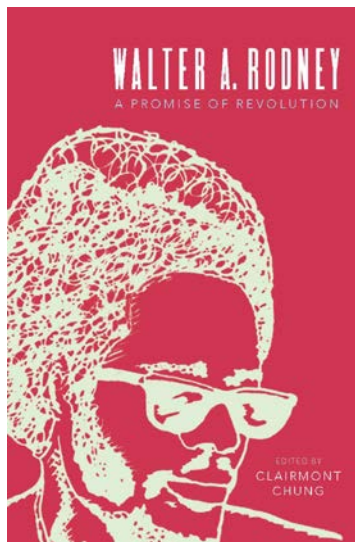


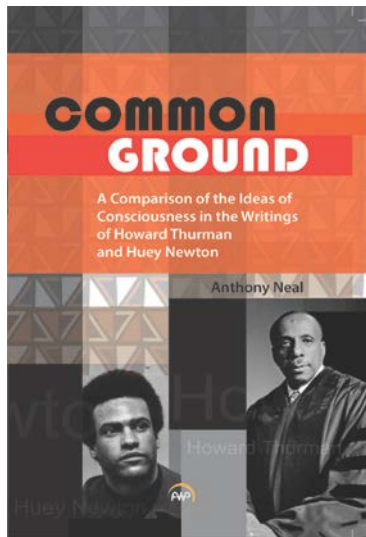
Books of Interest



Chung, Clairmont, ed. *Walter A. Rodney: A Promise of Revolution*. New York: Monthly Review Press, 2012, pp.155, ISBN: 978-1-58367-328-7.

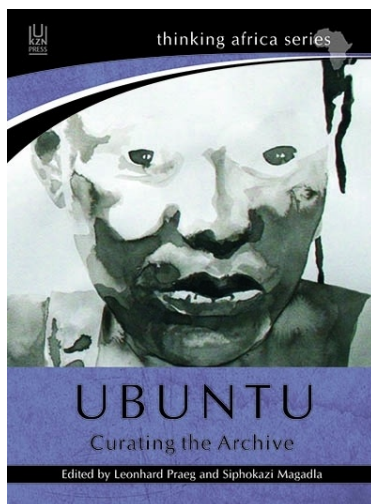
This book presents a portrait of Walter Rodney (1942-1980) through the words of academics, writers, artists, and political activists who knew him intimately or felt his influence. These informal recollections and reflections demonstrate why Rodney is such a widely admired figure throughout the world, especially in poor countries and among oppressed peoples everywhere. Contributors to this book include Robert “Bobby” Moore, Abyssinian Carto, Brenda Do Harris, Robert Hill, Amiri Baraka, Leith Mullings, Issa G. Shivji, Clive Y. Thomas, and Rupert Roopnaraine.

Rodney was a popular Guyanese scholar who showed great academic promise and was awarded scholarships to the University of the West Indies in Jamaica and the School of African and Oriental Studies in London. He received his PhD from the latter at the age of twenty-four, and his thesis on the history of Upper Guinea became a classic of African history. His most famous work, *How Europe Underdeveloped Africa*, is a mainstay progressive thought on African history in relationship to how Europe exploited and underdeveloped Africa. Not content merely to study the world, Rodney turned to revolutionary politics in Jamaica, Tanzania, and in Guyana. In his homeland, he helped form the Working People’s Alliance (WPA) and was a consistent voice for the oppressed and exploited. As Rodney became more popular, the threat of his revolutionary message stirred fears among the powerful in Guyana and throughout the Caribbean, and he was assassinated in 1980.



Neal, Anthony. *Common Ground: A Comparison of the Ideas of Consciousness in the Writings of Howard W. Thurman and Huey P. Newton*. Trenton, NJ: Africa World Press, 2015.

This book examines the idea of consciousness as a phenomenal reality in the writings of Howard W. Thurman and Huey P. Newton. The purpose was to determine if there was confluence in the relationship between their usage of consciousness as an idea and their experience of blackness, based on the premise that the experience of blackness caused a strong desire for freedom in the consciousness of African people who were brought to the Americas. This study was qualitative in nature, using Afrocentric methods of interpretation concentrating on the African Freedom Aesthetic to extract the purpose and means through which consciousness was used in the writings of the research subjects. Hence, the author found that both Thurman and Newton subscribed to the belief that in order for there to be a transformation in the lifestyle of Black people there would need to be a shift in the consciousness such that they could transcend the ill effects of living in a society which tolerated Black people but never embraced their humanity.



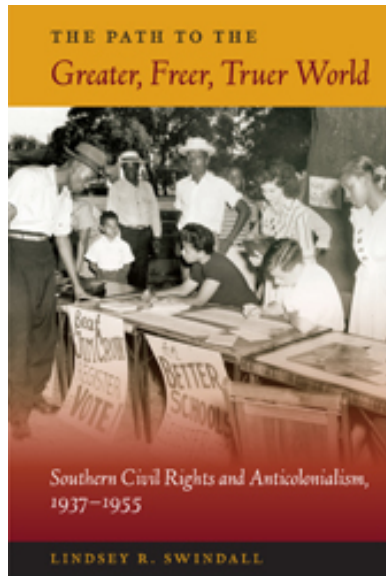
Praeg, Leonhard and Siphokazi Magadla, eds. *Ubuntu: Curating Archives*. Scottsville, South Africa: University of KwaZulu-Natal Press, 2014, pp.246, ISBN-10: 1869142659.

This collection of essays contextualizes the discourse on Ubuntu within the wider historical framework of postcolonial attempts to re-articulate African humanism as a substantial philosophy and emancipatory ideology. As such, the emergence of Ubuntu as a postcolonial philosophy is posited as both a function *of* and a critical response *to* Western modernity. The central question addressed in this book is: Was Ubuntu's emancipatory potential confined to and perhaps exhausted by South Africa's transition to democracy or does the notion of our 'shared humanity', as theorized in Ubuntu discourse, still have relevance for our urgent need to imagine South Africa's post-nationalist and post-neoliberal future? The contributions in this volume address this question from the perspective of a wide range of disciplines, including political philosophy, African history, gender studies, philosophy of law and cultural studies.



Nama, Adilifu. *Race on the QT: Blackness and the Films of Quentin Tarantino*. Austin, TX: University of Texas Press, 2015, pp.186, ISBN: 978-0-292-76814-7.

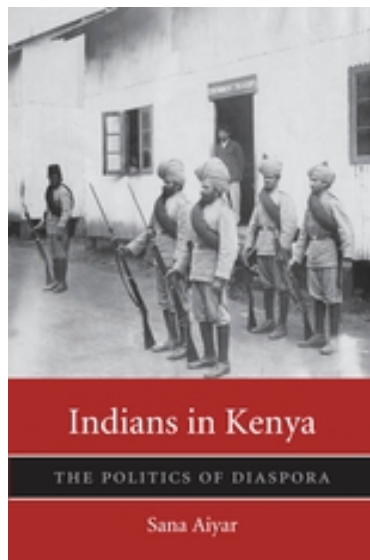
Known for their violence and prolific profanity, including free use of the n-word, the films of Quentin Tarantino, like the director himself, chronically blurt out in polite company what is extremely problematic even when deliberated in private. Consequently, there is an uncomfortable and often awkward frankness associated with virtually all of Tarantino's films, particularly when it comes to race and Blackness. Yet beyond the debate over whether Tarantino is or is not racist is the fact that his films effectively articulate racial anxieties circulating in American society as they engage longstanding racial discourses and hint at emerging trends. This radical racial politics—always present in Tarantino's films but kept very much on the quiet—is the subject of *Race on the QT*. Thus, Adilifu Nama (a professor of African American Studies at Loyola Marymount University and author of *Super Black: American Pop Culture and Black Superheroes* and *Black Space: Imagining Race in Science Fiction Film*) concisely deconstructs and reassembles the racial dynamics woven into *Reservoir Dogs*, *True Romance*, *Pulp Fiction*, *Jackie Brown*, *Kill Bill: Vol. 1*, *Kill Bill: Vol. 2*, *Death Proof*, *Inglourious Basterds*, and *Django Unchained*, as they relate to historical and current racial issues in America. Nama's fusion of cultural criticism and film analysis looks beyond the director's personal racial attitudes and focuses on what Tarantino's filmic body of work has said and is saying about race in America symbolically, metaphorically, literally, impolitely, cynically, sarcastically, crudely, controversially, and brilliantly.



Swindell, Lindsey R. *The Path to the Greater, Freer, Truer World: Southern Civil Rights and Anticolonialism, 1937–1955*. Gainesville, FL: University Press of Florida, 2014, pp.256, ISBN: 978-0-8130-4992-2.

The Southern Negro Youth Congress and the Council on African Affairs were two organizations created as part of the early civil rights efforts to address race and labor issues during the Great Depression. They fought within a leftist, Pan-African framework against disenfranchisement, segregation, labor exploitation, and colonialism. By situating the development of the Southern Negro Youth Congress and the Council on African Affairs within the scope of the long civil rights movement, the author (a visiting assistant professor of history at Sam Houston State University and author of *The Politics of Paul Robeson's Othello* and *Paul Robeson: A Life of Activism and Art*) reveals how these groups

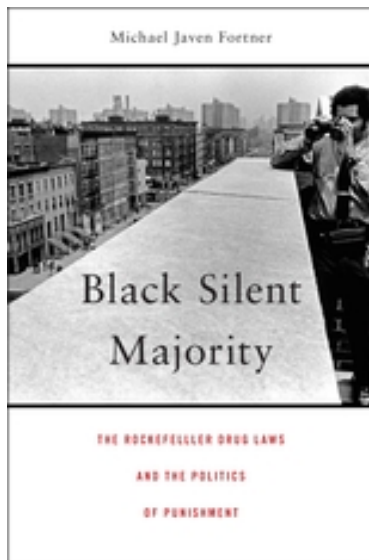
conceptualized the U.S. South as being central to their vision of a global African diaspora. Both organizations illustrate well the progressive collaborations that maintained an international awareness during World War II. Cleavages from anti-radical repression in the postwar years are also evident in the dismantling of these groups when they became casualties of the early Cold War.



Aiyar, Sana. *Indians in Kenya: The Politics of Diaspora*. Cambridge, MA: Harvard University Press, 2015, pp.384, ISBN: 9780674289888.

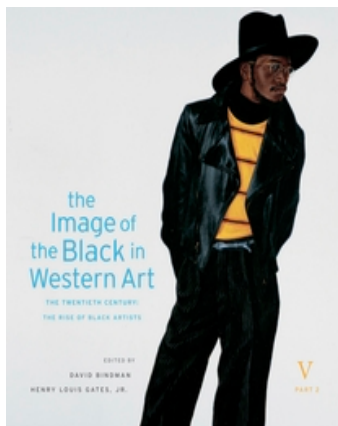
This work chronicles the competing, often contradictory, strategies by which the South Asian diaspora sought a political voice in Kenya from the beginning of colonial rule in the late 1890s to independence in the 1960s. Hence, the author (an Assistant Professor of History at the Massachusetts Institute of Technology) investigates how the many strands of Indians' diasporic identity influenced Kenya's political leadership, from claiming partnership with Europeans in their mission to colonize and "civilize" East Africa to successful collaborations with Africans to battle for racial equality, including during the Mau Mau Rebellion. She also explores how the hierarchical structures of colonial governance, the material inequalities between Indians

and Africans, and the racialized political discourses that flourished in both colonial and postcolonial Kenya limited the success of alliances across racial and class lines to demonstrate that only by examining the ties that bound Indians to worlds on both sides of the Indian Ocean, we can also understand how Kenya came to terms with its South Asian minority.



Fortner, Michael Javen. *Black Silent Majority: The Rockefeller Drug Laws and the Politics of Punishment*. Cambridge, MA: Harvard University Press, 2015, pp.350, ISBN: 9780674743991.

In this book the authors show how punitive policy of aggressive policing and draconian sentencing for illegal drug possession and related crimes have led to the imprisonment of millions of African Americans—far in excess of their representation in the population as a whole has enjoyed the support of many working-class and middle-class Blacks, who were angry about decline and disorder in their communities. Hence the book uncovers the role African Americans played in creating today’s system of mass incarceration to report that current anti-drug policies are based on a set of controversial laws first adopted in New York in the early 1970s and championed by the state’s Republican governor, Nelson Rockefeller. Fortner traces how many Black people in New York came to believe that the rehabilitation-focused liberal policies of the 1960s had failed. Faced with economic malaise and rising rates of addiction and crime, they blamed addicts and pushers. By 1973, the outcry from grassroots activists and civic leaders in Harlem calling for drastic measures presented Rockefeller with a welcome opportunity to crack down on crime and boost his political career. New York became the first state to mandate long prison sentences for selling or possessing narcotics. Here, the author lays bare the tangled roots of a pernicious system as America’s drug policies is linked in part to a manifestation of a conservative movement, and thus a product of Black America’s confrontation with crime and neighborhood problems.



Bindman, David, Henry Louis Gates, Jr. and Karen C. C. Dalton (eds.). *The Image of the Black in Western Art, Volume V: The Twentieth Century, Part 2: The Rise of Black Artists*. Cambridge, MA: Harvard University Press, 2014, pp.368, ISBN: 9780674052697.

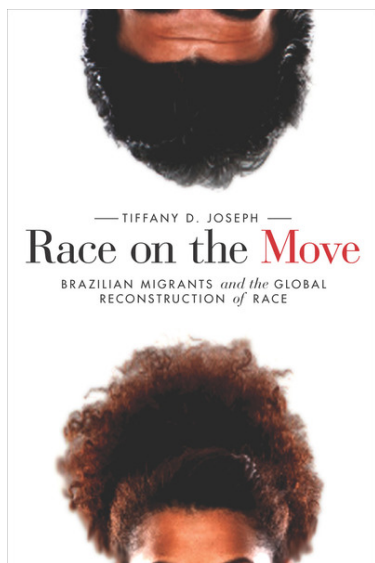
The Rise of Black Artists, the second of two books on the twentieth century and the final volume in *The Image of the Black in Western Art*, takes on important topics ranging from urban migration within the United States to globalization, to Négritude and cultural hybridity, to the modern Black artist’s relationship with European aesthetic traditions and experimentation with new technologies and media. Concentrating on the United States, Europe, and the Caribbean, essays in this volume shed light on topics such as photography, jazz, the importance of political activism to the shaping of Black identities, as well as the post-Black art world.

The book is interestingly a part of the history of the 1960s, wherein art patrons Dominique and Jean de Menil founded an image archive showing the ways that people of African descent have been represented in Western art from the ancient world to modern times. Highlights from the image archive, accompanied by essays written by major scholars, appeared in three large-format volumes, consisting of one or more books that quickly became collector's items. A half-century later, Harvard University Press and the Du Bois Institute have republished five of the original books and five completely new ones, extending the series into the twentieth century.



Goyal, Yogita. *Romance, Diaspora, and Black Atlantic Literature*. New York: Cambridge University Press, 2015, pp.288, ISBN: 9781107632912.

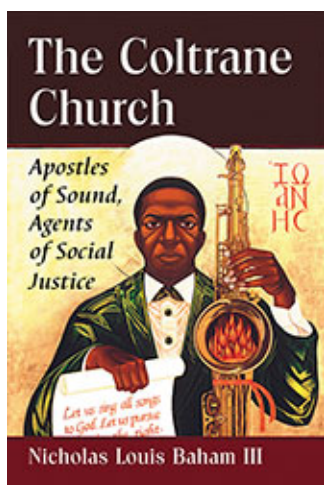
This book is an interdisciplinary treatment of modern Black literature and cultural history, showing how debates over Africa in the works of major Black writers generated productive models for imagining political agency. Goyal (an assistant professor in the Department of English at the University of California, Los Angeles) analyzes the tensions between romance and realism in the literature of the African diaspora, examining a remarkably diverse group of twentieth-century authors, including W. E. B. Du Bois, Chinua Achebe, Richard Wright, Ama Ata Aidoo and Caryl Phillips. Shifting the center of Black diaspora studies by considering Africa as constitutive of Black modernity rather than its forgotten past, the author argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space. Drawing on literature, political history and postcolonial theory, this addition to the cross-cultural study of literatures should be of interest to scholars of African American Studies, African Studies and American literary studies.



Joseph, Tiffany D. *Race on the Move: Brazilian Migrants and the Global Reconstruction of Race*. Redwood City, CA: Stanford University Press, 2015, pp. 240, ISBN: 9780804792202.

This work takes readers on a journey from Brazil to the United States and back again to consider how migration between the two countries is changing Brazilians' understanding of race relations. Brazil once earned a global reputation as a 'racial paradise', and the United States is infamous for its overt social exclusion of people that are not 'white'. Yet, given the growing Latino and multiracial populations in the United States, the use of quotas to address racial inequality in Brazil, and the flows of people between each country, contemporary race relations in each place are starting to resemble each other. Hence, the author (assistant professor of Sociology and affiliated faculty of Latin American and Caribbean Studies at Stony Brook University) interviewed

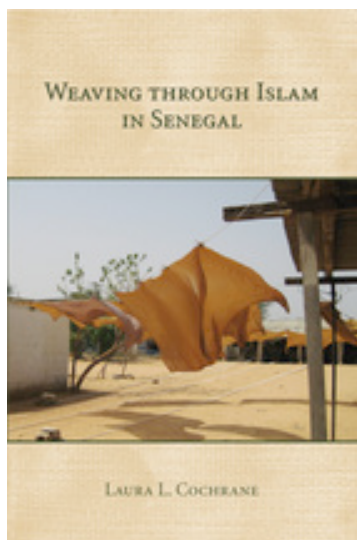
residents of Governador Valadares, Brazil's largest immigrant-sending city to the U.S., to ask how their immigrant experiences have transformed local racial understandings. Joseph identifies and examines a phenomenon—the transnational racial optic—through which migrants develop and ascribe social meaning to race in one country, incorporating conceptions of race from another.



Baham III, Nicholas Louis. *The Coltrane Church: Apostles of Sound, Agents of Social Justice*. Jefferson, NC: McFarland, 2015, pp.268, 55 photos, notes, bibliography, index, ISBN: 978-0-7864-9496-5.

This book is critical history and first book-length treatment of the evolution, beliefs and practices of an extraordinary African-American church and community institution, the John Coltrane Church which began in 1965, when Franzo and Marina King attended a performance of the John Coltrane Quartet at San Francisco's Jazz Workshop and saw a vision of the Holy Ghost as Coltrane took the bandstand. Celebrating the spirituality of the late jazz innovator and his music, the church emerged during the demise of Black-owned jazz clubs in San Francisco, and at a time of growing disillusionment with counter-culture spirituality following the 1978 Jonestown tragedy.

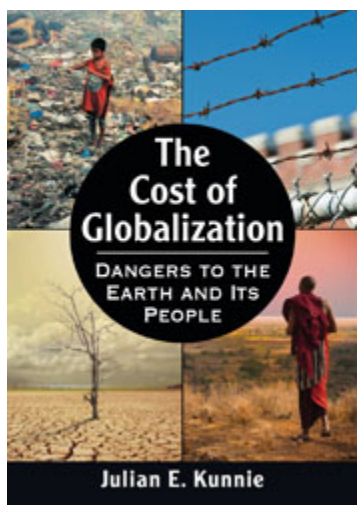
Interestingly, the ideology of the church was refined through alliances with the Black Panther Party, Alice Coltrane, the African Orthodox Church and the Nation of Islam. For 50 years, the church has—in the name of its patron saint, John Coltrane—effectively fought redevelopment, environmental racism, police brutality, mortgage foreclosures, religious intolerance, gender disparity and the corporatization of jazz.



Cochrane, Laura L. *Weaving through Islam in Senegal*. Durham, NC: Carolina Academic Press, 2013, pp.168, ISBN: 978-1-61163-034-3.

This book explores how artists practice their craft work in the contexts of Sufism and daily life in central Senegal. Drawing from 17 months of ethnographic study, this volume is a close look at everyday practices of religious beliefs and arts practices in two weaving communities. Placed in context of this region's religious history, the book describes a contemporary religious diversity that includes Sufism, indigenous religions, and an environment rich in artistic expressions of belief. By focusing on weavers' perspectives on Islam in daily life, illuminated through personal interviews, this book explores the relationships between artists and their beliefs. Religious beliefs are not their only motivation for weaving, though.

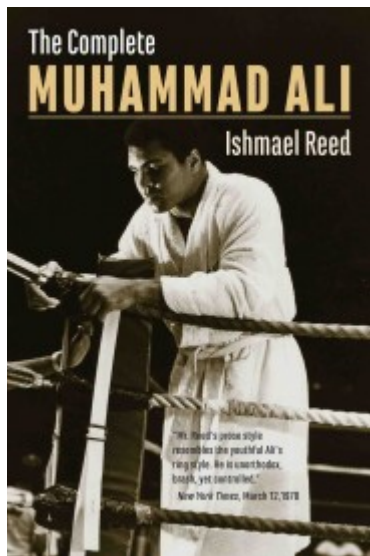
Weavers integrate their religious affiliations with their familial, ethnic, and regional heritages, creating a set of beliefs that inspires their art work. The book is written for a wide interdisciplinary audience in the arts, social sciences, and humanities, in its combination of historical and ethnographic approaches to art and belief. By exploring the diversity of personal responses to religious beliefs, this book will give greater attention to the practical importance of Islam in everyday life, and also the significance that beliefs have in creative expression.



Kunnie, Julian E. *The Cost of Globalization: Dangers to the Earth and Its People*. Jefferson, NC: McFarland, 2015, pp.388, 35 photos, notes, bibliography, index, ISBN: 978-0-7864-9608-2.

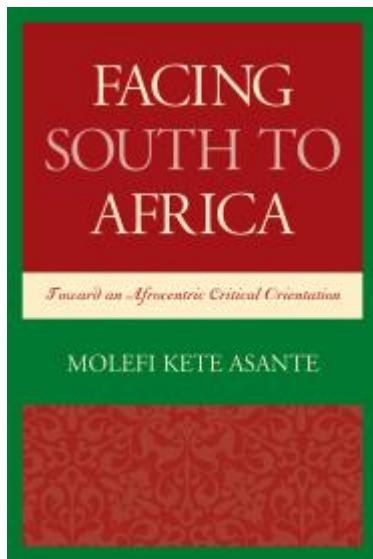
The issues arising from rapid global integration have generally been treated in isolation by most academic works. This volume examines the many pitfalls of globalization from the perspective of impoverished and indigenous peoples, including the widening wealth gap, the struggle for restoration of dispossessed lands and cultural rights, global warming and ecological annihilation, and the experiences of women in underdeveloped regions. The United States' growing prison industrial complex is discussed. The author (a professor of religious, Latin American, Middle Eastern and North African Studies at the University of Arizona) concludes with a call

for reassessing current ways of living and proposes recreating cultures of conservation and sustainable economies.



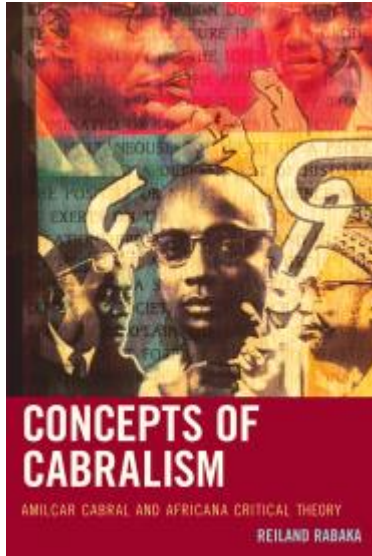
Reed, Ishmael. *The Complete Muhammad Ali*. Quebec, Canada: Baraka Books, 2015, pp. 440, 22 color photos; 12 black & white photos; 2 original cartoons, ISBN: 9781771860406.

In a portrait of the twentieth century and the beginning of the twenty-first, the author (a prize-winning essayist, novelist, poet, playwright, and retired University of California at Berkeley professor) charts Muhammad Ali's evolution from Black Nationalism to universalism, and gives due credit to the Nation of Islam's and Black Nationalism's important influence on Ali's intellectual development. People who led these organizations are given a chance to speak up such as Sam X, who introduced Ali to the Nation of Islam, said that without his mentor Elijah Muhammad, nobody would ever have heard of Ali. And others include (in interviews) Marvin X, Harry Belafonte, Hugh Masakela, Jack Newfield, Ed Hughes, Emmanuel Steward, Amiri Baraka, Agieb Bilal, Emil Guillermo, Khalilah Ali, Quincy Troupe, Rahaman Ali, Melvin Van Peebles, Ray Robinson, Jr., Ed Hughes, Jesse Jackson, Martin Wyatt, Bennett Johnson, Stanley Crouch, Bobby Seale. Hence, the book places the Muhammad Ali phenomenon in the history of boxing and boxers from before the times of Jack Johnson, through Joe Louis and Archie Moore to Floyd Mayweather.



Asante, Molefi Kete. *Facing South to Africa Toward an Afrocentric Critical Orientation*. Lanham, MD: Lexington Books, 2014, pp.172, ISBN: 978-0-7391-9671-7.

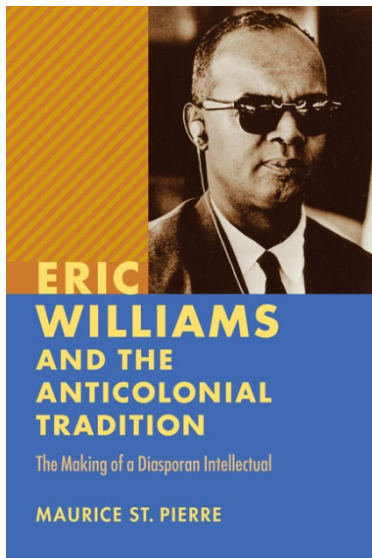
This work is a synthesis of the ideas that have made Afrocentric theorists the leading voices of the African renaissance. Written from the vantage point of the philosophical and political discourse that emerged over the past twenty-five years, this introduction to African social and cultural criticism engages in the practice of critical thinking by raising questions about how African people view themselves and the world. Tackling the themes of culture, education, social sciences, the university, politics, African unity, and the prospects for peace in Africa, and thus, the book's author (professor and chair of the Department of African American Studies at Temple University) plan is to reorient our thinking on Africa by asking questions of Africa and African people rather than imposing preconceived, external ideas on African issues.



Rabaka, Reiland. *Concepts of Cabralism Amilcar Cabral and Africana Critical Theory*. Lanham, MD: Lexington Books, 2015, pp. 454, ISBN: 978-0-7391-9926-8.

By examining Amílcar Cabral's theories and praxes, as well as several of the antecedents and major influences on the evolution of his radical politics and critical social theory, this book reintroduces, chronicles, and analyzes several of the core characteristics of the Africana tradition of critical theory. The author (professor of African, African American, and Caribbean Studies in the Department of Ethnic Studies at the University of Colorado, Boulder) is primarily concerned with Cabral's theoretical and political legacies (how he constructed, deconstructed, and reconstructed theory and the aims, objectives, and concrete outcomes of his theoretical applications and discursive practices). The book begins with the Negritude

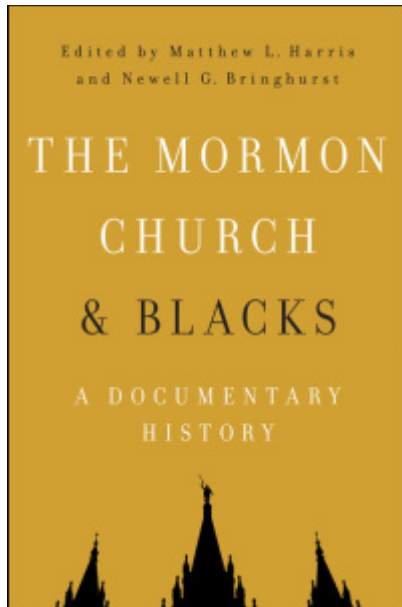
Movement, and specifically the work of Léopold Senghor, Aimé Césaire, and Jean-Paul Sartre. Next, it shifts the focus to Frantz Fanon's discourse on radical disalienation and revolutionary decolonization. Finally, it offers an extended engagement of Cabral's critical theory and contributions to the Africana tradition of critical theory.



St. Pierre, Maurice. *Eric Williams and the Anticolonial Tradition: The Making of a Diasporan Intellectual*. Charlottesville, VA: University of Virginia Press, 2015, pp.272. ISBN: 9780813936741.

In this book, the author (Professor Emeritus of Sociology and Anthropology at Morgan State University) focuses on Eric Williams's role not only in challenging the colonial exploitation of Trinbagonians but also in seeking to educate and mobilize them in an effort to generate a collective identity in the struggle for independence. Williams (1911–1981) served as the first prime minister of Trinidad and Tobago. Drawing on archival research and using a conflated theoretical framework, the author offers a portrait of Williams that shows how his experiences in Trinidad, England, and America radicalized him and how his relationships with other Caribbean intellectuals—along with Aimé Césaire in

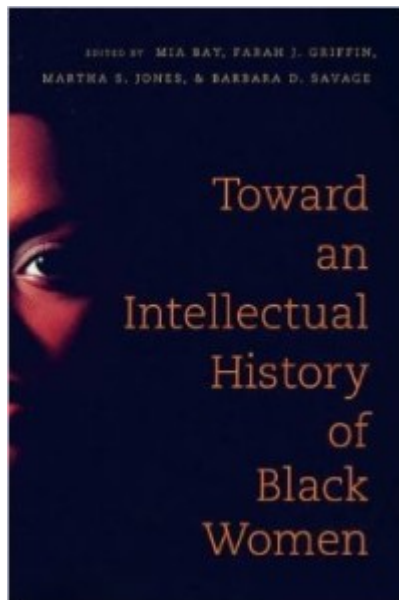
Martinique, Juan Bosch in the Dominican Republic, George Lamming of Barbados, and Frantz Fanon from Martinique—enabled him to seize opportunities for social change and make a significant contribution to Caribbean epistemology.



Harris, Matthew L. and Newell G. Bringhurst. *Mormon Church and Blacks: A Documentary History*. Champaign, IL: University of Illinois Press, 2015, pp. 256, ISBN: 978-0-252-03974-4.

This book presents thirty official or authoritative Church statements on the status of African Americans in the Mormon Church that the authors comment on as they analyze select documents surrounding 1978 when The Church of Jesus Christ of Latter-day Saints lifted a 126-year ban on ordaining Black men for the priesthood as Brigham Young decided to abandon Joseph Smith's more inclusive original teachings. Hence, their analyses consider how lifting the ban shifted the status of African Americans within Mormonism, including the fact that African Americans, once denied access to certain temple rituals considered essential for Mormon salvation, could finally be considered full-fledged Latter-day Saints in both this world and

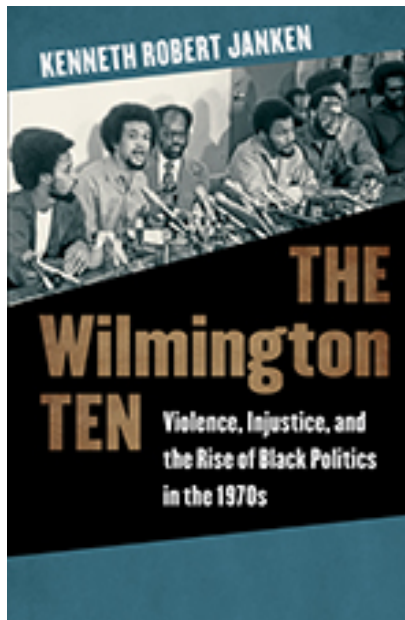
the next. Throughout the book, the authors offer an informed view of behind-the-scenes Church politicking before and after the ban.



Bay, Mia E., Farah J. Griffin, Martha S. Jones, and Barbara D. Savage, eds. *Toward an Intellectual History of Black Women*. Chapel Hill, NC: University of Carolina Press, 2015, pp.320, ISBN: 978-1-4696-2091-6.

This collection of essays by fifteen scholars of history and literature establishes Black women's places in intellectual history by engaging the work of writers, educators, activists, religious leaders, and social reformers in the United States, Africa, and the Caribbean. Dedicated to recovering the contributions of thinkers marginalized by both their race and their gender, these essays uncover the work of unconventional intellectuals, both formally educated and self-taught, and explore the broad community of ideas in which their work participated. The end result is a field-defining and innovative volume that addresses topics ranging from religion and slavery to the politicized and gendered reappraisal of the Black female

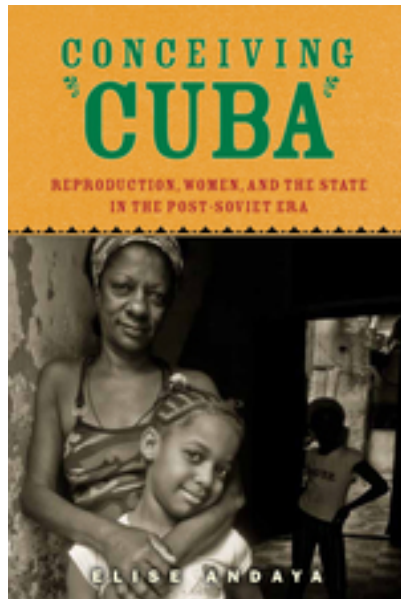
body in contemporary culture. The editors hail from Rutgers University, Columbia University, University of Michigan and the University of Pennsylvania with expertise in African-American Studies, English and Comparative Literature, history, American social thought and Africana Studies.



Janken, Kenneth Robert. *The Wilmington Ten: Violence, Injustice, and the Rise of Black Politics in the 1970s*. Chapel Hill, NC: University of Carolina Press, 2016, pp.240, ISBN: 978-1-4696-2483-9.

This work provides a story of the Wilmington Ten, connecting their story to the Black Power Movement and the transformation of post-Civil Rights era political organizing. Grounded in extensive interviews, declassified government documents, and archival research, the book examines the 1971 events and the subsequent movement for justice that strongly influenced the wider African American freedom struggle. The drama began in February 1971 wherein racial tension surrounding school desegregation in Wilmington, North Carolina, culminated in four days of violence and skirmishes between white vigilantes and Black residents. The turmoil resulted in two deaths, six injuries, more than \$500,000 in

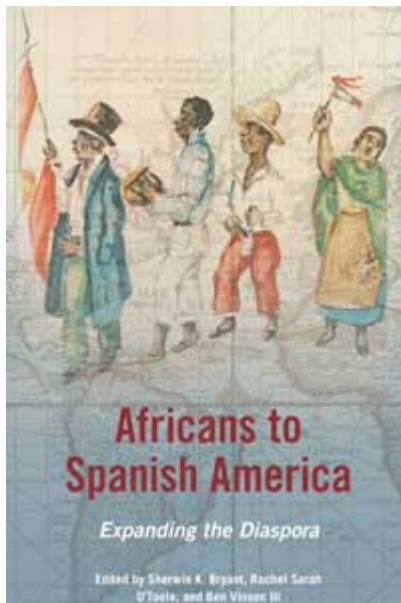
damage, and the firebombing of a white-owned store, before the National Guard restored uneasy peace. Despite glaring irregularities in the subsequent trial, ten young persons were convicted of arson and conspiracy and then sentenced to a total of 282 years in prison. They became known internationally as the Wilmington Ten. Thus, a movement arose within North Carolina and beyond to demand their freedom, and after several witnesses admitted to perjury, a federal appeals court, citing prosecutorial misconduct, overturned the convictions in 1980. The author is a professor of African American and Diaspora Studies at the University of North Carolina at Chapel Hill and director of the UNC Center for the Study of the American South.



Andaya, Elise. *Conceiving Cuba: Reproduction, Women, and the State in the Post-Soviet Era*. New Brunswick, NJ: Rutgers University Press, 2014, pp. 192, ISBN: 978-0-8135-6520-0.

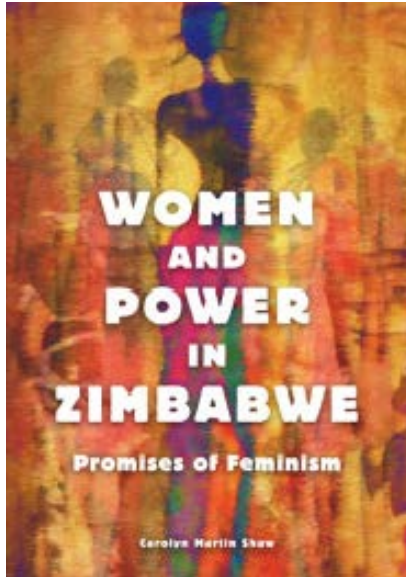
A look at how, with the island's political and economic future in question, reproduction has become the subject of heated public debates and agonizing private decisions. Drawing from several years of first-hand observations and interviews, the author takes an inside look at Cuba's households and medical systems. Along the way, the author (an assistant professor of anthropology at the University at Albany, State University of New York) introduces the reader to the women who wrestle with the difficult question of whether they can afford a child, as well as the doctors who, with only meager resources at their disposal, struggle to balance the needs of their patients with the mandates of the state. Hence, the book considers not only how socialist policies have profoundly affected the ways Cuban

families imagine the future, but also how the current crisis in reproduction has deeply influenced ordinary Cubans' views on socialism and the future of the revolution.



Bryant, Sherwin, Rachel Sarah O'Toole, and Ben Vinson, eds. *Africans to Spanish America: Expanding the Diaspora*. Champaign, IL: University of Illinois Press, 2014, pp.288. ISBN: 0252080017.

This work expands the diaspora framework to include Mexico, Peru, Ecuador, and Cuba, exploring the connections and disjunctures between colonial Latin America and the African diaspora in the Spanish empires. Analysis of the regions of Mexico and the Andes opens up new questions of community formation that incorporated Spanish legal strategies in secular and ecclesiastical institutions as well as articulations of multiple African identities. The volume is arranged around three sub-themes: identity construction in the Americas; the struggle by enslaved and free people to present themselves as civilized, Christian, and resistant to enslavement; and issues of cultural exclusion and inclusion.



Shaw, Carolyn Martin. *Women and Power in Zimbabwe: Promises of Feminism*. Champaign, IL: University of Illinois Press, 2015, pp.216, ISBN: 978-0-252-03963-8

Using history, literature, participant observation, and interviews, the author surveys Zimbabwean feminisms from the colonial era to today. Hence, the author (a professor emerita of anthropology at the University of California, Santa Cruz) examines how actions as seemingly disparate as an ability to bake scones during the revolution and achieving power within a marriage in fact represent complex sources of female empowerment. She also presents the ways women across Zimbabwean society--rural and urban, professional and domestic--accommodated or confronted post-independence setbacks. And finally, the book offers perspectives on how contemporary Zimbabwean women depart from the prevailing

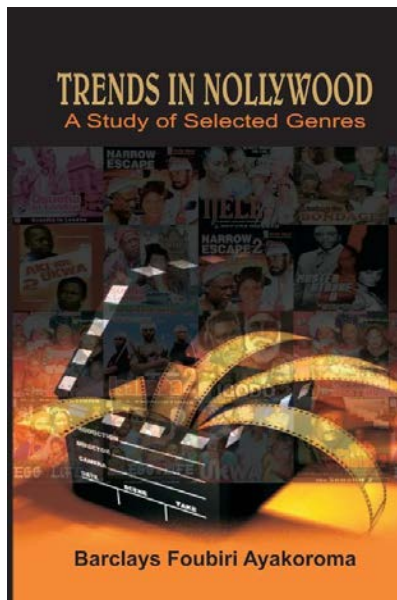
view that feminism is a Western imposition having little to do with African women. The result of thirty years of experience, the book addresses what happened when a generation of African women deferred their dreams of empowerment.



Donald, James. *Some of These Days: Black Stars, Jazz Aesthetics, and Modernist Culture*. New York: Oxford University Press, 2015, pp.280, ISBN: 0199354014.

Some of These Days proffers a compelling cultural history of the Harlem Renaissance's vast influence abroad, with a dual focus on the world's first two major African American stars: Josephine Baker and Paul Robeson. But the author (professor of Film Studies at the University of New South Wales in Australia) extends beyond pure dual biography to recreate the rich community of actors, architects, poets, directors, and musicians who interacted with--and were influenced by--each other as he highlights how the sense of excitement and artistic renewal ushered in with the "New Negro Movement" reverberated far beyond Harlem to cities such as London, Paris, Berlin, and Vienna. Throughout his chronicle, the author underscores the

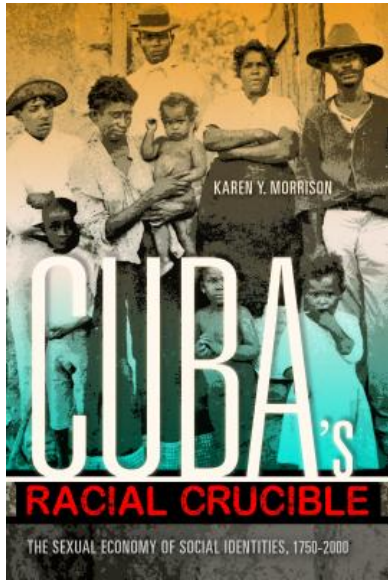
relationship of African American aesthetics to the modernist movement that flourished from the 1920s until the end of World War II.



Ayakoroma, Barclays Foubiri. *Trends in Nollywood: A Study of Selected Genres*. Ibadan, Nigeria: Kraft Books Limited, 2014, pp.384, ISBN: 9789789182015.

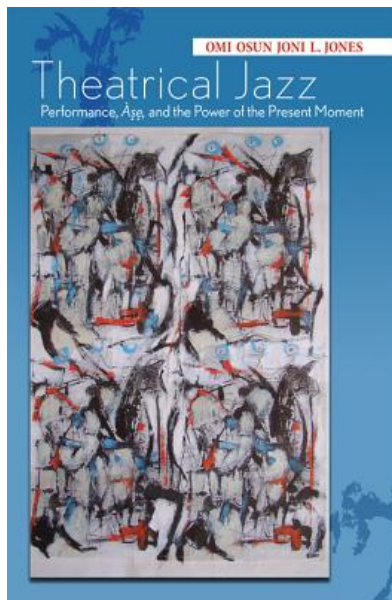
This book is part film history and part film theory and criticism. The history part traces the origin of the Nigerian cinema up to the present era of video productions. The work examines in detail, the contextual issues which have helped to define emergent trends within the industry. And specifically, the book look at the rise and fall of the cinema industry and the advent of television drama in Nigeria, especially the soap opera format, which fertilized the ground for professional film practice; it provides a critical study of the concept of genre and its application in the development of the contemporary Nigerian film industry over the years, followed by identifying and analyzing some basic trends, which have had determinate effect on the emergent film industry, it attempts a detailed study of the

epic and historical genre in Nollywood which starts from a preliminary study of the nature of history and its use in the reconstruction of a people's past; and it also entails examining the use of oral tradition; it provides a critical look at the security system in Nigeria and how ad hoc preventive measures have been put in place by people as a matter of necessity; it utilizes a critical analysis of the political genre in Nigerian films in a review of the concept of politics and the peculiar nature of the political process in the Nigerian experience; and it looks at the overall development of Nollywood, the contemporary Nigerian film industry to note that the production context of any film culture determines the emergence of genres or film movements. The author is the executive secretary of the National Institute for Cultural Orientation and a visiting senior lecturer in Department of Theatre and Cultural Studies, Nasarawa State University in Keffi, Nigeria.



Morrison, Karen Y. *Cuba's Racial Crucible: The Sexual Economy of Social Identities, 1750-2000*. Bloomington: Indiana University Press, 2015, pp.372, ISBN: 978-0-253-01660-7.

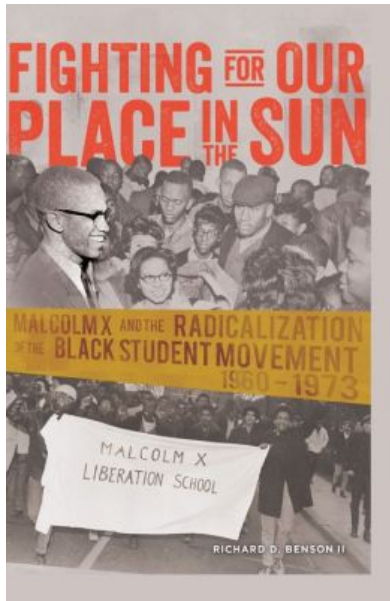
Since the 19th century, assertions of a common, racially-mixed Cuban identity based on acceptance of African descent have challenged the view of Cubans as racially white. For the past two centuries, these competing views of Cuban racial identity have remained in continuous tension, while Cuban women and men make their own racially oriented choices in family formation. This work explores the historical dynamics of Cuban race relations by highlighting the racially selective reproductive practices and genealogical memories associated with family formation. Thus, the author (assistant of professor in the W. E. B. Du Bois Department of Afro-American Studies at the University of Massachusetts Amherst) reads archival, oral-history, and literary sources to demonstrate the ideological centrality and inseparability of "race," "nation," and "family," in definitions of Cuban identity. Morrison analyzes the conditions that supported the social advance and decline of notions of white racial superiority, nationalist projections of racial hybridity, and pride in African descent. Specifically, the book examines the ascendant capitalism and white intellectual re-assessments of Afro-Cuban reproduction, enslavement and Afro-Cuban family formation, the illegal slave trade and the Cuban sexual economy of race, nineteenth-century racial myths and the familial corruption of whiteness Afro-Cuban family emancipation regenerating family in the post-emancipation and early republican eras mestizaje literary visions and Afro-Cuban genealogical memory.



Jones, Omi Osun Joni L. *Theatrical Jazz: Performance, Àgè, and the Power of the Present Moment*. Columbus, OH: Ohio State University Press, 2015, pp.392, ISBN: 0814293875.

This book provides the first full-length study of an artistic form, the theatrical jazz aesthetic, that draws on the jazz principles of ensemble—the break, the bridge, and the blue note. Hence, it is a study of the use of jazz aesthetics in theatre as created by major practitioners of the form, giving particular attention to three innovative artists: Laurie Carlos, Daniel Alexander Jones, and Sharon Bridgforth, and it examines how artists are made and how artists make art. In charting their overlapping artistic genealogies, the author (an associate professor of African and African diaspora studies at University of Texas at Austin) also discusses the work of veteran artists Aishah Rahman, Robbie McCauley, Sekou Sundiata, Ntozake Shange, and Erik Ehn, as well as the next generation of theatrical jazz innovators, Grisha

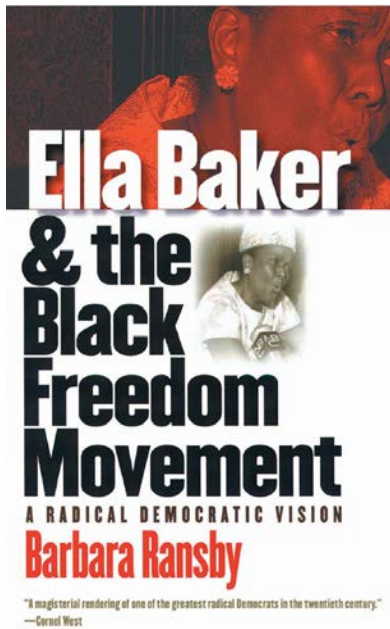
Coleman, Walter Kitundu, Florinda Bryant, and Zell Miller III. Using autocritography as a primary methodology, the author draws on her role as performer, collaborator, audience/witness, and dramaturg in theatrical jazz, and her experiences with Yoruba spiritual traditions, to excavate the layers and nuances of this performance form. Jones’s use of performative writing, a blend of intellectual, artistic, and sensory experiences, allows scholars and students not only to read but also to “hear” the principles of theatrical jazz on the page.



Benson, Richard D. II. *Fighting for Our Place in the Sun: Malcolm X and the Radicalization of the Black Student Movement 1960-1973*. New York: Peter Lang Publishing, 2015, pp.304, ISBN: 9781433117701.

An examination of the life of Malcolm X (El Hajj Malik Shabazz) as a radical political figure, teacher and mentor that explores the untold tenets of Malcolm X's educational philosophy, and traces a historical trajectory of Black activists that sought to create spaces of liberation and learning free from cultural and racial oppression. It also explains a side of the Black student movement and the shift in Black power that developed as a result of the student protests in North Carolina and Duke University. From these acts, Malcolm X Liberation University, the Student Organization for Black Unity, and African Liberation Day were produced to serve as catalysts to extend the tradition of Black activism in the late 1960s and early 1970s.

The author is an assistant professor in the Education Studies Program at Spelman College in Atlanta, Georgia.



Ransby, Barbara. *Ella Baker & the Black Freedom Movement: A Radical Democratic Vision*. Chapel Hill: University of North Carolina Press, 2005, pp.496, ISBN: 978-0-8078-5616-1.

This award-winning biography chronicles Ella Baker's long and rich political career as an organizer, intellectual, and teacher from her early experiences in depression-era Harlem to the civil rights movement of the 1950s and 1960s. Hence, the author shows Baker (1903-1986) to be a complex figure whose radical, democratic worldview, commitment to empowering the Black poor, and emphasis on group centered grassroots leadership set her apart from most of her political contemporaries. Beyond documenting an extraordinary life, the book paints a vivid picture of the African American fight for justice and its intersections with other progressive struggles worldwide across the twentieth century. The author is a professor of Gender and Women's Studies, African American Studies and History at the University of Illinois at Chicago.

Zulu Shaman

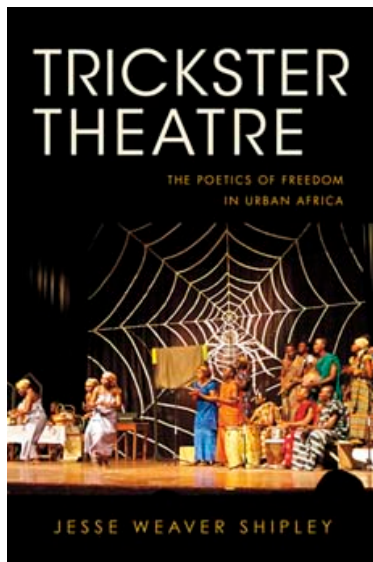
DREAMS, PROPHECIES, AND MYSTERIES



Vusamazulu Credo Mutwa
EDITED BY STEPHEN LARSEN
FOREWORD BY LUISAH TEISH

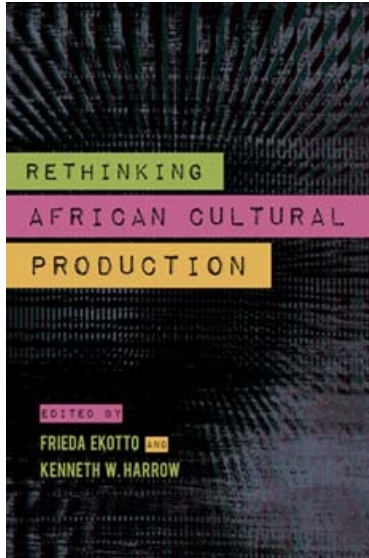
Mutwa, Vusamazulu Credo (Stephen Larsen, ed.; foreword by Luisah Teish). *Zulu Shaman: Dreams, Prophecies, and Mysteries*. Rochester, VT: Destiny Books [revised, new edition of *Song of the Stars* edition], 2003, pp.256, ISBN: 0892811293.

In this rare window into Zulu mysticism, Vusamazulu Credo Mutwa breaks the bonds of traditional silence to share his personal experiences as a traditional healer. Set against the backdrop of post-colonial South Africa, Mutwa relays first-person accounts of an African healer and reveals the cosmology of the Zulu. He begins with the compelling story of his personal journey as an English-trained Christian schoolteacher who receives a calling to follow in his grandfather's footsteps as a shaman and keeper of folklore. He then tells the stories of his ancestors, including creation myths; how evil came to the world; the adventures of the trickster god Kintu; and Zulu relations with the "fiery visitors," whom he likens to extraterrestrials. In an attempt to preserve the knowledge of his ancestors and encourage his vision of a world united in peace and harmony, Mutwa also shares previously guarded secrets of Zulu healing and spiritual practices: including the curing power and the psychic powers of the Zulu people.



Shipley, Jesse Weaver. *Trickster Theatre: The Poetics of Freedom in Urban Africa*. Bloomington, IN: Indiana University Press, 2015, pp.308, ISBN: 978-0-253-01653-9.

This contribution traces the changing social significance of national theatre in Ghana from its rise as an idealistic state project from the time of independence to its reinvention in recent electronic, market-oriented genres. Thus, the author (associate professor of Anthropology at Haverford College and author of *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*) presents portraits of many key figures in Ghanaian theatre and examines how Akan trickster tales were adapted as the basis of a modern national theatre. This performance style tied Accra's evolving urban identity to rural origins and to Pan African liberation politics. Contradictions emerge, however, when the ideal Ghanaian citizen is a mythic hustler who stands at the crossroads between personal desires and collective obligations. And furthermore, the author examines the interplay between on-stage action and off-stage events to show how trickster theatre shapes an evolving urban world.



Frieda Ekotto, Frieda and Kenneth W. Harrow, eds. *Rethinking African Cultural Production*. Bloomington, IN: Indiana University Press, 2015, pp.214, ISBN: 978-0-253-01603-4.

In this volume, an international group of scholars set forth new understandings of the conditions of contemporary African cultural production; arguing that it is impossible to understand African cultural productions without knowledge of the structures of production, distribution, and reception that surround them, their essays grapple with the shifting notion of what “African” means when many African authors and filmmakers no longer live or work in Africa. While the arts continue to flourish in Africa, addressing questions about marginalization, what is center and what periphery, what traditional or conservative, and what progressive or modern is explored. Frieda Ekotto is professor of AfroAmerican and African Studies, and Comparative Literature and Francophone

Studies at the University of Michigan and Kenneth W. Harrow is a distinguished professor of English at Michigan State University.