

## VISUAL LITERATURE AND EMERGENT PARADIGMS IN POST-OSOFISAN NIGERIAN SCREEN THEATRE

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### Introduction

When Irele (1981), in his critical x-ray of modern African literature, summed it up as

a form of response to those events and forces whose impact upon our societies have determined their present state and course of historical development but also as a means of entering more fully into their meaning and implications for our (African) lives (69),

he might have been predicting the revolution that catalyzed a few years later in the annals of modern Nigerian dramatic literature. Sharing Irele's contention about our modern literature, it can be argued that the evolution of the generation which came on the heels of Femi Osofisan aligns with the motive power of drama, which De Graft (1976:5, 22) sees as a perennial search, a reaching out by the whole man, towards the goal of sanity and security in a world that threatens annihilation, from all directions. Going further, De Graft advocates an understanding of the new forces that threaten our society, the things that hold terror as well as joy for our people, the need to create new or more compellingly relevant themes. This paper is an examination and a critique of the evolution of a new generation of Nigerian playwrights – the post-Osofisan generation – their orientation, thematic concerns and aesthetic contributions to a growing corpus of work otherwise known as *visual literature* and the emergent paradigms of the screen theatre.

It is generally believed that a literary work is kept alive by constant critical attention. Harry Garuba (1988) argues that,

Young writers in every literary tradition attempt to create a space for themselves by fostering different orientation of consciousness, which will focus attention on their works. Whether this effort leads to rancorous posturing...the outcome is, on the whole, the healthier growth of the tradition (269).





from thematic perspectives such as leadership crisis, military misadventure, national unity, political and ethnic rivalry, state oppression of the masses, poverty, human rights violation and injustice, the scourge of campus secret cults, war and conflict, among other socio-economic issues and themes, and of course, the ravages of HIV/AIDS, cancer and other viral diseases. They do this with the newness and purposiveness that contemporaneity dictates. Their thematic and creative tendency continues to deal with Nigeria's prevailing political and economic anguish, chronicling and mirroring our times, and offering outlets from our fast enclosing cells.

Indeed, the 1990s came with the disintegration of the Soviet Union, a contending world power, the collapse of orthodox communist structures in Eastern Europe, the retreat of Marxist-socialist creeds, on the one hand, and the triumph of America and a new right offensive, a new capitalist challenge and order, on the other. Cautiously, Udentia (1993) notes that

The world became witness to... a new racial-ideological onslaught. Internationalism gave way to nationalism and the class struggle to a new era of practical economic and political co-operation on the shadow of a new world order (vii).

The themes of the post-Osofisan playwrights, rather than being shaped and sharpened by the ideology of the recognized preceding generation led by Osofisan, have been ordered more by the search for a spiritual solution to our socio-political problems. To these playwrights, ideologies have failed to awaken the desired consciousness in the people to confront their realities. On the religious level, the rise of Christian Pentecostalism, "now a most interesting development in contemporary Christianity worldwide" (Nihinlola, 1998:5), and Islamic fundamentalism coincided with the rejection of socialism in favour of *survivalism* as the ideological platform of expression for the new generation. Today, with the return of drama to the church as in the medieval period, there are Christian groups (and Moslem sects) using drama as a vehicle of mobilizing their worshippers, both on stage and on screen. Adelugba (2003) attests to this when he observes as follows:

...I must say that the drama performances, the live theatre that now take place in churches is no kind of output to laugh or scoff at. Some of the works coming out of the church dramatic groups have in recent years been quite impressive. Indeed if you are going to talk of the group at He-Ife that has not only succeeded in stage dramas, but also has had their works adapted for television and video (29).

This development, however, cuts across the two major faiths mentioned above, as an Islamic group based in Ibadan, the Caring and Sharing Brotherhood in Islam, also employs drama in the same light.

### **Visual Literature and the emergent paradigms**

The emergence of this new set of talents at the turn of the 1990s was an instrument in the struggle for self-determination. As we have noted elsewhere (Ademiju-Bepo, 1999:46), these "new" plays also sought to re-write the history of dramatic enterprise in the country in an attempt to wrest the reins of drama from the 'older' generation, whose influence is still, nevertheless, sparingly discernible in the plays of the 1990s.

As far as their themes are concerned, it was a new vision for drama in the country, a vision which has now assumed a pre-eminent place in the critical tradition of recent drama, with the rise of the home video, therefore giving the world a whole new visual literature as a medium of entertainment, in spite of the economic pressures imposed by the challenging, rival tendency of *survivalism*. Oyesoro (1999) has argued that the declining popularity of the live theatre at the turn of the 1990s, has put this new generation of playwrights at a big disadvantage. He points out that

...inasmuch as the new breed generation playwrights want to make their impact felt on the dramatic terrain, they have been handicapped by the diversion of the home video phenomenon which has lured many of them because of the instant financial gain it offers. Rather than wait for the live stage or the publishers to get their plays to the public, many of these playwrights simply choose to sell off their scripts to home video producers.

### **The rise of the video film, and the challenges of transition**

The video movie aided by technology has today become a major Nigerian dramatic form of the nineties. Taking up Haynes's contention (2000:xv), one can say that the motion picture industry



has found its feet, sustained by the increasingly diverse and powerful cultural energies currently flowing into it, and the tremendous growth and mutation it has experienced in its first decade and a half of its emergence. We want to posit that the *survival* of this paradigm has been buoyed up by the post-Osofisan playwrights who gravitated towards it and became spellbound by same in their search for contemporary relevance and dramatic prominence. Interestingly, empirical evidence shows that the playwrights of the 'new order' now practice largely in the realm of *visual* literature as opposed to *written* literature. The dialectics of their transition from the stage to the screen was invariably inspired by their ideological orientation and disposition, viz *survivalism*.

The dramatic spirit of the "new age", which became the emergent paradigms of expression in the genre, appeared to have been galvanized by Soyinka (1979), who asserts that

...the two (the stage and the screen) are interrelated and mutually complement each other so often, both in practice and theory, that new comers to the cinema, which include all of us, tend very often to transpose the form of theatre directly into film, with of course, very stagey, static film (98).

In the same vein, the television, cinema and the new forms of entertainment and communication, as Bamidele rightly contends, have become a sort of visual literature, since these can now be viewed as gatekeepers through which a literary work passes to the audience (2000:40). The philosophy behind the creation of the several series in television drama left some topics or thematic pre-occupation to be cliché-ridden, noting that such pioneering screen efforts, as we have noted above, gave the video makers the impetus to experiment with new form, topic (themes) and technical innovation with the daring, new video technology (2000:48), now gone digital. Bamidele (2000) goes ahead to aptly capture that "transition" when he asserts that

the television play has shifted the attention of many playwrights away from the stage. There are those who have been associated with live theatre for most of their lives and there are also performers who have grown up as artists before the eyes of popular theatre audience who no longer write and perform for the live theatre. Reasons for this shift may be traced to some socio-economic factors (50).

A theme, according to Farker (1991), implies the linearity or extension of a work in a way that no other subject matter does. He further asserts that:

Theme may refer to those repeated parts of a subject which control aspects of a work which is perceived as formal as well as conceptual. Theme is therefore, a more concrete and formalistic term with structural implications (247-249).

We should not forget that these same events, images, and symbols of their social realities, which now set the pace for their thematic thrust, had roots in the theatrical experimentations offered by the NUTAF initiative. Haynes (2000) has stressed that

the videos may not give us what we thought we wanted, but...they offer the strongest, most accessible expression of contemporary Nigerian popular culture (4).

According to him, they are a prime instance of the interpretation of the global and the local through the international commerce in cultural forms. Thus, the recourse of the new breed to visual literature via the home video, therefore, is both an assurance of better means of livelihood and continuing relevance, visibility and viability as the dynamics of tradition and change affects them, spurring them on to take full advantage of the *creative symbiosis* of literature and motion picture.

These interpreters of our social reality have responded in both economic and cultural perspectives by evolving a popular art form to interpret and reflect contemporary tendencies. For instance, Femi Kayode, an isolated exemplar of the generation in discourse, wrote the screenplays for *White Handkerchief* and *Thunderbolt* (2000) for Mainframe Productions, one of the fast growing video production outfits, owned by Tunde Kelani.

### **Exemplars of the new thematic trends and creative vision**

The trends of video films in the twenty-first century, according to Adesanya (2000), are unpredictable, because, literacy, artistry, history, contemporaneity and the future would have to come into



cognizance in the dramatic perspective, beside the new realities which the hopeful filmmaker has to embrace. He says further that

while dramatic release is the principal market for the film producer, the videographer was able to consider theatrical release and the video market (42).

The theme of any film, on the other hand, is its intellectual content, its subject matter. Since a motion picture is a method of communication between the filmmaker and the audience, it has a language and vocabulary of its own. The filmmaker (or scriptwriter) usually has something to say, and it is in the content of the film that the theme resides. However, contemporary film has become fragmented and often seems to lack cohesion and a recognizable form or structure, that it is easy to assume that theme is either absent or unnecessary.

Tracing the thematic trends in recent Nigerian home video films, Akpovi-Esade (2003), in an incisive article, notes that following Kenneth Nnebue's 1992 daring road marker, *Living in Bondage*, which opened the floodgate of ritualistic themes, movie producers began to duplicate storylines along those themes. According to him, before the trend met a natural death,

The National Film and Video Censors Board, NFVCB had to step in when some Nigerians were murdered in a mob action in Accra, Ghana in the late 90s. Offence: Nigerians were accused of being responsible for the death of a little girl that had her head severed after she was murdered, presumably for ritual purposes. The conclusion reached by the angry Ghananians was that Nigerians being ritualists as portrayed in our home videos must have been responsible for the death! (66)

That trend was supplanted by themes drawing on violence, heroism (e.g. football), American Hollywood style, tradition, religion (Pentecostalism), comedy, and love in that order of quick succession, as thematic pre-occupations of the producers who now double as the scriptwriters/directors.

The less than two decades of the home video phenomenon in Nigeria invariably produced filmmakers who stand as gatekeepers of the enervating *sympiosis* between literature and visual technology. From among these, we have selected two exemplars, our choices, of

course particularly influenced by their NUTAF antecedents. The visual literature of Charles Novia, and Pedro Agbonifo-Obaseki among other NUTAF proponents, has come to represent the voice of the new generation. The strength of their thematic and aesthetic idiom and dramatic form is played out in the commitment to the survival of the art of visual literature, which they pioneered in the country as a representation of emergent paradigms. We shall now attempt a close critical analysis of some of these emerging playwrights and their works.

### **Aesthetic and critical perspectives**

#### **CHARLES NOVIA**

Charles Novia's foray into the art and business of video films came as a calculated response to the urge to utilize the wider scope offered by the television and video technology over the stage. The last time he produced a play for the stage was in 1996, with the gracious sponsorship of the Goethe Institut, the German Cultural Centre in Nigeria. Since his discovery of the television as the 'new medium', he joined the Nigerian Television Authority (NTA) Lagos, as a scriptwriter and worked behind the scene for four years. Novia, however, contends that, although the stage and television are different ball games, the stage is still likely to have a place with the advent of the home video. His conjecture runs thus:

I wouldn't know what the stage will be like in five years. But it would continue to be the training ground, even though there is no enabling environment for the arts in the country. We are in a quandary: torn between a bohemian life of the artist – are you a committed or commercial artist? (Novia, 2003).

Choosing the romantic, human interest, and family angle as his thematic canvas, Novia (2003) has carved a niche for himself as a creator/writer of love stories. In his own words:

I see the family as a component part of the society. In view of so much strife in the society, I choose not to follow the bandwagon, hence, my love stories. With love, we can overcome a lot of stress. I run away from banal themes, and once you are consistent, you become known and accepted and appreciated, if you are good. The



viewers would scold you, if you are otherwise. It's been tough, but very rewarding.

His works to date, some of which have embraced other thematic concerns as well, include *Deep Secrets* (2000), *Easy To Kill* (2000), *Spiritual Husband* (2000), *Lovers' Day* (2001), *For Your Love* (2001), *The Assassin* (2001), *Afro* (2001), *Judas* (2002), *The Pastor and The Harlot* (2002), *Love of My Life* (2002), *Love For Sale* (2002), *When Love Dies* (2002), *Real Love* (2003), *I Will Die For You* (2003), *You Broke My Heart 1&2* (2003), *Adam and Eve* (2003), *Husband & Wife* (2003), *Missing Angel* (2004), among others. These he has produced under the inspiration of Charles Novia Think, from the stable of November Productions based in Lagos. A close analysis of one of them (undertaken below) provides an insight into Novia's aesthetic style and thematic preoccupation.

Novia's *When Love Dies* is a story about the consequences of war involving Mary, a young pretty Liberian refugee who finds herself in Nigeria after fleeing the scourge in her native land. Rescued from a refugee camp by a pastor, she becomes a housemaid in Colonel Bala's household. In the course of adjusting to a new life, Bala seduces her, thus forcing his wife to send her packing. The Colonel seeks her out and proposes for her to become his mistress, with a house and servants to the bargain. She succumbs to the pressure after he rescues her from jail and moves to her new home. Although transformed and well-catered for, the heavy hand of loneliness, lovelessness and depression soon descends on her. One evening at the club in Bala's company, she meets and falls in love with a young, homeless musician, Daniel, even as she has to steal backstage to see him. She later asks him to move into a Boys' Quarters in her house. This turn of events sets both of them on the path of destruction as soon as the Colonel finds out about their affair through Shade, Bala's girlfriend, whom he introduces to Mary as his niece, and sends to stay in the same Boys' Quarters. Unknown to Mary, Shade used to know Daniel and she plots to get even with him for jilting her. Daniel is detained and beaten up on Bala's orders. Undaunted, he says to him:

DANIEL: What more can you do to me than to torture me and have me killed? (*When Love Dies*, Scene 14)

Infuriated, the Colonel gets back home and beats up Mary, who ends up in the hospital and is later diagnosed of suffering from cancer of the liver. But she tells Bala:

MARY: Daniel is the first man I ever loved. You've been so kind to me... But...

Daniel is released to go and vacate his room, after being forced to write off his love for Mary. He meets his mother waiting for him as the Colonel shows up in a bid to monitor his packing and comes face-to-face with "a young barracks girl twenty-five years ago." She recounts how Bala, fresh from the Defence Academy then, denied and refused the pregnancy that became Daniel. The die is cast: father and son fighting over the same girl!

DANIEL: You call yourselves soldiers who protect innocent citizens... But once you allow power to get into your head...

Too late, Daniel rushes to see Mary in the hospital where she has already made up her mind on her next line of action, but all the same sympathizes with him:

MARY: I'm sorry that I've put you through so much, so much on my behalf...

Out of hospital, they both go out to the beach and she hands him a letter in which she has left him the sum of four million Naira to finance his album and for her former refugee camp. As Daniel reads the letter, she wanders off on the sand. By the time he looks up, she has vanished, and he begins to search for her.

Individual responsibility, marital infidelity, senselessness of war, revenge, power, betrayal and sacrifice, apart from love, are some of the themes treated in this film. Bala's refusal of the pregnancy is a failing in his individual responsibility to the girl in question and the society in which he later grows to become powerful enough to terrorize, inadvertently though, the same fruit of that union over a woman he keeps as mistress – to be used and dumped. His transparent unfaithfulness to his wife raises a moral question about his sense of duty. Mary's bequest in the last scene, rescues Daniel's talent, in spite of Shade's betrayal and revenge.



Considered critically, I do not think it plausible for Mary to have sacrificed her life simply because of her diagnosis of cancer, when she does not even get to learn that the Colonel is Daniel's biological father. It renders that dramatic twist a contrived sub-plot in order to elicit the audience's empathy for Mary. After her battle and suffering, finding real love in Daniel could have provided the needed elixir to see her through the pains. However, Novia succeeds in weaving all these thematic concerns into a good and well-crafted piece consistent with his style and forte. We shall now proceed with a close study of our second illustrative author.

### PEDRO OSA AGBONIFO-OBASEKI

With four published and at least twelve yet-to-be-published plays, two anthology of poems, a non-fiction novel, numerous home video movies, teledramas and documentary to his credit, Pedro Osa Agbonifo-Obaseki (otherwise known as Don Pedro) may yet be described as the 'rising icon of the post-Osofisan generation' of Nigerian playwrights. He won the Director-of-the-Year Award in 1999 for his epic video film, *Igodo*, and has also either written or produced *Obaseki*, *Azagidi*, *Nights of Erinmwin*, *Idia*, *Sunset in the Lagoon*, *Soldiers O'Fortune*, *Rendezvous At Hell's Gate*, *Goodbye My Redeemer*, *Ikpoleki*, *Ritual of Rebirth* (a dance-drama), *Hallowed Screams* (for the stage); and *Evil Thing* (1998), *Eziza* (2000), *Days of Rage*, *Four's Kompany*, *Images*, *Akwa: Tales of the African Woman*, *Tara* (2000), *The Brave Soldier* (2001), *Spell Binders*, *Grip of Fate*, and *Shades* (for the screen) as part of his own contribution to the body of writings from the post-Osofisan generation.

Since film basically weaves thematic strands and narrative devices with new elements, it relates socially with familiar or topical subjects with a sense of contemporaneity. Don Pedro's art, therefore, holds his Bini culture of the Edo people up for the world to see and appreciate. The result is an interesting blend of old and new elements to tell stories that have dramatic relevance for his generation. A close review of one of his outstanding films should shed further light on the dramatic form and visual aesthetics of his works.

In *The Redeemer* (2000), Agbonifo-Obaseki weaves the revelation of the Anti-Christ and such themes as prostitution,

materialism, unemployment, greed and the inordinate quest for miracles rather than salvation, by a majority of today's churchgoers to tell a very enervating story of contemporary reality. Three Fingerlings-turned-men rape a pretty harlot, Maryann, while easing herself in the course of plying her trade one evening, after a quarrel with Zico, her regular 'boyfriend'. About a year later, she is delivered of a baby boy on her way to the hospital. A blind beggar at the scene immediately regains his sight as soon as the baby is raised up for the crowd before the ambulance arrives to whisk mother and baby away. As soon as the stretcher bearing both of them is wheeled into the ward, dead and sick babies variously experience revival and resurrection, unknown to them that:

V/O: This day...a child is born! A son is given! And the government shall be upon his shoulder. And he will be called wonderful...Of the increase of his government...there will be no end. He shall strike the earth with the rod of his mouth, and with the breath of his lips, he shall slay the wicked. He shall set up a banner for all the nations. Out of the mouth of babes and nursing infants, you have ordained strength. And a little child shall lead them.  
(*The Redeemer*, p.8).

Before Maryann is discharged, a visibly elated Zico, a graduate-turned 'common mechanic', secures her hand in marriage, witnessed by those present in the ward. The baby is christened Jessy, a psychedelic version of Jesus, amidst his mother's protest:

ZICO: Okay! We'll call him...Jesus! He will be unique. Nobody calls anybody that kind of a name. So? He will be...

MARYANN: That's blasphemous! We cannot call our son...my son 'Jesus'. He is not a messiah! ...(p.11)

As a child, Jessy performs a series of minor miracles unacknowledged by the parents, until he helps Zico with winning numbers in a pools betting, and one day, heals a deaf man during a deliverance session in their church:

JESSY: I can heal that man, Papa.

ZICO: Hmmm? What man?





JESSY: The deaf and dumb. I can heal him.

ZICO: Heal him? How?

JESSY: I'll just say the word (p.31)

*(Zico brings this to the notice of Pastor James)*

ZICO: You are pastor. My boy has healing power; a divine ability to heal the sick, and cure the afflicted. That is a devastating combination! Here is the deal. You preach, my boy heals and performs miracles. People will invade our little church. The House of God grows, and...Mo'more money!

PASTOR: How did your son come about this power?

ZICO: I don't know and I truly do not want to know... (p.32)

Soon, Jessy becomes the attraction of his ministry, healing, delivering and performing other miracles while his church continues to grow and the mega-bucks increase, until the president gets to know about it. The parents' lifestyle and fortune change for the better and Zico decides to quit his mechanic job but Maryann accuses him of exploiting her son.

Unknown to many, Jessy secretly begins to groom an 'army' from amongst his schoolmates for his eventual diabolical assignment in this world. His first disciple is Agatha, the baby girl pronounced dead before Maryann was wheeled into the ward after having Jessy and who "woke up from the dead."

JESSY: They think it is the End time. Not yet. You instead, are going to be apostles of the future. All that I've healed in his name shall soar with me, and you all will return as soldiers and conquer the world for him.

JUDE: And we shall reign for one thousand years...

EMEKA: Because we are the anointed...

TUOYO: The chosen ones...

AGATHA: And we all bear the mark...

JUDE: And carry the number...

ALL: Six...Six... (p.48)

By the fullness of his time, Jessy reveals his identity and takes over the church from Pastor James after he fails to get his own share of the proceeds from his miracles-generated booty from him and his father, who dies soon after, while the pastor also runs mad:

JESSY: The Lord has abandoned you, Pastor James. You fell for money and you sold your ministry and your soul to the devil long ago.

PASTOR: What?!

JESSY: Now they will mock you. A prophet without honour among his own relatives, and in his own home. I've taken over the church.

PASTOR: Stop it! You, you little devil! ...Jessy...who are you?

JESSY: I'm God's other Son (p.42)

He brings his 'soldiers' into the church, changes its name, and goes about with a battalion of bodyguards and a fleet of luxury cars. For the commissioning of the new church headquarters, the President donates two Lexus jeeps and a Mercedes SLK 230! Maryann rescues Pastor James and rehabilitates him in time for the epic encounter between the forces of darkness – led by Jessy – and the Lord's army of parents whose children Jessy has under his evil spell behind James. This takes place on a prayer mount as the kids are about "going on a short journey of a thousand years":

PASTOR'S VOICE OVER: Ancient of Days. The Lily of the valley. Father... We covenant in the blood and stand against the plans of the evil one...We wrestle not against flesh and blood, but against principalities, against powers, against the rulers of darkness of this world...We send forth the Holy Spirit to cover our children...Because, oh Lord...You are God.

JESSY: And I cover you in the new covenant. You shall live a thousand years. In no time, you shall return to rule the affairs of men. Because you bear the mark. The number and mark of he that sent me. The number and mark of his name.

ALL: (In unison) Six...six... six.



JESSY: ...The 'Soldiers of the new Order'! ... Stand to defend the kingdom!

ALL: We stand to defend the kingdom! (pp.53-54).

With police help, the children are all rescued, except Jessy, who is really not a human being and is taken away by the Fingerling who impregnated Maryann, for the scripture to be fulfilled:

PASTOR: It is written. But there were also false prophets...who will secretly bring in destructive heresies, even doubting the Lord who bought them, and bring on themselves swift destruction (p.54).

From a critical reading, the film is a timely statement to the multitude of churchgoers who are merely miracle seekers today in the heat of Pentecostal revolution gripping the nation and, indeed, most parts of the world. The derailment into materialism and prosperity preaching by many of the latter-day founder-pastors of these so-called psychedelic churches has assumed an alarming proportion. Hence, Agbonifo-Obaseki's thematic treatment of this trend is to warn believers that the "end time" is at hand. While condemning the religious trend, the film also moralizes on the ignominy and stigma that go with prostitution as we find Zico, until his death, castigating Maryann because of her scarlet past. She herself is ashamed to narrate the experience to Pastor James. Another habit it calls attention to is pools betting, which has actually rendered so many men, who ought to be breadwinners of their respective families, poor and ineffectual.

### **Conclusion**

The relationship between the stage and the screen and the development of the motion picture from a purely narrative storytelling entertainment to a genuine art form capable of communicating profound themes with subtlety and depth took place over a span of some three decades. Despite the wide variety of film styles and movements within the past twenty years, there is a common trait and trend running through artistically successful films, which is a discernible theme that is both intellectually and philosophically arresting.

In the two films we have chosen to represent emergent paradigms, from the repertoires of Charles Novia and Pedro Agbonifo-Obaseki, the contemporaneity with which the themes are treated is refreshing. For instance, introducing the spaceship into the Anti-Christ saga in *The Redeemer* is a well-handled novelty. Despite the numerous churches, crime rate in Nigeria has continued to confound every right-thinking citizen. The gospel of prosperity being championed by these twenty-first century pastors seems not to have done anybody much good, except to confirm the growing belief that running a church is now a form of business. Many analysts are of the opinion that it is the only thriving industry in Nigeria today. Yet life must surely go on, even in the face of brazen deceit from the pulpit.

This paper argues that the post-Osofisan generation has taken the visual medium of film beyond entertainment, and approached it from different perspectives. Film is now the culture of our society, more than any other art form, even though it remains the product of society. These emerging playwrights have realized that when film is not culture, it is business, a commercial proposition. When it is not business, film is politics, history, education, or propaganda, and much more. And these various options have been explored and utilized in many of the contemporary video films. Today, the story is even different, thanks to innovations in the digital revolution, which have thrown up more possibilities for the video format. Nigerian motion picture practitioners are now poised to take the screen art to the next level, translating to a better and wider acceptance of the home movie industry in Africa's most populous nation, with a huge, and ever expanding, market potential.

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