

Lagos.

The arts. Conurbation. These are the key ideas that this edition of *Glendora Review* focuses upon. These ideas are enigmatic. They are elastic, elusive, and inexhaustible. Yet, they are exciting. Taken together, these concepts provoke effusive and passionate reactions and conditions — creative or disingenuous, aggressive or indifferent — in people. Polarization. The Haves. The 'Ambe Oloruns'. Ikoyi. Mushin. The contrasts are sharp

and unmistakable. Yet, there is a commonality, an unmistakably Lagosian pathos. Visuality. Theater. Resilience, adaptation, and change. These are some of the ideas that are captured in various formats, and in different styles, by our contributors.



The idea of painting a verbal picture of Lagos has always excited me. Seven years of being away from Lagos created in me a yearning of sorts. It was such a pleasure to see that even as the massive violation of the Nigerian polity raged in the cursed days of the begoggled one, as the Federal Department of Culture finally sang the dirge of *The Nigeria Magazine*, *Glendora Review* emerged undaunted. While it seeks to fill a vacuum, it also intends to initiate a tradition. The invitation to guest-edit this edition was an opportunity to turn the searchlight inward and focus on one of the most vibrant cities in the world. How can we fail to recognize the beauty of a city that constantly (re)invents itself, making new rules and breaking them at will? How can we not acknowledge that Lagos is one large, seamless theater and

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a vast studio? This is the sense that this edition strives to convey. Yet, I must admit that the idea of presenting Lagos and the arts in one volume is utopian. And this edition makes that apparent both in the articles that are presented and in the voids and silences that can be felt. These essays are in themselves fascinating. The Fatai Rolling Dollar interview is illuminating. The contributions, coming from diverse authors who bring fascinating perspectives to bear on their respective topics — David Aradeon, Odia Ofeimun, Duro Oni, Benson Idonije and Sola Olorunyomi among others — are refreshing and informative. Akin Adesokan takes a peep into the video industry, while Segun Ojewuyi and Kunle Filani deal with varying aspects of the visual and performing arts.

It is impossible to exhaust the topics. How can one write the arts in Lagos without a mention of Fela Anikulapo-Kuti? Or, for that matter, a whole tribe of musicians that range from King Sunny Ade to Onyeka Onwenu, Salawa Abeni to Lagbaja? There is nothing on Hubert Ogunde's legacy, neither do we have space for our most speculator festival—Eyo. To these we can add several other names and epochs in the visual and performing arts. And we would still not have done justice to them all, given the format of this medium. And so, we must invite you to see these contributions as a tokenism, but a worthy and memorable one at that.

"Ambe Olorun" is a Yoruba term that translates into "We are pleading with God." The wretched of the Lagos earth continue to place their hopes in the good Lord. As King Sunny Ade has sung, "B'aoku ise o tan." When there is life, there is hope.

dele jegede
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