

local, national, and international sports, their often downplayed achievements, and their under-representation. He borrows from patriarchal theories as well as Ali Mazrui's demilitarization of women in sports, where male hegemony and women exclusion is dominant. Njorarai calls for government support for female athletes, noting that the gap in women leadership in sports within Kenyan universities highlights the need for women to ascend into leadership positions both in administrative and technical capacities.

Muhonja in Chapter Nine calls for gender-equitable ways of street naming in Nairobi, where she points out that street names carry political clout by representing key figures who were central to liberation movements. The absence of women in this naming process is an erasure of Kenya's unsung heroes and therefore needs to be reconsidered. Rotich and Kipchumba in Chapter Ten offer a summarized description of women's various milestones within political, entrepreneurial, leadership, educational, and sporting positions. The writers call for a celebration and acknowledgement of these achievements at the same time calling for "innovative monitoring and accountability strategies that will help alleviate the impending constraints" (p. 223).

The final chapter by Sanya and Lutomia examines feminism, justice, and women's rights in Kenya. Here they look at women's rights movement groups including progress made by Kenyan feminists since Nairobi's Forum 85 that is considered to have ushered in transnational feminism. They further highlight the need to situate men as feminist allies and to move away from the categorization of gender as binary as it excludes LGBTQIA persons who "remain subject to policies and policing driven by heteronormativity" (p. 240). They conclude by noting that although Kenyan feminists and women's groups have reached many milestones, the work remains unfinished. Academia must keep tabs on consequences and politics of such feminisms.

In conclusion, this book provides a broad perspective on select yet relevant topics covering Kenya's journey since independence. It serves as an important reference point for anyone interested not just in the negatives or non-accomplishments but also in often undocumented milestones that can inform future action pathways.

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Bea Lundt and Christopher Marx (Eds.). 2016. *Kwame Nkrumah, 1909-1972: A Controversial Visionary*. Stuttgart: Franz Steiner Verlag. 208 pp.

In 1960 Kwame Nkrumah proclaimed at the Positive Action Conference for Peace and Security in Africa held in Accra that "We face neither East nor West: we face forward." Ever since, scholars have said much about the *Osagyefo's* quests to free Ghana from colonial rule and implement his United States of Africa. Bea Lundt and Christopher Marx in their roles as editors have organized an important instalment. After their fine introduction, they divide the eleven contributions into three parts: "Visions and Politics," "Opposition and Coup," and "Evaluation and Memory. Each contribution has an abstract, introduction, conclusion, and footnotes. "About the Authors" concludes the volume. The book does not contain bibliographies, indexes, maps, or a list of the twenty-seven black and white illustrations.

Kwame Nkrumah's noble goals were significant. Imagine that his quest to bring about an end to the Vietnam War in 1966 had succeeded, that he had persuaded emerging African

leaders to stand up to West by creating the Pan-African United States of Africa, or that he effected the ban of atomic weapons. Instead, his Ghanaian opposition with CIA knowledge overthrew Nkrumah during his peace mission to Vietnam; African leaders replaced his Pan-African goals with a demand for national and regional unity first; and thousands of atomic weapons remain a present danger to our world. Whether due to the Cold War, neo-colonialism, or lack of African vision, powerful leaders did not seize Nkrumah's pregnant moment.

Nkrumah attended Ghanaian mission schools and American universities in the 1930s and 1940s. As he grew into an intellectual revolutionary, Nkrumah was influenced by another US-educated student, the Pan-Africanist George Padmore. Arno Sonderegger assesses their time together between 1945 and 1959. Kofi Darkwah explains how some of their ideas to overthrow colonial regimes and unify Africa were brought to fruition in the creation of the Kwame Nkrumah Ideological Institute at Winneba.

Women supported Nkrumah. Cyrelene Amoah-Boampong argues that the *Osagyefo* was a feminist—at least in comparison to Victorian colonial regimes that diminished women. She notes that Nkrumah's policies of gender equity and equality were revoked after his overthrow and were not reinstated until the 1990s. In the central part of the book Kwame Osei Kwarteng and Mary Owusu consider the rise of Nkrumah over other anti-colonial Ghanaians. Nna Yaw B. Spong analyzes Nkrumah's political life between 1948-1951. Samuel Aniegye Ntewusu assesses Nkrumah's failed agricultural policies in northern Ghana.

From an imperial perspective, a major question is the degree of US involvement in the *coup d'état* that ousted Nkrumah. Any involvement would have been ironic, given Nkrumah earned three US university degrees between 1935-1943, admired the unity of the US, and successfully negotiated with Dwight Eisenhower and John Kennedy to initiate the Volta River Dam Project. Jonathan Otto Pohl argues that the Nkrumah-US relationship increasingly frayed due to the US defense of European imperialism, particularly involving the murder of Patrice Lumumba and Togolese sheltering of Nkrumah's violent foes. After two years of discussions with the CIA and the US Embassy, Nkrumah's opponents overthrew the *Osagyefo*. In return, the US rewarded Ghana with economic and agricultural aid. Pohl notes that the precise nature of the CIA's role in the coup remains a mystery.

Charismatic leaders like Kwame Nkrumah are often controversial. Interpreting their significance can change over time. Felix Müller's chapter describes how Ghanaian intellectuals initially condemned Nkrumah, rehabilitated him, and more recently revere him. Carola Lentz evaluates that contested memory within the *Osagyefo's* statue in Accra's Kwame Nkrumah Memorial Park. Sometimes decapitated, sometimes replaced, and sometimes absent, much like the present discussion of Confederate statues in the US or Cecil Rhodes in South Africa, the Nkrumah statue in Accra has been admired and vilified. The degree of appreciation of them all reflects those controlling history in any given present.

Harcourt Fuller's chapter concludes the book by examining Nkrumah's efforts to accelerate Ghana's industrial and technological development. Fuller illustrates his points by reproducing in black and white ten stamps originally in color. Although likely the publisher's decision, the black and white images prohibit readers from fully experiencing Nkrumah's intended semiotics of Ghanaian and African culture. Fuller's claim that the Volta River Project was a "white elephant" recalls Ali Mazrui's assertions in "Tools of Exploitation" (Part 4 of his documentary

"The Africans: A Triple Heritage). A careful look at a report in 1966 from the Economic Advisory Mission to Ghana (Sept.-Nov. 1965) for the International Bank for Reconstruction and Development reached no such conclusion. Dam projects of this size will incur problems, including financial arrangements and forced removals—all reached through compromise. The lack of competence in pursuing science and technology by subsequent regimes or nature's vagaries cannot be blamed on Nkrumah. The Volta River Project remains a point of pride for many Ghanaians today.

This volume is impressive and helpful in bringing the *Osagyefo* to the world in 2018. Two topics in need of further exploration are Nkrumah's relationships with W.E.B. Du Bois, who is buried in Accra, and Nelson Mandela, who clandestinely visited Ghana in 1962 before he was imprisoned for life on Robben Island. Advanced college students and Africanists will benefit from this update, for the problems Nkrumah addressed persist. The maldistribution of the world's wealth and neocolonialism remain prevalent today partly because the wisdom inherent in Kwame Nkrumah's Pan-African and anti-imperial agendas has largely been ignored.

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Chérie Rivers Ndaliko. 2016. *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo*. New York: Oxford University Press. Xiv + 285 pp.

From the initial colonization in the 19th century of what became the Democratic Republic of Congo, proponents of Western interventions have turned to humanitarian concerns to justify their actions. US and European foreign aid propped up Mobutu Sese Seko's dictatorship from 1965 until the early 1990s. Particularly in eastern DRC, international development organizations have gained tremendous influence since the civil wars of the 1990s. *Necessary Noise* is a vital work that celebrates how Congolese artists and musicians have voiced their concerns about their society, even as development and humanitarian organizations have sought to harness and control Congolese performers. Rivers Ndaliko points out the political value of utopian visions within Congolese contemporary art and music.

This study concentrates on Yole!Africa, an artistic collective that formed as part of a growing movement of young artists in the eastern Congolese city of Goma in the late 1990s, just as the DRC was becoming embroiled in civil war. Petna Ndaliko, a youth leader and aspiring filmmaker from Goma, formed Yole!Africa while living in Uganda as a refugee. Though Petna himself was not at first able to return to Goma, he helped to organize a chapter of Yole!Africa in his city of origin. Two of the major goals of this association are to combat negative stereotypes about Congolese people and to highlight Congolese agency via music and film. Artists within the organization often debated each other over whether or not to seek larger audiences via works that were more commercially viable or attractive to potential international NGO sponsorship.

The author provides skillful analysis of individual works made by Yole!Africa as well as the broader political and economic context of artistic production in the DRC. *Tuko Tayari*, an early film by the collective made in 2007, rejected focusing on war and natural disaster that so predominated Western media coverage of Goma in favor of daily life. Another film, *Ndoto Yangu* (2008), offered a more pointed critique of Congolese president Joseph Kabila's regime via