

Editorial¹

Sola Adeyemi

Micere Githae Mũgo (born Madeleine Micere Githae; 12 December 1942) died on 30 June 2023 at the age of 80 years, after a 16-year battle with multiple myeloma cancer. Mũgo was a Kenyan professor, playwright, author, activist and poet who came to prominence in the late 1970s and early 1980s when she collaborated with Ngũgĩ wa Thiong’o to write *The Trial of Dedan Kimathi* (1977). For this edition, former mentee and a lecturer at Kenyatta University, Kenya, Justus Kizitos Siboe Makokha, contributed a tribute in her honour in this edition.

This volume of *African Performance Review* (APR) is the last print edition of the journal, as we move fully into online publishing with the next issue of the journal. Our new home is at <https://apr.african-theatre.org/index.php/apr>. Our archive of past volumes since 2007 can also be found at this web address.

In APR 14:1&2, Yvette Hutchison introduces the work of the African Women’s Playwright Network (AWPN). The article is a combination of a story and critical reflection on the establishment of the Network by South African screenwriter and playwright Amy Jephta and Yvette Hutchison in 2015. The idea behind the formation was to negotiate literal, conceptual and historic distances between womxn creatives from various parts of Africa and its diasporas, and with researchers, programmers, publishers, and educators around the world. This is followed by a play that originated from the Network. *Sizwe... Nyika... Nation!* is written by Zimbabwean writer, Getrude Vimbayi (Munhamo) Pfumayaramba on the complexities of unity in the new Zimbabwe after the long rule of former president Robert Mugabe who was ousted from office in 2017.

Samuel Kasule interviewed Faisal Kiwewa who established one of the newest arts festivals in Africa, the Bayimba International Festival of the Arts, Uganda in June 2006. In the interview, Kiwewa spoke of the origin of the Arts festival, its

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organisation and networks, and discussed the Festival's continuing impact on participating artists and audiences as well as its influence on the creative arts.

There is an article on translations by Akin Oyètádé, formerly of the University of London. Writing on two plays by Nigerian playwright, Fémi Òsófisan that were originally written in English but later translated into Yorùbá, Oyètádé connects the context of the plays to the current social situation in Nigeria, emphasising the relevance of the playwright's work. *Ònà Òmìnira Ònà Èjè* (*Red is the Freedom Road*) and *Yéèpà Sólàárín n Bò* (*Who is Afraid of Solarin?*) were respectively translated by Adémolá Àrè mú and Dòtun Ògúndèjì (with Fémi Òsófisan). Both texts deal with problems faced by a postcolonial state in an increasingly globalised society. Oyètádé affirms that Òsófisan's original assertions more than forty years ago remain as relevant.

Eurocentric(ism) and Folk(ism) in Edegborode Festival Performance by Blessing Adjeketa explores the Edegborode Annual Festival Performance of Sapele in the Niger Delta of Nigeria, as a contemporary folk drama using Sam Ukala's Folkism eight Laws of Aesthetic Response. The aim of the article is to examine the number of Eurocentric dramatic elements in the Festival Performance, to evaluate how the aesthetics fit into modern African folk drama.

Ruth Epoch-Olise reviewed *Man to Man* by Charles Mulekwa. *Man to Man* was performed at the opening of the 2022 edition of African Theatre Association annual conference at the Kyambogo University, Kampala, Uganda. And Oladipo Agboluaje reviewed Bev Orton's *Women, Activism and Apartheid South Africa: Using Play Texts to Document the Herstory of South Africa*, to complete the volume.