

expect the historical narrative to be particularly balanced or accurate”—especially when the court does not hesitate to use and remunerate “insider witnesses” who are probably as guilty as Issa Sesay to help convict him. Ultimately the film demonstrates that the truth about civil wars is likely to be more complex than we know. In spite of all the atrocities committed during a conflict, it is necessary to make compromises in order to end a civil war and reunify the nation. In the end, even the justice system cannot reveal the whole truth about who is actually guilty.

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Katherine Fairfax Wright and Malika Zouhali-Worrall, dirs. *Call Me Kuchu*. 2012. 87 minutes. English. U.S. and Uganda. Cinedigm and Docuramafilms. \$21.87.

Roger Ross Williams, dir. *God Loves Uganda*. 2013. 90 minutes. English and Luganda (with English subtitles). U.S. and Uganda. Full Credit Productions and Motto Pictures Production. Price not reported.

The documentary *Call Me Kuchu* presents an almost palpable rendering of Uganda’s fervent antihomosexual social, political, and religious atmosphere, concentrating on the activities and voices of extremists. Scenes of LGBT dance and drag parties are juxtaposed with scenes of loud preachers shouting that homosexuals are destroying Uganda and America. In 2009 David Bahati introduced the so-called “antihomosexuality bill” in Uganda’s Parliament, which was passed into law in December 2013. Under this legislation homosexuals can receive the death penalty, and it also criminalizes the failure to report homosexuals to the government, even one’s own homosexual child.

This film shows the ignorance, fear, and misunderstanding against which the Ugandan LGBT community struggles, both in families and in the public sphere. Public figures, such as an editor of the Ugandan tabloid *Rolling Stone*, laugh into the camera about homosexuals’ struggles and appear oblivious or uncaring about their own role in inciting violence; an example is *Rolling Stone*’s well-known “outing” of supposedly gay Ugandans with a published list accompanied by photographs and headlined with the phrase “hang them!” The measures by which the newspaper collected its information resembled KGB informant tactics, with reporters sent undercover to pose as homosexuals themselves. In the film the LGBT activist David Kato is shown taking this newspaper to court, where the newspaper’s lawyer and other legal officials display the same insensitive attitude as the interviewed editor. The lawyer argues, for example—contrary even to any statutory law at the time—that the individuals

whose pictures were displayed on the front page were criminals and therefore had no right to privacy. Interviews with other journalists, lawyers, and politicians confirm the misapprehensions that inform a culture of hate; homosexuals are said to prey on minors, to perform homosexual acts for money, and to be part of terrorist bombing plots in Uganda. Other points of contention are that homosexuality is bad for Uganda's prosperity, that homosexuals are against procreation, and that homosexual acts are unnatural, immoral, and evil.

The film also presents interviews with LGBT activists who recount their personal stories, including a gay man who was raped as a teenager by a family member attempting to "correct" his sexual orientation and a lesbian who took the bold step of leaving a loveless five-year marriage in order to live as her true self. A central focus of the film is David Kato himself, a key LGBT activist and the first "out" gay man Uganda who had chosen to return to his home country and confront the hostility, including threats to his life, despite having lived for six years as an openly gay man in South Africa. Kato was brutally murdered in 2011 while the film was still being produced and shortly after winning the court case against *Rolling Stone*. As a central focus of the film he seems to be surrounded by an aura of martyrdom, at least from the point of view of our retrospective knowledge; there is a sense that his murder is actually foreshadowed at an LGBT/NGO meeting where there is talk about the need to spill blood before change can take place. Another inspiring figure in the film is Bishop Christopher Senyonjo, an octogenarian who was excommunicated from the Anglican Church of Uganda because of his support for the LGBT community and who went on to open up a safe house and counseling center for LGBT people.

The 2013 film *God Loves Uganda*, directed by Roger Ross Williams, examines the role of American religious conservatives in the antihomosexuality furor in Uganda, starting in the late 1990s and the preaching of Scott Lively (whose claims include the insistence that both the Nazi Party and the United Nations were homosexual plots). The film focuses on the Kansas City-based International House of Prayer (IHOP), which employs a thousand staff members (with a largely white, male leadership), supports an evangelical rock band, runs its own university (IHOPU, in Grandview, Missouri), and broadcasts religious messages reaching 160–170 nations around the world. IHOP sees Uganda as a special place, as "the pearl of Africa" where "the righteous should rule," according to Lou Engle, a former senior leader of IHOP. The Rev. Kapyia Kaoma, an Anglican priest from Zambia now working in Boston, explains that the departure of Idi Amin left "a vacuum" in social services that was filled by Christian universities and orphanages founded by U.S. evangelicals and claims that Africa became the religious right's "dumping place" for Scott Lively's "extreme ideas." The breadth and depth of the infiltration is demonstrated by footage showing store signs in Uganda that include religious names, words, allusions, or phrases in the names of the businesses.

Williams portrays the Uganda Parliament as its own sort of enthusiastic worshiping church. Parliament members are shown jumping with joy when the antihomosexuality bill is introduced, shouting and slapping furniture in jubilation. They seem worked to a frenzy, like the worshipers we see in shots of the IHOP church where members speak in tongues and rock back and forth in trancelike states. Williams points out that the bill is part of a strategy on the part of Ugandan politicians to divert attention from other issues, such as discovery of oil in the Toro region—notably, the fourth largest oil deposit in the world. He does present some voices of dissent, such as Bishop Senyonjo, but otherwise the film focuses on the suffering of gay Ugandans, including those suffering from HIV/AIDS who are deprived of medical treatment. We are left with a troublesome vision of a nation's legal sanctioning of intolerant religious beliefs as it seeks to impose one interpretation of Christian values on a whole nation.

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Ike Bertels, dir. *Guerilla Grannies: How to Live in This World*. 2012. English, Portuguese, Yao, Nyanja (with English subtitles). 90 minutes. Burgdorf, Switzerland. DNU Films. \$398.00. 2012.

As a student, Ike Bertels saw a film that would shape her career. The 1971 documentary *Behind the Lines* of the British solidarity activist Margaret Dickinson profiled the freedom fighters of FRELIMO, including a cadre of young women who had taken up arms against Portugal's colonial empire. For Bertels the film launched a journey to find and understand these women. The result of this quest is her first feature-length documentary, *Guerilla Grannies*, which captures the strength, compassion, and conviction of the three now elderly women who inspired a young Dutch filmmaker forty years ago.

The three women—Amelia Omar, Monica Chitupila, and Maria Sulila—united to fight Portuguese colonialism before charting their own paths in postindependence Mozambique. Bertels chronicles their lives through a series of interviews conducted in 1984, on the eve of free elections in 1994, and most recently in 2011. Amelia entered the war as a teenager shortly after having her first child. She now makes a living from the proceeds of her farm supplemented by a pension, but she worries about her son's laziness even as she celebrates her educated daughter's accomplishments. Maria was the ambitious one, attaining the rank of captain and working abroad during the civil war. Having recently experienced a stroke, she lives in Maputo with her son, a bank manager, who credits his mother with helping him achieve a comfortable life. Monica remained in FRELIMO the longest,