

façade of universal aesthetics, breaking stereotypes that confine Nigerian women, and upholding the vitality of Nigerian women's voices that can revolutionize the world" (p. 815).

The book departs from the conventional narrative form of biographical studies by combining critical, poetic, prosaic, and graphic techniques and resources in writing about these lives. Chapter 9 exemplifies the rich texture of the book. Titled "Yoruba Ethnogenesis," this chapter eulogizes the creative and academic productions of Ademola Omobewaji Dasylva who is described by Falola as "The Preserver of African Verities" (p. 313). The chapter includes textual analysis of some of Dasylva's poems and a critique of his autobiographical writing to show the value of his efforts at preserving Yoruba oral tradition and cultural principles.

This book is perhaps the first biographical text on academics with an impressive list of almost eighty persons. Falola presents himself as a life coach, first and third person omniscient narrator-academic as he does not only know his objects of praise but almost in all cases, displays his knowledge of the diverse fields of specialization of these academics and ends the book with his personal reflections. Though readers may raise questions about the extent to which the book qualifies as an academic publication because of its highly subjective approach, the depth and spread of its scope and language of presentation should speak for it as an innovative study. The author's involvement both as a human witness to the achievements of the persons and their biographer is a combination that could also override the issue of uncritical portrayal of their lives. Falola has constructed and projected a community that usually is often neglected in biographical research.

The author delivers on his promise to "blend African and Western knowledge systems" by preserving African oral traditions and personal memories of worthy cultural, literary, and political ambassadors of Africa and Africanist studies. Beyond this, the book breaks limits and blurs disciplinary boundaries and methods. *In Praise of Greatness* manages to be both a primary and secondary text valuable to scholars interested in African oral traditions, auto/biography, and African Studies.

Folasade Hunsu, *Obafemi Awolowo University*

**Steven D. Gish. 2018. *Amy Biehl's Last Home: A Bright Life, a Tragic Death, and a Journey of Reconciliation in South Africa*. Athens: Ohio University Press. 392 pp.**

She had it all. At twenty-six, she was a Stanford graduate, a blonde-haired blue-eyed competitive swimmer and diver from wealthy Newport Beach, California, and a Fulbright scholar at the University of the Western Cape. Today she would be in her early fifties, perhaps working as a professor or as a United Nations human rights lawyer. The problem is that we will never know. Amy Biehl is in that category of unfulfilled promise. Her fresh face is frozen in time and Steven D. Gish's *Amy Biehl's Last Home* gives that bright face of future promise the entire front cover of the book. If book covers have their own award category, this is one of the best. Why? Because we have all felt the way Amy Biehl felt if we were ever lucky enough to be doing something that meant the world to us.

To Amy, studying about Africa was not enough, even from the hallowed halls of Palo Alto. She had to go and meet the people on the frontlines of apartheid, face-to-face, to get to

personally know the women activists whose desires and demands needed enshrining in the new constitution. Amy knew that she came from privilege, not only racially but also economically, and she wanted to test out textbook assumptions. There was so much more to learn from others. Author Gish was in graduate school when he shared a class in African politics in fall 1987 with undergraduate International Relations major, Amy. He did not know her personally, but he did notice that she was always well-prepared and shared her opinion. His chosen profession as author and history professor with a focus on sub-Saharan Africa and a specialty in South Africa is something we might have imagined for Amy.

I could not put down this book. It brought back such sorrow. In late August 1993, the month of Amy's death, I was serving as a Fulbright Program desk officer in Washington, D.C. at the United States Information Agency's Bureau for Educational and Cultural Affairs. I will never forget the day that one of our scholars was killed. This is not supposed to happen to Fulbrighters, the gold standard of sponsored exchanges for the U.S. Government. Educational and cultural exchanges are proverbial life-changing experiences. They are stepping stones to greater things—graduate school, government, industry. Amy was a shining star among many who have “Fulbrighted.”

She was on her way back to the United States after a year of postgraduate study abroad in South Africa. Her bags were packed. But she could not resist giving three friends a ride home to the township of Guguletu which she knew well. Her roommate, Melanie Jacobs, told the *New York Times* that Amy was not just another white person. “She loved Africa.” And yet that day, she inadvertently drove into an extremist political rally. Teenage youths in a militant nationalist Pan-African Congress saw an opportunity to attack what they perceived as a white oppressor Afrikaaner in their neighborhood. It came just four months after the highly popular anti-apartheid activist Chris Hani was gunned down by a Polish immigrant. Her death brought national blemish to a country that had so much global support from people around the world who declared solidarity with those in South Africa who were seeking an end to the oppressive apartheid system. She was the only American killed in a bloody years-long transition to democracy in South Africa and her legacy is that of a foot soldier in a long battle.

Amy first traveled to South Africa in 1991, just two years after graduating from Stanford. She had gone there to work on voter education and women's rights. Her Fulbright academic year of 1992/1993 was to help the country prepare for its first free elections in 1994. She believed in a better South Africa, a more democratic and inclusive one, that would be accountable to all its people, black and white, rich and poor. Amy was memorialized after her death in the country she had come to love and Melanie Jacobs told those assembled: “I want to say to people that you have killed your own sister.” In Guguletu, mourners carried placards that read, “Comrades Come in All Colors.”

This book was published twenty-five years after Amy Biehl's death. It is painstakingly researched—Gish had full access to the Biehl family papers, including everything from Amy's academic work at Stanford and her activist work in South Africa—and is supported by interviews with her parents to give the reader a full picture of Amy. Gish documents how extensive Amy's pro-democracy social network was at her host institution, long before the social media era, with connections to Dullah Omar and Brigitte Mabandla, who became ministers of justice, and Rhoda Kadalie, who became human rights commissioner.

The journey of reconciliation is one well-documented to those who know the rest of the story. Like an organ donor, Amy's death, just eight months before the end of apartheid, breathed new life into the lives of those young killers who just as easily could have spent a lifetime behind bars. Convicted and sentenced to eighteen years, two of the men, Easy Nofemela and Ntobeko Peni, went on to work for the Amy Biehl Foundation after her parents testified on their behalf at the Truth and Reconciliation Commission hearings. This restorative justice philosophy is the spirit of the Amy Foundation today (formerly The Amy Biehl Foundation) that for over twenty-two years has provided thousands of students in the Cape Town area with enrichment opportunities and after-school activities. Amy lived her life of academics mixed with activism at the grassroots level, not as an elite outsider who comes in to impose her knowledge and will. *Amy Biehl's Last Home* takes us back to the life of a bright light twenty-something and propels us forward to a reconciliation with our higher selves. We all are sisters and brothers and comrades do come in all colors.

Nancy Snow, *Kyoto University of Foreign Studies*

**Ros Gray. 2020. *Cinemas of the Mozambican Revolution: Anti-Colonialism, Independence, and Internationalism in Filmmaking, 1968-1991*. Suffolk: James Currey. 292 pp.**

Ros Gray narrates the use of filmmaking and cinema in late-colonial and immediate post-colonial Mozambique. The year 1968 is when the revolutionary war began, while 1991 represents the end of the Cold War, and the year when the Mozambican government privatized the filmmaking industry. Portugal colonized Mozambique and relinquished the colony in 1975. Following years of armed struggle, FRELIMO, the current ruling party, wrestled power from Portugal. Gray analyzes the processes of filmmaking through the "historical lens" of decolonization, the Cold War, technology and propaganda, and nation-building. The films produced between 1968 and 1974 helped to inspire the local masses against the Portuguese colonizers. Those produced by the FRELIMO-led government, mostly under President Samora Machel, and the National Institute of Cinema (INC), helped to consolidate the gains of decolonization and inculcate the spirit of nation-building among the multiple ethnic groups in Mozambique. Doing so also helped "erase" the horrible memories of the colonial era. The INC staff, in collaboration with other international allies, produced the films, went from village to village, and provided mobile cinema shows. The Soviet Union and China provided most of the filmmaking equipment to the Mozambican government, considered as a reliable Cold War ally since FRELIMO's adoption of the Marxist-Leninist ideology in 1969. The contents of the films, shown both locally and internationally, covered several issues, including speeches by leaders of FRELIMO, speeches by foreign heads of state, schemes of collective farms, the evils of Portuguese colonial rule, the bush and camp lives of the guerilla fighters, and the destabilization policies of Southern African white minority regimes, among others.

In the book's seven main chapters, the author analyzes the films both chronologically and thematically. There are films produced during FRELIMO's war of independence between 1968 and 1975. After independence, the films reflected the government's ideological position—where cinema served as an element of social change and nation-building. In chapter one, the films