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Producer [00:00:02] Okay. This is a wild track body.

Speaker 1 [00:00:04] I don't know, what you think.

John Heminway [00:00:06] Yeah, it's just a a voiceover about Latham and about this revisit to his house. An extraordinary feeling coming back to this place. Often you find that dreams that. Often you find that memories from your childhood when revisited, are really much smaller than they actually seemed in your dreaming. This one, however, is quite the reverse. The House is much bigger than I ever imagined. It's much grander. It's much statelier. It's. And now it's become a kind of a monument. To perhaps a failed dream. I don't know. But a monument that really has defied Africa. It hasn't crumbled as the old man had once suspected. It has not fallen down. It's still very much up. A little shabbier, of course, and the undergrowth has crept in, and there are bats here and there. But. It. It just reeks. It reeks of the old man. He's everywhere. One can hear his laugh booming through these rooms. One can hear his, his very eccentric, very particular, very perhaps arrogant expression, echoing through these four this courtyard. I don't know. I'm of of two minds about the old man. I think he was, certainly a creature of his time. He didn't change. He didn't grow with freedom and independence. In Tanz, in Tanzania. He didn't want to change his opinion. And yet.

John Heminway [00:02:22] Let me try that one again. I'm of two minds of the old man. On the one hand, he was an arrogant imperialist living at a time when those instincts were certainly not not cherished. He was everything that one shouldn't be in the sixties and seventies. And he should have, frankly, gone back to England and lived a very quiet life and sort of petered out. But he was too big a person to do that. He was he just couldn't get Africa out of his system. He perhaps liked the inequalities and the inequities of Africa more than he liked other things. He he liked being a master and he could be a master in Africa, no matter how poor he was. It worked.

John Heminway [00:03:23] Now, that's the tough side of the old man. The soft side of the old man is that I think that he had some African friends who he dearly, dearly liked. I think he didn't like to admit it, but it was clear that he had these friends. I think he was 99% bluff. I think he would have loved me to have believed that he was a proper Edwardian and he was living in another age and that he didn't like Africans. Full stop. But I saw a different side of him. I saw a man of tremendous warmth. He loved the little kids playing on the beach. That's coming back to me now. I look out at this beach and I can remember how wonderful and charming he was with the little kids and how I can see him holding their hands as he walked up and down the beach and how they loved him to. Now that's a side that isn't perhaps public or he certainly didn't want anybody to to consider. But that was Latham.

John Heminway [00:04:27] He haunts this place. There's no question about it. He haunts these rooms. It was his creation, nobody else's. It still is his creation. It's bigger than life. There's a place out back, which he took me to one time, and he said that was going to be his grave. He was going to die here. And that's where he had left instructions for his body to be left. Well, it never came true. But what's curious about the gravesite is that there are two other graves beside it. There. Graves that I frankly wasn't shown when I was here before. One is the the grave of his cook. And the other one is the grave of the cook's son. And I must say that they are very, very handsome. Handsomer by far, than Latham's own grave in that little cemetery in Nanyuki. This is the grave that he made for his cook. And

this is the kind of memory that he wanted his cook to have. And I think therein lies a side of the old man that is still. Not. Public. It still, it is, it is the secret side of him. And it's odd to run across a human being these days, who would prefer you to know him as an outspoken, insensitive bully, and he would prefer you not to know him as a sensitive and caring individual. But that's the way he was. And that's the way it was at a certain time, a certain epic of our times. And that was Latham, a curious, complicated individual who frankly could be analyzed in many ways today by any number of therapists. And I don't think that everybody would be in agreement about his personality, a tortured perhaps perhaps a tortured man, a man who had a birthright that he was, on the one hand, ashamed of. And on the other, extremely proud of. And that which he was most proud of, he could never talk about. A terrible, terrible legacy to have to carry through some 80 years of life. But he did it with distinction. And I'll never forget.

Producer [00:07:14] Here comes 20 seconds buzz track to cover that. [background sound]. Here comes some more of John's thoughts on Latham.

John Heminway [00:07:43] I have learned something new about Latham. It's something I must say I'm not very happy to hear. He did have a persona that he showed people like me, his white friends. That was of an amusing, literate, witty, acerbic, cantankerous, but rather lovable old man. But there was another side that I'm afraid was a little darker and I'm discovering right now. He was a racist of the worst sort. And it became it has become clear from conversations with these people that they were very, very accepting of behavior that was frankly pretty unacceptable. He called them names. He treated them incidentally and with occasional contempt. That, sadly, is really. It's really not acceptable, not just in the 1990s, but it wasn't frankly acceptable in the 1960s either. And nor should it be acceptable any time. I'm not going to revive, revise. I'm not going to revise my opinion of Latham. So dramatically. But I think that this return to Unsumboty [sic] two "Winds Whisper" has at, has, has at the very least, introduced a little realism in my recollections of the old man, and he certainly was no saint. He was a character. He was an eccentric. He was an unforgettable human being, but far from perfect.

Producer [00:09:48] Wild track buzz atmos to cover that interview. [background sound].

Producer [00:10:06] This is the 3rd of April, 1992. This is, this is a 300 mill lens shot of following a plane wild track. [background sound].

Producer [00:11:11] Cut. And now wild trak is for the shot of the plane taking off, which is for the slate 4-8-3. Take one, mute front board. And this is a wild track of the plane, a jet plane flying over the wildebeest shot. [background sound].

Producer [00:13:23] And that was running with camera to 4-8-5. Take one, mute end board and that's it. That's a wrap. Here we go. Here's the wild track of a stewardess asking for a drink in case to drop it in.

Speaker 1 [00:13:41] Excuse me, sir. Would you like a drink from the bar?

Producer [00:13:47] Here's bit of wild track atmos of the plane in flight. [background sound].

Producer [00:14:57] Front mic [break in tape]. Wild track, some of the, some radio dialog going on.

Speaker 2 [00:15:05] [radio conversation in an unknown language]

Speaker 3 [00:16:25] But those are the places I would like to get off and see. But of course we don't.

John Heminway [00:16:30] Darkest Africa?

Speaker 3 [00:16:31] Yes.

John Heminway [00:16:32] The night.

Speaker 3 [00:16:33] Yes, indeed.

John Heminway [00:16:34] Darkest Africa. I love it that way, too. [background radio conversation]