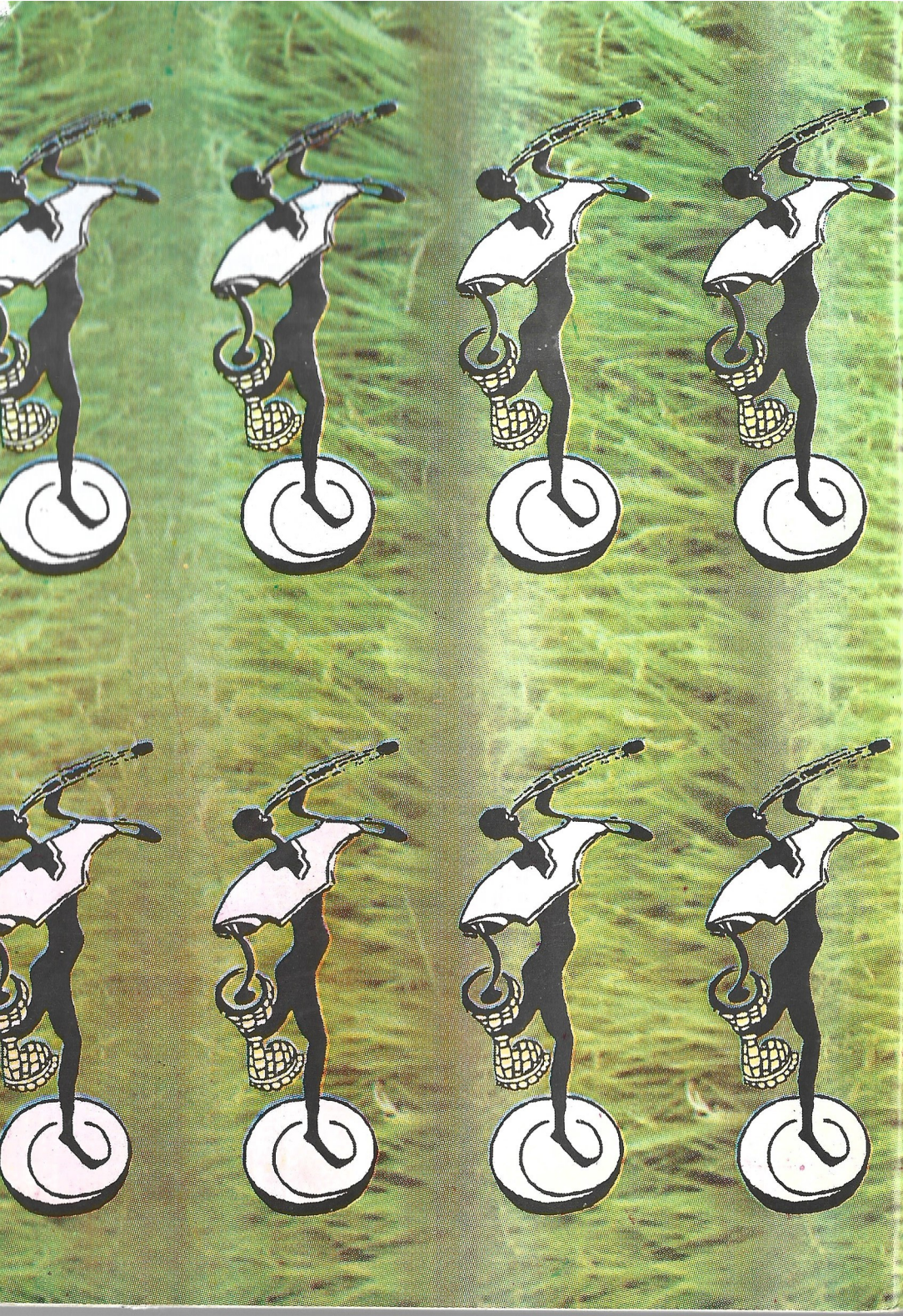




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# The Performer

**ILORIN JOURNAL OF  
THE PERFORMING ARTS**



**Vol. 9, 2007 and Vol.10, 2008**

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## THE PERFORMER

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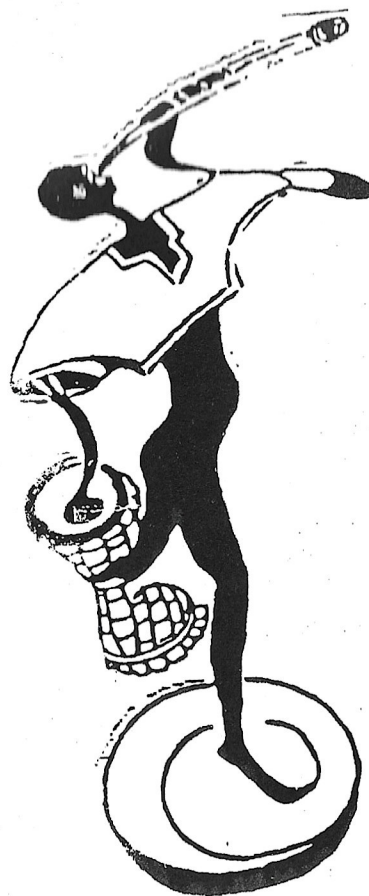
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## Editorial Comment

In the recent history of the Nigerian theatre scholarship, *The Performer: Ilorin Journal of the Performing Arts*, the official journal of the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria has proved to be one of the leading journals that serves as the intellectual hub for the sustenance and promotion of the arts of the theatre through constant publication. Consequently, it is important to commend the vision of the founding fathers of this journal. Their prompt decision has redefined the Nigerian theatre scholarship.

The search for original and illuminating essays rather than mere rehash of outdated works, the changing culture of interdisciplinary dialogue within the holistic cycle of life as theatre and theatre as life and the peer-review editorial philosophy among several others, are some of the reasons while the present Volumes 9 (2007) and 10 (2008) of *The Performer* are delayed. It is my humble opinion that this delay is for the growth of our intellectual heritage.

Out of the 98 articles that we received in the last one year, only 36 are found worthy of publication. To this end, Volume 9 (2007) contains 18 well-researched articles on Dance, Music, Theatre Management, Dramatic Theory and Criticism, Playwriting, Media Arts, Play Directing and so on that critically challenged existing theoretical and conceptual positions. Volume 10 (2008) also contains 18 well-written essays within the borderline and dialectics of Dance and Choreography, Highlife and Traditional Music, Theatre for Development, Costume, Dramatic Communication and Advertisement, Aesthetics and Dramaturgy. Contemporary Stage Design and so on.

It is interesting to note that this present assignment given to me has shown that there is pain and gain in editorial work. The pain of having to re-read and correct, and severally too, vestiges of linguistic and typographical errors, and the gain of transforming an academic work in progress into the reality of publication. I, therefore, agree that editing is "beyond mere gatekeeping". It is a call to duty for serious intellectual engagement where illusion or emotion has no place to hide.

Future contributors should note that their articles are welcomed for publication in this annual journal. We are conscious of time and we know the essence of prompt publication. However, a

scholar in haste and hurry may not find a place in *The Performer*. We will continue to improve and take this journal to greater height by following the editorial philosophy of its founding fathers. As much as it is good to publish for promotion, let us not forget also that it is equally important to publish for posterity.

I thank Professor Ayo Akinwale, the present Head of Department, who appointed me as the Editor of *The Performer*, almost a year ago having served under him as Assistant Editor. I am equally indebted to the entire members of the present Editorial Board (for their support and team-spirit), our Editorial Consultants (for their willingness to assist), our Assessors (for prompt and fair assessment) and the Contributors (for believing in the editorial philosophy of *The Performer*).

To scholars, researchers and students in the Humanities and related disciplines, it is my hope that the present Volumes 9 (2007) and 10 (2008) of *The Performer* will give room for different intellectual explorations, create positive room for the re-imaging of the Nigerian theatre, open new perspectives in the interpretation of African theatre and contribute to the development of the global theatre scholarship.

**Dr. AbdulRasheed A. Adeoye**  
Editor

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## Ogunde's Choreography and the National Question: The Example of "Nigeria"

By

Chris Ugolo\*

### Introduction:

European colonialism has continued to haunt post colonial independent nation states in Africa and Asia. This is because, European interest which was motivated more by economic factors, did not take into consideration the needs of the colonized people in the immediate and future terms. Hence, vast geographical boundaries were carved out and joined together as political economic units, until the fight for independence forced the European colonial masters to reluctantly give up these territories.

Nigeria is an example of a colonized nation state with diverse ethnic nationalities, kingdoms, and cultures. The issue of a sovereign national conference has continued to be a recurring decimal in Nigeria's political history. This paper shall concern itself with how culture has been used to address the issue of the national question.

The problem has been on how a national culture can be invented that will accommodate all the interest groups and be acceptable to all, especially given the diversities of dance, and theatre forms and styles in such countries.

Kerr (1995:205) notes how the leader of the national theatre of Zaire, Nbyen Mikanze explained how the dance production *Nkege* based on a traditional folktale, which successfully toured the United States of America in 1981 was aimed at cementing the two hundred and fifty different ethnic groups that made up Zaire. According to him "the aesthetic of homogeneity in a show like *Nkege* encourages the different ethnic groups to identify with a national achievement".

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