

https://dspace.org/

'Suddenly the film scene is becoming our scene'! the making and public lives of black-centred films in South Africa (1959-2001)

Modisane, Litheko

2010-06-23T11:18:08Z
http://hdl.handle.net/10539/8196

Downloaded from a DSpace repository. https://dspace.org/

Bibliography

Achebe C., 1958. *Things Fall Apart*, London: Heinemann.

Andersson F. B., 2004. *Intertextuality and Memory in Yizo Yizo*, Thesis (Ph.D.), University of the Witwatersrand: Johannesburg.

Attwell D., 2005. *Rewriting Modernity: Studies in Black South African Literary History*, Scottsville: University of Kwazulu-Natal Press.

Baines G., 2003. On Location: Narratives of the South African City of the Late 1940s and 1950s in Film and Literature, *South African Historical Journal* 48 (May), 35-46.

Bakari I, Mbye C., 1996. (Ed.) *African Experiences of Cinema*, London: British Film Institute.

Balseiro I., and Masilela N., 2003. (Eds.), *To Change Reels: Film and Film Culture in South Africa*, Detroit, Michigan: Wayne State University Press.

Balseiro I., 2003. *Come Back, Africa*: Black Claims on White Cities, in (Ed.) Balseiro I., and Masilela N., *To Change Reels: Film and Film Culture in South Africa*, Detroit, Michigan: Wayne State University Press, 88-111.

Barber J., 1999. *South Africa in the Twentieth Century: a Political History in Search of a Nation State*, Oxford: Blackwell.

Barlet O., 2000. *African Cinemas: Decolonizing the Gaze* (translated by Chris Turner), London, New York: Zed Books.

Barnett C., 2004. Citizenship, Commodification and Popular Culture in South Africa, in *Media, Culture and Society*, London: SAGE, 251-271.

Beecher H. S., 1938. *Uncle Tom's Cabin; or Life Among the Lowly*, New York: Modern.

Biko S., 1978. *I Write What I like*, London: Bowerdean.

—1978. (Ed) Millard A., *Black Consciousness in South Africa*, New York: Random House.

Botha M., 2007. *Marginal Lives and Painful Pasts: South African Cinema After Apartheid*, Parklands: Genugtig! Publishers.

Bourdieu P., 1981. The Specificity of the Scientific Field. in (Ed) Lemert, Charles. C., *French Sociology*: *Rupture and Renewal Since 1968.* New York: Columbia University Press, 257-292.

WitsETD

—1983. 'The Field of Cultural Production, or the Economic World Reversed', in *Poetics* No. 12, 311-356.

Boughedir F., 2000. African Cinema and Ideology: Tendencies and Evolutions, in Givanni J., *Symbolic Narratives*: *African Cinema Audiences, Theory and the Moving Image*, London: British Film Institute, 109-121.

Bowie A., 1986. Alexander Kluge: An Introduction, in *Cultural Critique*, No. 4, Autumn, 111-118.

Bundy C., 1990. Land, Law and Power: Forced Removals in Historical Context, in (Ed.) Murray C., and O'Regan C., *No Place to Rest: Forced Labour and the Law in South Africa*, Cape Town: Oxford University Press, 3-12.

Burns J. M., 2002. *Flickering Shadows: Cinema and Identity in Colonial Zimbabwe*. Athens: Ohio University Press.

Caroll N., 1988. *The Philosophical Problems of Classical Film Theory,* Princeton: Princeton University Press.

Cook P., 1985. (Ed.) *The Cinema Book*, London: British Film Institute.

Comaroff J. L., and Comaroff J., 1997. *Of Revelation and Revolution: The Dialectics of Modernity on a South African Frontier*, Chicago and London: The University of Chicago Press.

Community Agency for Social Enquiry (CASE) and South African Institute for Distance Education, (SAIDE), 2002. *Research Report on Yizo Yizo 2*,. Written for the SABC, Johannesburg.

Coplan D., 1985. *In Township Tonight! Black City Music and Theatre*, Johannesburg: Ravan Press

Cowling L., 2005. The Beloved South African: Alan Paton in America, in *Scrutiny2,* 10(2), 81-92.

Curran J., 1991. Rethinking the Media as a Public Sphere, in (Ed.) Dahlgren P, and Sparks C, *Communication and Citizenship: Journalism and the Public Sphere*, London and New York: Routledge, 27-57.

Dangor A., 1991. Foreword, in Schmitz O., and Mogotlane T., *Mapantsula the Book*: Screenplay and Interview*,* Fordsburg: COSAW, 9-11.

WitsETD

Dana P., 1990. The 'Public's Fear, or Media as Monster in Habermas, Negt, and Kluge, in *Social Text*, No 25/26, 260-266.

Davis P., 1996. *In Darkest Hollywood: Exploring the Jungles of Cinema's South Africa*. Athens and Randburg: Ohio University Press and Ravan Press.

Davies R.H., 1979. Capital Restructuring and Modification of Racial Division of Labour in South Africa, in *Journal of Southern African Studies*, 15, (2), 181-198.

Daymond M J., et al., 1984. *Momentum: On Recent South African Writing*, Pietermaritzburg: University of Natal Press.

Deane D., 1978**.** Black South Africans: A Who's Who: 57 profiles of Natal's leading blacks, Cape Town: Oxford University Press.

Diawara M., 1992. *African Cinema: Politics and Culture*, Bloomington: Indiana University Press.

Dovely L., 2005a. Engendering Gender Discourses through African Cinema: The Case of Fools (1998) and Karmen Gei, Paper presented at the *Writing African Women*: *Poetics and Politics of African Gender Research* Conference, University of the Western Cape.

—2005b. South African Cinema in Exile, in *Journal of Postcolonial Writing,* Vol. 41, Issue 2. 189-199.

—2005c. *African Film Adaptation of Literature: Mimesis and the Critique of Violence*, Thesis (Ph.D.), University of Cambridge.

—2009. *African Film and Literature: Adapting Violence on the Screen*, New York: Columbia University Press.

Dubow S., 1995. *Scientific Racism in Modern South Africa*, Johannesburg: Witwatersrand University Press.

Eder K. and Kluge A., 1980. *Ulmer Dramaturgien: Reibungsverluste* (Munich: Hanser).

Easthope A., 1993. *Contemporary Film Theory*, London: Longman.

Eley G., 1993. Nations, Public and Political Cultures: Placing Habermas in the 19th Century, in (Ed.) Dirks N B, (et al) *Culture/Power/History: A Reader in Contemporary Social Theory,* Princeton: Princeton UP, 297-335.

WitsETD

Ellerson B., 2000. *Sisters of the Screen*: *Women of Africa on Film, Video and Television*, Trenton NJ: Africa World Press.

Elkins S., *1959. Slavery: A Problem in American Institutional and Intellectual Life, Chicago: University of Chicago Press.*

Elsaesser T., 1980. *New German Cinema: A History*, New Brunswick, New Jersey: Rutgers University Press.

Erlank N., 2005. ANC Positions on Gender, 1994-2004, in *Politikon*, 32(2), November, 195-215.

Fatton R., 1986. *Black Consciousness in South Africa: The Dialectics of Ideological Resistance to White Supremacy*, New York: State University of New York.

Fenwick M., 1996. 'Tough Guy, eh!': The Gangster-Figure in *Drum,* in *Journal of Southern African Studies,* Vol. 22. No4, Dec, 617-632.

Fiske J., 1990. Popular Narrative and Commercial Television, in *Camera Obscura*: *Feminism, Culture and Media Studies*, No. 23. May, 133-147.

Fleck C., and Muller A., 1997. Bruno Bettelheim and the Concentration Camps, in *Journal of the History of the Behavioral Sciences*, Vol. 33, (1) Winter, 1-37.

Franklin J., 1983. *New German Cinema*: *From Oberhausen to Hamburg*, London: Columbus Book.

Fraser N., 1990. Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy, in *Social Text*, 25/26, 109-142.

Furedi F., 2004. *Where Have All the Intellectuals Gone? Confronting 21st Century Philistinism*, London and New York: Continuum.

Gartmann D., 2002. Bourdieu's Theory of Cultural Change: Explication, Application, Critique, in *Sociological Theory,* Vol. 20. No. 2: 255-277.

Gavshon H., 1983. Levels of Intervention in Films made for African Audiences in South Africa, in *Critical Arts*: *A Journal for Media Studies*, Vol. 2. No 4: 13-21.

Genette G., 1997. Translated by Jane E. Lewin, *Paratexts: Thresholds of Interpretation*, Cambridge: Cambridge University Press.

WiSETD

Giliomee H., 1979. Afrikaner Politics: How the System Works in (Ed) Adam H., *The Rise and Crisis of Afrikaner Power*, Claremont: David Phillip, 196-250.

—1982. *The Parting of the Ways: South African Politics 1976-1982*, Cape Town: David Phillip.

Gilroy P., 1993. *The Black Atlantic: Modernity and Black Consciousness*, London, New York: Verso.

Gqola D., 2001b. Defining People: Analyzing Power, Language and Representation in the Metaphors of the New South Africa, in *Transformation: Critical Perspectives on Southern Africa,* No. 47, 94-106.

Gultig, J., 2002. *Yizo Yizo 1 and 2. A synthesis of the evaluation reports*. Written for the SABC, Johannesburg.

Gugler J., 2003. *African Film: Re-imagining a Continent*, Bloomington: Indiana University Press.

Gunner L., 2000. Wrestling with the Present, Beckoning the Past: Contemporary Zulu Radio Drama, *Journal of Southern African Studies*, Vol. 26. No2. Special Issue, Popular Culture and Democracy, 223-237.

Gutsche T., 1972. *The History and Social Significance of Motion Pictures in South Africa, 1920-1940, 1895-1940*, Cape Town: H Timmins.

Habermas J., 1987. *The Philosophical Discourse of Modernity: Twelve Lectures*, Cambridge, Massachusetts: MIT Press.

—1991. (Trans) T, Burger, *The Structural Transformation of the Public Sphere: An Inquiry into A Category of Bourgeois Society*, Cambridge, Massachusetts: The Cambridge Press.

Hamilton C., and Modisane L., 2007. The Public Lives of Historical Films: The Case of *Zulu* and *Zulu Dawn*, in (Ed.) Bickford-Smith V., Mendelssohn R., *Black and White In Colour: African History on Screen*, Oxford: James Currey, 97-119.

Hansen M., 1983. Early Silent Cinema: Whose Public Sphere? in *New German Critique*, Vol. 29. The Origins of Mass Culture: The Case of Imperial Germany (1871-1918), Spring-Summer, 147-184.

—Reinventing the Nickelodeon: Notes on Kluge and Early Cinema, in *October,* Vol. 46, Alexander Kluge: Theoretical Writings, Stories and an Interview (Autumn), 178-198.

WitsETD

—1991. *Babel and Babylon: Spectatorship in American Silent Film*, Cambridge, Massachusetts: Harvard University Press.

Hall S., 1980. "Race", Articulation and Societies Structured in Dominance, in *Sociological Theories: Race and Colonialism*, Paris: UNESCO, 305-345.

—1981 (d). Notes on Deconstructing the Popular, in (Ed) Samuel R., *People's History and Socialist Theory*, London: Routledge, 227-240.

— 1996 (b). Minimal Selves, in (Ed) Houston A. B., Diawara M., Lindeborg R., H,. *Black British Cultural Studies: A Reader*. Chicago: University of Chicago Press, 114-119.

Hassim S., and Gouws A., 1998. Redefining the Public Space: Women's Organizations, Gender Consciousness and Civil Society in South Africa, in *Politikon*, 25. (2), 53-76.
Helgesson S., 2004. *Writing in Crisis: Ethics and History in Gordimer, Ndebele and Coetzee*, Scottsville: Unversity of Kwazulu-Natal Press.

Heribert A., and Giliomee H., 1979, in (Ed) Adam H., *The Rise and Crisis of Afrikaner Power*, Cape Town: David Philip.

Holub R., 1984. *Reception Theory: a Critical Introduction*, London and New York: Routledge.

Jameson F., Class and Allegory in Contemporary Mass Culture: Dog Day *Afternoon* as a Political Film, in *College English*, Vol. 38, No 8, Mass Culture, Political Consciousness and English Studies, (April, 1977), 843-859.

—1988. On Negt and Kluge in *October*, Vol. 46, Alexander Kluge: Theoretical Writings, Stories, and an Interview, 151-177.

—1990. *Signatures of the Visible*, New York & London: Routledge.

Kenney H., 1991. *Power, Pride and Prejudice: The Years of Nationalist Rule in South Africa*, Johannesburg: Jonathan Ball Publishers.

Kerr D., 1995. *African Popular Theatre from Pre-colonial Times to the Present Day,*
London: James Currey.

Kluge, A., Interview by Eder Klaus, Autumn 1981-Winter 1982. (*Trans*) Thomas Y, L., Hansen M., On Film and the Public Sphere, in *New German Critique*, 206-220.

Liebmann S., 1988. Why Kluge?, in *October*, Vol. 46, Alexander Kluge: Theoretical Writings, Stories, and an Interview. Autumn, 4-22.

WiSETD

Liebmann S., and Kluge A., 1988. On New German Cinema, Art, Enlightenment, and the Public Sphere: An Interview with Alexander Kluge, in *October*, Vol. 46, Alexander Kluge: Theoretical Writings, Stories, and an Interview. Autumn, 23-59.

Liza K., 1989. *Proposed Weekly Mail Festival*. Box 4 Folder, Lusaka Mission: Fort Hare Archives.

Magogodi K., 1999. *Refiguring the Body in African Cinema: Mapantsula and Fools*, Thesis (MA), University of the Witwatersrand: Johannesburg.

—2002. Refiguring the Body: Performance of Identity in 'Mapantsula' and 'Fools', in *Theatre Research International*. Vol. 27. no.3, 243-248.

—2003. Sexuality, Power and the Black Body in 'Mapantsula' and 'Fools', in (Ed.) Balseiro I., and Masilela N., *To Change Reels: Film and Film Culture in South Africa*, Michigan, New Jersey: Wayne State University Press, 187-200.

Maingard J., 1994. New South African Cinema: 'Mapantsula' and 'Sarafina', in *Screen*, Fall. V35. No3, 235-243.

—1998. *Strategies of Representation in South African Anti-Apartheid Documentary Film and Video from 1976-1995*, Thesis (Ph.D.). University of the Witwatersrand, Johannesburg.

—2007. *South African National Cinema*, Oxon and New York: Routledge.

Masilela N., 1991. Come Back Africa and South African Film History, in *Jump Cut*: No 36, (May): 61-65.

—2003. The New African Movement and the Beginnings of Film Culture in South Africa, in (Ed.) Balseiro I and Masilela N., *To Change Reels: Film and Film Culture in South Africa*, Detroit, Michigan: Wayne State University Press, 5-30.

Mkandawire T., 2005. (Ed), *African Intellectuals: Rethinking Language, Gender and Development*, Dakar: CODESRIA

Makhema M., 2005. Representations of Women in Fools, Thesis (MA), University of the Witwatersrand, Johannesburg.

Mangena O., 2008**.** The Black Consciousness Philosophy and the Woman's Question in South Africa: 1970-1980 in (Ed.) Mngxitama A, Alexander A, and Gibson N, C. *Biko Lives! Contesting the Legacies of Steve Biko*, New York : Palgrave Macmillan, 253-266.

Modisane B., 1986, (1963). *Blame Me on History*, Johannesburg: AD Donker.

WISETD

Mongane S., 1991. Preface, in Schmitz O., and Mogotlane T., *Mapantsula the Book*: Screenplay and Interview, Fordsburg: COSAW, 7-8.

Morley D., 1980. *The Nationwide Audience: Structure and Decoding*, London: British Film Institute.

More M. P., 2008. Biko: Africana Existentialist Philosopher in (Ed.) Mngxitama A, Alexander A, and Gibson N, C., *Biko Lives!: Contesting the Legacies of Steve Biko*, New York: Palgrave Macmillan, 45-68.

Mphahlele E., 1962 (1974). *The African Image*, London: Faber.

Mudimbe V., 1990. *The Invention of Africa, Gnosis, Philosophy and the Order of Knowledge*, London: James Currey.

Naidoo R., Winter 2006. Cinema Goes Cellular with *SMS Sugarman*, *Vodaworld Magazine*, Cape Town, 22-25.

Nathan J., and Krouse M., 1991. Introduction, in Schmitz O., and Mogotlane T., *Mapantsula the Book*: Screenplay and Interview, Fordsburg: COSAW, 13-16.

Ndebele N., 1972, Black Development, in (Ed) Biko S., *Black Viewpoint*, 17-18.

— 1983. *Fools and Other Stories*, Johannesburg: Ravan Press.

—1991. *Rediscovery of the Ordinary: Essays on South African Literature and Culture*, Johannesburg: COSAW.

Negt O., and Kluge A., 1993. *Public Sphere and Experience: Toward an Analysis of the Bourgeois and Proletarian Public Sphere.* (Trans Labanyi P, et al). Minneapolis: University of Minnesota Press.

Nixon R., 1994. *Homelands, Harlem and Hollywood: South African Culture and the World Beyond*, New York: Routledge.

Nkosi L., 1965. *Home and Exile*, London: Longmans.

—1985. Obituary, in (Ed.) Themba C, Stuart D, and Holland R., *The Will to Die*. London: Heinemann.

O'Brien A., 2001. *Against Normalization: Writing Radical Democracy in South Africa*, Durham and London: Duke University Press.

WISETD

Oliphant W., 1990. Staffrider Magazine and Popular History: The Opportunities and Challenges of Personal Testimony, in *Radical History Review* (Vol. 46/7), 357-367.

Paleker G., 2005. Udeliwe as Film and Radio Play, (presented paper): *Shaping Identities: Radio and Writing in African Languages* Colloquium, Centre for African Literary Studies, University of Kwazulu-Natal.

Peters D., 1993. Distrust of Representation: Habermas on the Public Sphere, in *Media, Culture and Society*, Vol. 15. No 4. October, 541-571.

Peterson B., 1990. Performing History off the Stage: Notes on Working-Class Theatre, in *Radical History Review*, (Vol. 46/7), 321-329.

—1990b. Apartheid and the Political Imagination in Black South African Theater, in *Journal of Southern African Studies*, Vol. 16, no2, Special Edition: Performance and Popular Culture, Vol. 16. No2. Jun. 229-245.

— 2000. *Monarchs, Missionaries and African Intellectuals: Theatre and the Unmaking of Colonial Marginality*, Johannesburg: Witwatersrand University Press.

—2003. The Politics of Leisure During the Early Days of South African Cinema, in (Ed.) Balseiro I., and Masilela N., *To Change Reels: Film and Film Culture in South Africa*. Michigan, New Jersey: Wayne State University Press, 31-48.

Pflaum H. G., and Prinzler H. H., 1983. *Cinema in the Federal Republic of Germany: A Handbook*, Trans. by Nevill T., Bonn: Inter Nationess.

Phillips R., 1930. *The Bantu Are Coming*: *Phases of South Africa's Race Problems*, London: Student Christian Movement.

—1938. *The Bantu in the City: A Study of Cultural Adjustments on the Witwatersrand*, Alice: The Lovedale Press.

Plaatje T. S., 1916. *Native Life in South Africa, Before and Since the European War and the Boer Rebellion*, London: King.

—1916, in Gollanczs I., (Ed) *A Book of Homage to Shakespeare,* London: Oxford University Press.

Posner R., 2001. *Public Intellectuals: A Study of Decline*, Cambridge, Massachusetts: Harvard University Press.

WISETD

Republic of South Africa., 1979. *Riekert Report of the Commission of Inquiry into Legislation Affecting Utilization of Manpower* (Pretoria: Government Printer).

Reynolds G., 2003. Image and Empire: Anglo American Cinematic Interventions in Sub-Saharan Southern Africa 1921-1937, in *South African Historical* Journal, Vol. 48 (May), 90-108.

—2005. 'Image and Empire': Cinema, Race and the Rise of Mass Spectatorship in Southern Africa, 1920-1940 (South Africa, Zambia, Zimbabwe), Thesis (Ph.D.), State University of New York at Stony Brook.

—2007. 'From Red Blanket to Civilization': Propaganda and Recruitment Films for South Africa's Gold Mines, 1920-1940, in *Journal of Sothern African Studies*, Vol. 33, No 1, March. 133-152.

Rogosin L., 2004. (Ed) Davis P., *Come Back Africa, Lionel Rogosin: A Man Possessed*, Johannesburg, STE.

Russell J., 1987. *The Last Intellectuals: American Culture in the Age of Academe*, New York: Basic Books.

Said E., 1994. *Representations of the Intellectual: The 1993 Reith Lectures*, London: Vintage Press.

Schmitz O., and Mogotlane T., 1991. *Mapantsula: The Book*: *Screenplay and Interview.* Fordsburg: Congress of South African Writers.

Serino, K., 2008. The Origin of Ideas in the Paper for the People, Thesis, (MA). University of the Witwatersrand: Johannesburg.

Seekings J., 2000. *The UDF: A History of the United Democratic Front in South Africa 1983-1991*, Claremont: David Phillip.

Simms, H. H., 1960. Review of Slavery: A Problem in American Institutional and Intellectual Life (1959), in The Annals of the American Academy of Political and Social Science, Vol. 329, No. 1, 201.

Simons J., and Simons R., 1983. *Class and Colour in South Africa 1850-1950*, London: International Defence and Aid Fund for Southern Africa.

Slabbert V. Z,. 1998. The Process of Democratisation: Lessons and Pitfalls in (Ed) De Villiers B., *State of the Nation* 1997/8, Pretoria: HSRC Publishers, 1-26.

WISETD

Solanas F., and Gettino O., 2000. Towards A Third Cinema, in (Ed.) Stam R., and Miller T., *Film and Theory: An Anthology*, Oxford: Blackwell Publishers, 265-286.

Smith R., 2001. *Yizo Yizo this is it? Representations and Receptions of Violence and Gender Relations*, Thesis (MA), University of Kwazulu Natal.

Sole K., 1987. Identities and Priorities in Recent Black Literature and Performance, in *South African Theatre Journal*, 1 (1), 45-111.

Staiger J., 1992. *Interpreting Films: Studies in the Historical Reception of American Cinema*, Princeton N, J.: Princeton University Press.

—2000. *Perverse Spectators: the Practice of Film Reception*, New York and London: New York University Press.

Steadman I., and Orkin M., 1984. (Ed.) *The English Academy Review,* Johannesburg.

Steadman I., 1985. *Drama and Social Consciousness: Themes in Black Theatre on the Witwatersrand until 1984*, (Thesis), Ph.D. University of the Witwatersrand: Johannebsurg.

Swift K., 1991. A Life More Abundant: A Retrospective Look at *Drum* Magazine in the 1970s, in *Rhodes Journalism Review*, 2/1: 35-42.

Switzer, L., & Switzer, D., 1979. *The Black Press in South Africa and Lesotho: a Descriptive Bibliographic Guide to African, Coloured and Indian Newspapers, Newsletters and Magazines, 1836-1976.* Boston: GK Hall.

Tomaselli K., 1980. Class and Ideology: Reflections in South African Cinema, *in Critical Arts*: *A Journal for Media Studies*: Vol 1. No1, 1-13.

—1989. *The Cinema of Apartheid: Race and Class in South African Film*, London: Routledge.

Tomaselli K., and Prinsloo J., 1992. Third Cinema in South Africa, in (Ed.) Botha M, and Blignaut J., *Movies, Moguls and Mavericks, 1979-1991 ,* Cape Town: Showdata, 329-373.

Thomas L. M., 2006. The Modern Girl and Racial Respectability in 1930s South Africa, in *Journal of African History*, Vol. 47, No. 3, 461-490.

Townsely E., 2006. The Trope of the Public Intellectual in the United States, *The American Sociologist*, Volume 37, Number 3. September, 39-66.

Warner M., 2002. *Publics and Counterpublics,* New York: Zone Books.

WISETD

Wayne M., 2001. *Political Film: The Dialectics of Third Cinema*, London, Stirling: Pluto Press.

Willan B**.,** 1996. *Sol Plaatje: Selected Writings***,** Johannesburg: Witwatersrand University Press.

Worsdale A., 2004. *Films from South Africa*, Film Resources Unit Catalogue: Johannesburg.

Ukadike F. N., 2002. *Questioning African Cinema: Conversations with Filmmakers*, Minneapolis: University of Minnesota Press.

Wynter S., 2001. The West and the Analogy of Culture: The Cinematic Text After Man, in (Ed) Givanni J., *Symbolic Narratives, African Cinema Audiences, Theory and the Moving Image*, London: British Film Institute, 25-76.

X Malcom., 1992. *The Autobiography of Malcom X, with Assistance of Alex Haley*, New York: Ballantine Books.

Journal Reviews

Black Community Programmes., 1975. Arts and Entertainment, *Black Review*, 211-214.

Davies M., 1990. Mapantsula and the Culture of Resistance in South Africa, in *Africa Today*. Vol.37. no1, Winter, 97-99.

Dandridge-Perry C., 1990. Mapantsula, In *African Arts* v23, n3, July, 88-89.

Hey K., 1980. Come Back Africa (1959): Another Look, in *Film and History*. Vol. 10, 61-66.

Mzamo R., 1989. Film Review: *Mapantsula*, in *Sechaba*, xxiii, 7, Jul, 31-2.

Nkosi L., 1960. Come Back Africa, in *Fighting Talk*. 14. 1. (Feb) 12-13.

Nemiroff R. B., 1960. A Look at "Civilised" Barbarity (A review of Come Back, Africa), in *Africa Today*, Vol 7. No 4 (June) 8.

Petley J., 1989. *Mapantsula*, in *Monthly Film Bulletin*, 19-20.

Sandall R., and Starr C., (1960), *Come Back, Africa*, in *Film Quarterly.* 13.4 (Summer), 58-59.

Worger H., Oct, 1992. Mapantsula, in *American Historical Review,* Vol.97, No4, 1141-1143.

WitsETD

Winsbury R., 1960. Review of *Come Back Africa*, in *New Left Review*, (July-August).

Zuma T., 1990. Another Look at *Mapantsula*, in *Sechaba*, xxiv, 1 Jan, 26-7.

New Internationalist, February 1989. Issue 192. *Mapantsula* Review.

The Press

City Press and Daily Dispatch

Khumalo F., 2001. Bring Me the Telly, I want to Smash it to Pieces, *City Press*, 18 March.

Ramagoshi M., 2001. Women's Corner, *City Press*, 25 March.

Daily Dispatch 1976. *Daily Dispatch*, 8 August.

Drum

Drum, 1974. The Break into Top Film Jobs, 22 October.

Drum, 1974. Split on Black Films, 22 July.

Drum, 1974. Blacks Looks at Black Films, 22 July.

Drum, 1975. 08 June.

Drum, 1975. Black Sister under the Wig, 22 June.

Drum, 1976. Five Film Simon Finds Lot of Talent, 8 February.

Dube J., 1975. Blacks Must Get a Choice in Films. *Drum*, 19 Feb.

Heyns J., 1972. From Cape Town: Jackie Heyns Reporting, *Drum*, 8 September.

Thloloe J., and Heyns J., and Padayachee M., 1976. Open Entertainment to All Races, *Drum*, June.

WitsETD

New Nation

New Nation, 1988. 'Mapantsula' Next Best Thing After Cry Freedom, August 4-10.

New Nation, 1988. Guide to *Mail & Guardian* Film Festival, 18-24 August.

New Nation, 1988. Workers' Library Book Fair Supplement: *Come Back, Africa*, a Film with a Powerful Message, 20-26 October.

New Nation, 1988. Workers' Library Book Fair Supplement, Panic Come to Jo'burg, 20-26 October.

New Nation, 1990. Art Needs to Help us Understand Change, 23 February – 1 March.

New Nation, 1990. *F*estival Opens at the Market, 11-17 August.

New Nation, 1990. Film Festival Poorly Attended, 21-24 September.

Rand Daily Mail

Rand Daily Mail**,** 1959. *Rand Daily Mail*, 8 June.

Rand Daily Mail**,** 1978. *Rand Daily Mail***,** 13 December.

Sowetan

Dlamini L., 1999. Yizo Yizo is a Real Slice of Soweto Life, *Sowetan*. 9 February.

Glazer C., 1999. Blaming Yizo Yizo is Creating a Scapegoat, *Sowetan*. 13 May.

Kotlolo M., 1999. Yizo Yizo Copycat Gang Rapes Girl, *Sowetan*. 27 April.

La Kums B. A., 1999. Drama Director Saluted, *Sowetan*, 15 March.

Lenyaro S., et al., 2007. Mama Jackey Saga, *Sowetan*. 21 February.

Makhanya E., 1998. Films Examines the Complexity of Moral Choices, *Sowetan,* 15 May.

Mashego M., 1999. Yizo's Just Fine as it is, *Sowetan*. 24 February.

WitsETD

Mogotlane T., 1988. *Sowetan*. 29 August.

Mohapi M., 1999. Minds Need Change not TV Programmes, *Sowetan* 4 May.

Molakeng S., 2001. Yizo Yizo Portrays Life as it is, Warts and All, *Sowetan*, 23, March.

Sibiya G., 2009. Beauty Queen Looks Back on her Illustrious Acting Career, *Sowetan* Timeout Supplement, 20 February.

Siluma M., 1999. Yizo Yizo Nightmare Must Stop, *Sowetan*. 23 April.

Siluma, M., 2001. *Yizo Yizo* rape outrage, *Sowetan*, 15 March.

Sowetan, 1988. Biko Film Saga, July 26.

Sowetan, 1988. Biko Film Had no Chance, 1 August.

Sowetan, 1988. Mapantsula Hailed in London, 29 August.
Sowetan, 1999. Glued to the screen, *Sowetan*, 24 February.

Sowetan, 2001a. Artistic Yizo Yizo is a winner, *Sowetan*, 28 March.

Sowetan, 2001b. Face up to the ugly truth, *Sowetan*, 22 March.

Sowetan, 2001c. Letters section, *Sowetan*, 22 March.

Sowetan Reporter, 2001. Yizo Yizo Rape Outrage, *Sowetan*, 15 March.

Sowetan, 2001. No Warnings About TV Sex, *Sowetan*. 22 March.

Sowetan Sunday World

Chibambu M., 2001. Copycat Sodomy, *Sowetan Sunday World*. 25 March.

Manale B., 2001. The Truth Hurts, Banning Yizo Yizo Won't Help, Clarifying its Message Will, *Sowetan Sunday World*. 25 March.

Mazibuko, L., 2001. TV drama a belated wake-up call to the nation, *Sowetan Sunday World*, 25 March.

Mohapi L. B., 2001. Readers Have Their Say on Yizo Yizo, *Sowetan Sunday World*. 25 March.

WitsETD

Molele M. V., 2001. Why Explicit *Yizo Yizo* Distressed, *Sowetan Sunday World*. 1 April.

Sunday Express/Sunday Times

Bhubezi, S., 1999. TV Horrors Come to Life at Schools, *Sunday Times*, 21 February.

Sunday Express, 1979. *Sunday Express*, 10 June.

Sunday Times, 1959. Ace liar hoaxed South African police while making film, now uses it to besmirch union abroad, 6, September.

Sunday Times, 1978. *Sunday Times*, 12 November.

Sunday Independent

Mangcu X., 2001. Second Take: Yizo Yizo, We Need Stephen Spielberg not Quentin Tarantino, *Sunday Independent*, 8 April.

Mbatha S., 2001. Let's Get Real: The Hysteria About *Yizo Yizo* Just Shows We're Homophobic, *Sunday Independent,* 18 March.

Phahlane, C., 2001. ANC asks SABC to stop screening *Yizo Yizo*, *The Star*, 15 March.

Pearlman H, and Maslamoney S., 2001. *Sunday Independent*, 8 April.

Simpson G., 2001. Yes, but Is Yizo Yizo Effective Education? *Sunday Independent,* 1 April.

Smith R., 2001. Yizo Yizo Prompts Long Overdue Debate, *Sunday Independent,* 25 March.

Sunday Independent., 2001. Majority Supports *Yizo Yizo*'s in Your-Face Approach, 25 March.

The Star

Makgalemele T., 2001. Soweto in crisis: Gangs derail education, *Saturday Star*, 24 March.

Moya F. N., 1999. Yizo Yizo is Not Giving Kids New Ideas, *The Star*, 9 March.

Shai P., 1998. *The Star*, 7 June

WiSETD

The Weekly Mail/Mail & Guardian

Burger F., 1988. Beyond the Land of Never-never: Local Film's Quest for Authenticity, *Weekly Mail* Festival supplement, *Weekly Mail*, 5-11 August.

Bauer C., 1988. Moving Images under Siege, *Weekly Mail* Film Festival supplement, *Weekly Mail*, 15-28 August.

The World

Dube J., 1975. Letter to Editor, *The World*, 19 Feb.

International Press

Crowther B., 1960. Social Dilemma Documented: Come Back, Africa at Bleecker Street Movie by Rogosin Uses Native Cast. *New York Times.* 5 April.

Time, 1960. A Camera in Johannesburg, 25 April.

Radio and Television

The Tim Modise Show, 2001. Radio program, *SAFM*, Johannesburg, 19 March.

Yizo Yizo Speakout Debate, 2000. Television program, *SABC 2*, Johannesburg, 20 March.

Interviews

Bottéon C., Interview with Ramadan Suleman, *Cinema* 590. 1997.

Modisane L., E-mail Communication with Cornelius Moore of California Newsreel, (2005, 05 July).

Modisane L., Interview with Alan Girney, 01 February 2006, Johannesburg.

Modisane L., Interview with Lybon Mabasa, 28 August 2008, Johannesburg

Websites

WiSETD

African National Congress, 1990. Statement of the National Executive Committee of the African National Congress on the Emancipation of Women in South Africa. <http://www.anc.org.za/ancdocs/pr/1990/pr0502.html> (accessed 2007, 21 June)

Aluka Digital Library at: <http://www.aluka.org/action/showMetadata> (accessed 2007, 15 November).

Bantu Investment Corporation Act No. 34 of 1959, <http://www.aluka.org/action/showMetadata?doi=10.5555/AL.SFF.DOCUMENT.leg19590603.028.020.034> (accessed 2007, 15 November).

Barlet O., Interview with Ramadan Suleman, *Africultures*, (1997, 1 October). <http://www.africultures.com/php/index.php?nav=article&no=5279> (2005, 20 June).
Bester R., *Fools*, <http://www.africanfilmny.org/network/news/Rbester.html> (accessed 2007, 13 March).

Dembrow M., Notes on Fools, <http://spot.pcc.edu/~mdembrow/fools.htm> (accessed 1 September, 2004.

Digital Imaging South Africa, <http://disa.nu.ac.za> accessed 2005, 22 March.

Film and Publications Board Meeting on *Yizo Yizo*, <http://www.queensu.ca/samp/migdocs/Documents/Minutes/280301.htm> (accessed 2008, 15 April).

Fort West Heritage Cultural Festival Programme, <http://www.alliance.org.za> (accessed 2005, 31 Jan).

Freedom of Expression Institute website: ‹http://www.fxi.org.za› (accessed 2007, 14 May).

Guide to Undergraduate Courses in English at Stellenbosch University (International Office, Stellenbosch University). <www0.sun.ac.za/international/repository/Courses_UG_Eng.pdf> (publication date not provided) (accessed 2004, 8 June).

Gwen A., 'Come Back Africa' book review, <http://www.ste.co.za> (accessed 2008, 29 June).

<http://en.wikipedia.org/wiki/Skid_row> (accessed 2008, 03 June).

Information on Hubert Bals Fund, <http://www.filmfestivalrotterdam.com/eng/about/hubert_bals_fund.aspx> (accessed 2007, 21 July).

WitsETD

Lupa-Lasaga V., *Why a Black Magazine in South Africa Failed-*
< http://www.journalism.co.za > (accessed 2008, 28 July).

Masilela N., 1990, *Black South African Literature from the Sophiatown Renaissance to 'Black Mamba Rising': Transformations and Variations from the 1950s to the 1980s* in <pzadmin.pitzer.edu/masilela/general/essays/nxumalo.htm> (Accessed 02/April/2005).

Mapantsula, Film Review, <http://www.newint.org/issue192/reviews.htm> (accessed 2005, 6 January).

National Film and Video Foundation website: <http//www.nfvf.co.za> (accessed 2004, 5 April).

Official Rogosin Website, <http://www.lionelrogosin.com (accessed 2007, 23 April).
<www.newsreel.org> (accessed 2005, 9 June).

Sophiatown,
‹http://www.sahistory.org.za/pages/places/villages/gauteng/sophiatown/history3.htm›, (Accessed 2007, 5 March).

South African Consulate, New York. *Report on Education in South Africa*, <http://www/southafrica-newyork.net/consulate/education.htm> (accessed 2008, 2 February).

Tselane T., Interview <http://www.gautengfilm.org.za/live/content.php?Item_ID=480> (accessed 2008, 29 August).

Winsbury R., <http//newleftreview.org> (accessed 2007, 26 March).

World Television Classics: Mission Eureka to Yizo Yizo, <http://www.memorabletv.com> (accessed, 2006, 1 April).

Filmography

A Dry Whites Season, (1989, US). Palcy E.
Africa Today, (1927, SA). Baxter T. H.
Allan Quatermain, (1919, SA). Schlesinger I. W., May M.
An American in Sophiatown, (2007, SA, US). Ross L.
A Place called Soweto, (1979, SA). p.Republic of South Africa.
A Way of Life, (1983, SA). Hay R.
A World Apart, (1988, SA). Menges C., Johdi M., Hershey M., Suchet D.
A Zulu's Devotion, (1916, SA). Albrecht J.

WISETD

Birth of a Nation, (1915, US). Griffith D.W.
Black Fantasy, (1972, US). Rogosin L.
Brother John, (1971, US). Goldstone J.
Black Roots, (1970, US). Rogosin L.
Buck and the Preacher, (1972, US). Poitier S.
Come Back, Africa, (1959, US). Rogosin L.
Chikin Bizniz, (1998, SA). Wa Luruli N.
Cry, the Beloved Country, (1951, UK). Korda Z.
Cry, the Beloved Country, (1995, SA). Roodt D.
Cry Freedom, (1987, US). Attenbrough R.
De Voortrekkers (*Winning a Continent*), (1916, SA). Shaw H.
Dead Poets Society, (1989, US). Weir P.
Deadly Myths, (2004, SA). Suleman R.
Death Drums Along the River (aka Sanders of the River), (1963, West Germany). Huntington L.
Devil's Children, (1989, UK). Suleman R.
Dilemma, (1962, SA). Carlsen H.
Diamond Walkers, (1965, West Germany). Martin P.
Die Patriotin, (1979, West Germany) Kluge A.
Do The Right Thing, (1989, US). Lee S.
Dust that Kills, (1921, SA) Oresntein A. J.
Drum, (2005, SA). Maseko Z.
Ezikhumbini, (1985, UK), Suleman R.
Fools, (1997, France). Suleman R.
From Kraal to Mine, (1930, SA) Orenstein A. J., Phillips R.?
Gaz'Lam (TV Series), (2002, SA). Berk B.
Ghetto Diaries (TV Documentary), (1996, SA). Mahlatsi T.
Gold, (1974, US). Hunt R.
Hijack Stories, (2000, Germany, UK, SA, France). Schmitz O.
How Long? (1976, Unreleased). Kente G.
In Darkest Hollywood: *Cinema and Apartheid*, (1993, Canada, SA). Davis P., and Riesenfeld D.
Inkedama, (1975, SA). Sabela S.
Ikati e'limnyama, (1975, SA). Sabela S.
Jim Comes To Jo'burg (aka *African Jim*), (1949, SA). Swanson D.
Johnny Tough, (1983, SA). Isaacs R.
Journey to the Sun, (1975, SA). p.Republic of South Africa.
Karmen Gei, (2001, France). Ramaka G.
La battaglia di Algeri (*Battle of Algiers*), (1965, Algeria, Italy). Pontecorvo, G.
Lady Sings the Blues, (1972, US). Furie S.
Lovedale Missionary Institution (Year ?, SA). Bridgman F.B., Phillips R.
Lumière Noir (*Black Light*), (1995, France). Hondo M.
Mapantsula, (1988, SA). Schmitz O.

WISETD

Maxhosa, (1975, SA). Stephenson L.
Native Life in the Cape Province/From Red Blanket to Civilization, (1925, SA). Taberer H.
Nothing but a Man, (1964, US). Roemer M.
N'gwanaka/M'ntanami, (1975, SA). Sabela M.
One Step to Hell, (*Caccia ai violenti*), (1968, US). Scolaro N., Howard S.
Phela Ndaba, (1970, SA). Mahomo N.
Portrait of a Young Man Drowning, (1999, SA). Mahlatsi T.
Psycho, (1960, US). Hitchcko A.
Rivonia Trial, (*Der Rivonia-Prozeß*), (TV Series), (1966, West Germany). Goslar J.
Quest for Love, (1988, SA). Noguera H.
SMS Sugarman, (2008, SA). Kaganof A.
Safety First in the Mines, (1921, SA). Orenstein A., J.
Shaft, (1971, US). Parks G.
Sarafina, (1992, US). Roodt D.
Sarraouinia, (1986, France). Hondo M.
Sekouba, (1984, France). Suleman R.
Sounder, (1972, US). Ritt M.
Solution to the Dilemma of a Plural Society, (1977, SA). p.Republic of South Africa.
Stoney, the One and Only, (1983, SA). Hay R.
Sweet Sweet Baaaadddd Ass-Song, (1971, US). van Peebles M.
The African Witchdoctor, (Year ?, SA). Bridgman F.B., Phillips R.
The Dumping Grounds, (1970, UK). Sheperd J.
The Dumping Grounds, (1973, UK). Mahomo N.
The Harder they Come, (1972, Jamaica). Henzell P.
The Last Grave at Dimbaza, (1974, UK). Mahomo N.
The Magic Garden (aka *Pennywhistle Blue*), (1951, SA). Swanson D.
The Park, (1983, SA). Suleman R.
The Search for Sandra Laing, (1979, UK). Thomas A.
The Shining, (1980, US). Kubrick S.
The Symbol of Sacrifice, (1918, SA). Cruikshanks D., Schlesinger I., W.
The Zulu's Heart, (1908, SA). Griffith D, W.
To Act a Lie, (1980, SA). p.Republic of South Africa.
Tsotsi, (2006, UK, SA). Hood G.
u'Deliwe, (1975, SA). Sabela S.
Umjuluko Negazi, (1982, SA). Isaacs R.
Will to Win, (1982, SA). Hay R.
Waati , (1995, Burkina Faso, France, Mali). Cissé S.
What Happened to Mbuyisa?, (1998, SA). Mamdoo F.
Wheels and Deals, (1991, SA, Germany). Hammon M.
Woodcutters of the Deep South, (1973, US). Rogosin L.
Xala, (1974, Senegal), Sembene O.
Yeelen, (1987, Mali). Cissé S.
Yizo Yizo 1 (TV Series), (1999, SA). Gibson A., Mahlatsi T.

WITHDRAWN

Yizo Yizo 2 (TV Series), (2001, SA). Mahlatsi T., Berk B.
Zero Tolerance (TV Series), (2002, SA). Berk B.
Zonk!, (1950, SA). Kirsten H.
Zulu, (1964, US) Endfield S.
Zulu Love Letter, (2004, SA). Suleman R.

Plays

Lost in the Stars, (1949. US). Anderson M.
Sarafina, (1986. SA). Ngema M.

WitsETD