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In *Hollywood's Africa After 1994*, editor Mary Ellen Higgs and her contributors have expertly critiqued films featuring this ethnically, linguistically, and politically diverse continent of Africa in all of its allure, mystery, and excitement. Africa takes center stage as the authors debate, dissect, and deliver the goods about the images that Hollywood creates and perpetuates about Africa. *Last King of Scotland*, *District 9*, *Catch a Fire*, *Red Dust*, *Blood Diamond*, *Invictus*, *King Kong*, *Constant Gardener*, *Shake Hands with the Devil*, *Hotel Rwanda*, *The Devil Came on Horseback*, *Ezra*, *Tears of the Sun*, *Lord of War*, and *Bye Bye Africa*, appear on the pages of the book's silver screen. All of the contributors explain how Africa's representation is comprised by antiquated depictions of its history, its contemporary state, and its spirit. The age-old notion of Africa as a continent ravaged by war, gets revisited with "*Lords of War*," "*Blood Diamond*," and "*Hotel Rwanda*." Africa emerges as a war-ravaged, ethnic-on-ethnic violent space. Its landscape also transcends from the mineral-endowed landscape to the new O. K. Corral. By analyzing these diverse films featuring, an ANC activist (*Catch a Fire*), a hotel manager (*Hotel Rwanda*) and a pharmaceutical activist (*Constant Gardener*), among others reviewed, Earl Conteh-Morgan, Bennetta Jules-Rosette, J. R. Osborne, Lea Marie Ruiz-Ade, and Iyunolu Osagie become directors as they interrogate and immortalize Africa on the silver screen.

Divided into fifteen chapters, contributors sort through the "evidence of the eyes," to discuss the book's overriding theme, humanitarianism, and the problems associated with this type of filmography. The authors explore how these latest films represent the new "Scramble for Africa." In this new version, directors, their cameramen, and their shouts of action replace Dr. David Livingstone and other missionary explorers who traveled to Africa seeking geographical and scientific knowledge. But these directors are predators like their early European predecessors because they yearn to capitalize monetarily on their African prey. By doing this, directors, as Harry Garuba and Natasha Himmelman among others convey, race to set the parameters of colonization in the twenty-first century, Hollywood style.

As audience members and serious interpreters of film, these scholars interrogate more than the story lines; they also discuss the films' lighting, casting, and their messages. Through the prism of darkness and light, Joyce B. Ashuntantang portrayed how Africa gets othered, and depicted derogatorily (60). While famed African American actor Don Cheadle brings to life the courageous Paul Rusesabagina, who risked his life, and that of his family, to shelter Hutus and Tutsis during the height of Rwanda's 1994 genocide in *Hotel Rwanda*, he

participates in the director's recolonization. In fact, Cheadle comes off as the epic hero, while his counterpart, Forrest Whitaker who portrayed Ugandan dictator Idi Amin in *Last King of Scotland*, is flawed on multiple levels, as are the films. Margaret R. Higonnet, Ethel R. Higonnet, and Ricardo Guthrie, essentially put Kevin MacDonald's *Last King of Scotland* on cinematographic trial.

In this loosely executed biopic, the Academy Award winning Whitaker fully immerses himself into Amin's character. He not only assumes his persona, he also allows makeup to darken his caramel-coated skin. Whitaker is not the only one who becomes blackened (116-118). Scottish physician Nicholas Garrigan also blackens himself in a sense after he allows a spinning globe to determine that he, in this next phase of colonization, will go to Uganda. When Garrigan first arrives in the East African nation, he observes the country merely from a tourist or safari perspective. He asks questions about the animals, to which his intended respondent, replies, "They are monkeys," to which he shares, and "They would be fried in Scotland" (23-24). This idea of Africa as a land of savage beasts to be proselytized and pillaged is evidenced further by Garrigan's journey that he interrupts to have a sexual encounter with an African woman. This sexual act stamped Europe's foothold on Uganda as the union between the two reenacted the Berlin Conference, a two-month long, political affair held at the behest of Chancellor Otto von Bismarck from 1884-1885. Fourteen European nations attended. Following the conference, European powers, without the attendance and input of Africans, drew up a treaty to divide the African continent. When Garrigan betrays "his father" as Whitaker taunts, he escapes death and seeks the security from the wilds of Africa to sanity of Europe. He becomes blackened yet again, and seeks to reenter the world of whiteness where his skills, and his story will matter. Not only does he transcend the racial binary, Garrigan also emerges as the next humanitarian (Joyce Ashuntantang) because his very survival will disclose the brutality of East Africa's butchering Amin. *Catch a Fire* about African National Congress (ANC) activist Patrick Chamusso, also shows how the powerful represses. Set in South Africa, this film goes against the grain by making an African, a hero and a humanitarian.

Director Philip Noyce recounts Chamusso's story, showing the evolution of his political affiliation from a committed foreman, and football coach to an exile and activist. In 1980, following the explosion at the fuel refinery where he worked, the police falsely accused Chamusso of detonating the plant. Authorities torture his family, and when a false confession fails to drive the police off, Chamusso heads to Mozambique where he joins *Umkhonto weSizwe*, (MK) the armed wing of the African National Congress (ANC). Following political and military training, Chamusso returns to South Africa under an alias. He attempts to blow up the same refinery, but a suspicious police officer foils his mission, and finds the bomb in the

nick of time.

Chamusso's story, like that of others told through film, piece together a fragmented history of Africa that still portrays it, as a place bereft of humanity. This freedom fighter defied that image, as he sacrificed the love of his wife and children, for the greater good. Even this depiction has flaws. While he is not western, the film portrays him as a swashbuckling cowboy riding into South Africa to save it from the throes of apartheid. While the thriller is not a traditional Western, it does as Mary Ellen Higgins argues about films that fit that genre, ". . . [conjure] up . . . an evaluation through the characters' glorification and imitation of mythic western outlaw heroes" (70). Chamusso is an outlaw, living on the peripheries of South Africa's borders. But unlike many fugitives, prison spares his life. His return to South Africa's mainland and his meeting at the pier with his former wife Precious following his release from Robben Island, provides the happy ending that personify most American films.

While Mary Ellen Higgins discusses how recent film productions turn the gaze onto the Western agent of humanitarianism, she also analyzes how these movies force Africans to call into question their own agency. With so many of the storylines having partners as typified by Don Cheadle and Nick Nolte, or Bruce Willis and his counterpart in *Tears in the Sun* Africa, even on the screen, cannot stand on its own (69). Higgins' work, therefore challenges directors to examine Africa not as a cause to be championed, but as an equal partner in a past and present that was written long before the arrival of Europeans. By doing that, they can get away from the "rough justice" that the West still metes out. Africa is not a myth, and this volume debunks that theory.

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