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African Theatre provides a focus for research, critical discussion, information and creativity in the vigorous field of African theatre and performance.

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Volume Editor: DAVID KERR



Examines the impact of new media (such as video and YouTube) and the use of multi-media on live and recorded performance in Africa. Includes contributions on dance; popular video, with an emphasis on video drama and soaps from Eastern and Southern Africa, and the Nigerian 'Nollywood' phenomenon; the interface between live performance and video (or still photography), and links between on-line social networks and new performance identities. As a group

the articles raise, from original angles, the issues of racism, gender, identity, advocacy and sponsorship.

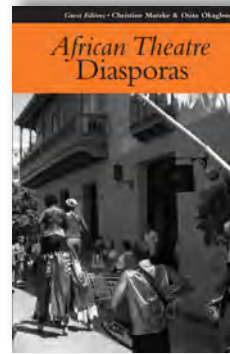
DAVID KERR is Professor of English in the University of Botswana.

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LATEST VOLUMES

AFRICAN THEATRE 8: DIASPORAS

Guest edited by CHRISTINE MATZKE & OSITA OKAGBUE



'Diasporas', as used in the title of this volume, refers to a multitude of groups and communities with widely differing histories, identities and current locations. This book brings together essays on theatre by people of African descent in North America, Cuba, Italy, the UK, Israel and Tasmania. Several chapters present overviews of particular national contexts, others offer insights into play texts or specific performances. Offering a mix of academic and practitioner's points

of views, Volume 8 in the African Theatre series analyses and celebrates various aspects of African diasporic theatre worldwide.

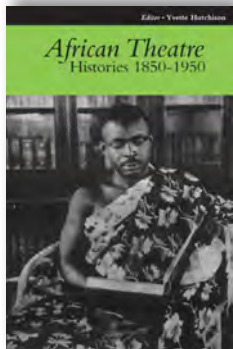
CHRISTINE MATZKE, Lecturer in African Literatures and Cultures, Humboldt-University, Berlin; and OSITA OKAGBUE, Senior Lecturer in the Department of Drama, Goldsmiths, University of London.

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AFRICAN THEATRE 9: HISTORIES 1850-1950

Volume Editor: YVETTE HUTCHISON



Examines the issue of documentation of theatre as an ephemeral form, but made more complex in the African indigenous context because it has been primarily physical, embodied, as opposed to written. What kinds of documentation of performances exist (both of colonial and indigenous theatre)? And how may this range of documentation have affected, even skewed how we read back into theatre history?

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AFRICAN THEATRE 7: COMPANIES

Volume Editor: JAMES GIBBS



A close scrutiny of how theatre companies operate is an often neglected aspect of theatre life in Africa, yet, as companies profiled here grapple with the issues of 'creativity and collaboration' much is revealed about the way theatre companies across the continent face the challenges of financial constraints, the political complications of sponsorship and funding, the need for creative or intellectual freedoms, the intricacies of contracts and the crucial decisions

about venues and audiences.

£17.99, November 2008, 978 1 84701 500 6
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Edited by M. BANHAM, J. GIBBS & F. OSOFISAN



First title in the African Theatre series with accounts of Theatre for Development workshops and critical discussions of the theme which continues to be a major area of endeavour in African theatre.

£17.99, September 1999, 978 0 85255 599 6
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North America: Indiana University Press

AFRICAN THEATRE: PLAYWRIGHTS AND POLITICS

Edited by M. BANHAM, J. GIBBS & F. OSOFISAN



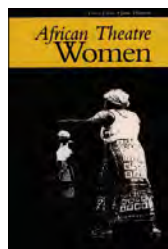
African playwrights remain aware of the political dimension of their work; this volume explores a theatrical collaboration inspired by the infamous execution of Ken Saro-Wiwa and raises issues around the power and politics of language. Includes the playscript of *Toufann* by Dev Virahsawmy.

£17.99, April 2001, 978 0 85255 598 9
6 b/w illus., 320pp, PB

North America: Indiana University Press
South Africa: Witwatersrand University Press

AFRICAN THEATRE: WOMEN

Guest edited by JANE PLASTOW



If a single message emerges from the volume, it is that the category of African Women is polyphonic rather than monolithic, infused with a multitude of traditions and ambitions.

AFRICAN RESEARCH & DOCUMENTATION

Women have struggled to be heard in the world of modern African theatre. Traditionally they had secure roles as dancers, singers and storytellers, but as theatre and performance became

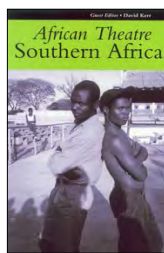
professionalised and commercialised, control increasingly lay with the literate elites.

£17.99, September 2002, 978 0 85255 596 5,
8 b/w illus., 192pp, PB

North America: Indiana University Press;
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AFRICAN THEATRE: SOUTHERN AFRICA

Guest edited by DAVID KERR



[T]he fourth volume in the excellent African Theatre series which provides an invaluable resource for academics working in the area of African Theatre.

LUCAS BULLETIN

Features articles that range from evaluations of single plays to accounts of play-making processes, theatre for development and the relationship between modern drama and indigenous performance.

£17.99, September 2004, 978 0 85255 597 2

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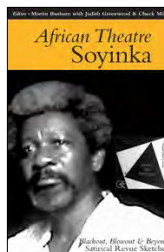
North America: Africa World Press

AFRICAN THEATRE: SOYINKA

Blackout, Blowout and Beyond

Guest edited by M. BANHAM

with JUDITH GREENWOOD & CHUCK MIKE



The achievement of the present volume is to bring this work out into the open, to allow us to appreciate the ballast that supports so many of Soyinka's full-length plays. SUNDAY INDEPENDENT

This volume publishes for the first time Nobel Prize winner Wole Soyinka's early revue sketches on which his later plays draw strongly for characters and situations.

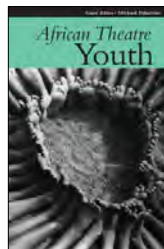
£17.99, October 2005, 978 0 85255 595 8

7 b/w illus.; 224pp, PB

North America: Africa World Press

AFRICAN THEATRE: YOUTH

Guest edited by MICHAEL ETHERTON



Brings together the studies of theatre made and performed by young Africans to audiences across the continent. It features the voices of the young people describing how they are using theatre and performance to struggle for their rights and for changes in their lives.

£17.99, December 2006, 978 0 85255 590 3

33 b/w illus.; 288pp, PB

North America: African Academic Press

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