

to the process involved in charcoal production and devastation of the land, it cannot be viewed as any kind of agit-prop.

Indeed, the valuable lessons offered by the film are as much artistic as they are environmental. Kelani's uncommon visual technique—the use of moving still-photographs as the narrative tool—offers genuine lessons to African filmmakers, notably that inexpensive methods can be employed successfully. The film also demonstrates that a successful documentary does not need to be lengthy. In some of his previous full-length features Kelani also addressed issues of environment concern; in *Arugba* (2008), for example, the source of the votary's power lies in the water, and in the three-part *Ti Oluwa Ni Ile* (1993) the crimes surrounding land sales and purchases send a few dubious men to early graves. But the narrative of *Pyrolysis or Paralysis* is equally powerful, and the film represents a significant innovation in African documentary filmmaking.

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doi:10.1017/asr.2017.41

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Rama Thiaw, director. *The Revolution Won't Be Televised*. 2015. 110 minutes. Wolof and French (with English subtitles). Senegal. Boul Falle Images. €250.00.

The Revolution Won't Be Televised, directed by the Mauritanian-Senegalese director Rama Thiaw, is a documentary film about the peaceful mobilizations and demonstrations of the Senegalese population during the presidential elections of 2012. In disregard of the term limitations of the 2001 Senegalese Constitution, Abdoulaye Wade, who had been in power for twelve years, presented his candidacy for a third term. The film, whose title was inspired by the 1970 song by the American poet and musician Gil Scott-Heron, shows a revolution that, as the film title says, was disregarded by the media. Its main focus is a citizen movement known as Y'en A Marre (I Am Fed Up), led by the Senegalese rappers Thiat, Kilifeu, and DJ Gadiaga from the group Keur Gui. *The Revolution Won't Be Televised* is a film about a country in the grip of change, where music and resistance are entangled in the social struggle over a democracy established in 1960. Made by a mostly Senegalese production crew, the film was shown at Berlinale (The Berlin International Film Festival), where it received the Fipresci International Critics' Prize.

Rama Thiaw's debut film, *Boul Falle, The Wrestling Way* (2009), also tackled the subject of a citizen movement, in this case the one inspired by the reelection of former Senegalese President Abdou Diouf (1981–2000). Whereas *Boul Falle* features the national sport, wrestling, as a form of resistance, *The Revolution Won't Be Televised* features music, and specifically hip-hop music, as a form of everyday activism. This “is a way of life, is a long

journey,” the filmmaker declared at London’s Film Africa festival in October 2016. The movement was joined by people from all generations and social backgrounds; we see younger and older citizens, women as well as men at the frontlines of the demonstrations, participating in the protests, going out to vote, complaining about Wade, and expressing their frustrations

The Revolution Won’t Be Televised takes us to exterior spaces, such as the main areas where the demonstrations took place, in the financial center of Dakar, at Independence and Obelisque Squares; the electoral schools where the population was voting; the different regions where rappers Thiat and Kilifeu campaigned against Wade; and performance spaces where Keur Gui offered concerts. It also takes us into interior spaces, filmed in observational and participatory style, such as in cars and homes, where discussions were held and strategies were developed. These interior and exterior shots are intertwined with a range of multimedia formats such as video-recorded interviews and extracts of music videos. The transitions between these images—with abrupt shifts of film rhythm, graphics, editing effects such as split screens, and flashes—make up a multimedia piece that has to be viewed as a product of urban culture.

But while the film is an insightful take on an underreported or misrepresented revolution, the extent to which the film sheds light on how elections operate in Senegal is questionable. The film seems to be more about Keur Gui and its role in the mobilization than on the political situation that motivated the demonstrations. The proposals put forth about whom to vote for in opposition to Wade were unclear, and the fact that Macky Sall was elected in the second runoff in March is not even mentioned in the film. These omissions may be the result of an intention to shift the discourse away from elite political actors toward the participants themselves. The narration is guided by the poet and filmmaker Khady Sylla, who died in 2013 when this film was in production and to whom the film is dedicated.

The Revolution Won’t Be Televised can be understood as part of a broader corpus of African films about political resistance in which music is also a prominent feature. Examples include *Beats of the Antonov* (directed by Hajooj Kuka, 2014), *Life Is Waiting* (directed by Iara Lee, 2015), *As I Open My Eyes* (directed by Leyla Bouzid, 2015), *Timbuktu* (directed by Abderrahmane Sissako, 2014), and *Mali Blues* (directed by Lutz Gregor, 2016). Hip hop as a genre is also an important subject in *Hali Halisi* (directed by Martin Meulengerb, 1999) and *Hip Hop Revolution* (directed by Weaam Williams, 2006). An online documentary film series entitled *African Underground: Democracy in Dakar* (directed by Ben Herson, 2007) features Senegalese rappers who shed light on the political lyrics of their songs and share their views on the political situation in the country. Another film about the events of 2012 in Senegal is *Quitte le Pouvoir* (2014) by the Dutch director Aida Grovestins, which also portrays the citizen movement Y’en A Marre. What Rama Thiaw’s film achieves in particular is an intimate portrayal of the

backstage scenes of a revolution that was not televised, a film narrative that tells a story largely ignored by the media.

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doi:10.1017/asr.2017.42

Carl Gierstorfer, director. *We Want You to Live: Liberia's Fight Against Ebola*.

Released in the United States as *In Ebola's Wake*. 2015. 53 minutes. English. Germany. DocDays Productions. No price reported.

In the late night hours of Sunday, March 24, 2014, Liberia's Minister of Health and Social Welfare confirmed the first two cases of Ebola in his country. By the end of that year, 4,810 Liberians had died from the highly infectious and often fatal disease. Indeed, the 2014 Ebola outbreak in West Africa had a devastating impact on Liberia, Sierra Leone, and Guinea (the three worst affected countries in Africa), where 11,323 people died out of 28,646 cases, according to World Health Organization figures.

At the height of the outbreak, news organizations were quick to respond, churning out story after story and often focusing on the dire effect the outbreak might ultimately have on the West. In fact, to many Western news outlets the Ebola outbreak was a story about Africa's failure to contain the highly contagious pathogen. Exemplary of this kind of journalism was an extended report in November 2014 by the award-winning CBS newsmagazine *60 Minutes* entitled "The Ebola Hot Zone." The report was concerned with life in one Ebola Treatment Unit (ETU) at the peak of the outbreak in Liberia. However, the report paid little or no attention to the Liberians themselves, opting instead to examine Western (U.S. in particular) efforts to tame the disease and "save" the Africans. In fact, those few Africans who actually appeared in the report were either filmed from behind quarantine barriers or hidden behind masks, gloves, and hazmat suits, lending them an "otherworldly" appearance. The *60 Minutes* report was fairly representative of how much of the world outside of Africa perceived the Ebola crisis: yet another example of the African "other" in need of "saving"; of misery, disease, and death in Africa with little or no regard to the West's legacy of exploitation in Africa—human, natural resource, or otherwise. Much of the West's coverage of the 2014 outbreak was reminiscent of the lackluster 1995 film *Outbreak* (directed by Wolfgang Peterson), which depicted the social impact of an Ebola-like virus from Africa on a small U.S. community.

In contrast to *Outbreak* and the more recent Western media coverage of Ebola, the German journalist and videographer Carl Gierstorfer's *We Want You to Live: Liberia's Fight Against Ebola* (aired in the United States as *In Ebola's Wake*) offers a nuanced and insightful view into the Ebola crisis as