

## **Editorial**

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The Editorial Board of the *African Performance Review* is delighted to bring out Vol. 9 Number 1 (2017). The volume contains three essays which in their range and depth of research and style of analysis capture and share the founding objective of *African Performance Review* and the African Theatre Association (AfTA), to be a platform for initiating, encouraging, nurturing and disseminating findings from new investigations into the broad field of African performance and theatre. The essays cover two forms, drama/theatre and the emerging Nollywood/African video movies; however, there are thematic and formal overlaps, which are in keeping with perceptions and understandings of theatre and performance in African contemporary cultures and societies.

Chukwuma Okoye's 'Sensing Nigerian Pop Music Videos' uses Paul Stoller's (1997) idea of 'sensuous scholarship' as an analytical prism to investigate 'the affective integrity of Nigerian pop music videos by charting their kinetic, pictorial/iconic and sonic complexes... observing that although the videos are sometimes narrative their charm resides more in their sensuality; in their affective rather than cognitive authority'. David Peimer's essay, 'A Brief Moment in the Great Postcolonial Story: Crime, Violence and Grief in Contemporary South African Theatre' looks at post-apartheid theatre and argues that when characters and/or audience experience grief together, the trauma of the binary of identities constructed by and for power during the apartheid era, breaks down and the crimes of colonization and apartheid are perceived by the audience. For Peimer this is 'a necessary part of the process in the on-going countering of the received master narrative inculcated by the colonial and apartheid periods'. The third essay, Gloria Earnest-Samuel's 'A Comparative Analysis of Multichoice's Contract Terms for Nollywood and South African Film Industries', as the title suggests, undertakes a comparative and incisive

analysis of what the author perceives as Multichoice's, a South Africa based internet and video entertainment company, discriminatory contract practices between Nigeria's Nollywood home video film makers and their South African counterparts. The paper argues that 'because most media corporations apply confidentiality clause to shield their contracts from public view and analysis', it has always been difficult to subject such contracts and practices to critical scrutiny. However, dissecting the differing contracts offered to Nollywood and South African content providers reveals 'copious evidence of exploitation equivalent to erecting a flag to claim a continent, in various aspects of Multichoice-Nollywood transactions'.

A series of book reviews as usual completes the volume.