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Editorial Comment

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In keeping with the aims of the African Theatre Association (AfTA) and the editorial board, the essays offered in this maiden volume of *African Performance Review* have been selected to reflect the vibrant diversity which characterises African theatre and performance. The essays deal with a broad range of African theatre and performance forms and practices, such as: the indigenous oral *Katembe* musical performance from Uganda explored here by Samuel Kasule; the literary plays of Zulu Sofola, Efua Sutherland, Tess Onwueme, Femi Osofisan by Victor Ukaegbu, Kenechukwu Igweonu and Sola Adeyemi respectively; the issue of theatre and censorship in Malawi under President Kamuzu Banda is presented by Malagasi Mufunanji; and the idea of 'representation' and 'self-presentation' in the Pentecostal ministry of Chris Oyakhilome is looked at in Chukwuma Okoye's paper. These essays and subsequent ones are intended to help search for and ultimately contribute in defining new languages and terminologies, new frames of reference, and new methodologies in African theatre and performance practices and scholarship.

The essays cover a very broad range of African theatre and performance forms and practices, such as: the indigenous oral *Katembe* musical performance from Uganda by Samuel Kasule; the literary plays of Zulu Sofola, Efua Sutherland, Tess Onwueme, Femi Osofisan and the anti-Banda plays and censorship in Malawi by Sola Adeyemi, Kenechukwu Igweonu, Malagasi Mufunanji and Victor Ukaegbu; and the idea of 'representation' and 'self-presentation' in the Pentecostal ministry of Chris Oyakhilome brilliantly explored in Chukwuma Okoye's paper. These essays and subsequent ones are intended to help search for and the project of defining new languages, new frames of reference, and new methodologies in African theatre and performance practices and scholarship, and thus to contribute in expanding the forum in which debate and discussion of African performance and theatre is conducted.