

## NATURE AND SCULPTURE IN THE CREATION OF AFRICAN THEATRE SCENERY

\*John IWUH

### Abstract

*The meaning of space is defined by the images contained in that space. Creating scenery for the theatre as an indoor activity involves either the creation of imaginary forms or the replication of existing images around the creator's environment. These imported items include natural vegetation, architecture, sculpture and ornamental crafts. Beyond the creation of box-sets, representation of the external environment has featured prominently on the African stage. However, the conscious use of artistic objects like sculptural images of African gods and other handicrafts have also been quite vocal. The combination of these forms not only speaks for themselves as new artistic compositions of the designer but also for the religion, culture and occupations of their creators and people. This article discusses the role of objects of nature and the products of the allied arts in the creation of stage scenery by African theatre designers, with special reference to the Nigerian experience.*

**Keywords:** African theatre designer, Performance spaces, Sculpture, Modern theatre scenery

### Introduction

Nigerian theatre design has come through many stages, and so has its scenery. Ogunbiyi's carefully edited anthology (1981) grouped these theatre phases into categories. The first is the traditional theatre comprising the ritual tradition and the popular tradition. The ritual tradition was characterized by the people's belief in ancestral gods and drew heavily from myth and the spirit medium. These were expressed via masquerades, dance and trance displays in festivals. They normally would reflect the water related spirits of the riverine communities, the sky gods of the mountain regions, or the guttural ancestral images of swamp dwellers. J. P. Clark's Ozidi perhaps, has a good dose of the many forms and antiques of these spirit beings. These spiritual concerns were the primary sources of the people's spiritual foundations and the scalpels that shaped their worldviews.

The other half was the popular tradition. The major characteristic of this half was the reflection of the people's social traditions, which have developed into

\*John WUH is of the Department of Theatre Arts, Redeemer's University, Mowe, Ogun State

Email: johniwuh@yahoo.com

organized dramatic art forms to the extent of providing livelihood through public entertainment. Popular among these were the %Alarinjo+ (Yoruba travelling theatre), Kwagh-hir of the Benue Plateau region, the Bornu Puppet Show, and %ankamanci+ (Hausa Comedians) as detailed in the different studies of Adedeji (1981:221), Enem (1981:249), Ellison (1981:252) and Gidley (1981: 255).

Without doubt, the ceremonial nature of these performances for the community demanded public spaces. This however, applies only in part to the Alarinjo, which has its roots in the traditional court of the Yoruba Obas. Thus in addition to the private homes of wealthy individuals at festive occasions, orchestration remained quintessentially African, with venues under the open skies, village and market squares as sustained by Bakare Traore's Black African Theatre and its Social Functions (1972). The attendant sceneries were socio-spiritually generated and ready-made by gods own designed geomorphic forms; mountain views, shrubs, exuberant banana leaves and irokos that have maintained familiar sights for centuries. We can modestly add that artistes of all generations in all their skills and creative prowess have merely tried to match the intricate details provided by these natural forms in terms of shape, light and shade.

The second category is the modern traditional theatre. It was no doubt, the precursor of contemporary professional theatre practice in Nigeria in that it acted on the springboard provided by the Yoruba popular theatre that subsequently transited into the initial models of today's African theatre in the true sense of African theatre as an imitative art (or theatre of the European tradition). It introduced a marked difference from the festival and ritual displays of its traditional antecedent. Its distinctive feature was the focus on contemporary socio-economic and political issues. But the stories were fashioned in the characters of traditional royalties and legends, upon which iconic dramatic figures began to emerge. The first sets include the dramas of Hubert Ogunde, Duro Ladipo and their peers in the Yoruba popular theatre tradition as given by the accounts of Ebun Clark (1981: 295), Ulli Beier (1981: 321), and Yemi Ogunbiyi (1981: 333).

The scenery of the modern traditional theatre performances avoided complex stage settings. The backgrounds depended largely on backdrops, which often had no images on them. Duro Ladipo's Oba Koso made use of plain black backdrop (or board) that ran across the stage from left to right with little consideration for aesthetics. Since it had no images on it, rather than make statement on the locale, the purpose was more to keep off light rays from the setting piercing through unwanted openings as well as create a temporary backstage. This approach was unavoidable since the space was

being adapted for stage. Two separate pictures from the stage performances of Hubert Ogunde (294), Duro Ladipo's *Oba Koso* (332) reveals this fact.

From the evidences provided by early scholars (Adedeji, Clark, Ogunbiyi etc), the Yoruba Popular theatre has remained the model for the study of the history and the development of organized professional theatre practice in Nigeria. But scenery in the sense and influence of today's European style played little role in those performances. After a study of some other accounts of the patron scholars above, Sunny Ododo had observed that:

The early efforts of scene design in the Yoruba popular theatre were not essentially aimed at expressing the play but to have a background in front of which performances were held. Whatever ambitious design that could have emanated from this theatre tradition was further restricted by the itinerant make up of the theatre. (2006:19)

If we look at scenery strictly from architectural perspective, or as the representation of domicile structures, we may say those types of setting were lacking. But if viewed holistically in the sense in which Heffner, Seldon and Sellman did, then scenery as *the living environment of the actor* (1963:315) to include other items with *presence*, then scenery was indeed present and active. Theatre scenery has always been referential, and sometimes, complete stories in itself. In this sense, what was expected from most of these early Nigerian performances visually was in itself scenery in motion. This is because the ambiances were dominated by the aesthetics of costume and traditional handicrafts. The aforementioned photographs in Ogunbiyi's anthology 294, 332 remain sufficient proof through *costumes* and *props* whether as costume accessories or direct body adornments in what Eve de Negri calls *the loveliest of the body-painting arts* (1976:13). Eve de Negri in *Nigerian body Adornment* (1976: 2, 8, & 53) captures a number of this exquisite and rare traditional artistry, a heritage carried on the body as part of oral tradition for thousands of years. The *mbopo* ritual costume of the Ibibio of Cross River State (2), the elaborate and intricate bunches of beads and cowries of the Fulani maidens (21) are just two with details which radiated without stage lights.

Physical structures were avoided and chosen visuals were restricted to mandatory objects, which were largely costume dependent. In other words, their sceneries were either prop dependent or costume dependent since they are worn or carried by actors in motion. The result is constantly mobile, lucid, fluid and physically engaging action. The dwelling places thereof were used and dispensed at will since they lived and emanated from the dialogue and body movement. Some would refer to vegetation, hunting skill and prowess while some were drawn from the spirit world of the gods through exaggerated actions. This no doubt refers to *spoken scenery* going by the accounts of G. Brockett (1999), which attracted controversy among scholars of Greek theatre regarding how complex sceneries of the 5th century were achieved. A good example is the diverse opinions whether

Greek theatre actually possessed the technical proficiency to execute the earthquake of the stage in Aeschylus' Prometheus Bound or Pixere Court's The Exiled Daughter. The first required the eruption of an earthquake, which led to the collapse of a mountain, while a surging flood was required to sweep a girl through the stage for the second. Fortunately, Nigeria's theatre history is still recent enough to avoid scenic controversies that belong to the Classical theatre since there is little or no contentious technology.

The reasons for little or no scenery in these Nigerian performances at this time were many. The most important is that Nigerian drama thrived mainly and still thrives to a very large extent on the richness of Nigerian dialects phrased up to unearth the mysteries of man's socio-spiritual cum domestic experiences. Duro Oni's finding reveals that design approach for the scenery that existed at this time was not too different from the Greek pinakes but for the fabric used rather than wooden board. According to Oni, these designs:

Consist of several painted backdrops made of canvas, which is flipped over to depict different scenes. The range of backdrops, which average about 3 metres by 5 metres usually include one forest scenes, another for street and market scenes and third for palace scenes. (1985:199)

No doubt, recent performances still adopt the original design concepts of their maiden performances. In 2008 performance of Duro Ladipo's Moremi at the University of Ibadan Arts Theatre, Ayo Akinwale relied on series of backdrops. This time though, symbolic images were painted on what used to be an empty canvas. For instance, unique masks associated with the people of east of Nigeria were used to indicate the location of the Igbo ethnic extraction, while a flip of another canvas opened to a village square with stalls in order to portray a market scene.

The broad needs of scenery are not complete without the facility for illumination, especially as they now perform in halls, which are largely enclosed. The history of other aspects of scenery like lighting also has clear beginning. As Egun Clark informed us, Ogunde had seen one or two performances in his performance trips to the United Kingdom, and the effects of these stage lights on performance led Ogunde to purchase a few lanterns with the sole purpose of enriching his own performances for the Nigerian audience (1981:302). It can be said rather than for any other reason at the time, the need to enhance illumination was more paramount because the vacuum that existed in the actualization of weird scenes through special effects was too costly to venture into. All the same, the impression had been created that there are aspects of (European) scenery, which painted not only the actors' costumes but also the background, or the entire space without leaving a trace of paint on the wall or flats. From here, the meaning of space to the Nigerian designer began to broaden beyond the addition and the subtraction of solid objects. At the end of the day, the

Nigerian theatre had evolved three noticeable genres with the full influence of European technical additives. Accordingly, as Iwuh (2011) observes in *The Parnassus*, the African designer must display three decipherable scenic concepts; for the African traditional drama, drama of the European tradition and a *mélange* of the traditional and the European.

The third category is the Nigerian plays written in the European style, which became the final face of Nigerian theatre. Prior to that, the scenery of the early stories were characterized by skies, bushes, mountains, undersea creatures, and the interplay of man's adventure with the spirits through spoken actions. These stories appeared first as novels, and were far from reality, just as it was nightmare to think of performing them. Examples are D.O Fagunwa's surrealist stories like *Ogboju Ode Ninu Igbo Irunmale* (2008) and *Ireke Onibudo* (2009). The adaptation of these works were possible only with the deep understandings of the likes of Kola Ogunmola, Akinwunmi Isola and Femi Osofisan who are not only academics but also have good understanding of the Yoruba culture on which Tutuola and Fagunwa's stories are based. Adaptations for stage performance were made possible by corporate assistance. The settings of Ogunmola's adaptation of Fagunwa's *Omuti or The Palmwine Drinkard* (1972), and *The Fantabulous Adventure of the Sugarcane Man* (Osofisan 2010) were also beyond the realization of amateur players until designers in the categories of Demas Nwoko, Olasumbo Marinho, Duro Oni, Molinta Enendu and Sunnie Ododo joined forces with the playwright/directors.

The difference between the earlier practice and the approach of the academic professionals lies in the detail in realistic construction of domicile structures and extensive use of stage lights. The task of fusing the numerous locations in these works within the constraints presented by the performance spaces was daunting. It is important to note that that only a designer in the caliber of Demas Nwoko in the early 1970s was able to develop the kind of scenic profiles that created multiple transitions required in *The Palmwine Drinkard* for effective realization of Amos Tutuola's fantabulous adventures of a dreamer at the University of Ibadan. It was a major step in the development of an African play with modern production style in an African university. The languages of these plays as authentic African plays of the modern tradition have remained true to the dialects which give rise to their translations. They are rich in familiar idioms that excite the audience's imaginative thinking to the level of the performer's theatrical world. Examples abound in Soyinka's *Death and the King's Horseman* (1975), Ogunmola's *The Palmwine Drinkard* (1972), Rotimi's *Ovonramwen Nogbaisi* (1974) and recently, Iwuh's *The Village Lamb* (2007). Some significant features of these plays are the strong forces of tradition and images of the gods and other supernatural forces, or the instruments used in communing with them.

### **The Condition of Nigerian Performance Spaces**

Nigeria, and indeed the rest of Africa are different from Europe. Africa, with ubiquitous village and market squares differ from Europe with thousands of public theatres. Majority of African theatres but for one or two in each city are

found spaces that present unavoidable encumbrances ranging from size, height, depth and most of all technical equipments. In other words, these spaces were not originally built for theatre performances. For people outside Africa, these spaces are far-cries from the national theatres or the long inherited and modified theatres of Shakespeare's era. Ours are largely halls converted from bungalows, lecture halls or restaurants with countable lighting instruments. To this end, our definition of scenery appears sympathetic to the constraints of these spaces. Notwithstanding, Stage scenery remains any form of visual alteration of space by any means; solid structures, diagrams or other images, leading to a transformation, whereby the existing picture changes momentarily no matter how brief, through the addition, reduction or total withdrawal of image(s) on which a previous identity of that space depended.

No space undergoes frequent visual transformation than the theatre stage owing to the creation of different environments, which dramatic works of various locations demand. No doubt, there is strong relationship between the nomenclature of an environment and the visual contents thereof. To this end, performance spaces have undergone conversions to reflect environments from which they are patterned. That is, a scenic creation aimed at capturing an existing environment outside the theatre space, or at best, a designer's view. For instance, creating a king's place on stage is an attempt to import the environment of particular king's palace somewhere in the universe. This is common setting for most African plays.

I want to submit that often beyond the constraints of space and equipment, creativity in scenic design, especially in Nigeria usually submits not what the play demands, but rather what the budget is able to accommodate. However, this may not be limited to Nigeria if we consider the observation of Heffner, Selden and Sellman that:

To conceive perfection in scenic design is one thing; to achieve it another. Those of us who must labor in the theatre with one hand on the stage and the other stretched to the slim tin box in the business manager's office realize  
(1963: 426)

For instance, the difference is always glaring when a corporate sponsor is gracious to support a performance, and that difference is even more stunning when perhaps an international organization gets involved. In 2004, the British Council in Nigeria sponsored the Cheek-by-Jowl theatre company from the United Kingdom in Shakespeare's Othello at the MUSON Centre, Onikan Lagos, Nigeria. The difference was in the utter transformation of space, deployment of technical equipment, and above all the attraction of Nigerian individual and corporate bodies, including those who have denied theatre the much needed support on several occasions.

Some of the performances discussed here show the meaning of space even in the most austere setting, which usually characterize our Redeemer's University Arts theatre auditorium (also known as BOJA Arts

Theatre). The stage measures 40ft wide, 16ft deep and 11ft high, and angles 8ft down toward the window left and right of the auditorium. It is stages of this height that gives Coleridge's willing suspension of disbelief its outstanding credibility in the sense that often, illusion begs for the understanding of its audience.

Figure 1: Redeemer's University production of Komish Ekiye's *The Family* at BOJA Arts Theatre (2010). Director: Kola Oyewo, Designer: John Iwuh. Here, the empty white wall of BOJA becomes a posh interior of a Nigerian middle class family of early '70s. It takes into consideration such items as complete set of upholstery chairs and dining. It was important to include a



bookshelf and wine bar on the left and right of the living room for balance, with a canvas painting in the middle. I said earlier that often our set strives to overcome constraints rather than meet demands of the script. The setting of *The family* was a classic example. The script clearly states that the family lives in a duplex in which the audience would see an upper room balcony. But this was not to be due to the height of the stage. The way out was to create the illusion of a staircase leading upstairs, from which height a voice-over reached the audience. It is important to note that this kind of set usually tells how far the Nigerian theatre has moved between the first, second and third categories of Nigerian theatre and its scenic design. There is emphasis on balance. The recessed angles created the broadest central sections from the step landing to the kitchen door for the bookshelf and wine bar. It is further highlighted by the white paint for harmony while additional balance exists between the curtains. Additional details lie in the unity through colour among the windows and doors, the walls and check-stripped settee as can be read from the picture. Notice the limit of illusion created by the ceiling.

Figure 2: *The Initiation* (2009). Designer: John Iwuh. The setting is one of Redeemer's University Theatre Arts' yearly induction ceremonies for new intakes as future performers. The environment captures an African shrine set



for an initiation ritual procession. An expansive wall covered with raffia mats runs across to create a grove adorned with traditional wares and artifacts. Among these are gigantic straw hats used by farmers to protect the head against intense sunshine, various sizes of calabashes and guards used as storage, gongs and other musical instruments used for invocation etc. Over the walls and through the entrance are banana trees and tender palms painted by the setting sun of dusk. The palm is an inevitable plant around shrines for the efficacy of the binding qualities of its fresh tender leaves. The palm and banana trees have something in common; they are highly significant for fertility, of course, various other types exist. The banana never lacks suckers while the palm tree produces multiples fruits. The priest uses them for prayers to deserving visitors. Even though the performance is pedagogical, some images, especially sculptures of traditional African gods were carefully avoided to accommodate the sensibilities of the Christian mission environment that Redeemer's University operates from. However, in their places are the adire fabrics cut to human shapes. In reality figure 8 captures the external view of the entrance of such shrines.

### **The Role of Nature, Sculptures and Motifs**

The idea of the images commonly found in African scenic design perhaps is borrowed from the artistic practices normally found in and around the palaces of royal fathers. The walls of their fences in and out are usually adorned with drawings of African spirit forms like masks and masquerades, royal staffs, symbols of authority and other mystical figures. This type of visual is quite common among the obas of Western Nigeria, and the Binis of present day Edo people. Unarguably, such images have always dominated the scenic ambiances of most, if not all Edo theatrical environments. The most significant are the sculpture or masked head of the Oba adorned with rich coral beads, the best grade of velvet attire and his royal staves and staffs. The view is further enriched with supporting images of ancestral line of rulers and queen mothers preserved through sculptures. Prior to the introduction of European form of historical chronicles through writing and pictures, these sculptures were the only concrete forms of historical evidences that supported oral tradition. This style informed the design concept of 1993 performance of Ola Rotimi's *Ovonranmwun Nogbaisi* at the University of Lagos Arts theatre where over fifty select artworks reflected the ingenuity of Bini carvers for thousands of years. The importance of the historical, cultural and even occupational impact of that performance drew

overwhelming support from Carvers and Art Collectors from Benin and Lagos states to provide a rare sight of famous artworks of Benin Kingdom, including a copy of the legendary masterpiece of the mask that became the FESTAC '77 symbol. As Iwuh notes, the mask was a highly developed art of the Binis, comparable to pictures. Such carvings were ways of preserving the images of their royal ancestors. That particular mask was of the queen mother of Oba Esigie, and he wore it in memory of her. Oba Esigie was the reigning king at the time the British came on their punitive expedition (2004:160-161). The fact that the mask was meant to be worn as pendant accounted for its miniature size. Girshirk Ben-Amos (1995) observes also that often, the many carved images also existed in bronze sculptures. This does not mean that they are repeated, but rather, they are the original creation of bronze sculptors who engaged in fierce competition in order to impress the Oba. But in scenery, these provide effective reminiscences for emotional recall of our historical past.

Figure 3: Set for John Iwuh's *Eshe (Dance of the Dead)*, Arts Theatre Redeemer's University, 2011, Designer: John Iwuh. The set is the porch of a posh country home. The trees represent two popular village brands of edible fruits; the udara (African cherry) and the ube (African pear). These are inevitable choices of most country homes for shades apart from their edible



functions. Below are flowers within low paved walls, but not just flowers. Often, most of them are chosen from short edible plants. There are two strong symbolic images on the set; at the top of the entrance door hangs a giant cow horn, which is symbolic of a family that has performed a traditional funeral rite of their late aged father. The masks left and right of the set symbolize that the ancestral spirits maintain presence within their ancient abode while the 180o arcs are purely aesthetic for one scene. But in another scene, it transforms into a special background for supernatural deities through lighting effects.

Nature has featured prominently in a number of scenic designs for African performance. One may be tempted to assume that it is part of that sentimental attachment to the open air where trees and other natural views abound limitlessly during African festival performances. It is far from it. One of the major reasons is that theatre scenery first and foremost is an attempt to recreate. For instance, when a tree is required on stage, any other image other than the real tree if well made can at best amount to a beautiful,

admirable and commendable work of art. In essence, a number of Nigerian theatre designers (like me) believe that where that object exists in abundance, it should be employed for an unadulterated reality. And because these live plants exist freely around the African environment, it becomes visually complementary, time saving, and cost effective to uproot or cut a desired plant. Hardly, is the idea of naturalism as a concept part of the design vision for most of these African plays.

Figure 4: Women. A student's class presentation at Redeemer's University, 2010. At first, this appears to lack richness if compared to *Eshe* or *The Family* but the concept is well defined. The follow spotlight carefully isolates major parts of the stage in a number of scenes in order to help heighten the illusion of secrecy. But in reality, the set consists of the banana tree, a few boxes and a fence four feet high. The background is a backyard clearing



where a group of married women gossip, ridicule and strategize against the men folk. The performance like many others was starved of fund. However, in order to give character to the setting, a most important scenic item for the set, a banana tree is planted a few metres from the kitchen. In rural communities, it is a common sight to see a cluster of banana trees close to the kitchen where the woman easily empties wastes. Overtime, a refuse dump develops from such items as used leaves from wrappings, litters and other debris swept from around the compound, poultry wastes which decompose into manure and provide nutrient to the banana. There is evidence also that such plantains or banana grow quite healthy, produce richly for domestic use and provide cash supplement to their owners.

Figure 5: Wole Soyinka's *The Trials of Brother Jero*, Arts Theatre University of Calabar, 1995. Designer: Molinta Enendu. This is another angle of nature. A number of items featured significantly in the set. The setting is a beach which becomes active with flowing water and splashing effect.



There are fishing nets, which incidentally symbolize a major occupation of the riverine communalities of Cross River state (South-South Nigeria), coconut tree branches common with beaches and a stall made of thatched roof. The wares carried by the couple in the photograph are typical of petty traders who make their trading sites into a second home because of the long hours spent in them.

In some case, images of African spirit medium dominate. Quite a lot of Nigerian Plays are either built on gods, legends like Moremi, Sango etc or references made to them. In order to register their strong stage presence, a sizable one is required. But often, it is difficult to move these sculptures from art shops inspite of the fear of damage. What we have witnessed is the use of miniature sizes such as found in Susan Wenger's living room. Some other approaches have been adopted like carving out wood profiles of such images and attaching them onto a stand as done in Iwuh's *The Tears of a Bastard* (see figure 7).



Figure 7: John Iwuh' *The Tears of a Bastard* at BOJA Arts Theatre, Redeemer's University, 2011. Designer: John Iwuh. The setting is the living room of a white man in the colonial era. The wall is treated with tiny batons to give the effect of long wind breakers in five sections (realized with fabrics); on them are sculptured images of the three major ethnic groups in Nigeria.

## Conclusion

The attendant nomenclature of a stage setting is somewhat generic due to the dominant scenic elements present at a particular time. On these items also, the visual identity of any stage space, its character and personality depends. The roles of these images to the Nigerian audience have been more of historical reference, cultural reaffirmation, and occupational pedigree than the search for aesthetic appeal. On their own, plants on stage have offered far more significance beyond their presence as familiar attributes of our environment to portray edible needs and occupation to reflect other exigencies like fertility and ritual potency. Since stage

scenery stands more as ephemeral work of art due to its temporary nature, no set has survived whole but rather in parts through embellishing scenic objects like sculptures or ornaments used in such performance. For this reason, the only complete image of a particular set or scenery for any performance lies in photography and movie recording, which cannot sell as a single work of art like a piece of sculpture. This is not only painful but a disservice to theatre designers considering the enormous work that goes into theatre scenery.

### **Works Cited**

Adedeji, J.A. (1981). Alarinjo: The traditional Yoruba Traveling Theatre. Drama and Theatre in Nigeria. Ed. Yemi Ogunbiyi. (Lagos: Nigeria Magazine). 221-246

Ben-Amos, Girshirk P. (1995). The Art of Benin. London: British Museum Press.

Brockett, Oscar G. (1979). History of the Theatre. Boston: Allyn and Bacon.

Clark, E. (1981). Ogunde Theatre: The Rise of Contemporary Professional Theatre in Nigeria 1946-72. Drama and Theatre in Nigeria. Ed. Yemi Ogunbiyi. (Lagos: Nigeria Magazine). 295-320

Ellison, R.T.E. (1981). A Bornu Theatre Show. Drama and Theatre in Nigeria. Ed. Yemi Ogunbiyi. (Lagos: Nigeria Magazine). 252-254

Enem, E. (1981). Kwaghir Theatre. Drama and Theatre in Nigeria. Ed. Yemi Ogunbiyi. (Lagos: Nigeria Magazine). 249-251

Gidley C.G.B. (1981). Yankamanci: The Craft of the Hausa Comedians. Drama and Theatre in Nigeria. Ed. Yemi Ogunbiyi. (Lagos: Nigeria Magazine). 255-292

Heffner, H.C., Selden, S. and Sellman, H.D. (1963). Modern Theatre Practice: A Handbook of Play Production. New York: Appleton-Century-Croft.

Iwuh, J. (2004). Symbolism in Scenery and Décor: A Case Study of Bandele-Thomas' Adaptation of Achebe's Things Fall Apart.

Iwuh, J. (2007). The Village Lamb. Ibadan: Kraft Books.

Iwuh, J. (2011). Positioning the African Scenographic Idiom in the European Theatrical Space: The Parnassus, 1(2), 163-175

Iwuh, J. Eshe (Dance of the Dead), directed by John Iwuh (2011).

IwuhJ.'s *The Tears of a Bastard*, directed by John Iwuh for Redeemer's University Theatre Arts Festival, 2011.

*The Initiation* by Redeemer's University Department of Theatre Ensemble Team, 2009.

Juwon Oloruntoba's *Women*, directed and choreographed by Juwon Oloruntoba, 2010.

Komish Ekiye's *The Family*, directed by Kola Oyewo for Redeemer's University Convocation (2010).

Negri, Eve de (1976). *Nigerian Body Adornment*. Lagos: Nigeria Magazine.

Ododo, S.E. (2006). *Design Practice in the Nigerian Theatre*. Technical Theatre Practice in Nigeria. Edited by Oni, D and S. E. Ododo. Lagos: CBAAC, 2006) 17-36.

Ogunbiyi, Y. Ed. (1981). *Drama and Theatre in Nigeria: A Critical Source Book*. Lagos: Nigeria Magazine.

Ogunmola, K. (1972). *The Palmwine Drinkard*. Ibadan: Institute of African Studies.

Oni, D. (1985). *Plays and Presentation Modes in Nigeria: A Technical Outlook*. *Nigerian Theatre Journal*, 2(1&2):198-205.

Rotimi, O. (1974). *Ovonramwen Nogbaisi*. Benin City: Ethiope.

Soyinka, W. (1975). *Death and the King's Horseman*. Ibadan: Spectrum.

Traore, B. (1972). *Black African Theatre and its Social Functions*. Trans. Dapo Adelugba. Ibadan: Ibadan University Press. Performances cited with pictures (All photographs by John Iwuh except *The Trials of Brother Jero* by Molinta Enendu)

Wole Soyinka's *The Trials of Brother Jero*, directed by Molinta Enendu, 1995.