

Editorial

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The editorial team would like to apologise to our subscribers for the delay in the publication of the current number of the *African Performance Review*. We are still encountering technical problems associated with the change in publication arrangements, but hopefully the worst is past and we will endeavour to catch up on one back volume and numbers which happily are already in process and should be completed by the middle of 2012.

As is our practice, we have collected in the current number a diverse range of essays from across the continent, which tackle contemporary and critical issues in African theatre and performance; these include Sam Kasule's piece which highlights the often forgotten role of women in contemporary Ugandan popular theatre, by focussing on the pioneering work of director, dramatist and theatre activist, Elvania Zirimu, who died tragically in 1980; Sam Ukala looks at transformations of the traditional folktale in African postcolonial contexts; Chris Ugolo's essay centres on the cultural politics of Hubert Ogunde who, he suggests, used his choreography in the dance piece, *Nigeria* (1977), to articulate his hope for a united Nigerian state; while Kennedy Chinyowa argues for an integration of community-based theatre with Boal's *forum* style to create a dialogic, reciprocal theatre praxis designed to transform passive spectators into critical citizens in Zimbabwe; Emma Ebo in his contribution uses Osofisan's *Morotoudun* to show how theatre employs myth and ritual to effectively transmit culture; finally, Peter Aniago's 'vicious participatory performance' analyses the *soro* (male coming of age/marriage ritual whipping) performance of the Fulani of Northern Nigeria.

We hope our readers will find these essays engaging and useful to read.