

Theatre/drama for development is a form of drama or performance that should have an agenda. The purpose of doing theatre for development is to fulfil the expansion of the society, and it will therefore be experienced as development in some sense. Theatre/drama for development usually refers to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression. *Pungwe* (all-night community) gatherings were performed by both the freedom fighters and the *povo* (the masses) in order to entertain the masses and educate them about the struggle for independence. This was vibrant theatre during the time when the indigenous people were under the tyrannical reign of the British government and they could not perform their normal routine ceremonies because of the war. It was during this time when the purposes and aspirations of the struggle were articulated to the ordinary people in the evenings through music and dance. This paper seeks to explore (*pungwe*) all-night vigils as forms of theatre for development through music during the colonial period in Zimbabwe. The task of the paper is to clearly elaborate on how songs in these all-night performances are regarded as forms of theatre for development.