

**TWO PERFORMANCES TWO-WORLDS: DAPO ADELUGBA'S
DIRECTORIAL INTERVENTION IN SOYINKA'S KONGI'S HARVEST AND
SOTUMINU'S "THE ONION SKIN" CONSIDERE**

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Abstract

Starting from his general pervading directing experience on the Nigerian stage in relation to his styles and techniques, this article, through the participant-observation and deductive methods focuses on the directorial intervention and creative inventiveness of Dapo Adelugba in Wole Soyinka's Kongi's Harvest and Debo Sotuminu's *The Onion Skin*. The study draws attention to the Dapo Adelugba's school of directing that has been regarded as *Daoduism* or *Adelugbaesque* as a mercurial icon and investment in excellence in play directing through good speech production, democratic creation of composition and picturisation, intensive rehearsals, development of the performers and deliberate effort on actor's training and the cultivation of repertory theatre style. Having underscored the essentiality of the above additives and ingredients in any good performance, the article concludes that they should be re-invented and transformed for use in the play directing process in the contemporary Nigerian theatre.

Keywords: Dapo Adelugba, Nigerian theatre, Kongi's Harvest, Daoduism, *The Onion Skin*, Directorial Intervention

Introduction:

1961 and the Birth of a Theatrical Author

The historical journey, spanning four decades, of Adedapo Abayomi Olorunfemi Adelugba into the art of play directing actually started in 1961. This was the year he, Mr. Geoffrey Axworthy and Christian Momah co-directed *That Scoundrel Suberu*, an adaptation of Moliere's *Les Feuberries*

de Scapin. This newly re-created script, though unpublished, creatively Nigerianised and indeed Africanised Moliere's script through a deeper interpretation that exposes the notorious and ideal Nigerian Scapin. Consequently, Nigerian theatre scholars such as Ighile (1999), Umukoro (1999), Irele (1999), Kehinde (1999), Musa (2001; 2007), Dasyuva (2003), Adeoye (2007), Oni (2011), among others, have documented and commented on Dapo Adelugba as a committed, skillful, talented and highly creative theatrical author. He remains a theatre director par excellence. In fact, the Nigerian literary egghead, Wole Soyinka conceded theatrical brilliance to the then Dapo Adelugba, when he Soyinka, was praised as being a living genius in the theatre (Dasyuva 76).

It is in an attempt to historicize the pervading directing experience of Dapo Adelugba on the Nigerian stage in relation to his styles and techniques that this article, through the participant-observation and deductive methods focuses on the directorial intervention and creative inventiveness of Dapo Adelugba in Wole Soyinka's Kongi's Harvest and Debo Sotuminu's The Onion Skin. He directed the two plays in 1998 and 1999 respectively at the University of Ibadan. It should be noted that the rather long period that he directed the two plays cannot be used as reason to jettison the creative and artistic lessons that the two productions offer. Whereas it has been confirmed by Adelugba that dance is human (212), we equally add that to direct is taxing. This study, therefore, examines the dynamism and the working system of Dapo Adelugba on what he has made out of the Nigerian theatre through the art of play directing.

A Catalogue of Dapo Adelugba's Theatrical Directions

It is important to note that Irele has affirmed unequivocally that:

'Baba' is one of the pioneer directors in Nigeria. He was with Kongi (Wole Soyinka) at various stages of his directing career. He has been the head of Department of Theatre Arts, University of Ibadan. During his leadership, The Department produced many plays. He has also participated in many plays. (267)

A glimpse into the past directorial works of Dapo Adelugba shows that he has selected and directed rich plays in the international theatre market that cut across Euro-American, Anglo-Irish and African traditions. He has also directed and adapted, within the concept of culture flight, some plays into the Nigerian setting and culture. Dapo Adelugba is also a Soyinkaerian director having directed, and very successfully too, seven of Wole Soyinka's plays within and outside Nigeria (Musa 232). We must state here that an average Nigerian theatre director runs away from directing Soyinka plays owing to what some of them refer to as dense metaphor, overt sub-textualism and the celebration of obscurantism, neologism and split identity within the Euro-American, and African theatre traditions. To

Adelugba, however, these reasons cannot stop him from directing Wole Soyinka plays.

Although he has since moved on to serve as supervisor, artistic and directorial consultant to numerous plays in the Nigerian theatre, the table below catalogues the major directorial works of Dapo Adelugba between 1961 and 2000.

Dapo Adelugba's Directorial Works: 1961-2000

S/N	TITLE OF PLAY/AUTHOR	YEAR OF PRODUCTION	CAST OF THE PRODUCTION	PLACE OF THE PRODUCTION	DIRECTOR
1.	<i>Moliere's Les Fourberies de Scapin</i> adapted by Dapo Adelugba with the title "That Scoundrel Suberu".	1961	Nigerians	U.I Arts Theatre, Ibadan	Dapo Adelugba, Geoffrey Axworthy and Christian Momah
2.	<i>Song of a Goat</i> : J. P Clark	1963	West Indians, African-Americans and Nigerians	UCLA Graduate School	Dapo Adelugba
3.	<i>The Trials of Brother Jero</i> : Wole Soyinka	1963	West Indians, African-Americans and Nigerians	UCLA Graduate School	Dapo Adelugba
4.	<i>The Swamp Dwellers</i> : Wole Soyinka	1964	West Indians, African-Americans and Nigerians	UCLA Graduate School	Dapo Adelugba
5.	<i>Marcator</i> : Plautus	1965	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
6.	<i>Orekelewa Aya Niralowo</i> (adapted by Olanipekun Esan from <i>Marcator</i>)	1966	Nigerians	St. Luke's College and Yejide Girls Grammar School Ibadan.	Dapo Adelugba
7.	<i>King Emene</i> : Zulu of Sofola	1967	Nigerians	U.I Arts Theatre, Ibadan	Dapo Adelugba
8.	<i>The Lion and the Jewel</i> : Wole Soyinka	1968	Nigerians	Nancy Festival	Dapo Adelugba
9.	<i>Madmen and</i>		Americans and	Connecticut (U. S.)	Dapo

	<i>specialist</i> : Wole Soyinka	1970	Nigerians		Adelugba
10.	<i>Dutchman</i> : LeRoi Jones	1971	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
11.	<i>The Shadow of the Glen</i> : John Millington Synge	1971	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
12.	<i>The Tinker's Wedding</i> : John Millington	1971	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
13.	<i>Kiriji</i> : Wole Ogunyemi	1972	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
14.	<i>Childe Internationale</i> : Wole Syinka	1974	Nigerians	Texas	Dapo Adelugba
15.	<i>Langbodo</i> : Wale Ogunyemi	1977	Nigerians	National Theatre, Lagos	Dapo Adelugba
16.	<i>Eniyan</i> : Wale Ogunyemi	1982	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
17.	<i>Glass Menagerie</i> : Tennessee Williamsø (adaptation)	1984	USA Students on Exchange Programme	U.I Arts Theatre Ibadan	Dapo Adelugba
18.	<i>Opera Wonyosi</i> : Wole Soyinka	1989	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
19.	<i>Ozidi</i> : J.P. Clark	1995	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
20.	<i>Ozidi</i> : J. P. Clark	1996	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
21.	<i>A Forest of a Thousand Demons</i> : Translation of D. O Fagunwaø <i>Ogboju Ode Ninu Igbo Irunmole</i> (adapted for the stage by Dapo Adelugba)	1996	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
22.	<i>Kongi's Harvest</i> : Wole Soyinka	1998	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
23.	øThe Onion Skinö: Debo Sotuminu	1999	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba
24.	öAll For Oilö: J. P. Clark	2000	Nigerians	U.I Arts Theatre Ibadan	Dapo Adelugba

A contextual analysis of most of the plays in the table above will show that Dapo Adelugba is not bothered about the Marxian philosophy or the radical tradition of a play. Though he has affirmed that he will be the last person to condemn Marxist thinking, his criticisms of Marxism (Adelugba 1977, 1991 and 2003) have all shown that he is in total agreement with Wole Soyinka that all works of art should not celebrate Marxism. This is what

Soyinka called the danger of 'surrogate power complex' (Jeyifo 29). Complex surrogatism is also linked to Adelugba's theory of zero ideology where he calls for homegrown ideological perceptions such as: 'Oni-ism', Onimode-ism or Onoge-ism or Jeyifo-ism. He reiterates that 'we need not make theatre arts project either capitalist-oriented or socialist-oriented. We can now start to have zero ideology in which there are perspectives representing the different ideologies, working together on the same project (Adelugba cited in Dasyilva 229).

Though Asigbo has recently argued, and just like those before him that Marxism is a literature of commitment and that 'commitment literature or art, presupposes that a work of art must be devoted to the espousal of a specific ideology' (19), we say, and without any contradiction, that the sky is too big for birds to fly undisturbed. Living is about varieties, literature and the theatre should not be made to be subservient to one ideology. Thus, Dapo Adelugba's alertness in choosing for theatrical directions, plays that cut-across all ideologies should be seen as the celebration of varieties of life a dirge for the death of monotony. Ideologies that are progressive and developmentally oriented are abundantly rooted and can be found in traditional and popular African theatre traditions which the literary theatre has benefitted tremendously from.

Certainly, 'the Nigerian theatre is informed by a complex integration of form and function' (Obafemi 56). This integration is aesthetically rooted in multiculturalism. We should not forget, therefore, that a theatre director is a creative artist. He may espouse an ideology but this cannot be ritualised or made fetish in all his productions. This is because he has the right to adapt, translate and re-create within his landscape and the global theatre market. The fact is that the:

New challenge which African theatre has to face is that of promoting 'translation' in its most fundamental sense while continuing also to encourage translations in terms of making the masters of world theatre available to audiences outside the original creators' linguistic or ethnic boundaries in the media of literature, performance and production, among others. (Adelugba 38)

The point being made is that we must strive to Africanise the almost forgotten historical past and if others like it, continue to re-validate positive Western theatrical aesthetics on the African living stage.

The First World: Dapo Adelugba and the Making of Wole Soyinka's Kongi's Harvest

Soyinka's Kongi's Harvest is about the tension in the Nigerian political firmament. It has no place for the ritualisation of any African god or

semi-demi god. It is a satire set in Isma land, a fictitious microcosm of Nigeria. The play is about Kongi, the maximum ruler of Isma land who puts the spiritual leader, Oba Danlola in a preventive detention all in an attempt to demystify the existing tradition and custom of the people and entrench his own institutions such as the %Kongi's Terminus+, %Kongi's University+ and %Kongi's Refineries+through his proposed development plan. Kongi hopes to achieve his dream through the formal launching of the development plan in a well organised bazaar, a harvest. Not willing to surrender the traditional institution, however, Oba Danlola begins to launder his image too and the festival comes into an embarrassing anti-climax.

The play is divided into four parts. These are %The Hemlock+, %First Part+, %Second Part+ and %Hangover+. Hemlock serves as the prologue and starts with the singing of a %national+anthem which is a mockery and parody of the Nigerian national anthem written in English from the rich Yoruba proverbial and idiomatic expressions:

The pot that will eat fat

Its bottom must be scorched

The squirrel that will long crack nut

Its footpad must be sore

The sweetest wine has flowed down

The tapper's shattered shins. (Soyinka 1)

Oba Danlola, Sarumi and Ogbo Aweri recount the beauty of Yoruba tradition through the various songs and dances in the play, to condemn the uncultured behaviour of Superintendent who is running errand for the Leader, Kongi.

The "Second Part" (third scene) of the play starts in Oba Danlola's palace. The Big Parade in the play also takes place in this scene with Captain leading the Carpenter's Brigade Parade under the instruction and direction of the Organising Secretary. The %Second Part+ of the play comes to an end with Segi leading the women singing and chanting. The harvest takes place and Kongi is presented with the head of an old man! The last part of the play is the %Hangover+which is an epilogue of the play.

From conception, Kongi's Harvest's performance was meant for the 25th Anniversary of the Association of Theatre Arts Students (ATAS) of the University of Ibadan, Nigeria in 1998. To select the actors for the performance of Kongi's Harvest, Dapo Adelugba used the open tryout audition system. During the audition, Adelugba created a tension free yet business-like atmosphere. He wracked jokes and even congratulated those who turned up for the audition for the courage they had in turning up to be auditioned for a Wole Soyinka's play. Importantly too, he sat in the front of his prospective theatre applicants to direct the affairs of his auditions and

distributed scripts to the actors for reading. He corrected bad pronunciations and insisted on correct rendition of lines from his prospective actors. Some actors were allowed to read for two to three, major or minor roles in the play.

In casting actors for Wole Soyinka's *Kongi's Harvest*, the double casting method was used for some roles and he allowed some actors to have single role although he would have preferred all the roles to be competed for. What was spectacular in Dapo Adelugba's casting for *Kongi's Harvest* was that he based his final selection on the punctuality of actors at rehearsals, avoided the star syndrome mentality and considered outsider's or non-theatre people for roles. His audition, which led to his casting, can also be seen as a training session where the ethics of the theatre were fully maintained.

In *Kongi's Harvest's* rehearsals, Dapo Adelugba performed many special duties. Some of which were: correcting bad pronunciations and insisting on good speech production, giving blockings and movements, correcting actors when they missed their blockings, rehearsing the double cast equally, using relevant texts especially Shakespearean plays to illustrate and explain *Kongi's Harvest* to the actors. The most important of all these duties was the long duration that he used for reading. So, it was quite profitable that the actors mastered all their lines and even the lines of their co-actors offhandedly before blockings and movements started. Adelugba did not mount the stage unnecessarily as most directors often do during blockings, movements and picturisation. He did this occasionally and even allowed the actors to create imaginatively. This directing style often made some people to assume that Adelugba is a speech teacher to which he responded by claiming that he used to create pictures and that he cannot make a fetish out of it.

In the rehearsals for the performance of *Kongi's Harvest*, Dapo Adelugba was also interested in good interpretation of the playwright's intention through the script. He did not edit any aspect of the play and this is quite remarkable. To Adelugba, the playwright's intention or vision should not be sacrificed on the guise of experimentation.

The major success recorded through this performance was the success in the dexterous use of music and song. All the songs in this play were well rendered. The Yoruba songs were sang with good tempo and tune relevant for singing them. The prevailing moods and circumstances also dictated the tone of the songs. Each of the songs was sung in parts through a well-coordinated harmony. Lola Olagunju, Yemi Mbang and Charles Somade and the Band from the Polytechnic, Ibadan, Nigeria taught the actors some of the songs while the Artistic Director himself taught his company the anthem in the play and other prescribed songs. The dance medium, through Charles Somade, the Choreographer contributed significantly to the overall aesthetic success of the play.

Dapo Adelugba was very careful in developing good actor's mannerism and characterisation during rehearsals. He was punctual at rehearsals, observed

actor's weaknesses, and insisted on interpretation of lines rather than memorisation of lines. He gave public apology to actors when situation called for it. He did not discriminate against any actor a democrat in the rehearsal's process who maintained discipline. The play was rehearsed in the Practical Theatre and Faculty of Arts Annex of the University of Ibadan for an average of six months because most of the actors were ~~%greenhorns+~~ in the theatre.

The overlapping set for Kongi's Harvest was constructed when rehearsals were going on and the main areas of dramatic action (locale) in the play were divided into seven parts on stage. They represent:

1. Kongi's Retreat. This was located at upstage right. It was constructed in a mountain-like manner and covered with jute bags. It was six feet high from the mountain. The largeness of the Kongi's abode is important because ~~%Kongi~~ is a dictator driven by such an absolute lust for power that he requires the sacrifice of all moral figures in the society+(Gover 139).
2. The Aweris' Conference Centre. This was placed directly in front of Kongi's retreat. It has a small table and five moveable chairs which were used as props on set.
3. Oba Danlola's Palace. This was realistically located at upstage left with the picture of a crown and horsewhip drawn symbolically on top of the flat to represent traditional authority. Dean and Carra have confirmed that royalty scene is better placed at upstage for dramatic effect (180).
4. Segi's Bar. The same place as above except that ~~%Segi's Club+~~ was boldly written for all to see. These two locales (Oba Danlola's Palace and Segi's Bar) were used in overlapping manner.
5. The Carpenters' Brigade Parade Ground and New Yam Harvest Square. For this to happen, all the chairs and the table for the Aweris' Conference were cleared. The inscription on Segi's Bar was also removed but the palace inscription was not removed to allow Dende to join the parade in front of the palace. Dende is seen in the play as a fifth columnist.
6. The Apron. The Apron served as the prison in the performance.
7. The Orchestra Pit. All the musicians, singers and their instruments were buried inside the Orchestra Pit.

After the actors have gone through intensive rehearsals, the University of Ibadan community watched Wole Soyinka's Kongi's Harvest for the first three nights at the Arts Theatre from the 5th to 7th August, 1998. For

each of the nights, the actors were given equal opportunity to perform unless the actors were not physically and psychologically ready.

The opening scene (Hemlock) was actually the delight of the audience because the opening anthem was harmoniously sang and well coordinated. Directorially, each of the scene and the dramatic actions of the play overlapped into the other, no moment of disorderliness. The play was well packaged with a sizzling tempo. The audience were highly fascinated by the set of Kongi's Harvest, particularly, the Kongi's retreat.

Significantly as well was the unusual kind of curtain call. Each character and or the group they represented in the play came out and spoke the major lines or sang a major song that the audience can easily identify them with instead of the traditional curtain call method where all the actors will come out and take a bow at the same time. For example, the dancers were the first to come out to represent Oba Danlola and his falling and failing traditional institution. They sang briefly that:

E ma gun'yan Oba kere o

E ma gun'yan Oba kere o

Kaun elepini ko se e gbe mi

Eweyo noin ni I o fi lyonu

E ma gun'yan Oba kere o .(Soyinka 2)

Then, they took a bow after the song at a conspicuous part of the stage. The Fourth Aweri (Ruth EPOCHI) represented her group and she spoke some of the major lines that have deep message in the play:

We need an image

Tomorrow being our first

Appearance in public, it is essential

That we find an image. (11)

The prospect that Dapo Adelugba recorded while directing Wole Soyinka's Kongi's Harvest was in the area of serious actor's training. He proved critics wrong because most of the actors he used in Kongi's Harvest were 'greenhorns' and for him to be able to train them and turn them into good actors, he deserves to be commended.

As regards the problems of complexity of language, interpretation and characterisation in Kongi's Harvest as some scholars often claim, Dapo Adelugba solved them because audience responded overwhelmingly to a

performance that celebrates human lives in the Hobbesian State of Nature. This is the dangerous condition of men living without genuine government. Kongi, an overtly dictatorial and undemocratic leader is not and cannot lead a good government and this is the present state of most African countries where the mass of the people are suffering and engulfed in crises because of the perennial failure those at the helm of affairs.

The Second World: Dapo Adelugba and the Making of Debo Sotuminu's *The Onion Skin*

Debo Sotuminu is an alumnus of the University of Ibadan. He studied Theatre Arts and graduated in the 1980s. He started writing full-length plays during his undergraduate days and currently, he lives in the United Kingdom (England). Most of his plays, particularly *The Onion Skin* fall within the ambit of postmodern drama. This play is about life and death. There are, however, many mysteries surrounding the cycle of life the acclaimed spring of winter and autumn in African cosmology. To start with, the following excerpts from Kikelomo in the play will perhaps help us to explain the complexity, reality and myth surrounding *Abiku* The One Born to Die in the Yoruba worldview:

ō first, I am a miracle, floating like a balloon inside my mother's womb, and the umbilical cord stop me from drifting away on the great sea of the unknown. When I am born, I pass through another veil, into your world. Then I grow up; a toddler; a teenager; I develop breasts and pass blood, and then I become a woman.

ō my friends come when they like, and go when they like, together we explore the world they call *spirit*. We have fun. The Iroko opens up into unseen cares and fantastic times! Everything I wanted they gave me. Every whim was granted.

ō but if you ever made love to my mother again, I'll die. I promise you, I'll die. (Sotuminu, 157 - 170)

This last statement is from Kikelomo to her father, Trevor in the play. This play is also a psycho-drama that captures man's unending desires to understand himself (the wholeness of his being), the cosmology of his environment and his socio-cultural conceptions. The play is a whole range of conflicts between love and hatred, comedy and tragedy, black culture and white culture, the quest for existence and the nothingness of existence, feminism and male chauvinism, African traditional religion and Christianity, and others within the critical compass of social, political and economic inequalities.

The play has two parts. Part one has nine scenes and part two has thirteen scenes all episodically written. Most of the dramatic actions in the play take place in four locales: London and Abeokuta (representing the

physical world), the Abiku scene and the Sanatorium (representing the abstract world), this article's terse metaphor for the second world.

Trevor, half-Irish and half-English is obsessed with an African Queen, Irete and in spite of the differences in their cultural background and social worldview, they marry each other and that union is only a screen that exposes man and his uncountable conflicts described above.

Adunni, Irete's mother in the play knows and appreciates her culture. In spite of her sojourn abroad and educational attainment, she is a hapless mother who cannot help her daughter to overcome her barrenness and when the only baby comes, she has to go back. She belongs to the other world we know nothing about. Adunni too has lost five other sons or to put it very frankly, one of her son is coming and going. There is obviously an Abiku in her life.

Various efforts by Chibuzo, the Pastor in the play to resolve the problems between Trevor and Irete are compounded because Chibuzo too is in the red sea. He is a savior waiting to be saved. The plot of the play is further expanded when Trevor concludes that we are more than we appear, aren't we? The theme of cultural difference is also dominant in the play. Trevor puts the issue of cultural difference succinctly:

I know that Africans regard their children as their wealth, I thought to myself, that's a good philosophy. I had no roots. Half-English, half-Irish, a walking contradiction! I have never known the meaning of the word family, never savoured the love of a mother; or the pride of a father. (175 - 6)

Irete on the other hand struggles and fights relentlessly to be free and be herself through self-assertion. She also fights against her destiny and cannot understand Chibuzo's innuendoes about the dream of ocean, Iroko tree and the masquerade of life in a civilized world.

Casting the play was not as difficult or time consuming as that of Kongi's Harvest because *The Onion Skin* is a play with sizeable and manageable cast as against Kongi's Harvest, a play of large cast. The remarkable difference between Dapo Adelugba directorial activities during the rehearsals of Kongi's Harvest and that of *The Onion Skin* can be seen in the differences inherent in the two plays. While Kongi's Harvest is a total theatre play, *The Onion Skin* tends to be a verbal drama. This made the Director to use the elements peculiar to the verbal drama during rehearsals. The strong pillars of these elements are good speech, in-depth characterisation and the use of technical resources for proper theatrical interpretation. To move closer to reality is perhaps one of the probable ways of interpreting a psycho-drama such as *The Onion Skin* that captures the weaknesses of the human mind. In *The Onion Skin*, Dapo Adelugba created many songs although he did not ignore the songs in the play. Most of the songs used and created were in consonance with the actual context of the play and it was the Director who taught the company most of the songs used in the performance.

The set for the performance has the following locales for flexibility of dramatic actions:

1. London (this was constructed) in a duplex form and located at upstage right although it intruded downward to upstage centre.
2. Abeokuta (constructed with three levels. These include grove and forest area).
3. The Sanatorium (this was placed at the left crash door).
4. Abiku scene (located at the centre of the apron although no physical structure was used to depict this locale).

The play was performed twice in 1999. It was first performed at the Arts Theatre, University of Ibadan under the aegis of the Nigeria Centre of International Theatre Institute from 1st to 5th June, 1999 and on the 24th to 27th August, 1999 in honour of Late Mrs. Esi Kinni-Olusanyin, a Senior Lecturer in the Department of Theatre Arts, University of Ibadan.

The performances were unique in many ways. First, there were good harmonious interactions between all the actors. Ruth Epochi (Ireti), Morayo Ogunsakin (Chibuzo), Ayo Binta and Eta Nelson (Folake), Eta Nelson (Bianca), Funmilayo Lajuwomi and Clementina Kezie (Kikelomo), Linda Otunyo (Modupe), Emden Olalekan and Cletus Okugbuni (King) and the drummers all performed professionally. No backstage noise or sense of uneasiness, everything moved on smoothly.

Secondly, the ability of the Director to turn Babatunde Onikoyi (Trevor) to an English man, complete in behavioural nuances and attributes except the skin barrier and also Eta Nelson who the company gave little chance of success should be commended. Nelson performed so brilliantly that the audience identified with her and the role she played. She proved critics wrong again by the excellent way she acted two roles (Folake and Bianca).

The technical department also made the performance a success. The set was fantastic and the way Abiku scene was handled was also unique. Funmilayo Lajuwomu (Kikelomo) the Abiku girl also relayed to us very clearly, her journey into the esoteric world, the living world and her relationship with her parents. Apart from good acting, harmonious coordination and excellent set; a sharp transposition of light between London and Abeokuta also made the performance a delight. The costumes were also carefully selected and the make-up was excellently done and to the admiration of the audience.

The conventional curtain call method was used in *The Onion Skin*. All the members of the cast came out and sang *mode meta nsere o, ere o ere ayo*. They then took a bow. The last wonder of the play through the performance was, however, the remarkable success recorded through actor training because most of the actors especially Eta Nelson benefited from

Dapo Adelugba's directing school. The actors grew and were in the voyage of self-discovery in the realization of their potentials as Thespians.

Findings and Observations

Through the experience of the performers, designers and this article's evaluation of Dapo Adelugba's directing school in the productions of Wole Soyinka's *Kongi's Harvest*, Debo Sotuminu's *The Onion Skin* and other artistic directions, the following findings and observations are made:

- That the Theatre Director under focus is artistically convenient working in the repertory where harmonious work often developed. This is a great mark of professionalism. This was the same style he used during FESTAC 77.
- Dapo Adelugba's rehearsal sessions are always long, intensive and stressful. This often prevented some interested but lazy actors from working with him although the whole process of theatrical realization is also cumbersome.
- Dapo Adelugba's theatre is simply a training school for *greenhorns* and amateur. Everybody is certain of getting a role or being useful if the rigours of his rehearsals can be endured. He derives great pleasure in training others.
- No imposition of acting style or styles on actors. Actors are allowed to evolve their own acting style or styles which must be negotiated with Dapo Adelugba's vision for all roles. He wants most of his actors to move a little closer to realism. Consequently, he is an interpretative director in the school of directing.
- Dapo Adelugba believes in the double and multiple casting methods thereby allowing actors to develop a kind of healthy competition in his theatre.
- In Dapo Adelugba's theatrical company, the performers and designers are often motivated and given the freedom to exercise their own creative *will* although some people see this as capable of eroding the assertiveness expected of theatre directors.
- Dapo Adelugba is not a speech teacher but a Theater Director who emphasized good speech and correct pronunciation of words so that everybody can be heard clearly in the theatre.
- Adelugba creates pictures and also concerns himself with the visual as well as the technical aspects of production. He did not, however, make fetish out of the need to create pictures. We should not forget that the rituals of demonstrating how to do it have its pros and cons in the directing process.
- Dapo Adelugba is a democrat (a listening figure) in the directing process although this makes him to overpamper actors.

· Lastly, Dapo Adelugba is a strict disciplinarian and an enforcer of the theatre rules and ethics which some performers complain about and find difficult to cope with.

Conclusion

Dapo Adelugba has succeeded in doing justice to the art of play directing as a teacher of directors in Nigeria. His theatrical company is even seen as a foundation school in the art of directing in the Nigerian theatre. His directorial achievements include: actor's training, good voice production, excellent character portrayal and development. He is also an expert in the production of Wole Soyinka's plays and plays within the total theatre idiom although he has experimented successfully with European, Australian, Irish and French plays.

The road to all these theatrical successes is, however, rigorous and time consuming. As such, Dapo Adelugba's past directorial works should be elaborately studied in the Nigerian theatre. His passion for the theatre, his humane disposition, democratic spirit, and hard work actually led to the writing of an M.A Dissertation by the then (Musa, R. A), the present researcher with the title: %Directing Process on the Nigerian Stage: Dapo Adelugba's Creative Process in Kongi's Harvest and %The Onion Skin+ Considered+, in the year 2000. This dissertation was submitted to the Department of Theatre Arts, University of Ibadan, Nigeria. This article has benefited largely from that dissertation. Again, Daoduism or Adelugbaresque should be seen as a mercurial icon and investment in excellence in play directing, the director's art. This is because Dapo Adelugba has for over four decades successfully converted theatrical aspirations to theatrical realities especially on the Nigerian living stage.

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