

Table of Contents

Foreword	vii
<i>Danson Sylvester Kahyana</i>	
Preface	ix
<i>Charles Kebaya and Christopher Joseph Odhiambo</i>	
Acknowledgements	xiii
Notes on Contributors	xv
Chapter One: History of Cinema in Kenya	1
<i>Edwin Nyutho</i>	
Chapter Two: The Rise and Growth of Riverwood	13
<i>Edwin Nyutho</i>	
Chapter Three: Making Films in 21st-Century Kenya: A Personal Journey	27
<i>Bob Nyanja</i>	
Chapter Four: Film Distribution and Marketing Trends in Kenya	39
<i>Charles Kebaya</i>	
Chapter Five: Subjecthood and Nationhood in Bob Nyanja's <i>Malooned</i>	57
<i>Boneace Chagara</i>	

Chapter Six: Reading the Uncanny in the Re-imagination of the Post-Colonial Kenyan Nation in <i>Malooned</i> and <i>Ni Sisi</i> Christopher Joseph Odhiambo	69
Chapter Seven: (Re)imagining Ethnic Politics in Kenya through Film Violet Nasambu Barasa	81
Chapter Eight: Revisiting the Past, Envisioning the Future: An Allegorical Reading of <i>From a Whisper</i> (2008) and <i>Something Necessary</i> (2013) Jacqueline Ojiambo	91
Chapter Nine: Kenyan Cinema and Intercultural Communication Peter N. Mose	107
Chapter Ten: Mediating Everyday Violence through the Film, <i>Otto The Blood Bath</i> (2009) Keziah Wangui Githinji and Emmanuel Shikuku Tsikhungu	121
Chapter Eleven: Performing Identities in Emerging Kenyan Screen Stories: Reading the Meanings of “Man” in Machawood Festival’s <i>Wakamba Forever</i> and <i>Love Daggers</i> Fredrick Mbogo	133
Chapter Twelve: Women Feature Filmmaking in Kenya Charles Kebaya and Gloria Kemunto Mokaya	143
Chapter Thirteen: Judy Kibinge: An Interview Jacqueline Ojiambo	161
Chapter Fourteen: Visibilizing Morality in Kenyan Film Susan Gitimu	177
Chapter Fifteen: Transient Figures and Moral Ambiguity in Kenya’s Fugitive Cinema Boneace Chagara	187
Chapter Sixteen: Censorship and Kenyan Cinema Robert Wesonga	205
Index	215