

## 2660-119-000-050.mp3

**Producer 2** [00:00:03] And. Yeah. This is Travels. Sound roll number 50. Cam roll 82. It's Le Mal D'Afrique. April 29th in New York and we're talking to Beacher's Nun [sic] today. Next slate is 5-8.

**John Hemiway** [00:00:40] Le Mal D'Afrique or is it El Mano [sic] Afri.

**Speaker 2** [00:00:43] Il Malled Africa [sic] Malabar in Il Mild Africa [sic].

**John Hemiway** [00:00:47] In Mild Africa [sic]?

**Speaker 2** [00:00:48] Yes. And do they remember the Italian name very well in Ghana?

**Speaker 3** [00:00:55] Some, Oh, yeah.

**Speaker 2** [00:00:58] But how are those girls? [break in tape] Like my my father.

**Crew Member** [00:01:01] Rolling to be 500.

**John Hemiway** [00:01:04] I'll just make a movement like that to start it, and tell me the story.

**Speaker 2** [00:01:10] Well, the story is it's a bizarre story, because I was in my bed in, the I remember I think it was the Beverly Wilshire Hotel very late at night. And I don't know why I switched to television. And it was in front of me and just a landscape with very dull, dull sky, a dull hill, you know, an outline. And suddenly I, I don't know why. Because there were no voice, no, no comment or anything. I began to cry, but I didn't know yet what it was. But it was something very familiar to me, something which I, I've seen or belonged to me in some way. And well, then the voice came and it was something about, you know, the destruction of the, of every kind of vegetation because of the, the great famine and all that. And I and I knew it was my hills, you know, the place where I, in where I grew up. It was exactly a place where there was a group of churches. And even then, the vegetation was rather spare. But around those churches that were there was a wood. And when I saw the thing, there was nothing, absolutely nothing left. But they knew that that was the place where I've been going almost day in and day out with my father, you know. And it was something that I would see even from my window. And, well, I just had a tremendous emotional outburst and started crying. And it was a bit ridiculous to be sitting in that luxurious room, you know, in a huge bed and and crying and crying. And so that was probably that kind of a desire or longing for Africa. Of course, it was a mixture of all sorts of things. And on my my childhood, my dreams, it was but it was something really connected with that bit of land that I saw then.

**John Hemiway** [00:03:12] All right, why don't we just cut there?

**Crew Member** [00:03:13] And. Yes. stopping,.

**John Hemiway** [00:03:18] Yeah.

**Producer 2** [00:03:23] Roll sound.

**Speaker 2** [00:03:25] As you say, open television. How you. [break in tape]

**Producer 2** [00:03:28] Speed. 5-0-1.

**John Hemiway** [00:03:32] Let me settle here.

**Producer 2** [00:03:35] Ready.

**Speaker 2** [00:03:38] Well, I just happened to be in a hotel and I turned on the television, very late at night. And what appeared was just a very sort of colorless scene of an outline of hills and a very dull sky, I remember. But somehow a start moving in myself. I thought that. Oh, you say doesn't work. I have to redo it. I'm sorry, but that's.

**John Hemiway** [00:04:11] Okay. That's fine. That's fine. That.

**Producer 2** [00:04:17] Roll sound.

**Crew Member** [00:04:17] Speak.

**Producer 2** [00:04:19] 5-0-2.

**John Hemiway** [00:04:21] Ready.

**Speaker 2** [00:04:24] Well, it happened to me that I was. What was I doing?

**Producer 2** [00:04:36] Speed. Rolling. 5-0-3. So. Ready.

**John Hemiway** [00:04:47] Bedtreetre [sic] tell me. Give me a description of Le Mal D'Afrique the malady of Africa. Tell me what happened to you.

**Speaker 2** [00:04:55] Well, that may be many example. My. My last experience was quite recent, which means it was a long time before that I left Africa. But I happened to open my television in a hotel in a very [indecipherable] place. And there was a landscape which was composed of a piece of sky, not very bright, and the profile of some hills. And I, it was like a shock for me and I did start crying. And then a moment later it was said that that was somewhere in Africa and precisely in Gondar [sic] where I used to live as a child. And those were my hills, so that although I never thought so precisely about them, they were still in my heart. So in a way I it means that I had a longing for all those years about that's the bit of land, which I knew so well and was never erased from my eyes or my heart. I think this is this is what it means to be seasick. No, not seasick, but homesick for Africa.

**John Hemiway** [00:06:13] That's absolutely great. Can you do that once again.

**Speaker 2** [00:06:15] Without the seasick.

**John Hemiway** [00:06:17] Without the seasick. yeah.

**Crew Member** [00:06:21] So are we done?

**John Hemiway** [00:06:22] No, No, keep on rolling. [faint conversation] I wanted.

**Speaker 2** [00:06:26] You know.

**Producer 2** [00:06:26] I think.

**Speaker 2** [00:06:27] John, I can never repeat the same thing.

**John Hemiway** [00:06:29] No, no. No, no, no, no.

**Speaker 2** [00:06:30] Because I'm not an actor. So doing something.

**John Hemiway** [00:06:33] That to me was absolutely. That was it. That was it. And and what we should do is we should if you can try to do that once again,.

**Producer 2** [00:06:42] Shorter.

**John Hemiway** [00:06:43] Just a little shorter.

**Speaker 2** [00:06:43] How can I do it? What can I do? You want me to take off and just.

**John Hemiway** [00:06:46] Well, the, the, the important thing is, is don't even say Gondar [sic]. Don't even say don't even say Ethiopia's out this because.

**Producer 2** [00:07:00] 5-0-4. Ready.

**John Hemiway** [00:07:08] The homesickness for Africa.

**Speaker 2** [00:07:10] But the homesickness for Africa is very hard for me to define. I think I can just tell you a little example of what happened to me not, not too long ago is that I opened a television set in a hotel and I suddenly saw a sort of very bare landscape. But I do remember it. It was a color which was not familiar to me, but just a simple line of the hills, something in the sky, something in the space started tremendous emotion. And what did I do? Which is a bit shameful. I start crying my eye off, eyes off. And just a moment after the speaker came in and said that this was a place in Africa, it was my place. And something I've seen every day in my childhood. And there it was in front of me. So I realized how much I missed all that. And this is for me, is the homesickness for Africa. Not so good.

**Producer 2** [00:08:25] I'm sorry.

**John Hemiway** [00:08:26] No, that's fine. Then [break in tape].

**Producer 2** [00:08:29] Speed. 5-0-5. Okay?

**John Hemiway** [00:08:37] Okay

**Speaker 2** [00:08:39] Il Mal Africa, Il Mal D'Afrique. Is there any translation in English? I don't know. I know the feeling. And one example I can give you is that not long time ago, I happened to open my television. You know, tell me it was not my television, you know? And suddenly in front of me, a landscape appeared, which was rather ugly, in fact. You know, there was a sense of space and there were there were hills far away. And everything was sort of monochrome. But something happened to me, and I and I suddenly burst into tears. And it took me a little moment to understand what was going, what was happening. Just in front of me there was a landscape of something which I after, or maybe fourty years I've been still longing for, which was a place in Africa where I've been living.

And this is a feeling which I imagine many people who have been there would understand, which has no logical explanation. It's just something which has to do with Africa and maybe not many other places.

**John Hemiway** [00:09:59] Do that once again. Just a little tired. It was so good. It was lovely. It was absolutely brilliant. Brilliant. Just try once again.

**Speaker 2** [00:10:09] You want more?slowly or more quickly.

**John Hemiway** [00:10:11] Just a little tighter.

**Speaker 2** [00:10:14] What do I do to make it tighter?

**John Hemiway** [00:10:21] Just. Just trying to make it a little condencer.

**Speaker 2** [00:10:24] Hmm.

**John Hemiway** [00:10:27] Le Mal D'Afrique is it?

**Speaker 2** [00:10:28] Well, Le Mal D'Afrique, which we call il mal de Africa, it's something which is with you forever. And even when if you don't feel it every morning or every day. But I felt it very strongly not long time ago when I happened to open the television somewhere. You see, it's already gone.

**Producer 2** [00:10:53] It's just got there. As I speak. You're feeling very comfortable now?

**Speaker 2** [00:10:57] Oh, yes. I'm feeling very comfortable.

**Producer 2** [00:10:59] 5-0-6.

**Speaker 2** [00:11:01] Am I? I dont know

**Producer 2** [00:11:02] Whole life. That was.

**Speaker 3** [00:11:05] That was 5-0-7.

**Producer 2** [00:11:10] 5-0-8. And.

[00:11:16] Le Mal' D'Afrique.

**Speaker 2** [00:11:17] The D'afrique,or il mal de Africa, as we say in Italy. It's something very hard to define. It's a it's a state of mind, a state of the heart, maybe. A sort of passion. And it stays for you, all your life, even when you don't think about it. I can only give you a little example. I just opened a television late at night in the hotel and something appeared in front of me. It was a landscape, extremely dull, dull in color and with the outline of some hills. But there was a sense of space or an atmosphere which somehow was extremely familiar to me. And suddenly I burst into tears and I couldn't stop crying. And I realized that there was a very annoying voice of the speaker would say that this was somewhere in Africa, in a place which I knew very, very well, and I recognized even before understanding that I realized. And so this was my Africa. And the desire to go back to there or to think about it became very, very strong. So maybe this is the mal d'afrique.

**John Hemiway** [00:12:41] Wonderfull.

**Speaker 2** [00:12:42] Don't make me do it again.

**John Hemiway** [00:12:45] Okay. Enough is enough

**Speaker 3** [00:12:48] That was very good.

**Speaker 2** [00:12:49] Think so.

**Producer 2** [00:12:50] Camera roll, 83.

**Speaker 2** [00:12:54] I can't remember what they ever said last time.

**John Hemiway** [00:12:59] I don't try to remember from memory. Just say it as I was the first time ever. Oh. Oh. Okay.

**Producer 2** [00:13:07] No. It's either way. [break in tape] Speed. Okay.

**John Hemiway** [00:13:17] Ready here. Le Mal D'Afrique.

**Speaker 2** [00:13:22] Le Mal D'afrique or il mal de Africa, as we itallians call it. It's something which is part of your composition or your inheritance. God knows from where it comes. But it's so strong that it stays with you. Even when you don't, we are not aware about it. And I can only give you a little example of it. I was in America and in, you know, a hotel and I opened my television and I suddenly saw a landscape which was very unattractive in a way. It was colorless and shapeless, but there was one shape far away in the distance. It was the outline of some hills. And all those lines somehow put me in a state of tremendous emotion, and I burst into tears. And it took me some time to realize that that was something I knew very, very well. And that was confirmed by the speaker who was saying that this was a place in Africa where, in fact, I spent some years in my youth and not in my youth, in my childhood, many, many years before. And well, this is a little example of what Le Mal D'afrique can be. You know, this was my Africa back again.

**John Hemiway** [00:14:48] Great. Cut. Okay.

**Producer 2** [00:14:52] This is room, Tom with camera. And this is the end of recording on this roll.