

**THE PLAY DIRECTOR AS A TEACHER: A STUDY OF RASAKI OJO, BAKARE'S
DIRECTING TECHNIQUE**

BY

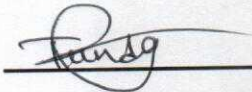
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**A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND
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MEDIA ARTS.**

SEPTEMBER, 2015.

Attestation

I OLUGBENGA COVENANT BABATUNDE hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.




SIGNATURE & DATE

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DEDICATION

This work is dedicated to almighty God, father of the fatherless, who saw me through “start-to-finish” of a phase of my academic career;

To the orphans who are struggling to be somebody in life;

To the family of Chief Mrs. E. E Abe, Mrs. Brown, who scratched the surface and set the storm;

To my family members whose effort got me to this stage of life;

To my colleagues, students who started the race but couldn't finish; God knows the best.

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ABSTRACT

Theatre practice in Nigeria has dwindled in great degree just as the culture is fast dying, and the situation leaves many theatre practitioners in a state of joblessness and redundancy. In spite the numerous reasons are accountable for this joblessness and redundancy. However this research hinges on the need for leading directors to adopt the director-teacher approach, which engenders impartation, as a preferred technique in the interest of the survival of the theatre. Using the analytic investigation approach, this research shall examine the "director-teacher" technique with some select works of Rasaki Ojo Bakare; a seasoned Nigeria director. The research has it that a good teacher- director has no specific directing techniques; they apply techniques needed for each situation. A good teacher- director will produce more director expert than any other Director. Findings also made it know that Theatre can only come back to its state if the directors produce good plays that the people can relate with well on stage.

Therefore, the study recommends that theatre directors should adopt the director-teacher technique in working with the cast and crew, so that they can replicate themselves in the production team, while preparing for a production. By so doing, there will be an increased manpower base upon which theatre can suitably survive and thrive.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In the heydays of Nigeria theatre practice, theatre flourished and offered fortune and fulfillment to practitioners. From its inception, under the directives of the actor-writer-producer-directors, such as Herbert Ogunde of the Ogunde Concert Party, Moses Olaiya of the Alawada Theatre Group, Kola Ogunmola of the Ogunmola Travelling Theatre, Chief Oyin Adejobi of the Oyin Adejobi Popular Theatre Company and Duro Ladipo who was famous for writing and directed *Oba kò so*, theatre served its purpose to the society. Also, with the advent of writer-directors from the academics, such as Wole, Soyinka, Ola Rotimi, J.P Clark, etc, the culture of theatre was also imbibed by students and those in the academic circle. This further made theatre, a vibrant activity in the society. However, for so many reasons, the trend is reversed, and theatre activities have now become very unfashionable.

Without discountenancing, the efforts of some contemporary directors who still strive to practice theatre against all odds, there is no gain saying the theatre is in a state of coma, and the patronage had diminished in high degrees. It is in this light that the researcher considers among the very many reasons for the deplorable state of the theatre; a revival can ensue and be sustained if the sector has many good directors. With the assumption that most of these great names did not replicate themselves in the cast and crew they worked with, there were just a few people who took over the task of directing from them, and in their style. Perhaps, if the good-old-days directors had employed the director-teacher technique sufficiently, a technique which consciously impart on the cast and crew, the director will not carry out his duty with ease, but

will impart his artistic styles and approach on members of the cast and crew. Hence, more directors can ensue.

This research seeks to study a successful Nigerian theatre director, who had constitutently deployed the "director-teacher" technique as part of his technique in harnessing the effective participation of his production team in all productions. The researcher hereby recommends this method, in interest of having an artistic director replicate himself amongst the theatre collaborators (cast and crew) through impartation in the course of theatre productions

1.2 Statement of the Problem

The failure of a Director to make effort at imparting on cast and crew members in the course of duty is a bane on capacity development in the Nigerian theatre practice, which has affected the industry in no small measure. Directing a theatre production with the techniques of "a dictator", "a creative artiste" and "a negotiator" etc, leaves the actors and the theatre workers as mere followers of instructions; whereas, with the "director-teacher" technique, in the interest of developing theatre practice, better results will ensue. The theatre workers (cast and crew), with well prolong interaction with the director in the cause of the production, will not only understand the instructions better, but will also imbibe the skills and training of the director while carrying out instructions. As such a "director-teacher" replicates himself and theatre can progress, thereby. This study shall examine the "director-teacher" technique of seasoned Nigerian director, and seeks to solve an aspect of the problem that militates against the revival of the theatre.

1.3 Aim and Objectives the study

This study aims to investigate the "director-teacher" technique to theatre directing, aims at exteriorizing the imprint of the director under study while producing stage productions. For the purposes of establishing and recommending a viable approach for theatre directing, the objectives of the study shall include the following:

1. To examine and analyze techniques of the "director-teacher" technique for play production.
2. To highlight the need for impartation of a director's interpretation approach on the other theatre collaborators.
3. To exemplify how the "director-teacher" technique has advanced the course of the theatre in Nigeria.

1.4 Significance of the Study

There are several factors responsible for the declined the patronage of theatre-goers in Nigeria, and this study considers that the lack of impartation on the cast and crew, by great directors is also responsible for this. If the cast and crew will imbibe the techniques of the director during preparation of a stage production, the director's art and style to interpretation can be replicate at several places in different times. As such, this will go a long way to sustain theatre practices. Consequently, it will deplete alarming rate of unemployed economic in the society by engaging theatre practitioners, while it also stands to boost government revenue via tax, and the micro-economy of several places where theatre productions would have been be take place.

1.5 Scope of the Study

This research, which hinges on the “director-teacher” technique to theatre directing, shall focus on a Nigerian director- Bakare Ojo Rasaki. It shall limit its investigation to the examination of two theatre production staged by the director under study. They are *Once upon a Tower* and *Drums of War*.

1.6 Research Methodology

This is a qualitative study in which the Researcher is also a participant observer. It shall adopt the Modern Language Association (MLA) documentation style sheet and the core method of investigation shall be the interview method. The primary source shall include the performance media documentation of performance process and the documented interviews with director’s under study and other directors, while the secondary source material shall include text books, journal, anthologies and internet sources.

1.7 Definition of Terms

1.7.1 Play Director- A play director is an artistic person/individual that is charged with the responsibilities of making sure that all goes well with any proposed production i.e. he is involved in preparation and placement of actors on set, placement of the props and use of lighting, sounds, choreography and music. A play director is the coordinator of all collaborated efforts towards achieving a successful production. He is completely in charge of all dramatic production.

1.7.2 Teacher - To teach means “to show someone how to do something”. It is a process the aims to achieve the impartation of knowledge. The main function of a teaching is to see to it that the students imbibe knowledge or skills from the process.

1.7.3 Techniques - This is the method of the procedure employed to achieve a process.

CHAPTER 2:

LITERATURE REVIEW

2.1 Introduction

Clurman asserts that the continuous existence and survival of theatre practice will hinge on some core elements, which includes: the performers, the play materials and the audience (ix-xii). However, Brockett notes that the place of a director, who is saddled with the responsibility of interpreting the text and harmonizing the contribution of other collaborating theatre artistes, in line with his interpretation, cannot be overemphasized (275). Apparently, the enormity of the art of directing, which is almost “impalpable”, but reflective in other tangible arts of the theatre, is what Cohen describes as ‘an art whose product is the most ambiguous, perhaps the most mysterious, in the theatre (456).

At another level, Hodge regard the art of directing as “a means of giving to others, sharing one’s own life blood...” (Qtd in Nwadiuwe), and this speaks of the manner of directing, in which the director imparts his cast and crew, beyond the need to carry out their assigned activities on stage. Impartation of this sort prepares them as potential directors. It is in this regard that Duruaku posits that “the art of directing requires the patience of a teacher...” (83). this study, which surveys the various techniques of directing, including the teacher-director technique, will appraise the history and development of the art of directing.

2.2. History and Development of Directing

Going by the bias of western theatre that states that Theatre originated from ancient Greek (Whiting, 19), from the activities of festivals instituted in the honour of Dionysus, god of wine

and fertility. Directing, which is an act of the theatre, is eminent from the point when drama contests became part of the activities of the Dionysian festivals in ancient Greek. In that era, the poets (dramatists) are said to assume the role of directors. Pickering notes, thus-

In Aeschylus' lifetime authors acted in their own plays, trained the chorus, wrote the music, choreographed the dance, and in general supervised every aspect of the production. In Greek comedy, on the other hand, it was quite common for the authors to turn all directorial duties over to someone else, who, because he received his appointment directly from the author, presumably had equivalent authority (153).

Upon the fall of the Greek, Rome became world power and theatre culture survived in the Roman Empire. Roman theatre deployed the conventions of the Greek era, including their directing approach and techniques (Pickering, 153). However, when the Roman Empire fell, the Christian Church embraced Theatre as a tool to vivify church doctrines. They reinvented the role and person of the director, in order to suit the purpose of the age. Pickering explains that the nature of the "Cycle plays" which was famous in the medieval period was structured as being "fragmentary and sequential, according to their biblical origin", and thus various directors were made responsible for different aspects of a particular production (154).

In the history of the theatre, the Renaissance period consists of the development that occurred in France, England, Spain and Italy. From the French theatre, Moliere made effort to play the role of a Director, and Pickering notes that he became overwhelmed by the task.

In the seventeenth century Moliere apparently took on many duties that we now think of belonging exclusively to the Director. He filled the position of author, actor and manager of his own company, which meant that he shouldered the entire responsibility of making the company's shows a success, season after season. His remark that 'actors are strange creatures to drive' indicates that in spite of his other, formal responsibility, he certainly did not ignore stage direction (Pickering, 155).

In the eighteenth century another director worthy of note is "Freu Neuber". He was said to have 'sought to raise the level of performance by way of careful rehearsals, thoroughly blocked and the abandonment of improvisational techniques that allowed actors to move and speak pretty much as they wanted' (Pickering,155). However, from the English theatre, David Garrick (an actor) also assumed the role of a director. According to Pickering;

In the late eighteenth and early nineteenth centuries, actors such as William Macready and Charles Kean, followed Garrick's lead and tried to institute professional casting practices, fully scheduled (and attended) rehearsals, and ensemble acting techniques (156).

These were precursor to the acclaimed Icon of modern-day directing. Pickering notes that "on May 1, 1874, the Duke of Saxemeinigen, George II, presented his theatrical company to Berlin in a production of Shakespeare's *Julius Caesar*. That event was of particular importance because it introduced the world to the first modern director" (157). In a manner that it has never been in the history of theatre, the Duke exercised total control and responsibility for all aspects of the theatrical production. He adduced thus:

To achieve his total theatrical effect, the duke had develop a pattern for production that influenced later innovators such as Stanislavski and Antoine, and that is, in essence still followed, especially in production featuring large casts. That is, the labors of production were carefully divided, with the supervisors of each responsible directly to an all powerful director. The duke himself was the director, taking on the responsibility for general supervision, determining the outlines of the production and the forms of presentation and resolving all conflicts. Following the pathway blazed by the duke, and impelled by the ever-growing demand for realistic theatre, directors became more and more concerned with controlling of all elements of production in an attempt to present a unified whole (Pickering, 157-158).

The Duke's innovation became motivations for many in the theatre who assumed the task of directors and who also fashioned theories and textual interpretation styles and techniques for the theatre. Their efforts were all geared towards perfecting the precedence laid by the Duke,

towards see a theatrical production through to an aesthetically pleasing end. Prominent directors of modern age who were influenced by the Duke's innovation include: Stanislavsky, Co-founder of the Moscow Arts Theatre; Vsevolod Meyerhold, founder of XXX; Jerzy Grotowski, founder of Laboratory Theatre; and Bertolt Brecht, founder of Berliner Ensemble among others.

2.3 Director and the Theatre Collaborators

There is always the need for a working relationship in every organization that is team-work oriented; hence, one aspect needs the other to function. Theatre as organization also has its own working relationships and hierarchies, though argument always ensue to assert who indeed is "Boss" in the theatre. Alan explains that

There are a lot of arguments about who is the most important in a production. The most important thing in a play production is the creative essence, which the writer contacted while and throughout the writing, which the director has to connect with, which the actor has to immerse himself in and as well as other artistes and artisans, until the production closes. As far as human preferences, sentiments, egos, and personalities are concerned, none is more important than the team spirit of the production at hand (14).

Nevertheless, by virtue of duty and responsibilities, the director takes supremacy in the creative process. Thus, he gives directives, instructions and supervises that they are all being carried out to suit a vision, which he (the director) is nursing for an aesthetically pleasing production.

However, in a much as there is the need for a "Man-in-Charge", the symbiotic essence and the sense of mutuality indeed should be a lubrication for a hitch free working relationship.

He adduced that

In an effective working relationship, each will respect and value the special insights of the other and seek to join their view points

to the best possible advantage. Even at best, however, there are times when insoluble disagreements will occur, mostly during rehearsals, despite the fact that they already agreed theoretically in the analysis; at such times, the crew must remember that the director has assumed public responsibility for the audience experience of the play, while the actor has assumed public responsibility of the portrayal of his character within the context or concept established by the director's interpretation, and once the interpretation has been clarified, it is the actor's responsibility to find the best possible means of implementing it (Alan, 15-16).

Therefore, it is ultimately the director's function to evaluate what the cast and crew do, and their function is to find how best to do it. In this regard, the director must adopt the most suitable technique that will help him achieve his task and work with other members of the production team, in order to achieve best results. Most directors will mix and change techniques, depending on the circumstance or individuals, in the course of the production process.

2.4 Directing Techniques

This refers to the method a director employs in directing his works. It is particularly concerned with his interaction with the Cast and Crew, as he instructs and re-instructs them about the course of the task at hand. In other works, Technique in this sense describes how the director gets his artistes to do express his creative process. There are four basic techniques, which most directors' employ. Some directors have remained bound to one style while others use more than one style, especially at different moment/states/phases of the production process.

2.4.1 The Dictator's Technique

In this technique of directing, the director has a strongly assertive role and is very dominant in the process of creating a theatrical work. Rehearsals are more or less fully controlled and predictable, with the actors having little or no say in role interpretation (TMA 408 note, 2015)

This kind of director assumes that the actor, for instance will carry out the instructions better when he is bullies or toss around. However, the intention of the dictator- director is to assert himself as “boss” and his instruction as supreme, which must be carried out without complain. Meyerhold’s predominant technique typifies the “Dictator-director”. For him, the actor is like a machines that should respond whenever it is been operated by the owner, thus he gives orders to see his production through Grace (46- 47).

2.4.2 The Democratic/Negotiator’s Technique

The negotiator‘ is a techniques of directing in which the director focuses on a more improvised and mediated form of rehearsal and creation, using the ideas of the production team and actors to shape a theatrical work in quite a democratic style (TMA 408 note, 2015).

This is a common practice among the amateurish theatre groups. Even when the director in charge of the group has a pre-plan, because of the nature of the group, he brings his plans under scrutiny and unanimous biding. This technique, which relinquishes the director’s charge and makes him more or less a supervisor, is always obtainable when the director is unsure of his creative capability.

2.4.3 The Creative Artist’s Technique

This Technique can be approached from the teaching and non teaching creative artiste’s techniques. These two categories have mastery of what they intend to achieve, the difference thereof lies in their intent and ability to impart knowledge while achieving their tasks (TMA 408 note, 2015).

2.4.3.1 The Non-Teaching Creative Artist Technique

The director using this technique, sees himself or herself as a creative artist working with the ‘materials’ of dramatic creativity,

be they the actors, designers and production team. The “creative artist” wants input from the actors but, as artist, has final say over what is included and how ideas are incorporated (TMA 408 note, 2015).

The assumption of a director that adopts this technique is that the actors are merely raw materials for the artist’s use. The director in this case sees the actor as a piece of wood, a puppet or an inanimate item. Like the attitude of the “dictator”, the contributions or suggestions of other team members is not required, and so long as the director is on with his creative process, every team member must conform. Stanislavsky did explore these techniques when directing. It is in this vein that Mackey and Cooper attests that

The actor must be willing to work continuously for the perfection of himself as an instrument and for the perfection of his performance in each play. One of his methods for achieving the truthful pursuit of the character’s objective was his “magic if” actors were required to ask many questions of their character and themselves (240).

The artistic director earns the submission of the team members in a manner that they watch, while participating, that the end result will turn out great, without necessarily understanding the process to the end.

2.4.3.2 The Teaching Creative Artist Technique

This exemplifies the practice at the cradle of theatre, where the playwright-director teaches grooms and trains, with the aim of imparting knowledge. In as much as he has mastery of the entire creative task, even before commencing, the Teaching Creative Artistes Director, devices a step-by-step approach to the task, so that the process is easy to understand, convincing and imbibed by all. This Director is always willing to teach the cast and crew members what to do and how to do it. He will get on stage to exemplify an enactment, a reaction, a gesture and

also justify why it was so prescribed. Mackey and Cooper attest to this, concerning Stanislavsky, too when they described his position about working with actor, thus:

The actor's body and voice must be thoroughly trained and flexible so that they can respond instantly to all demands. The actor must be skilled in the observation of reality so that he can build his role truthfully through careful selection of life like action, business and speech. The actor needs to be thoroughly trained in stage techniques so that he can project his characterization without any sense of artificiality (242- 243).

The main difference between the teaching and the Non-teaching lies in the intent and ability to teach and impart in the process of play production

2.4.4 The Confrontationist

In this technique of directing, the director is in constant dialogue and debate with the cast and the production team about creative decisions and interpretations. The director seeks out and actively engages in such exchanges. Out of these exchanges, which can sometimes be heated or risky, comes a final contested product (TMA 408 note, 2015).

This technique is employed when a controversial theory is the bedrock of a textual interpretation. The director, who employs this technique device a means of deconstruction contrary ideologies by confronting the team with mind bugging questions and debate, in the course of production process. Bertolt Brecht is a famous director that greatly employed this technique in his life time Mackey and Cooper corroborates this fact when they state that "all through his life, Brecht was a great collaborator with other writers, musicians, directors, and designers and open to the most humble opinion during the rehearsal process" (311).

2.5 Teaching Methodologies

Teaching itself is a technique, with the aim of seeking to achieve impartation.

The ancient Greeks, whose respect for learning is evident in their art, politics, and philosophy, saw the value in educating children, so wealthy Greeks added teachers to their households, often slaves from conquered states. At the height of the Roman Empire, during the first five centuries AD, Roman citizens also followed the practice of having teacher-slaves, usually Greeks. The English word *pedagogue*, a synonym for teacher, comes directly from the Greek word for slave. (Encarta, 2009).

The forgoing explains that a good teacher learn to be as humble as slave and ready to be a slave for the students or learners, in order to achieve impartation. The teacher therefore is an an intermediary person between the knowledge and impartation. It is in this light that Ikudayisi states that:

A teacher is the link between the learner and the subject matter. He is also a surrogate mother to the pupils and the pupils hold in high esteem. He is seen by the pupils and parents as the epitome of good behavior, disciplinarian and custodian of knowledge worthy of emulation by the pupils (Encarta 2009).

Ajibewa, also corroborates the above when he states that “a good teacher must have the following characteristics: should be knowledgeable on the subject matter and should have pedagogy” (56). Below are the vital methods of teaching:

2.5.1 **Play Method.**

The play method was originated by Froebel and Montessori. They emphasize that the role of playing during learning is very vital to comprehension. Froebel for example, strongly believed that play is the main activity of children and as such children should be educated through play. Maria Montessori further shared and added to Froebel’s belief when she employed “carefully designed play things to help feeble minded children to learn fast, so that they can stand tall to success when they sit with other normal children in public examination” (Farrant, 1976). It is

important to note that while a little play here and there, amidst serious work, the human system is relaxed and reception can be refreshed.

The objective of using play as a method of teaching is to “provide free and natural education for the child. Make the child active so that his/her personal traits can be discovered, it is believed, that children remember more when they touch what they hear or see” (64).

2.5.2. **Activity Method**

The activity method was introduced and popularized by John Locke and Dewey fondly called the father of activity orientated curriculum in schools. The activity method, simply put, involves the act of giving things to be done by pupils in the classroom by the teacher (68).

With this method, the teacher can understand the capacity of the learner in the process of the task. Activities can reveal capabilities, strength and weakness, which will direct the attention of the teacher to the ends that deserve more attention.

2.5.3 **Demonstration Method**

Demonstration method is that of teaching concepts or real things through the combination of oral explanation with handling or manipulation of actual things. It is also a method that involves putting of theories and ideas into actions in the presence of pupils. Demonstration as a method has been described as an audio-visual means of explanation. This is because it involves hearing, seeing and doing (70).

The demonstration method demands that the teacher should put himself in the shoes of the student, and make effort to do vivid illustration, either gesture, graphic representation, and through other non verbal and non textual means. Demonstration sticks longer, and students learn faster and better when the teacher demonstrates what he teaches them.

2.5.4 **Story-Telling Method**

Story-telling method is an act of recounting real or imaginable events to pupils with the aim of instilling or denouncing some societal values in them. The use of this method of teaching children generally could be traced back to African traditional society where elders use story telling under the moon at nights to impart societal norms, values and needs to the younger ones (70-71).

This method demands that the teacher will sometime narrate a story that does not seem to be directly related to the on-going learning process. The correlation and need for the story amidst task becomes clear at the end of the story. It may be an example, an illustration to furnish the ongoing learning process. Usually, at the end of such story-telling, there is amusement, there is sustained interest for better comprehension on the part of the learners.

2.5.5 **Question Method**

This is one of the methods that many teachers do not consider very important, but it is found to be useful. Questioning as a method involves the teacher asking for information from the pupils which he/she expects to get from them (65).

This process liberates the learner from the “culture of silence”, because as the teacher begins to stir questions, which are supposed to come from the students, it gives them an inner confidence that their repressed thoughts are not really out of place and the engenders more and more questions from them for the teacher to clarify them.

CHAPTER 3

RESEARCH DATA

3.1 A Brief of Rasaki Ojo, Bakare

Rasaki Ojo, Bakare is a Nigerian playwright, scholar, choreographer, play director, and instrumentalist with a robust resume. He has performed and worked with dance troupes in the continents of the world, and one of his works, *the Sekai Aiki* won the first prize for Nigeria in the group dance category at the world dance competition, friendship spring festival, North Korea in 1997. Prof Bakare has offered training services to most state dance troupes in Nigeria and has had a stint with the national troupe of Nigeria as an Assistant Director. His previously published plays include; *This land must sacrifice* (1991), *Drums of war* (1995), *Rogbodiyan* (1995), *once upon a tower* (2000). Between 2009 and 2014, Ojo Bakare held a Federal Government appointment as the Artistic Director of the annual Abuja Carnival. Currently, he is the Head of Department of Theatre and Media Arts and the Dean of Faculty of Humanities and Social Science in Federal University Oye Ekiti, in Ekiti State. He is happily married, and blessed with children.

3.2 Performance Analysis of *Drums of War*

Drums of War is play written by Ojo Rasaki Bakare, and it is to be directed by the author, as a departmental production, with the staff and students of Federal University Oye Ekiti as cast and crew members. The play is a melo drama, and the performance was thoroughly laces with over thirty (30) songs

3.2.1 Synopsis *Drums of War*

The women of Abakpa take their concerns about the on-going war against Ibuji, which was declared by King Onome, to the war front. They interrupt warfare, and plead that the soldiers should stop the war. This, alongside the unannounced presence of Queen Otubu spurs the women to disarming the warriors, and restore peace at the battle field. Thus, the soldiers refuse the commands of Akogun. Akogun's then return to the Palace, bearing the report of defiance by the soldiers, but the King remains incorrigible, and orders that the war should resume immediately. Consequently, Akogun tenders his resignation as War Lord. At the King's insistence, he appoints Chief Gbeje as the new Akogun, but the Chief excuses himself and immediately nominates Prince Orioye in his stead, and King Onome declines. However, Orioye braces up and accepts to lead Abakpa to war. After much persuasion, King Onome reluctantly approves his son's acceptance, and launches him to battlefield as the new Akogun. Sadly, the war leaves Abakpa with more casualties, and townspeople bring the corpses of war victims to the palace. As the King sights the remains of Prince Orioye amongst the lifeless bodies, Otubu exits to the inner chamber and commits suicide. Onome admits his error when gloom heightens, and he wishes to opt for suicide, but the people refuse him; offering him the option of banishment only, a prescribed to the law of the land.

3.2.2 Pre-Production

3.2.2.1 Casting

The director has depended largely on what Gassner refers to as "known actor" technique of casting, because he is already aware of the capacity of all the participating persons. However, for the benefit of doubt, Bakare put most of the students through a process of "Try-out" and

audition. Many students, including fresher students were auditioned for Acting, Singing and Dancing. Meanwhile, the Director has established from on-set that Isaac Gondo (Staff) will play the lead role- king Onome. Apparently, because his bodily built, deep voice and impeccable delivery capacity, while Rotimi Beatrice (Final year Student) was cast for the role of Queen Otubu, because she fairly clear in speech, she can sing and dance. In like manner, Bakare has envisaged the physical attribute, intrinsic capacity, line deliver skill, ability to dance, before allotting roles to actors.

Thus, Akindipe Kayode David (Student) was cast for Beleku, Unegbu Christopher Elochukwu (Staff) was cast for Gbeje; the cunning, witty and greedy citizen with strong survivalist instincts who will dine with royalty yet find excuses when he is named the commander of the Abakpa army. Other significant roles were cast as follows: Pricess Omowale- Afolabi Omobola (student)-, Akogun- Akujor Emeka (Corps Member) and Prince Orighoye- Ogundiyi Bamidele Femi (student). It was a huge cast production and every student found a role, either as twoen people, war victims etc.

3.2.2.2 Rehearsals

The performance of *Drums of war* was prepared with four weeks of rigorous rehearsals that took place in January 2015 at the university premises. Every rehearsal was preceded by a brief moment of bio-mechanical exercises, and most rehearsals run between 2-3hours. All rehearsals were compulsory, and the director blocked all scenes, one after the other. The learning of songs occurred at the early stage, and for almost two rehearsals. Prof Bakare compelled all cast members to get a midiget for recording, so that they can learn the numerous songs properly.

There were also pocket rehearsals handled by the director's numerous assistants, (Mr Tayo, Mr Bassey, Mrs Tume and Mr Casmire), staff of the department who were also learning the Director's style. The pocket rehearsals seek to fine-tune rough edges that ensue in general rehearsals, and to work out details of choreography and movements. In about one week to performance, the play was literarily ready. The other two significant rehearsals that held were the Costume parade, where the special effects were also tried out, and the Dress-Tech rehearsals.

3.2.3 Production Elements

3.2.3.1 Costumes and Make-up

The costumier and make-up artist were always at the rehearsals, and the director used so many costumes to identify character groups, and status. In movement 1, for instance, the Ibuji warriors wore red-sack skirts under bear chest, while the Abakpa warriors appeared in green sack skirt too. In other to reflect the elevated status of Queen Otubu, she wears pieces of expensive beaded red "George" wrappers (one tied from the chest to the waist while the other is tied from her waist to her feet). She also wears beaded hat on her head. Some Abakpa women appear in casual dress of simple blouse and a piece of wrapper each while others complement the wrapper with a head tie and a vest atop a blouse. These aptly suggest their lowly background. The King was elegantly dressed to appear high-class a Northern Emir, being attended to by two guards. The War lord wore costumes that had attachments of numerous fetish paraphernalia.

Make-up and special effect were used to project the need for non-verbal communication during the performance, which further emboldens the message. The make-up was used essentially to aid characterization while the special effects which includes cutting of heads, hands and legs showed the negative effects of war in the society.

3.2.3.2 Set Design and Lighting

The scenery has been used to expression of the play's locale. We see bushes on stage when the warriors went to consult their oracle and we see the people running across the stage from different directions. When scene changes, the King's throne and other palace furniture show that we are back to the Palace. In the production, the flickering effect of strobe light was used to show disorderliness of war scene, while the red somber light that filtered on stage established the gloomy mood of war which prevails throughout the scenes where the dead bodies of Abakpa citizens were brought to the palace, and also when the Queen committed suicide.

3.2.3.3 Sound Effects as Means of Auditory Appeal.

The importance of sound and sound effects is underscored in the war scene, as the gun shot came up the people screams and some fall and died while others escaped.

3.2.4 Production

Drums of war have a total of Four Movements. It begins with a prologue. In the prologue, narrator, Ogbegun, comes on stage to set the mood of the play with music playing a vital role of background accompaniment. A sharp blackout signals the end of his narration. The full glare of lights that illuminate the stage thereafter reveals a dramatic duel between Abakpa and Ibuji warrior which exposes the conflict in the play. It is a fight-choreography, which occur amidst singing and dancing, which Bakare describes as "the aesthetics of war". This scene also introduces the characters of Queen Otubu, Akogun, women of Abakpa and Ibuji warriors as they express their disenchantment over the lingering war with the people of Ibuji.

In movement two, complication sets in as the character of Beleku conveys the people's abhorrence of the war to their king. The king rather than listen to his subjects, is preoccupied with intensifying strategies for prosecuting the war. To add to the complication of the play, Akogun rushes in this same movement to disclose how he has been molested and disarmed by women of Abakpa. Hearing of his warrior indignation over the war, the king heaps the blame on Beleku and consequently orders his guard to execute him. Moved by the desire to end the war, Akogun resigns his position as chief warrior and commander of Abakpa army. In this same movement also, the play continues to elicit tension and suspense as the king's order is turned down by Gbeje, a chief whom he appoints as the new chief warrior and army commander. The complication is further heightened when the council of chiefs of Abakpa nominates prince Orighoye the next Akogun against the King's desire. With Orighoye's acceptance to serve in this capacity, the king becomes helpless finding solace only in spiritual fortification as he blesses his son in preparation for warfront.

Movement 3 is also action-packed; it reflects the happening at battlefield. At climax, Orighoye is killed and Abakpa army is defeated. This climatic sequence lapses into movement four where Osifo, one of the survivors of war, runs into the palace with a sword stuck in his belly. He collapses and dies while attempting to narrate the experience at the war front. Immediately after this, another warrior, Sayomi, rushes into the palace to announce the death of Orighoye. As Queen Otubu (Mother of Orighoye), attempts to claw the bearer of this news, a group of mourners bear several corpses (including that of Orighoye) into the palace. Queen Otubu screams and runs into the inner chambers to commit suicide after identify the lifeless body of her son, Orighoye. As this development, the King's guard announces that the Queen commits suicide. The climax achieves its completeness here as king Onome, resolves to join his ancestor.

He orders for Agbeni calabash, for him to drink and die, but he is refused and king Onome is banished from the community. As he departs, a dirge rends the air.

3.3 Performance Analysis of Once Upon a Tower.

3.3.1 Synopsis

The play opens on a celebratory mood. The Vice chancellor- Prof Chikwuka, chief Nosa and the Emir of Dogon Wayo- Alhaji Sabo Abdella Katonga are celebrating a successful concluded convocation when they are ambushed by Pedro and his gang. They gang demands that the V C call in Prof Kurumbete, the provost of the college of medicine, Dr Ugolo, and Dr Yemi to his office without a clue of what is happening. On getting there, they are all being held hostage by an ex-student whose career they destroyed. It is then discovered that Pedro graduate four years ago as the best student in gynecology and that the provost of college of medicine, the first gynecologist in the country, who is on contract appointment three times after retirement feels threatened by the brilliance of Pedro and that of Dr Akitikori, another brilliant staff of the college who is bold enough to stand Prof. Kurumbete and wouldn't be subdued. Hence, the provost and the head of the department, Dr. Ugolo planned to frame Akitikori up and then have him expelled so that they could have Yemi take over his position even though they know that Yemi is not qualified and has nothing to offer. Yemi is a former laboratory attendant, who was employed by Prof Kurumbete, when Prof first came back on contract after retirement from the University, calls and asks Yemi to seek admission into the college so that he could transform him from a laboratory attendant to a medical doctor. Years later, Senator Abdulraham's (chairman house committee on education at the senate who uses his party's affinity with the minister to syphon contract funds awarded on education matters) daughter Khadijat

falls in love with Pedro at her father's disapproval. They eloped and she gets pregnant. Pedro carries out an abortion on her and she loses her life in the process due to wrong dosage of 'Ketamine hydrochloride' which was meant to be given at 1 to 4.5mg per kilogram of body weight but Pedro administer it at 14.5mg per kilogram as a result of wrong teaching he received from Dr. Yemi. He jailed for Seven years for murder but manage to escape after two years for revenge. He blames VC and Senator Abdul for not making available the chemical needed for practicals and instead, familiarizing them with dry practicals, he also blames the provost for the half-baked education he got. The play ends with the death of Dr.Yemi while trying to escape, the provost and the senator and the police arresting Pedro and his gang.(Qtd in Obiora,286-287).

3.3.2 Pre Production

Casting

Bakare put all of the students through a process of "Try-out" and audition. All the students were audition since it was the first production in the department. Students were auditioned for Acting, Singing and Dancing. Olugbenga Covenant Babatunde was given the role of Omowaye Pedro, while Rotimi Beatrice was cast for the role of Kadijat, because she fairly clear in speech, she can imitate the white with her clear speech. The of Dr. Akitikori was given to Okegbemiro Olaniyi because of his ability to sing while adesunloye Oyindamola was cast for the role of Dr.Yemi due to his small stature and looks. In like manner, Bakare has envisaged the physical attribute, intrinsic capacity, line deliver skill, ability to, before allotting roles to actors.

Thus, Olorunsola Micheal was cast for VC, Asuquo Bassey (Staff) was cast for Kurumbete; the greedy Provost who sees himself as all in all. Other significant roles were cast

as follows: Julie- Afolabi Omobola-, Emir- Adesina Gbenga Micheal and Chief Nosa-Smith Sekinat, Senator Ikeanabi- Ogundiyi Bamidele Femi. It was a production that every students found a role.

Rehearsals

The performance of *Once Upon a Tower* was prepared with 2-3 months of rigorous rehearsals that took place in 2012 at the university premises. Every rehearsal was preceded by a brief moment of bio-mechanical exercises, and most rehearsals run between 3-5 hours. All rehearsals were compulsory, and the director blocked all scenes, one after the other. The learning of songs occurred at the early stage, and for almost two rehearsals. Prof Bakare compelled all cast members to get a midget for recording, so that they can learn the numerous songs properly.

There were also pocket rehearsals handled by, (Mr Bassey, Mrs Aneke, and Mr Uzor), staff of the department who were also learning the Director's style. The pocket rehearsals seek to fine-tune rough edges that ensue in general rehearsals, and to work out details of characterization and movements. In about one week to performance, the play was literarily ready. The other two significant rehearsals that held were the Costume parade and the Dress-Tech rehearsals.

3.3.3 Production Elements

Costumes and Make-up

The costumier and make-up artist were always at the rehearsals, and the director used costumes to identify character and status. In movement 1, for instance, the VC wore suit to

depict and elite while the Emir was on lawani to depict his tribe and position, Chief Nosa wore a rich lady's costume to show her status as a rich woman. In other to reflect the elevated status of Senator, he wears pieces of expensive Agbadas throughout the play. The faded and shot trouser wore by Pedro suggest his lowly background.

Make-ups were used to project the need for non-verbal communication during the performance, which further emboldens the message. The make-up was used essentially to aid characterization.

Set Design and Lighting

The scenery has been used to expression of the play's locale. We see a drawing of a dog wearing graduation hat and scroll in its mouth on stage showing that the play is about education and its worthless now a days. The scenes changes here were not that too much because it was only the chairs that were been move from one place to another to depict change of locations. In the production, red light was used to show sad mood when Kadijat died and when Omowaye and his gang were arrest while bright light was use in other scenes to show day, blackout was use to also show end of the day or change of scene.

3.3.4 Production

The play opens with celebration of university students during convocation after we see the vice chancellor, Chairman of council and the Chancellor is quite explicit and revealing on the issue of hypocrisy with this conversation between them:

V.C: I must congratulate you, your royal highness and you too chief and of course my humble self for yet another successful convocation ceremony

Chief: Mr. Vice chancellor, I have tremendous joy for the way everything went smoothly.

Emir: I too. In fact, by the time the president reads those beautiful speeches of ours in the news papers I am sure he will give us another term. He will believe we are doing the job well.

As this was going on some guys on mask interrupted rudely, they were with guns and they seize the big men on stage. They men were scare but the Vice summons courage and faces them to ask who they are.

The leader of the group answers by given order to his boys to hit the V.C hard for asking that question. He orders the V.C to call some of his lecturers and ask them to come for an award because of their good service to the college. The V.C obeyed and called them. The leader of the group moves to the orchestral and ask them to sing for him song NEMESIS, they sing and at the end of the song, the lecturers come in and professor Kurumbete and others lecturers were surprise to see the leader when he removed his mask to review his identity as Omowaye Pedro, a formal student in the school. The VC asks who they are and what they want again and he explain his plight to the people with this line:

Pedro: Now Mr. Vice chancellor, listen. I came into this university in 1985, to study medicine, although I graduated ten years later, due to no fault of mine. Mind you I never repeated a class; I was admitted with perfect result. Eight distinctions in my G.C.E. o/level and a jamb score of 280. So, I came here a real gem. But how does one graduate in record time with these incessant strikes, demonstrations and the attendant closures?(13).

Emir: (interjects) it is the will of Allah!

Pedro: the will of Allah? Is it the will of Allah that a professor who is supposed to nurture my growth should play with my future and as a result stuff me with ignorance? Professor Kurumbete (point at him) wouldn't mind whatever becomes of the future of an innocent student as long as his professional monopoly is permanently guaranteed and his imagined professional enemies ruined.

Chief: Young man you confuse us.

Prof Kurumbete: how did you know all these?

He explained how the band leader of amebo voices miss Julie explained how she was use to set Dr, Akitikori up and Miss Julie couldn't complete her education opted out for double honours in music and drama. Dr. Ugolo was surprise to hear that, so song I love my provost rends the air as they freeze and night fade out while the band sings in dark.

In movement 3 we saw how Miss Julie came to see Kurumbete in his office and as they were about going into romancing after Julie reported Akitikori of failing her, Yemi, Dr. Ugolo and Akitikori came in and kurumbete was shocked and sent Julie out. They held meeting but Akitikori refused to agree with the decision of Kurumbete and this led to their argue me. They freeze and song (ofin mose) flows in.

In movement 4 the light meets Akitikori on stage in his office while Christ which is one his student came in to report Miss Julie and Yemi to him and what they do say about Akitikori in the class room but Akitikori just sang telling Christy not to worry that God will see him through, as this was going on, Yemi came in because Akitikori is his B.Sci supervisor, so Christy ran out when he saw him and Akitikori signed for him and wished him well.

In movement 5, there was a meeting in Prof Kurumbete's office on how to deal with Akitikori and send him out of the school system. Prof ask for their plans but Ugolo ask the Prof to leave it for him that is a neat frame up that will do the job, so they strike a deal on it and light out..

In movement 6 the light meets Akitikori on stage in his office while Miss Julie came in to borrow books which she used as bait to set Akitikori up by tearing her cloth and shout for help as if she was sexually harass by Akitikori. Securities and some students rushed in and Akitikori started a elegy (block no man's way). They freeze and when the song finished they took Akitikori out of the stage and that was how he was sent out of the school.

Movement 7 opened in the V.C office. As in movement two.

They defreeze from his freeze stands.

Pedro: So that way, the hand that was to mould me was cut off. Akitikori was thrown out of the University. You empty head (*Yemi*) became my major teacher and in your complexities of ignorance you taught me the nonsense that has now ruined my life (*sharp blackout. In the dark, band sings*).

Movement 8 opens with students on stage receiving lectures, all done in choreography, Yemi was seeing as the lecturer teaching the students now.

Movement 9, is in senator Abdul Rahamon Ikeanobi house, we see his daughter Khadijat tidying up the sitting room, while the father came out and saw cleaning, He went ahead to tell the daughter about a man he want her to marry but the she refused that she his someone already. The father was so furious to hear about Pedro who the daughter loves to marry. As this conversion was going on, Ogbuefi entered and Khadijat rushed in while the father and Ogbuefi discuss about her marry to Ogbuefi. The father called her out and soon Pedro came in to see Khadijat, the

father became more agree and tried to use knife on Pedro but Khadijat prevented it. They ran out of the stage as the father entered in anger. There is a sharp black out. The song kiss me rends the air in dark.

Movement 10 and 11 shows us how Pedro and Khadijat ran away from town to Olusola, Pedro's friend; they stay there till Khadijat became pregnant. They had a disagreement on either to abort the baby or not but Khadijat refuses, at last Pedro tricks her to take drug which made her dose off and Pedro carried out the operation on her, which eventually her led to her death. Olusola came in and ask Pedro about the operation but they both found out that Khadijat was dead because Pedro use the wrong stuffs to sedate her. As Olusola ran into the toilet in fear, senator Ikeanobi came in with police men, looking for her daughter, when he found out that her daughter was dead, they arrested Pedro.

The final scene is where Pedro narrated how he was been jailed after several month in cell and the reason he became a bad boy how the action the school authority had ruin his life. Yemi attempted to run but one of the guys shot him, Pedro shot Prof Kurumbete while Ugolo ran away after some minutes policemen came in and arrested the gang. Then there was a dirge that follows as the policemen were beating and kicking Pedro and his gang off their feet and moving out of the stage. The play ends.

Ojo Rasaki Bakare's techniques

Indeed Wills, defined directing as the "processes of transforming personal vision into public performance" (3). This underscores the subjectivity of the directorial concept and perhaps explains the variety of the styles and concepts applied by different directors when producing the

same play. (Qtd in Nwadiuwe). It is in this light that Ojo Rasaki Bakare's directing techniques in relating to the actor is examined.

He devoted considerable rehearsal time to work on the roles and most times he steps on stage always to demonstrate what he expects from his cast.

Rasaki Ojo, Bakare employs the use technique suitable in each situation depending on what is happening at that time. Sometimes he is dictatorial, sometime other time he uses *liaise faire* approach, he uses negotiator technique where necessary, and all depend on what the situation demands. Sometime to make the crew and cast do what he want, he applies another technique and they will do what he want unknown to them, because he works on their psychology and emotions. Example is when he wants an actor to be provoked on stage. He works on the actor's emotions that he gets so provoked that he paranoids on every bit of offence on stage. He uses different methods for different situation depending on what he wants to achieve.

To get a wonderful performance, he gets angry with his casts and crew at the last rehearsal so that the casts and the crew will be so conscious on the production day, therefore, they will work hard to impress him on the performance day. This is the technique he uses before taking his production to stage for audience. He uses this for all the casts and crew to be on their toes, so that, they would not be too sure of what they are coming to do on stage the next day and to create little fear and anxiety in their mind because he believes that a bit of tension is needed in the actor to perform well because tension will help the casts and crew's Adrenaline to pump well which gives them enough energy on stage. All these are to show that Bakare does not have a particular technique in directing his productions.

Nevertheless, Bakare remained a theatre disciplinarian and uncompromising advocate for theatre ethics whenever he was directing a play. Bakare believed in the primacy of the audience as the ultimate recipients of the theatrical package. He exhorted his actors to, against all odds; aim at satisfying their audience rather than their individual ego and whims. He said in one of the technical rehearsal "if you are good, the audience lets you know in the instant of your acting by their reactions and vice versa" (2015). By this he advice his actors to use the audience to judge their success, during and after production. To be able to deliver the dramatic goods, Bakare believed that the actors need training to develop and polish their natural talent.

Bakare's approach to actor training is analogous to the biomechanics of Vsevolod Meyerhold. As a dense believer in the actor's mortal, Bakare's rehearsals were often meticulous and demanding. He saw himself as the potter, his actors as lumps of clay, and demanded the actors to totally capitulate to the potter's veer. As part of his performance speculation, Bakare advance techniques for training his actor, blocking his play on stage, and patterning the intact ensemble. This technique include: the "pressure cooker" which he borrowed from Ola Rotimi. (Qtd in Nwadiuwe)

CHAPTER FOUR

CONCLUSION

4.1 Findings

In the course of this study the researcher made the following findings:

- (1) Like all great director, Rasaki, Ojo Bakare deploys the various techniques of directing according to the demands of the production.
- (2) When the director-teacher technique, is predominantly used during rehearsals, it engenders hands-on capacity development among members of the production team.
- (3) Rasaki, Ojo Bakare has replicated himself in production team members that have consistently worked with him over the years through the deployment of the director-teacher techniques, and have made directors out of actors, Stage managers, Dancers and Production Designers.

4.2 Challenges

Difficulty in accessing the desire interviewee

Poor documentation of departmental productions.

Difficulty in accessing the desire interviewee

The desire of the researcher is to get some facts from those who had and still working with the studied director through interviews but the researcher had to use change is his mind

because there was a low responds from the past student and workers of the studied director expect for one of his student, now his worker, who agree to attend to the researcher on interview.

Calls and messages were put through to the desired interviewee but the reply was that of tight schedule of the interviewee.

Poor documentation of departmental past productions

The researcher has a challenge in the aspect of getting the past productions of the department for reference in this work and such production is *Once upon a Tower* 2012, it is nowhere to be found. The department with research students is to have a production bank where all the past production of the department should be kept for future references, research works for both internal and external researchers on the department's productions or on the director.

4.3 Recommendation

Though different play-directing techniques abound, this researcher recommends director-teacher technique to play - directing because in the process of applying this technique, the director will be in position to correct errors by cast and/or crew. Thus, there will be room for capacity development for the actors/ crew members; which will result in quality assurance in live theatre production that will culminate in reviving live theatre patronage. Among the protégées Bakare are: Basse, Asuquo Nsikan, Doyin Owobanire, Dan Kpodo, Eze Ezekwesiri and many others etc.

The researcher also recommends that theatre director with divers techniques should make effort to introduce the director-teacher technique during rehearsals, so that cast and crew members can learn and master their interpretational approach by hands-on process. By so doing

the director replicates himself in the production team members and contributes to the development of the Nigerian theatre.

The researcher also recommends that a proper video documentation of all the theatre production to enable emerging directors and scholars to learn and improve after going through the video. This will also make the student of directing learn more on the technique of director-teacher.

If theatre is to be brought back to its formal stage of value, the directors should be more of skills than the theory. They should learn more in rehearsals as directing students, so that when they go out to direct, they will not only be full of English but full of directing skills to make impart on their cast and crew in aspect of teaching directing during rehearsals.

Also, more books should be provided in Nigeria for student director and professional directors, than the few present now in libraries across the country.

There should also be a standard that every emerging director must reach before they direct play in the theatre, because no man can give what he /she does not have.

If these are done, the society will also benefit from the theatre when it gains back its value, because there will be job oppourtinues in theatre houses, crime will reduce when people are employ to work in theatres either as house managers, actors, costumiers, technical directors and drivers. There will also be an increase in the revenue of the country because the workers will pay tax and tax will also be paid on ticket sold by the theatre management which will cause an improvement in the macro-economy of the country.

To help revive theatre from its dying state, good directors who use director-teacher techniques must emerge so that they can teach the young one how to direct using the teaching method to produce more directors who will not watch a bad play go on stage until; it follows the ethics of the profession.

This researcher hereby conclude that inadequate good directors who can transform bad plays to good ones for people to watch and learn about who they are, who they should be and what to do to be what they are suppose to be in their society, is part of what Is killing the theatre day by day. Using director-teacher technique will help produce more great directors among cast and crew in production because this technique makes the director to be friendly with his cast and crew, which will encourage them to take charge when the director is absent and from there, they will discover themselves.

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APPENDIX A:

1) Interview with Prof Ojo Rasaki, Bakare

Q1. Names in full:

Bakare, Ojo Rasaki

Q.2 Theatre Trainings:

I started this career about 32 years ago in 1981. That means I have been in professional theatre practice for over three decades. I started combining lecturing with theatre practice about 24 years ago. So for 24 years ago I have been a University lecturer and for 33 years, I have been a theatre practitioner. Within that period I can't count how many plays I have directed, or how many dances I have choreographed. I don't think there is anything I would have done to be able to arrive at an accurate figure. What I know today is that I have been in charge of over 250 major productions in my lifetime both as a play director and as a choreographer. As a playwright, I have written over 40 plays, out of which about 10 have been published, while some are in the process of being published. Many of these plays have been performed because I always write my script and make sure that they stay with me, I perform them over and over again, and ensure I put on stage severally before I decide to publish them.

Q.3 What are Your Directorial Techniques in terms of Working with the Cast and Crew?

Ok, thank you very much. Number one, I don't have a particular technique that I must use in all situations, when I am directing. What I do is that I find the technique that is suitable to each situation, depending on what is happening at that particular time. There are time that I

envisage that this situation and circumstance, and should be dictatorial; I go dictatorial. At some other time I venture is the *laissez faire* approach, and I adopt it, some time if I think I need to negotiate if it will bring result, I negotiate. So it depends on what the situation demand you know? Some times to make my artist, artist(actors, actress') and other crew members to understand what I want them to do and be able to do it, sometimes I adopt different techniques, depending on the situation and what I need to achieve at that point. I want to be provoked on stage as actor, and you don't know how to get there? I make sure I work you up emotionally that you get provoked at even me the director and then I tell you, this is what I want, if you can feel this way in that situation, I can easily provoke you without you knowing. I want you to be sorrowful on stage; I subject you to the memory lane technique for you to remember the darkest day of your life. I discover that you movement are clumsy and you fit on stage and then work with you, I make sure I bring you ego down, you self conscious on stage as an actor, and I make sure I subject you to different kind of ehnn ehnn embarrassment in the cause of the production deliberately so that I can break your ego, so that you know that you're not... ehnn what you think you are, so it is different method for different people, for different situation, it depends on what I want to achieve, you know? At each level. Hmm from your days of working with me for instant, you would discover that at my last rehearsals before the performance, I make sure it ends in disarraying, I must pick quarrel with the cast and crew, because I don't want to end my rehearsals with everybody going home smiling, because I want you to be on your toes I don't want you be suer of what you are coming to do tomorrow because if you are too sure of what you are coming to do tomorrow, there is likelihood that the performance will be a disaster.=, because you may not know how... I mean you need a bit tension for a performance, It makes performance to go right and so I make sure that everybody is tense at the end of the last rehearsal

so that when you are coming the next day, we are not friends because number 1, you don't want to disappoint me, because you know I was angry yesterday. Number 2, tension helps you adrenaline to function the way it should function and that gives you the energy you need on stage without your adrenaline at work, you will be weak on stage and it will affect the performance, so I explain that to you... I mean that is one of the techniques I use, so it will let you know that I have no one particular technique my directing, I give to each situation what it deserves.

Q4 How many theatre practitioners have become directors by the virtue of working with you in productions?

Ya there are quite some ehn ehn... quite some student and they quite many, Rogas Ofima who directs the number 1 soap running on Nigeria television *Tinsel* the director of *Tinsel* Rogas Ofima was my student at ife, he has directed many plays and ehn... there is one of them whose name I am trying to remember from ehn... *ero nini* was my student in Calabar, he has directed so many plays, he is a director, we have ehn... Bassey, Asuquo Bassey who is your own lecturer, he was my student he has directed many plays, we have Linda ehn... I have forgotten her surname, Linda was my student in Abuja, she even had a show last week Sunday, she is practicing directing now, ehn... they are many, they quite many hmm... Bayo Bankole ehn... quite many ehn... between 1990 and now 2015, that is about 25, 26 years I have ehn... I have trained well over a hundred directing specialist and they are all doing well now.

Do you make conscious efforts to mentor cast and crew members in the cause of directing?

Definitely, I wouldn't waste my teaching you in directing specialist class, if I am not convince that you have what it takes to practice directing because to me teaching and training people means mentoring, ehn... because cannot... to me there is no difference in the two, yes

you can... in the general classes where everybody has is... since you have been paid by government for you to teach and collect you salary, that is different, you teach everybody but professionally speaking, when it comes to are of... your area of specialization in your advance class... as far as I am concern you are to become ehn...apprentice and I give you .on what I can apprentice and so mentoring is naturally part of the process

In terms of working with actors, what directorial techniques do you consider best? Kindly offer some explanation.

There is none is best, like I told you, in what I do, it depend on the situation which you are working there are artist you will not get best from if you are dictatorial, there are artist too that you will not get best from if you are laise faire, it depend on the situation you? The tin wall there is that you must be able to make correct judgment on you cast and know what technique to apply.

2) Interview with Mr Bassey Asuquo

Names

Mr. Asuquo Bassey.

Institution affiliation or place of work

I'm an Assistant Lecturer, Federal University Oye Ekiti, Department of Theatre and Media Arts.

Educational trainings as a theatre artist

I started from the church even before I got admitted into the university and this helped me to discover my calling or flair for acting "I am for theatre and theatre is for me". I had my first

degree in theatre and media arts in the University Of Uyo Akwa Ibom State and proceeded for my masters in the University of Abuja.

Area of specialization in the theatre

I studied technical theatre and I'm good at it but my talent is acting and by virtue of association with directors from various places, I discovered another flair for directing. I'm not limited to these but they are my strong areas.

Names of directors you've worked with

I have worked with a lot of directors, among others are; Bakare Ojo Rasaki, Bassey Effiong, Prof. Johnson, Umana Sunday etc.

On how many productions have you work with Bakare Ojo Rasaki, kindly mention a few of such productions and roles played

I've done several productions with Ojo Rasaki as an actor and director professionally on different occasions and I've been working with him for over ten years. Some of the works we've done together are; The gods and the scavengers and played the role of Anago and the chairman, Once upon a tower the role of Prof Kurumbete, The Voyage (dance drama) the role of the ex-president of Nigeria Chief Olusegun Obasanjo, Drums of War the role of Gbeje, Langbodo the role of a speaker and chief etc.

Kindly describe Bakare Ojo Rasaki's techniques.

Most of his dramas are total theatres i.e. music, drama and dance combined together. He assembles his actors, after doing the text reading and analysis, he helps them to understand what the play entails. Before blocking his actors, he teaches them all the songs involved in the play so that when blocking the stage the drama will not be dry. The music psychologically affects the

director and the actors; it elevates the spirit of the actor, putting them in the mood for the right interpretation of their roles on stage. He does pictorial blocking and he's not involved in too long a rehearsal and though he does not admit it, he becomes tensile when the production approaches, handles his crew with strictness to achieve a successful production and lastly before the day of production, he runs the play with the needed costumes and at this stage he puts everyone on the edge.

To what extent has Bakare Ojo Rasaki's Directorial Techniques Influenced your Directorial Techniques

As the saying goes "lion gives birth to lion and a tiger to tiger". I've come to borrow some techniques from him like music. I personally enjoy the use of multimedia but he relies on music or songs by actors and places no reliance on technical songs i.e. he does not rely on technology because he believes it can fail but I on my part incorporate multimedia in my work.

The techniques of a director includes; director-teacher, dictator-director and democratic-director, which of the techniques of directing do you consider as Ojo Rasaki's technique?

Director-teacher, because he teaches and corrects his actors on what to do and what not to do but sometimes I think he doesn't have patience with his actors; he changes actors immediately if they don't get the role he wants them to play on time.

Do you know if any theatre practioners have become directors in recent time by reason of working with Rasaki Ojo Bakare on theatre production?

The likes of Eze in Abuja, Doyin Owobanre, Dan Gbodo one of his students in Port Harcourt etc. but I can only speak for myself because I don't know what they are doing right now as I'm not with them.

What technique do you think is the best for theatre production?

The situation determines the kind of directing technique that should be used so as we're in an academic area, the best directing technique that should be used is the director-teacher technique as the students are here to learn and directing is best learnt on stage and just a little from the book.

Do you agree to a fact that a teacher- director will invariably produce more directors for the theatre from the theatre practitioners that works with him? If yes or no, kindly explain reasons.

I can't be sure but in an academic setting it is the best that should be applied but in a professional setting, since one is working with experienced actors who only come to act and get paid and not really to learn, other techniques are used. The director-teacher could produce more directors because it means it teaches actors how to do what they could not do.



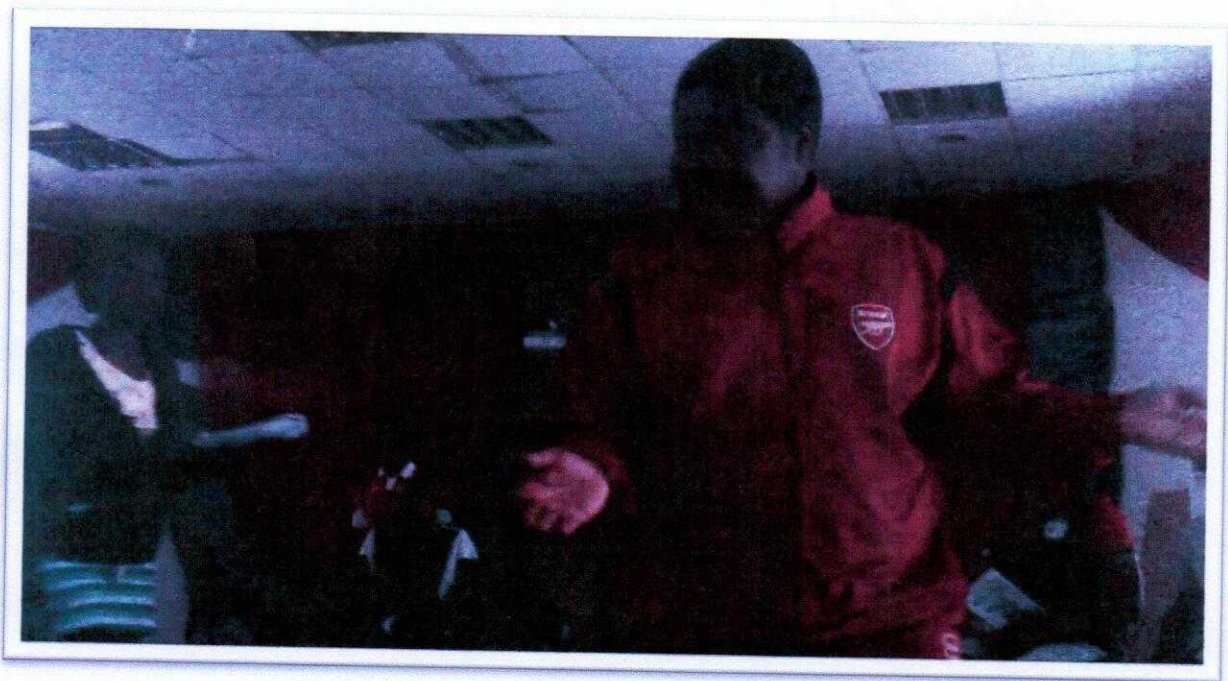
Bakare in yellow shirt during the audition for *Drums of War* in FUOYE 2015.



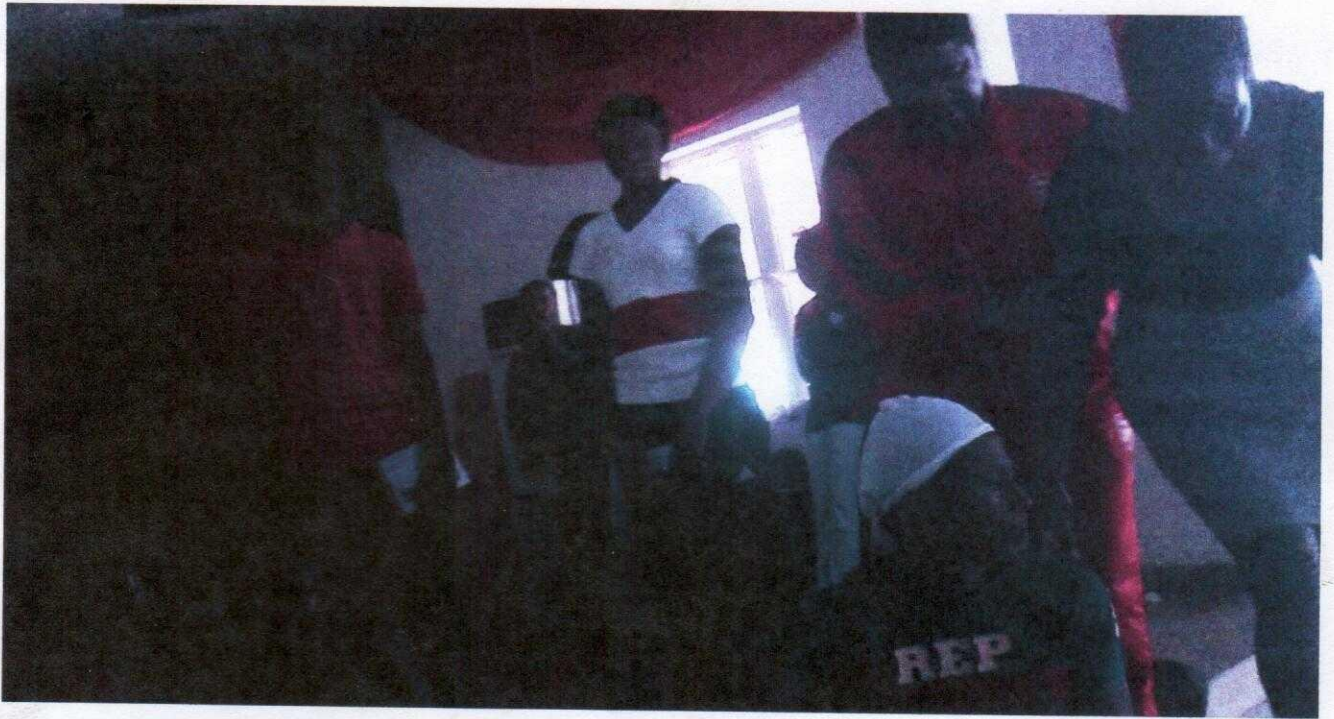
Bakare demonstrates role interpretation to actors during the rehearsals of *Drums of War* 2015



Bakare, demonstrates Beleku disposition of entrance to the king's Palace during the rehearsal of *Drums of War*, 2015



Bakare Demonstrating Omowale's gesture & facia inter-play during rehearsal of *Drums of War*, 2015.



Bakare, placing the townspeople in the palace scene during rehearsal of *Drums of war*, 2015



Bakare demonstrates to the townspeople during the rehearsal of *Drums of war*, 2015