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FESTIVAL
CINEMA
AFRICANO
Milano



EDITRICE  IL CASTORO

Claudia Melotti

IN DARKEST HOLLYWOOD

(Nella Hollywood più scura)

DI PETER DAVIS

1994



Regia/Réalisation/Direction: Peter Davis, Daniel Riesenfeld

Interpreti/Interprètes/Cast: Lewis Nkosi, Zakes Mokae, Sir Richard Attenborough, Lionel Rogosin, Thomas Mogotlane, Andre Brink, Euzhan Palcy

Formato/Format: video, col. e b/n

Durata/Durée/Time: 2x56'

Versione Originale/Version Originale/Original Version: inglese

Produzione/Production: Peter Davis, Daniel Riesenfeld

SINOSSI SYNOPSIS

Attraverso un mosaico di film e documentari commentati da autori, registi e attori, questo video è una testimonianza della rappresentazione hollywoodiana dell'apartheid in Sudafrica negli anni Cinquanta. Nel documentario ritroviamo estratti di: *Cry, the Beloved Country* (1952), *Come Back Africa* (1959), *Anatomy of Apartheid* (1971), *Boesman and Lena* (1973), *Wilby Conspiracy* (1974), *Six Days in Soweto* (1976), *The Gods Must Be Crazy* (1979), *Cry Freedom* (1987), *A Dry White Season* (1989) and *Mapantsula* (1988). In *Darkest Hollywood* svela gli stereotipi razziali ed il travisamento del cinema hollywoodiano nel dipingere i neri afro-americani e sudafricani.

À travers une mosaïque de films et de documentaires commentés par des auteurs, des réalisateurs et des acteurs, cette vidéo est le témoignage de la représentation hollywoodienne de l'apartheid en Afrique du Sud dans les années 50. Le documentaire présente des extraits de: *Cry, the Beloved Country* (1952), *Come Back Africa* (1959), *Anatomy of Apartheid* (1971), *Boesman and Lena* (1973), *Wilby Conspiracy* (1974), *Six Days in Soweto* (1976), *The God's Must Be Crazy* (1979), *Cry Freedom* (1987), *A Dry White Season* (1989) et *Mapantsula* (1988). In *Darkest Hollywood* dévoile les stéréotypes raciaux et la déformation du cinéma hollywoodien lorsqu'il peint les noirs afro-américains et sud-africains.

Through a mosaic of films and documentaries commented by writers, directors and actors, this video shows the Hollywood representation of apartheid in South Africa in the 1950s. It includes extracts from *Cry, the Beloved Country* (1952), *Come Back Africa* (1959), *Anatomy of Apartheid* (1971), *Boesman and Lena* (1973), *Wilby Conspiracy* (1974), *Six Days in Soweto* (1976), *The Gods must be crazy* (1979), *Cry Freedom* (1987), *A Dry White Season* (1989) and *Mapantsula* (1988). In *Darkest Hollywood* reveals the racial stereotypes and the misrepresentation of Hollywood cinema in portraying black African Americans and South Africans.

Filmografia/Filmographie/Filmography

1974 - *Hearts and Minds*, doc / 1979 - *Generations of resistance*, doc / 1986 - *Winnie and Nelson Mandela*, doc / *Rise and Fall of the Borscht Belt*, doc / 1988 - *Remember Mandela*, doc / 1993 - *In Darkest Hollywood: Cinema and Apartheid*, doc / *Side by Side: Women against AIDS in Zimbabwe* / 1997 - *Sagoma: Traditional healers in modern society*, doc.

PETER DAVIS

Canadese di origine, Peter Davis è uno dei maggiori registi e produttori di documentari sul Sudafrica. Iniziando a girare in Sudafrica in pieno regime di apartheid negli anni Settanta, Peter è riuscito a cogliere attraverso la cinepresa e la scrittura di diversi saggi l'universo bicolore della realtà sudafricana dell'epoca, guadagnandosi la fama internazionale di esperto di cinematografia nera afro-americana e sudafricana.

D'origine canadienne, Peter Davis est considéré l'un des plus grands directeurs et producteurs de documentaires en Afrique du Sud. Dès les années 70 il commence à tourner en plein régime d'apartheid et réussit à capturer avec son caméra et dans ses scénarios l'univers bicolore de la réalité Sud africaine de l'époque, méritant ainsi la renommée internationale d'expert de cinématographie noire américaine et sud africaine.

Canadian of origin, Peter Davis is one of the major director and producer of South-African documentaries. Starting to shoot in the '70s in South Africa during the apartheid regime, Peter captures in its videos the bicoloured world of the South African reality of that period, gaining international fame for his expertise of the Afro-American and the South African black cinematography.

