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Zawadi ya Ushindi Defending the Spirit **Wonders of the African World** *Out Of America* *Alexandra Africa* Voices from Robben Island
Yoruba Ritual *Sisters of the Screen* *Memory* **Living in Historic Cairo**

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Offers an illustrated journey through the history and contributions of Africa's lost civilizations, from the ancient pyramids of Nubia to the ruins of Ethiopia's Christian kingdom to the great library and university of Timbuktu. Yoruba peoples of southwestern Nigeria conceive of rituals as journeys -- sometimes actual, sometimes virtual. Performed as a parade or a procession, a pilgrimage, a masking display, or possession trance, the journey evokes the reflexive, progressive, transformative experience of ritual participation. Yoruba Ritual is an original and provocative study of these practices. Using a performance paradigm,

Margaret Thompson Drewal forges a new theoretical and methodological approach to the study of ritual that is thoroughly grounded in close analysis of the thoughts and actions of the participants. Challenging traditional notions of ritual as rigid, stereotypic, and invariant, Drewal reveals ritual to be progressive, transformative, generative, and reflexive and replete with simultaneity, multifocality, contingency, indeterminacy, and intertextuality. Throughout the book prominence is given to the intentionality of actors as knowledgeable agents who transform ritual itself through play and improvisation. Integral to the narrative are interpolations about performances and their meanings by Kolawole Ositola, a scholar of Yoruba oral tradition, ritual practitioner, diviner, and master performer. Rich descriptions of rituals relating to birth, death, reincarnation, divination, and constructions of gender are rendered all the more vivid by a generous selection of field photos of actual performances.

Om fangeøen Robben Island ud for Cape Town i Sydafrika og nogle af dens politiske fanger, bl.a. Nelson Mandela og Sfiso Buthelezi, og deres fangevogtere

Alexandra: A History is a social and political history of one of South Africa's oldest townships. It begins with the founding of Alexandra as a freehold township in 1912 and traces its growth as a centre of black working-class life through the early years before the Nationalist government, through the struggles of the apartheid era and into the present day. Declared as a location for 'natives and coloureds', Alexandra became home to a diverse population where stand owners, tenants, squatters, hostel-dwellers, workers and migrants from every corner of the country converged to make a new life for themselves near the economic hub of Johannesburg. The stories of ordinary people are at the core of the township's history. Based on numerous life-history interviews with residents and previously unexamined archive sources, the book portrays in vivid detail the daily struggles and tribulations of the people of Alexandra. A significant focus is the rich history of political resistance, in which political organisations and civic movements organised bus boycotts, anti-removal and anti-pass campaigns, and mobilised for housing and a better life for the township's residents. But the book also tells the stories of daily life, of the making of urban cultures and of the infamous Spoilers and Msomi gangs. Over

weekends Alexandria came alive as soccer matches, church services and shebeens vie for the attention of residents. Alexandria: A History highlights the social complexities of the township, which at times caused tension between different segments of the population. Above all else, despite a long history of hardship and adversity, the community spirit of the people of Alexandria, expressed in a fiercely loyal love of their township home, has repeatedly triumphed and endured. The film portrays al-Darb al-Ahmar, a section in the heart of the old city. Conceived to accompany this book, "Living in historic Cairo", the film follows several interwoven restoration projects undertaken in Cairo. The projects combine conservation with social, cultural and economic neighbourhood schemes. Directed by Maysoun Pachachi and produced by Elizabeth Fernea. Echo Productions, c2001. Whilst it is not possible to generalise about the role of African women in cinema, there is, nonetheless, evidence that a growing number of women from all parts of the continent are becoming engaged in the various mediums of film, video and television. This book looks at the diverse experiences of both female film pioneers and women film students; through a series of interviews the author discovers what motivated these women to take up film and discusses both the creative aspects of their work and their broader political concerns. The powerful and the powerless are here in dramatic narratives that explain a land swept up in change, lurching between an unworkable Western present and a collapsing African past. By focusing on individuals, Blaine Harden uncovers an Africa that endures beyond the sum of its statistics. Mona Lisa, msichana mwenye sura ya malaika na umbo la malkia anafakiwa kuutikisa ujabali wa Joram Kiango hata akakubali kustarehe naye. Joram Kiango anajikuta katika mkasa mzito na wa kutisha, na ambao hajawahi kukutana nao maishani alipokurupuka usiku wa manane na kumkuta Mona Lisa akiwa maiti, tundu la risasi likivuja damu kifuani mwake. Mkasa unazidi kuwa mzito pale Mona Lisa, aliyekufa anapotokea, tena katika kila maficho ya Joram Kiango. Kila anapotokea maisha ya watu wengi wasiokuwa na hatia yanaangamia. Mona Lisa ni binadamu wa kweli? Ni jini au ni malaika? Ni miongoni mwa maswali ambayo nusura yamtie wazimu Joram Kiango, jeshi zima na vikosi vyote vya usalama. Ungana naye Joram kutatua kizungumkuti hiki kiso mwisho. Memory and history are

always in tension, as people selectively choose memories to make histories that "prove" the legitimacy of their claims to power, prestige, and prerogative. If many African groups have created visual arts to assist in this process, Luba peoples of southeastern Zaire have done so brilliantly, with a stunning array of mnemonic devices ranging from memory boards to beaded emblems, wooden figures to body arts, ornamented staffs and axes to divination devices. The sculpted narratives of these objects and art forms are esoteric, and must be "read" by "men of memory" who have learned their precious skills through initiation to the Mbudye Society. Luba kings, royal titleholders, and outlying chiefs turn to them to interpret the mapped details of origin myths, protocol and prohibitions of the royal court, and other deeply encoded information. The Luba kingdoms are among the most important in central Africa, whose refined royal arts have influenced people hundreds of miles beyond their own Heartland. Luba have an ancient heritage as well, that archaeologists trace back over one thousand years. Although Luba arts are well known for their astounding beauty, *Memory: Luba Art and the Making of History* is the first study of their intellectual complexity, aesthetic impact, and social contexts. The founder of TransAfrica recalls his childhood, his rise to power as a Washington statesman and the racism he encountered Keith B. Richburg was an experienced and respected reporter who had paid his dues covering urban neighborhoods in Washington D.C., and won praise for his coverage of Southeast Asia. But nothing prepared him for the personal odyssey that he would embark upon when he was assigned to cover Africa. In this powerful book, Richburg takes the reader on an extraordinary journey that sweeps from Somalia to Rwanda to Zaire and finally to South Africa. He shows how he came to terms with the divide within himself: between his African racial heritage and his American cultural identity. Are these really my people? Am I truly an African-American? The answer, Richburg finds, after much soul-searching, is that no, he is not an African, but an American first and foremost. To those who romanticize Mother Africa as a black Valhalla, where blacks can walk with dignity and pride, he regrets that this is not the reality. He has been there and witnessed the killings, the repression, the false promises, and the horror. "Thank God my nameless ancestor, brought across the ocean

in chains and leg irons, made it out alive," he concludes. "Thank God I am an American."

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