: (In Spanish)

ANIMALS AND KIDS

“In order to feed ourselves we raise animals but, at the moment, the animals are dying of hunger because there are no pastures and they’re suffering the same as we are from the lack of water.”(9.53”)

NARRATION:

GRISELDA IN THE VILLAGE

Back at the village, much to Griselda’s surprise, the Chief Water Engineer suddenly turns up and wants to talk to her. She longs for a glimmer of hope but he has no real answers. (12.70”)

*(NAT SOT: WATER ENGINEER:*

ENGINEER TALKS WITH  
GRISELDA AND MAN

*“What I’m going to do is look at the calculations and see if the water really can reach here.” ) (4.72”)*

NARRATION:

ENGINEER TALKS WITH  
GRISELDA AND MAN

Griselda however is skeptical. She believes the only reason for his visit is because of the filming. (6.17”)

ENGINEER TALKS WITH  
GRISELDA AND MAN

GRISELDA POLANCO: (in Spanish)

“The engineer who’s in charge, when he saw you with your cameras, that was when they decided to talk and to tell us that they’re going to bring water to the community. But they weren’t saying this before .... “(12.99”)

BOY PLAYS WITH WATER  
BUCKET

NARRATION:

If they do get some of this water, this Wayuu community’s survival, at least short-term, is assured. But if these are yet more empty promises, Griselda fears the prospects for her people are bleak. (13.86”)

GRISELDA ON CAMERA

GRISELDA POLANCO: (In Spanish)

“The truth is that we will have a future if we manage to get the free water they told us they’re going to give us. Without the water, we have no future ...” (9.91”)

---

## **ANCHOR INTRO #3 (17.80”)**

### **[AZERBAIJAN INTRO]**

You may not recognize him but critics have called him “one of the greatest living singers”. Revered by lovers of spiritual music worldwide, this talent from Azerbaijan is making sure his traditional music is passed down for generations to come. Here’s our story....

## SCRIPT – SEGMENT #3 (5'54'')

### AZERBAIJAN: PRESERVING THE LEGACY OF MUSIC

#### VIDEO

#### AUDIO

QASIMOV SINGS

QASIMOV: (In Azeri)

“Spiritual music is able to touch people’s souls. (3.37”)

QASIMOV ON CAMERA

It’s like a living thing. This music should be brought to life, and make us think why it touches our soul and speaks to us.” (7.29”)

NARRATION:

Alim Qasimov is a master of this music, performing for devoted audiences worldwide - even being awarded the highest musical honor from the United Nations’ cultural organization, UNESCO (3.44”)

*(NAT SOT Qasimov singing with tambourine)*

QASIMOV ON CAMERA

QASIMOV: (In Azeri)

“To make this music come alive and breathe, it has to be sung. To make this happen, you should burn. You should sacrifice yourself.” (10.31”)

NARRATION:



This music – called Mugham – blends ancient poetry with new words and melodies, created as improvisations. (3.44”)

*(NATSOT singing)*

QASIMOV’S HANDS AROUND  
CANDLE

QASIMOV: (In Azeri)

“It’s impossible to compose *mugham*. They were created at the same time as human beings. They are humankind’s spiritual food. *Mugham* came to this world together with Adam and Eve, and with air, fire and water.” (12.57”)

NARRATION:

It’s a centuries-old form of worship, one that Qasimov is determined to both preserve...and to move forward...by adding new instruments and new voices. (3.44”)

*(Natsot playing instruments)*

Qasimov’s love of music began early...in childhood (3.44”)

QASIMOV CLIMBS THE STAIRS

QASIMOV: (In Azeri)

“In our house there was a very good tradition. Every morning around 6 o’clock, my parents would turn on the radio, and we would wake up to the sound of music.” (8.94”)

*NATSOT old father singing*

QASIMOV'S FATHER SINGS IN  
THEIR HOUSE

QASIMOV: (In Azeri)

"My father sings quite well. And though my mother doesn't sing a lot, she is very musical." (5.33")

NARRATION:

But Qasimov's voice almost fell silent long ago. He struggled in music school...and almost quit singing. (3.44")

MUSIC SCHOOL

QASIMOV: (In Azeri)

"During the years that I studied at the music college, there were students with very strong voices. My voice was zero compared to theirs. I looked at them and then at myself, and wondered what kind of musician I could become."(11.53")

NARRATION:

His parents, believing in their son, insisted he carry on. Now he's teaching the next generation. (3.44")

QASIMOV TALKS TO HIS  
STUDENT

*(QASIMOV NATSOT: (In Azeri)*

*Sing it with love! With love! You have to burn") (5.79")*

....and he's also passing the legacy onto his own family... at home. (3.44")

QASIMOV FAMILY SINGING  
AND DANCING IN THEIR

QASIMOV: (In Azeri)

"Our responsibility is to pass on this tradition and knowledge.//Everything

HOUSE

depends on the singer. It's like a burden. I took it on, so I carry it." (8.31")

"And after me, someone else will take it on his shoulders, and so on."(2.80")

NARRATION:

Someone like his daughter, Fargana. (3.44")

.  
(*NATSOT Fargana sings*)

FARGANA PLAYS THE PIANO

Fargana Qasimov: (In Azeri)

"*Mugham* music became part of our family before I was born. I saw it as part of everyday life. // For women, it's complicated to be a musician. //When I do housework, I'm always thinking that I would love to sit and play the piano. Women are a delicate creation and in *mugham* you need to be like a warrior: strong and powerful. "(33.57")

QASIMOV AND FAMILY  
PLAYING MUSIC

NARRATION:

And Quasimov also sees powerful potential in his little granddaughter, who already shares his love for traditional music. (3.44") It's proof he believes, both in the continuity of music, and in life.

(*NATSOT granddaughter drum hit to end applause.*)

**[CLOSE ] (07.63')**

And that's all for this edition of 21st century. Sharing the world stories,  
I'm Daljit Dhaliwal. Until next time, goodbye.

**CREDITS #51: (20.00")**

## **21<sup>st</sup> Century**

**A production of**  
United Nations Television  
Department of Public Information

### **Burkina Faso: A Filmmaker's Quest**

**Producer**

Patricia Chan

**Videographer**

Joaquim C. Vieira

**Editor**

Peter Mitchell

**Narrator**

Francis Mead

**Research Assistant**

Nathalie Mahmoudian

**Production Assistants**

Priscilla Anany-Williams

Yara Costa

**Special Thanks**

FESPACO/African Film Library

Motandi Ouoba

Catherine Compaore

"Wend Kunni," "Buud Yam,"

Newsreels and photographs,

Courtesy of Gaston Kabore

## **Colombia: Wayuu “Gold”**

### **Producer**

Gill Fickling

### **Videography**

Antonio Tibaldi

### **Editor**

Mitch Udoff

### **Narrator**

Daljit Dhaliwal

### **Research**

Samantha Gonzalez Block

### **Archive**

Bakata Press

Caracol TV

### **Special Thanks**

UN Women

Catalina Buitrago

Dikairina Kaitu Constan Medero

## **Azerbaijan: Preserving the Legacy of Music**

### **Original Production**

Music of Central Asia Vol. 6: Alim and Fargana Qasimov: Spiritual Music of Azerbaijan, courtesy of Music of Central Asia, a co-production of Aga Khan Trust for Culture ([www.akdn.org/music](http://www.akdn.org/music)) and Smithsonian Folkways ([www.folkways.si.edu](http://www.folkways.si.edu))

### **Producer**

Fairouz Nishanova,  
Aga Khan Trust for Culture

### **Director/Videography**

Saodat Ismailova

### **21st Century Adaptation**

#### **Writer**

Carol Cassidy

### **21<sup>st</sup> Century Adaption Editor**

Alan Esner

**21<sup>st</sup> Century Adaption Narrator**

Daljit Dhaliwal

**Special Thanks**

Vuguar Panahov,

The Permanent Mission of the Republic of Azerbaijan to the United Nations

**Director**

Ken McCaleb

**Lighting Director**

Aubrey Smith

**Technical Director**

Jim DeStefan

**Camera**

Jonathan Askew

**Video**

David Ganz

**Audio**

Damien Corrigan

**Teleprompter**

Mike Messina

**Videotape**

William Bracero

Brian Osborn

**Stylist**

Anne Paul

**Floor Manager**

Maggie Yates

**Line Producer**

Dina Barazi

**Production Assistants**

Elizabeth Waruru

Alexandra Roca Atkinson

Isadora Machado

Dikairina Kaitu Constan Medero

Rachel Dzanashvili

**Post Editor**

Mitch Udoff

**Post-production Coordinator**

Camilo Freire

Lebe Besa

**Executive Producers**

Chaim Litewski

Andi Gitow

**Executive-in-Charge**

Susan Farkas