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GHANAIAN THEATRE
A BIBLIOGRAPHY OF PRIMARY AND SECONDARY SOURCES

A WORK IN PROGRESS

BY JAMES GIBBS

File Ghana. Composite on 'Ghana'
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The study of their own ancient as well as modern history has been shamefully neglected by educated inhabitants of the Gold Coast.

John Mensah Sarbah, *Fanti National Constitution*. London, 1906, 71.

This document is a response to a need perceived while teaching in the School of Performing Arts, University of Ghana, during 1994. In addition to primary material and articles on the theatre in Ghana, it lists reviews of Ghanaian play-texts and itemizes documents relating to the Ghanaian theatre held in my own collection. I have also included references to material on the evolution of the literary culture in Ghana, and to anthropological studies. The whole reflects an awareness of some of the different ways in which 'theatre' has been defined over the decades, and of the energies that have been expended in creating archives and check-lists dedicated to the sister of arts of music and dance. It works, with an 'inclusive' bent, on an area that focuses on theatre, drama and performance studies.

When I began the task I found existing bibliographical work, for example that of Margaret D. Patten in relation to *Ghanaian Imaginative Writing in English*, immensely useful, but it only covered part of the area of interest. Resources for the study of local theatre had not been catalogued, and there was a distressing ignorance among the student body about sources and history. Few were informed about what had been happening in the theatre in Ghana or about what had been written. I found John Mensah-Sarbah's observation reproduced above very pertinent.

What follows is a work in progress, a partly annotated bibliography from which a variety of strands could, and I hope will, be plucked. Additional research needs to be undertaken, and I hope information about new entries and, when necessary, corrections to existing ones will be sent to me at the address below. At this point, I would say that it is particularly important that the back numbers of certain publications, including newspapers, must be thoroughly investigated, that the memories of those involved in Ghanaian theatre must be tapped, and that the files of theatre groups must be secured and sifted.

For limited periods publications such as *Okyeame*, *Sankofa*, *Pleisure* and *What's On?* attempted to keep track of contemporary events in the Ghanaian theatre. And there have been other short-lived attempts. For example, during my eight months in Ghana during 1994, I edited a *School of Performing Arts Newsletter* that aimed to be a 'publication of record'. *The SPA Newsletter* provided coverage of productions put on at Legon and in Accra, and published articles that filled in some gaps about the recent past. Charles Angmor (1996), Karl Richard Priebe (1986) and Kofi Agovi (1990) are among those who have produced substantial surveys of the theatre in Ghana and anyone wanting an overview of the history might start with them. However those dipping into the entries below will realise that there are other places one could start..

This publication is offered to all those who were members of the Legon 7 in the late sixties and early seventies, and for those who were in the School of Performing Arts during the first part of 1994. Since 18 November 1994, when the first Enuanom edition of the bibliography appeared, new entries have come to my attention and what may be considered revised and up-date

'editions' have been prepared. These have been issued by Nolisment Publications and made available on disc to some of those researching Ghanaian theatre. Distribution continues and the initiative taken by Dr Anja Oed in November 2011 has led to the document being made available on line through http://www.jahn-bibliothek.ifeas.uni-mainz.de/321_ENG_HTML.php. This opens up exciting possibilities for the exchange of information and documents that I hope will be explored. I would like to record that I first met Dr Oed on a visit to Germany made possible by the University of the West of England, my then employers, to whom I am grateful. With the exception of UWE support for that lecture tour on which I did research in the Jahn Library, no funding body has contributed to the research reflected in this document.

In undertaking a work of this kind one incurs many debts. Where interviews are recorded or archives acknowledged, thanks are implied to those interviewed and to those in charge of collections. Among the many who have helped fill in details or add to the collection of documents, I would like to recognise here assistance from Michael Anderson, Wilfred Court, Eric and Auriole Earle. Evans Oma Hunter and former colleagues in at the University of Ghana have been among the Ghanaian theatre enthusiasts who have made material available. In the United States, Bernth Lindfors has set standards and examples in African bibliography and in colleguely sharing of material that have long been an inspiration.

My wife has been a constant source of support and insight.

I am acutely aware that references, even or particularly annotated references, are only starting points for researchers. Original documents have to be consulted. This can only happen if an adequate theatre archive is established, preferably in Ghana – or if an adequate virtual archive can be created. Readers will, I hope, quickly apprehend the importance of existing archives and will ponder how they might be enlarged, improved, used and their long-term future secured. At this point, and I am adjusting the bibliography in response to the invitation from the Jahn Library, I would say that I see the Bokoor African Popular Music Archives Foundation, the International Centre for African Music and Dance and the Library of the Institute of African Studies, Legon, as crucial for the evolution of a Ghana Theatre Archive. My own collection of journals, books, photo-copies and ephemera is currently held in my home, on shelves and in a cupboard. This is clearly a temporary arrangement!

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Abbreviations

ALA	African Literature Association
ALAB	<i>African Literature Association Bulletin</i>
AMP	<i>African Morning Post</i>
ARPS	<i>Aborigines Rights Protection Society</i>
ASA	African Studies Association
ATCAL	Association for the Teaching of Caribbean and African Literature (Sometimes another 'A' - for 'Asian' - is included.)
AWS	African Writers' Series, Heinemann publications.

BA	<i>Books Abroad</i> , now <i>World Literature Today</i> . Published: Norman, Oklahoma.
BALE	<i>Black African Literature in English</i> , invaluable series of bibliographies by Bernth Lindfors
BAMPF	Bokoora African Popular Music Archives Foundation (John Collins' initiative. There are plans for expansion. See website.)
BBC AA	British Broadcasting Corporation <i>Arts in Africa</i> . (I have had access to transcriptions of some programmes.)
BLASR	British Library Archival Sound Recordings, includes African Writers' Club that contains Transcription Centre recording, many of them made by Dennis Duerden. Active during the sixties. http://sounds.bl.uk/SearchResults.aspx?
BLRRC	Black Lineage Reality Research Centre Black Lineage Reality Research Centre
C	Cedis. (The Ghanaian currency was at one stage referred to as 'New Cedis' following de/revaluation. More recently the form 'GHC' has come into use.)
CEIA	<i>Cultural Events in Africa</i> , published by the Transcription Centre, London.
chor.	Choreographed by
CNC	Centre for National Culture
COSGA	The Copyright Society of Ghana
CRNLE	<i>Centre for Research in the New Literatures in English, Reviews Journal</i> , Flinders, University of South Australia
CUP	Cambridge University Press
Dapamada	Danish Association for the Promotion of African Music, Drama and Art
ECRAG	Entertainment Critics and Reviewers Association of Ghana
ESA	<i>English Studies in Africa</i>
GBC	Ghana Broadcasting Corporation
GCI	<i>Gold Coast Independent</i>
GCL	<i>Gold Coast Leader</i>
GCN	<i>Gold Coast News</i>
GCS	<i>Gold Coast Spectator</i>
GCT	<i>Gold Coast Times</i>
GFIC	Ghana Film Corporation
Gh C	<i>Ghanaian Chronicle</i>
GHFAM	Ghana Fair for Arts and Music
GIAC	Ghana Institute of Arts and Culture
GIPAS	Ghana International Performing Arts Society
GPC	Ghana Publishing Corporation
GRI	<i>Ghana Review International</i> , accessible on line
GSA	Ghana School Aid, UK-registered NGO.
GHASCAP	Ghanaian Society of Composers, Authors and Publishers
GT	<i>Ghanaian Times</i>
IAS	Institute of African Studies.
ICAMD	International Centre for African Music and Dance, Legon
IJOAHS	International Journal of African Historical Studies

ITG	International Theatre Group, based in Accra.
JJL/ JL	Janheinz Jahn Library, Mainz
KUST	Kumasi University of Science and Technology, a.k.a. 'Tech'.
Legon	University of Ghana, Legon.
MRA	Moral Re-Armament, a.k.a 'The Oxford Group' and, now, 'Initiatives of Change'.
MUSIGA	Musicians Union of Ghana
NAFTI	National Film and Television Institute
NC	New Cedis
NCC	National Commission on Culture
NOYAM	African Dance Institute, see http://noyam.org/index.php?id=8
OE	<i>Oversea Education</i> , published in London.
OUCRP	Oxford University Colonial Records Project
PAFAM	Pan-African Fair for Arts and Music
PANAFEST	or 'Panafest' Pan African Festival of Historical Drama
PNDC	Provisional National Defence Council
PRAAD	Public Records and Archives Administration Department (ak.a Archives?.)
PRO	Public Record Office, Kew, UK.
RAL	<i>Research in African Literature</i> , initially edited in Austin, subsequently moved to Bloomington.
SMAD	School of Music and Drama, Legon, part of the University of Ghana qualifications.
SPA	School of Performing Arts, name replaced 'School of Music and Drama' in 1977.
Septemberfest	Sunlight International Arts Festival, held during September at the National Theatre, in, for example,. 2000.
Studrafest	[Central Region] Students/ Schools Drama Festival
Tof the HSof G	Transactions of the Historical Society of Ghana
UGAA	University of Ghana Audio Archives, held at Institute of African Studies,
USIS	United States Information Service
UST	University of Science and Technology, Kumasi. (a.k.a. 'Tech'.)
UWE	University of the West of England
WAEC	West African Examinations Council
W Af	<i>West Africa</i> , London-based publication, initially largely concerned with regional commercial news, also interested in continental issues and cultural matters.
WS	<i>Weekly Spectator</i>

Collections:

Please find below a list of major holdings of material relevant to the topics covered by this bibliography. Some are public or institutional, but, in some cases, the names of researchers are used to draw attention to collections assembled by individuals. As a preamble, I would like to draw attention to three 'Sad Stories' each of which recounts the loss of a relevant collection. F. K. Fiawoo's house was set alight during a time of political unrest, and some of his papers burned. J. B. Danquah's Archives were destroyed, it has been alleged, on the orders of Kwame Nkrumah during the power struggle that engulfed the two men and their supporters. Nkrumah's own papers were reported to have been taken 'by an American' at the time of the coup that topped the

first President. Shortly afterwards, Nana Kobina Nketsia IV's personal papers were burnt by well-wishers following his death because, it seems, some felt they might be embarrassing or incriminating. On reports of destruction of Akropong papers and the survival of some, as well as of issues relating to the classification of documents in the National Archives, see Paul Jenkins, in Dumett, 1974, 45-48.(Maison: 1995, 51.)

Belo, I have indicated a number of libraries that I have found useful, and some that I understand contain relevant material. .

Accra, Ghana National Archives

The Accra holdings include, N.P. 12 1-3 *Gold Coast Leader* (of value for Sekyi) and Adm 12/1/213 that contains war-time exchanges used by Holbrook: 1985. Gold Coast / Ghana Newspapers have not been rigorously searched. Note the role played by Augustine Mensah, assistant director of the Accra Archives during the 1980s who is praised by Dumet, 1998. Since his time, it is my experience that morale is low in the Accra Archives and that the stack-rooms are vulnerable. Among the papers I think may be of interest are the Ocansey Trading Papers (SC 8). They should be examined for references to his interest in the cinema.

Achimota School Library

Achimota School Library has some copies of *The Achimotan* from which a record of school productions can be extracted. Other educational institutions might be expected to have holdings of school magazines, but this is an area that has not been extensively investigated.

Agovi Papers

At the end of his 1990 paper, [James] Kofi Agovi, who rose to distinguished heights in the Institute of African Studies, Legon, referred to the following Graduate Research Assistants who worked with or for him on compiling records of performances: Philippa Denis, Josephine A. Zagbede, and Sylvia Buah. The details of their findings are not always apparent, but the end-notes to his paper suggests the range of searches they undertook in *The African Morning Post*, *The Gold Coast Observer*, *The Daily Echo* and *the African National Times*, *The Gold Coast Independent*, *The Gold Coast Spectator*, *The Times of West Africa*. The whereabouts of the notes prepared for Agovi are unknown to me at this time. I hope they have been retained in good shape, but, as will be appreciated, the reference to 'Agovi Papers' is to a collection of notes that I know once existed, rather than a reference to an archive that I know exists!

Institute of Education, University of London. Anderson Papers, Aburi Girls

Some of the papers relating to Aburi Girls Secondary School and once in the possession of Mary Irene Anderson (teacher / head-teacher 1953-70) were deposited by Nicolas Hawkes at the Institute on 04 07 2000. Reference Code GB 0366 DC/AN. I have not seen these.

Balme Library, Legon.

A major collection of sources on Ghanaian Theatre can be found at the Balme Library, University of Ghana, Legon. The Collection includes: *What's On*, *Leisure*, *Sankofa* and *Ghana Cultural Review*. However the runs are not all complete. Baku writes that when the Gold Coast/Ghana newspapers held at Colindale were put on microfilm, a copy of each was deposited at the Balme Library. I have not been able to see the microfilm collection; neither have I been able to

see the thesis submitted to Legon by George Hagan. Whether these documents have been removed or incorrectly filed I do not know.

Bokoor African Popular Music Archives

John Collins, whose publications speak for themselves, has built up an important collection of documents, recordings, photographs, and ephemera linked with concert parties and Ghanaian musicians. Collins has plans for a substantial music archive that would include much of interest to those researching the history of the Concert Party. Some pictures are available on line at an informative website, visit www.bapmf.com/history.html.

British Empire and Commonwealth Museum Library,.

The Library, that has been removed from Bristol to a destination unknown to me, includes a good selection of Ghanaian plays and an oral history archive that is of interest.

British Library / Newspaper Library Colindale, North London

Copies of the *Gold Coast Leader* are among the invaluable Gold Coast newspapers that available for consultation on microfilm. For example see shelf number MC1788NPL. Work by Newell and Gibbs on Sekyi has drawn on this resource.

Bryn Mawr College, Department of History, Pennsylvania:

Contains recordings made by Wendell P. Holbrook during April-May 1980. Interviewees include Mabel Dove and James Moxon.

Cambridge University Library:

The Royal Commonwealth Society Library is held in Cambridge, and includes, i.a., Alan Runwick's photographs of performances at Achimota. GBR/0115/Y30448J/ There are also, I understand, copies of B.B.C. scripts, RCMS 231. Provenance unknown. Scripts broadcast in African Theatre (from 1994 'Performance Africa') and Writers Club, a weekly programme established in 1959. This is a source for work by Clems, Marshall /Ma'hall, Duodu, Aidoo, *et al.* See <http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F0115%2FRCMS%20231> George Cansdale's file (Photographs of the Gold Coast 1938-1948; Reference GBR/0115/Y30448K 1938-1948) consists of 203 images in 1 box and 1 file. (Cansdale, George Soper, b 1909, was a forester, who photographed ceremonies, military occasions, etc.)

Cape Coast Archives, i.e. Ghana National Archives (GNA) or PRAAD at Cape Coast

The Kwesi Johnson (Newspaper) Collection and the Sekyi Papers are among the holdings at Cape Coast. Baku (1987 and 1991) has a list of relevant accession numbers, and Asiedu Yirenkyi has made use of some of the material. So too has Ayo Langley, in his Introduction to *The Blinkards*. Langley also refers to a volume of short stories, *Sketches of West African Life*, submitted by Sekyi to Allen and Unwin, that he has been 'unable to trace'. Note that Baku's 1987 thesis draws on NAG, CC, Acc. 571/64. Rohdie 1965. See Sekyi Papers below. And note that Baku's 1991 list includes items that I did not see on my more recent visit to the Cape Coast Archives.

Casely-Hayford Family Archive

Some photographs from this collection are used in Augustus Casely-Hayford's thesis on Cape

Coast families.

Cole Collection

While doing research on the Concert Party in Ghana during 1993/5, Catherine Cole recorded about 60 interviews. Some of these were sound only recordings but many were filmed by Nathan Kwame Braun. For a list see the bibliography to Cole: 2001. A teaching video entitled *Stage Shakers! Ghana's Concert Party Theatre*, that includes interview and reconstruction footage was made by the same team as a companion tape to Cole: 2001. The private, academic Archive also may contain funeral brochures for some performing artists. Cole deposited some material in ICAMD Library (see below).

Deandrea Collection

While researching *Metamorphosis of Genre in Anglophone West African Literature*. PhD thesis for Università degli Studi Bologna, Pietro Deandrea undertook a series of interviews with people involved with literature and the arts in Ghana. See list in appendix of thesis, and consult publication based on it and entitled *Fertile Crossings*. (Deandrea: 2002.)

[Alec] Dickson Papers

While Mona Dickson was alive, her husband's papers, that provided insight into his experience with Mass Education in the Gold Coast during the late forties, were available for consultation at her London home. She subsequently moved to Edinburgh and the documents were passed on to Rhodes House. See below.

Drama Studio Collection. The George Padmore Library in Accra holds a collection of books from the Drama Studio. While there is nothing unique about the collection, it reveals Sutherland's interest in Cultural Policies in other African countries, and includes works from the sixties, such as Ofori-Appiah's translations into Twi from Greek sources. The papers relating to the Drama Studio may be among those in the Sutherland Collection. (See below.) .

Du Bois Center Library, Cantonments, Accra

In addition to holding the books left by W E B Du Bois, the Center has a collection of videotapes. Including, for example: 'Du Bois Night at the Drama Studio', 28 August 1986, code G7. A useful list of videos can be found in Deandrea's thesis, 1998.

Duerden Papers

Among the Dennis Duerden /Transcription Centre papers held at the Harry Ransom Humanities Research Centre, Austin, Texas, are accounts of Duerden's contact with Ghana during the Cultural Cold Wars of the sixties. These include reports of a meeting with Sutherland and Duerden's thoughts on the Concert Party tradition. *Cultural Events in Africa*, published by the Centre, attempted to keep pace with developments in African Theatre, and published important interviews with Ghanaian playwrights.

Dumett Collection

See Dumett 1974 and 1998. In addition to providing a guide to Research Materials on Ghanaian History, Dumett has a collection of 'Oral Evidence and Field Notes'. Of likely interest to theatre researchers are the interviews with John W S Kwesi Johnson Cape Coast, 1969 and 1971.)

Other historians who have conducted interviews include Stockwell, 2000.

Earle Papers

Eric W D H Earle, once an education officer in the Gold Coast/ Ghana, deposited a variety of relevant documents at Rhodes House, that is administered as part of the Bodleian Library. See, for example, *The Development of Education in Pre-Independent Ghana, Based on the Personal Records of 25 Participants in the Development*. Rhodes House Library, Oxford: Oxford Development Records Project Report, 10, June 198. This is an invaluable collection of material which provides a guide to the boxes collected for the Project; Roberts, *et al*.

Eastern Region National Archives (Koforidua)

Catherine Coe has cited documents relating to Young Pioneer Programmes that she consulted at the Koforidua Archive. (I have seen documents there relating to productions at Okuapemman School, c 1962.)

Ghana National Archives,

This is the national body that has become known as PRAAD, see below, There are branches in Accra and in regional capitals. See Cape Coast and Easter Region (Koforidua) above.

Gibbs Papers

In the pages below, I have indicated some of the ephemera that I hold in the 'Gibbs Collection'. In addition to original items, there are photocopies of some items at 8 Victoria Square, Bristol.).

Harry Ransome Humanities Research Library, Austin, Texas

See Duerden /Transcription Centre Papers (above). These papers include, for example, Duerden's account of his visit to Sutherland, and various scripts for programmes on literature and drama. There may be other collections of relevance in this exceptional library.

Hill Papers

Although better known for his work on Caribbean Theatre, Errol Hill's collection of theatre material at Dartmouth includes material on Ghana. The catalogue for Hill's collection can be accessed via the Internet. <http://ead.dartmouth.edu/html/ml77.html>. See, for example, files 60-72.

Hunter Papers.

Over the years actor and director Evans Oma Hunter has assembled a very substantial collection of Ghana theatre material including photographs, cuttings, programmes, and scripts. He shared some of these with researchers at a conference held at Legon during 2005. (Others involved in the Ghanaian theatre must have collections of similar material.)

International Centre for African Music and Dance

Professor J Kwabena Nketia was the founding director of the International Centre for African Music and Dance at Legon (ICMAD). Supported by American foundations, and situated in the School of Performing Arts complex at Legon, the Centre, operates a cutting programme, and has a valuable collection of books and photographs. In addition to very generous donations of papers and books by Nketia, the Library includes donations from Cole.

Janheinz Jahn Library, Mainz

The collection assembled by Janheinz Jahn and held in Mainz is particularly strong on plays in Ghanaian languages, and has holdings of a number of relevant journals. The Gerd Meuer Archive is held in the same set of rooms and has useful interviews with Ama Ata Aidoo conducted by Eckhard Breitingner.

Library of the Institute of African Studies, Legon

As might be expected the Institute's Library has some newspapers, boxes of pamphlets and reference books with relevant material. References cited by Newell: 2002, 220, include an unpublished and undated article by Agovi Af PN 2979.Ag71. The Audio Archive, in some instance re-recorded by Collins and held in the Institute, contains tapes of concert party performances recorded during the early sixties. Some of these have been transcribed by Patience Addo. Groups recorded and listed in the bibliography to Cole 2001, include Ahanta Trio, Akan Trio, Fanti Trio.

Kingsley Williams Papers 1927-1934

The papers of the Rev'd C. Kingsley Williams, at one time a teacher at Achimota School and an observer of the local drama scene, are held in Rhodes House Library, Oxford. MSS. Brit. Emp .s 282. The papers include a letter/ report by Fraser on MRA.

Oxford Colonial Records Project (OUCRP)

This collection was used by Henrika Kuklick in writing *The Imperial Bureaucrat*. It provided access to the *Mankrado*.

Mbaasem,

Over the last few years, this Accra, later Tema-)based NGO headed by Ama Ata Aidoo has been building up a collection of press cutting on matters affecting women.

Methodist Missionary Archives, the School of Oriental and African Studies, London

Material that may be relevant includes correspondence from Mfantshipim, and Wesley Girls' High School, institutions that pioneered school drama in the Gold Coast

Middlesex University Library.

Plays lodged at this Archive include works by Agyeman and Kwame Boakye.

National Archives of Ghana, Accra (NAG), see Ghana National Archives, and PRAAD)

For an introductory survey of holdings see Henige: 1973. References cited by Newell: 2002, 218 that may be relevant include CSO 18/6/93 and RG 3/1/225.

National Archives of Ghana, Cape Coast (NAG/ PRAAD [CC]) see Accra, Cape Coast and Eastern Region above. And

Public Records Office, Kew, London.

Baku is among those historians who have used documents at Kew. For example, he found documents that threw light on British suspicions about Sekyi's activities. See PRO.

CO.96/717/21750, report by Thomas Shenton.

Rhodes House, Oxford, part of the Bodleian Library

Holdings include the Eric Earle and (Charles) Kingsley Williams Papers listed above. Note: The latter includes a useful collection of copies of *The Achimotan*, and extensive correspondence in which he describes his life, work and observations. Also documents on MRA in Ghana.

Rockefeller Foundation Archives

Robert W. July, in writing up the Foundation's involvement in supporting Sutherland, draws on correspondence and reports of contact with those active in the theatre in Ghana during the sixties. See: Rockefeller Foundation Archives Record Group 1.2, 496R, Ghana's Experimental Theatre, 1958-61, and publications by July.)

Roddick Papers.

The Roddicks taught at Mfantipim, Cape Coast, during the fifties and sixties and were involved with school productions. Their scrap-books contain photographs, notes, programmes and reviews from school and other productions. Jennifer MacDougall has copied many pages onto disc.

School of Oriental and African Studies, University of London.

The collection in SOAS Library includes the papers handed on from the Methodist Missionary Society Archives, and correspondence concerning the Margaret Wrong Prize. See also back numbers of relevant journals, such as *Oversea Education* and *West Africa*. Papers relating to productions undertaken in Cape Coast during the sixties involving lecturer/ playwright Robert Fraser have been deposited at the Library.)

School of Performing Arts, Legon.

The School's library retains copies of long essays submitted for the BA degree. The MA theses are held in the office of the Head of Drama. As might be expected these are pieces of research of great value to those interested in Ghanaian theatre.

Sekondi Branch, National Archives of Ghana (NAG/ PRAAD)

Cole: 2001 draws attention to the value of the papers relating to the Optimism Club, Sekondi. Originally in the private library of Lawrence Cudjoe, these have now been deposited in the Sekondi branch of the NAG/ PRAAD..

Sekyi Papers./ H.V.H. Sekyi 'Family Papers'

In addition to those papers already referred to and held in the Cape Coast Archive, there are also some papers held by the family. Baku refers to having been given access to these. In 2007, I found that the papers at Cape Coast were friable and in need of care. The policy of establishing regional archives had meant that there were not enough trained archivists in the National Archives service to staff collections in regional capitals adequately. Note: Rohdie makes use of these holdings and of the ARPS papers, and J Ayo Langley quotes letter from HVH Sekyi regarding his holdings that suggests that HVH Sekyi had sorted out into chronological order some of his father's papers. I understand that some Sekyi Papers may be held in Washington DC, by former colleagues of Langley. See Gibbs on Sekyi (2010).

Sutherland Papers

The papers of Efua Sutherland remain in the custody of the family, and Esi Sutherland-Addy has provided me with up-dates about the on-going programme for cataloguing and preserving these. Some are at Araba Mansa, the house Efua Sutherland built in Accra.

Washington D C National Archives.

Sherwood: 2006 made use of cuttings from the Gold Coast press that relate to George Padmore and others NND 852928 Box 5808 files 911.6240/5-65- to 911.6256D/1-452. Embassy comment located 911/6245 K/10-451, dated October 4, 1951.

Websites

Ghanaian Book Review

<http://ghanaianbookreview.com/node/3> This covered Legon productions in 2009, but seemed to stop functioning in February 2010, <http://www.ghanabookreview.org/index.php> carries fairly comprehensive list of publications, by title.

Arrangement of entries – and How to navigate through this document.

Entries are arranged alphabetically within the year of publication. Years are marked with an asterisk to aid search of on-line material. To reach any year use Ctl F, type in year followed by an asterisk*, press 'Find Next'.

At the very beginning of the annual arrangement are notes that relate to the main theatrical events of the year. At this point I also direct attention to documents that I found posted on line. My practise has been to identify these by date, eg '2011 11 23', followed by a author's name or brief identifying title.

'Anon' articles are entered in chronological order at the beginning of the alphabetical listing. This is because they are usually newspaper articles and the chronological sequence is more helpful than the arrangement alphabetically by initial letter of title.

At the end of the document are some items I have been unable to date. Assistance with dating those would be much appreciated.

1819*

Bowdich, T E(dward). *Mission from Cape Coast to Ashantee*, 1819, first rpt 1873, rpt London: Frank Cass, 1966, 278. Extracts included in Wolfson: 1958, visits to the River Pra and Kumasi. (Fiebach in Jeyifo, ed.: 2002, 479. Fiebach quotes information on different elements, including the carnivalesque. In the 'odwira Yam festival of the ancient Ashanti empire' described by Bowdich Fiebach has a paragraph about 'complex cultural performances that act out the real power structures and social hierarchies in order to demonstrate their legitimacy...' Boateng I dates the title to 1817, and notes that the account of Akwasidae concentrates on the public, social aspect. See Rattray: 1923, 1927.)

Thomas's wife, Sarah (later Lee), returned to England in 1817, and wrote extensively about life on the coast and in the Castle. The material is used by William St Clair in *The Grand Slave Emporium*, 2006.

1824*

Dupuis, Joseph. *Journal of a Residence in Ashantee*. London: Printed for Henry Colburn, 1824
Second edition London: Cass, 1966.

1840*

Lokko: 1980, refers to a production of *The Merchant of Venice* (Shakespeare) supervised by Governor Sir George Maclean in Cape Coast. I have not been able to confirm this Information on Maclean, who was very highly thought of by many on the Coast, may be found in Metcalfe: 1962. Maclean's marriage to Letitia E. Landon ('L.E.L.'), together with her death, in Cape Coast Castle during 1838, from an overdose of prussic acid, attracted the interest of literary London. Husband and wife are buried inside Cape Coast Castle.

1886*

Marita: or The Folly of Love, a Novel by A Native appeared in the *Western Echo* and the *Gold Coast Echo*, starting in 1886 and surviving the demise of the first paper by transferring to the second in 1888. The text, edited by Stephanie Newell, published in Leiden by Brill, 2002, provides many insights into reactions to the 1884 Marriage Ordinance. Newell's scholarly Introduction is valuable in pointing out, for example, that concern about the need to promote monogamy had become very important as far as supporters of missionary in the UK were concerned. A statement of modified Ethiopianism, the novel's closest link as far as the theatre is concerned is with *The Blinkards*. *Marita*, reviewed Gibbs: 2002.)

1887*

Ellis, A.B. *The Tshi-Speaking Peoples of the Gold Coast of West Africa*. London: Chapman and Hall, 343 pages. (Includes accounts of Pitsi, Toh-fo, Deer Custom (Winnebah), Mohbor-meh, Affirah-bi, Aday Festival, and Yam or Harvest Festivals.)

1898*

Kemp, Rev. Dennis. *Nine Years at the Gold Coast*. New York: Macmillan. (Cole: 2001, 63, quotes a passage (169-70) in which Kemp describes a performance in Cape Coast that included satire of a drunken Englishman. Kemp was distressed that the performance of drunkenness 'provoked only mirth. Cole is alert to nuances Kemp may have missed in the performance'.

1904*

Year in which the Dzake Peki Ewe Presbyterian Choir, the oldest in Eweland, was formed.

1902*

Governor F. G. Guggisberg and his wife, Decima, sang in Kumasi. Goodall: 1998, seems to be drawing on this when he writes of the three-hour concert given by the Guggisbergs in Kumasi in 1902 as 'what may have been the first theatrical performance in Kumasi.' (38-9.) Decima Guggisberg had been a member of the D'Oyly Carte Company before her marriage.

1903*

'Anon. 'A magic Costume Ball and Concert', GCL, 21 February 1903. (Cole: 2001, 64, notes that this is the first entertainment to be advertised explicitly as 'a concert'. Guests wore costumes, including 'Truly Sweet Daisy', 'Pierrot' and a 'Mohammeden aristocrat'. There was magic (conjuring tricks) and the 'Two Macs' performed a funny routine 'strikingly original and funny'.

1904*

Arrival in Gold Coast of Sir John Pickersgill Rodger, Governor until 1910. Club named after him may have been a venue for entertainments. See Collins: 2006, 3.

Birth of Gladys Casely Hayford, 'Acquah Luah', daughter of J. E. Casely Hayford, author of *Ethiopia Unbound* and of (Sierra Leonean) Adelaide Smith (Casely Hayford). (Adelaide was of Fanti, Maroon and Mandingo heritage. Cromwell: 1986, 150.) Gladys was educated partly at Penrhos College, and later spent time performing with an African touring group in Scandinavia and on the continent. At various times she taught at her mother's school, the Girls' Training School, in Freetown, where, with her mother, she 'converted folk-lore-Nancie Stories into first class plays'. (Recollection of Mrs Constance Cummings-John, quoted Cromwell: 189.) Gladys put on a Revue in Berlin during 1931, and wrote of her determination to be a dramatist. She later married Arthur Hunter, and was the mother of Kobina 'Kobe' Sydney Hunter. See Cromwell, Appendix.. Gladys spent time with her (Casely-Hayford) Gold Coast family rather than in Freetown. It was said that 'She composed with great skill in a manner familiar to Europe, but imbued with African sensibility.' Her poems can be read on the net. Note: This is the first reference I have found to Anancy, or Spider, Stories being taken out of context and used as the basis for drama.)

1909*

Guggisberg, F.G and Decima Moore. *We Two in West Africa*. London: Heinemann. (See 1902.)

1911*

Hayford, J E Casely. *Ethiopia Unbound: Studies in Race Emancipation*, Rpt London: Cass, 1969. On p. 25 Kwamankra and his friend, Whitely, see Berbohm Tree's *Hamlet* at the Haymarket. In a discussion before the play, the possibility that Shakespeare might have been a 'heathen' is considered. (25 f) Whitely learns about Christian arrogance and has doubts about his religious

vocation. 'Kwamankra' pokes his friend in the ribs when Polonius says 'Beware of entrance to a quarrel; but, being in, bear't the opposed may beware of thee.' He says: 'That is Christian sentiment with a vengeance.' The Abans and Miss Mansa are at the theatre – 'a bevy of dark girls' 30. There may be parallels between Miss Mansa and Adelaide Casely-Hayford. One chapter is entitled 'A Similitude: The Greek and the Fanti.' This 'similitude' has, over the years, occurred to many and has coloured Fanti, and indeed African, encounters with Greek drama.

1912*

Anon. 'The Lessons of Empire Day', *GCN* 30 May 1912, 55. Cole: 2001. See origins of Empire Day in the C.19th.

1913*

Cole: 2001, 72, provides information about the building of Merry Villas in 1913 by W Bartholomew and Co, a 1,000-seater place of entertainment.

1914*

Anon: 'Secondee', *GCN*, 11 June 1914. Cole: 2001, 75, describes the development of the town and the range of entertainments available, including *Macbeth* (Shakespeare). Note the existence of the Optimism Club and of the (Sekondi) Palladium. It seems that magicians, and possibly pioneering Concert Partyman Yalley, performed at the former. (Cole: 2001, 76.)

Anon. 'The Wesleyan School Concert: a critique by a young student', *GCN*, 27 August 1914. (Cole: 2001, 68, reports the criticism of the 'scholars' in the audience who made 'too much' noise. See this in relation to expectations of behaviour and 'hooting' as a political-cultural gesture.)

Anon. 'The Ladies' Club Concert', *GCN*, 12 November 1914. (The concert brought together performers from Mfantsipim, A M E Zion, Government Boys, Catholic Boys, Catholic Girls, Government Girls and Training Home Girls School. See Cole: 2001, 66, on significance of the increasing school population.)

Anon. 'The Singing Band Fanti Sacred Concert', *GCN*, 3-10 December 1914, 773. (The concert included a sketch mocking the Dutch conscription of local men to serve in Southeast Asia. Cole: 2001, 65. On pages 68-9, Cole quotes the source at some length on the 'rowdy lot' in the audience.)

Anon. 'Boy Scouts Association', *GCN*, 7-12 December 1914. (From Cole: 2001. See 54 on songs sung including: 'Song of the Fairies' and 'Kiss the Little One for Me'. Also, 65, 'God Bless the Prince of Wales', 'Where did you get that hat?' and 'I'll sing a pretty song'. Recitations included 'Colonial Loyalty', 'My good right hand', 'Excelsior', 'Chickadee' and the 'Loss of the Royal George'. The Fox Patrol performed a comic scene called 'Camp Life', and the Lion Patrol did a 'Mock Trial'. [NB: Before founding the Scout Movement, Baden Powell had led a pioneer group to Kumasi (1895). He added elements of Asante (and Zulu) culture to the mish mash of mythology, romance, adventure fiction, anthropology, and poetry that he stirred in to the movement's 'pot'. See *Scouting for Boys*, ed Boehmer and www.scouting.org.za/seeds/ashanti.html. A keen actor and convinced of the value of drama for

boys, Baden Powell's *Scouting for Boys* recommended patriotic recitations, songs, and 'displays', that might be tableaux or performances of scripts. Baden-Powell wrote a revealing play about Pocahontas – in which there may be found references to his time in Africa. The items in the event described above are typical, and the 'Mock Trial' was just the sort of activity recommended. The Boy Scout movement seems to have been established in the Gold Coast quite early after it came into being and the records might reveal how it featured in the imperialist / anti-imperialist debate. Decades later Ralph Reader directed annual Gang Shows with sketches, songs, etc. Cole suggests the term *concerts* may have come into use around this time. (The use of drama by Boy Scouts may be compared with performances put on by Young Pioneers.)

Mullen, J.G. for accounts of experiences or Mullen in the Cameroons during World War I, see 1916, and *Africa*, 2008, Newell.

1916*

The Gold Coast Leader 21 and 28 October, 1916 have references to *The Blinkards* being presented in two parts on 14 and 21 October 1916 at the Government School, Elmina Road. A later notice in *West Africa* suggested that 1917 was the date of the premiere. See Gibbs: 2010 for an examination of these and other sources in an attempt to bring the premiere of the play into focus. Important work had previously been undertaken by Baku However, Baku has done the relevant research on this topic. Sekyi's play was subsequently published by Collings: London. 1974. On Sekyi see, for example, Apronti: 1967; Baku: 1987; Cole: 2001, 56-63 ; Gocking: 1981, 252; Jenkins: 1982 and 1990; Jones-Quartey: 1967 (eloquent silence about the play); Langley: 1973 and 1974 Newell: 2002, 157-82. The last has 1915 as the production Baku thinks the play may have been suggested by *Marita*, a novel that he attributes, in the text of his thesis but not in the bibliography, to Casely Hayford. The link is unlikely. Sekyi may possibly have written another play, perhaps inspired by Leslie Stephen and on colonialism. See Yirenkyi.

Mullen, J.G. Contributions to the *Gold Coast Leader* about experiences during WWI, See *Africa* 2008 and Newell 2008.

1917*

On 24th April *The Abosso* was torpedoed 180 miles n w of Fastnet; 65 lives were lost. Sekyi was, I think, aboard and survived. The circumstances of his rescue were probably mythologized in the retelling, see Baku.

Anon. 'A Play by a Fanti Author.' (Review of a production of *The Blinkards*.) *West Africa*, 28 April 1917, 228..

1918*

The Village Drama Society was founded by Mary Kelly in 1918 and was encouraged by the British Drama League during the 1920s. Barton refers to it below. See also Dickson.

Teacher Yalley performed sketches as part of Empire Day festivities in Tarkwa, see Sutherland: 1970, Collins: 2006, 6.

Sekyi, Kobina. 'The Anglo-Fanti', *West Africa*, May-July 1918. Part of this verse (auto-)biography was subsequently published by Nancy Cunard in *Negro*. London: Wishart, 1934, 775. (Compare with the 'short story' that appeared in full in the Heinemann / Readwilde volume with Sekyi's *The Blinkards*, 1997 175-256. The narrative provides an account of the life of a Fanti boy, Kwesi Onyidzin ('Anglice Edward Cudjoe', meaning provided by) who is brought up and receives his first schooling on the Gold Coast, goes to London for professional education and returns home to work, to marry and to die young. The perspective of the story, broadly Ethiopianism, complements that of *The Blinkards*, and throws light on many features of coastal life. Sekyi provides abundant insight into the responses to European education, and into the attitudes of the westernised groups towards festivals and religion, He writes about the drama of Good Friday services (203), the teachers' ignorance about the meaning of festivals (201), the excitement of Easter Monday processions and of Christmas (204); the tensions around the celebrations of marriage and the relationship this sets up for Kwesi are explored in some detail. Kwesi is described as being obliged 'to masquerade as a European bridegroom' who takes part in a 'farce' at the chapel. (248). Note the attitude to corporal punishment, slates, singing, the vernacular, Bakatue and Ahuba festivals (201-2, Kwesi taught to regard them as 'amusing survivals of savage times'), the Queen's Birthday (a concert may be given 202), Good Friday (effigies of Judas, condemned and burnt), Easter Monday (a procession), Christmas (preparation of 'transparencies' 204), mathematics (214), reading (*Bible, Pilgrim's Progress, Robinson Crusoe, The Swiss Family Robinson, Gulliver's Travels*, Anderson's fairy tales (217-8), inadequacies in speaking Fanti (218), learning Latin and French (220), dress (222), role of Clubs (223), and 'posing' (223). The description of life in England often lacks detail, but the horror at being patronised and mixing with maidservants at Class meetings comes through, suggesting both Kwesi's snobbishness and his Methodist links. The impression is that Sekyi is drawing at some points on his own experience in creating a generic portrait. There is particularly clear in the emphasis on Kwesi's trials as a husband married to a Mrs Borofosem type. She drives him to distraction, is sent away and does not return - even when Kwesi, who has been raving, moves towards death. Langley describes the editor of *West Africa*, Cartwright, who published this in 1918 as Sekyi's 'friend'. Sekyi wrote for a variety of publications, see Baku.)

1920*

* For press coverage from this period and later, particularly the twenties and forties see Cole: 1996, entries under *Gold Coast Independent, Gold Coast Nation, Gold Coast Spectator, Gold Coast Times*. Agovi: 1990 has some references to particular items.

For an account of a variety entertainment see *AMP* February 21 1953.

Hutchinson, Charles Francis. *The Pen-Pictures of Modern Africans and African Celebrities*, date uncertain but 20s. Probably self-published. See Doortmont, edition 2004. Those chosen for portraits include Sekyi.

1921*

Anon. 'Entertainment', *GCI*, 27 August 1921.

1924*

Anon: 'The Palladium', *GCI*, 2 August 1924, 609; ad for the Palladium, 2 August, 611. The Palladium, a public place of entertainment, was built by John Kabu Ocansey. See Cole: 2001, 72. Augustus Williams performed in 'Our Parochial Gathering' and was praised in the following terms: '(he) will soon be a fully fledged into a first rate comedian'. He had begun working with Marble. For example he sang Jolson's 'Yes, we have no bananas' and performed 'Ghost Sketch' described in Cole. Ocansey brought in Hoyte and Fineran (Americans) and Glass and Grant (Liberians according to *GCS* 1932.) These are crucial developments in the history of vaudeville in the Gold Coast and lead into the study of the history of Concert Party.

'ad. for the Merry Villas', *GCI*, 2 August, 611;

The films shown at The Palladium down the years were commented on and may well have influenced Mabel Dove. For example, *Woman in Jade* is partly a response to *The Gold Digger* (1933) see Newell.

During 1924, *White Cargo* by Leon Gordon, based on a novel of 1912, played in London and toured the UK. It showed white men 'going to seed' in the tropics and being destroyed, particularly by the 'sensuous mulatto' Tonyedelo. Dove responded to the play in *Woman in Jade* which includes a reference to 'black cargo', and analyses relations between the races. She exposes the flightiness of the Accra girls, the staid demeanour of missionaries, and the predatory nature of Europeans such as Captain Hawke. See Newell.

1927*

Rattray, R.S. *Religion and Art in Ashanti*. Oxford, 1927. (My bibliography includes titles such as this which are not directly about the theatre but are of interest to theatre historians and those concerned with aesthetics. Wolfson: 1958, includes extracts on Odwira and Human Sacrifice. Bame: 1985, makes use of Rattray.)

1928*

Danquah, J.B. *Cases in Akan law: Akim Abuakwa*. London: Routledge, 1928. (Danquah was a 'playwright at the bar'.)

In this year Awoonor-Renner had his verses published in Russia, under the title *This Africa*. An English edition appeared in 1943, with a biographical note on Awoonor-Renner by J B Danquah. (See Shaloff 1972, f/n 10. Awoonor-Renner's father was from Sierra Leone and his mother was of Dutch ancestry; he studied law in the UK, and travelled to Russia. The Soviet inclinations of their son, who displayed portraits of Lenin and Stalin in his Gold Coast office, must have surprised his parents.)

1929*

Sekyi was in England at this time, see Shaloff 1972, 243.

Agovi: 1990 records the start of '*Spectator's*' interest in arts through "Musing Light's" column.' (From time to time down the years there have been studious reviewers and commentators contributing to the press in West Africa.)

In this year Rattray flew solo from England in a Tiger Moth, and from this year on he was an anthropologist in the 'N.T.' His work in Ashanti spanned 1921-29.

Ammankulor reports that J.M. Winterbottom, a naturalist who was British mentor to the Accra Dramatic Society, discouraged the production of European plays. (See Ammankulor, J.N. 'English Language Drama and Theatre' in *A History of Twentieth Century African Literatures*, Lincoln: University of Nebraska Press, 1993, 138-172. Cited Asiedu: 2003: thesis 15.)

1930*

Agovi: 1990 has information from the *Gold Coast Spectator* that there were productions of *Esther the Beautiful*, *Queen*, *Britannia's Court*, *The Last Laugh* and *Eliza Comes to Stay* during the year.

Anon. 'A grand night at the Bishop's School', *GCT*, 7 June 1930, 11.

Stevens, G.A. 'The Aesthetic Education of the Negro.' *Oversea Education* (London), 1, 3 (April 1930), 87-94. (Includes information on drama at Prince of Wales College, /Achimota. Refers to 'the Ewe peoples (who) have a war-dance which was pure ballet, highly stylized and distanced even'. Sees African 'theatre' as in the 'Pre-Elizabethan phase' – concerned with legends and moral stories, refers to improvised plays and an audience that 'reckons it is part of the chorus'. Describes Anansesem and suggests Ananse is 'sometimes human, and sometimes a spider, a being, like Ulysses, full of low cunning and guile and many devices'. Regards as particularly refreshing the way 'an African takes art as he takes food and exercise, as a natural and ordinary need.'. 94. The reference to Ulysses is very apt. JG.)

1931*

In the early months of this year, Gladys Casely Hayford was in Berlin where she put on a Revue. See Adelaide M. Cromwell and Anna Melissa Graves. The latter prints letters which reveal part of the story. Christopher Isherwood has written novels that provide an insight into the Berlin nightlife of the period. See *I am a Camera*, *Cabaret*. Gibbs on Gladys in file on Ghana Diaspora. NB Gladys wrote for her father's paper in 1927, when she was about 23.

See Agovi: 1990, which cites *Vox Populi* and *The Gold Coast Spectator* for productions of 'The Memorable Trial of Bardel Against Pickwick' (hereafter 'Pickwick'), 'The Rolling Season', 'At Last I'm Happy', 'Antigone' (Sophocles), and 'The Savage Chief', an original play by J M Winterbottom.

Kingsley Williams Papers include (Box 2/1) a letter to Norman that refers to work done on *Everyman* – an abridgement and a new verse form.

Kelly, Mary. 'African Drama.' *Oversea Education* (London), 2, 3 (1931), 109-113. (Largely material from Holy Mission, Pondoland.)

'Musing Light'. (Review of *Twelfth Night* put on at Accra High School.) *Gold Coast Spectator*, 12 December 1931. (Qualities of this Elizabethan-costumed drama: 'Each character of the play seemed to be the ghost of a sixteenth century person materialised in a Negro skin'. It was a financial loss. See Agovi: 1990, 14.)

? date/ about this time

Bruce-Tagoe, J. A. *Teachers' Journal Gold Coast*, 3, 4, 237. (Reference in Winterbottom: 1934, 112.)

For the origin of Concert Party at about this time see Bame: 1967 and 1968; Collins: 1976; Efua Sutherland: 1970, etc.

1932*

For tensions between nationalists and colonial forces see Shaloff: 1972. Sekyi, one of those involved, travelled to London in 1932. Shaloff 243. He was under observation as a subversive and the subject of colonial correspondence 1934/5.

See Agovi: 1990 for newspaper reports of productions of *Ghost of Count and Sambo Lucky Number*, *Life, Everyman, Pickwick, Britannia's Court, The Last Laugh, Esther the Beautiful Queen, Princess Rosetta*. Belshazzar's Feast sung by church choir at Optimists' (spelling possibly 'Optimism') Club, Sekondi. *Times of West Africa*, 28 October 1932, 4. Same club had readings, e.g. of *Midsummer Night's Dream* (Shakespeare). 'An Accomplished Lover', see *Times of West Africa* 28 October 1932, 2. Same period saw fad for masked balls.)

Joe Appiah, a politician with a sense of theatre, was at Mfantshipim at this time, see *The Autobiography of Joe Appiah*, New York Praeger, 1990. There are references to 'the Creon sisters' e.g. p. 65.

Kingsley Williams: 1962. On Achimota: in 1932, refers to a play about Joseph that was presented; in 1933 the staff put on *The Mikado*. See Leys: 1933. Note The history of Gilbert and Sullivan in the country.

See Cole's *Ghana's Concert Party Theatre* (2001) for the following:

Anon. *GCS* 'Musical Dragons', 23 January 1932, 109

Anon. 'West African comedians and entertainments.' *GCT*, 30 January 1932, 10. Refers to Six Stars in Axim that included E K Dadson, Abraham and Charlie Turpin; travelled to Half Assini, Esiam, Atwabu; shrank to Axim Trio. See Cole 2001, 119.

Anon. 'Sekondi – Concert.' *GCN*, 5 March 1932.

Anon.; 'West African National Club.' *GCS*, 30 January 1932, 141;

Anon. 'Empire Day.' *GCT*, 14-21 May 1932;

Anon. 'Al Jolson's Big Boy at the Palladium. His Excellency attends Empire Day School Concerts.' *GCS*, 28 May 1932, 715, 719. (The ad refers to this as 'a talkie full of coloured men'. In fact, very few were. Also comments on Jolson singing spirituals as they should be sung. The Empire Day programme included the play of 'Britannia and her People' and an opportunity to see Nelson in his costume. (Cole: 2001, 37.)

Anon. 'What would you do if you were a teacher?' *GCS*, 18 June 1932, 832. (Issue of whether spirituals should be sung at Achimota in view of reminding one of slavery. Refers to recent visit by 'Professor Ballanta'. See Cole: 2001, 34-5.)

Anon., 'Short Sketches of Musicians and Actors: Mr Augustus Williams.' *GCS*, 25 June 1932, 853. (Cole: 2001, 125, quotes from this. The reviewer wants Augustus Williams to show more of himself and put off 'Glassian ways'. Cole uses this in the context of a discussion about variation and transformation, Ghanaian aesthetics.)

Anon. 'The First Show he attended.' *GCS*, 2 July 1932, 887.

Anon. 'Suggestions for Fancy Dress and Make-up for Xmas.' *GCS*, 24 December 1932.

Anon. 'Empire Day.' *GCT*, 14-21 May 1932. (See Cole: 2001, 24-5, for summary of the occasion referred to and the role of a school teacher, Ayittey, in a dialogue in which he plays a comic servant 'who nearly sets himself and his master on fire'. Programme included black face, African American spirituals, plantation songs, dancing of the Scottish reel. *This was Empire Day!* JG)

Anon. 'Native Drama, an enquiry.' *Drama*, 32 (Nov 1932), 27-29. (Invitations to a conference on African drama, held under the auspices of the Village Drama Section of the British Drama League, stressed the following:

- 1 The African native can hardly distinguish fact from fiction in watching a play;
- 2 That it is the instinct of the audience to participate in the play;
- 3 That the natural method is for one or two players to act to a rhythmic accompaniment by the audience;
- 4 That rhythm is an essential part of their art, and that it is almost inevitably reached by music and dance;
- 5 That their folk-lore is small, and entirely concerned with animals, the cunning hare being the hero, and always successful;
- 6 That a sense of comedy overflows everything they do.

Rev'd C Kingsley Williams of Achimota, already mentioned, said: 'So far as I know there is no native drama properly so called in the Gold Coast.' 27. He referred to school productions of 'The Bishop's Candlesticks', *Everyman*, a nativity play in 3 scenes with carols sung by an off-stage choir and 'a Joseph play' in 4 scenes and an epilogue. Spoke of plans to do a Sophocles play, presumably *Antigone*, with a rhythmic chorus.)

Note: Williams Papers, letter to Michael West, (Box 2/1) reports that a 'fine silver cup' was being competed for by Accra drama groups. The set play was 'The Bishop's Candlesticks', that is to say a sequence from Victor Hugo's *Les Miserables*.

'Musing Light'. 'Advanced Musical and Dramatic Culture: The Future Gold Coast Music and Drama, Ideal Audience'. *Gold Coast Spectator*, 23 July 1932, 991. (See Agovi: 1990, 14 and Cole: 2001, 183. Recommended learning from abroad, importing 'distinguished foreign artists.' Referred to Paul Robeson who was apparently often mentioned in the Gold Coast papers of the 1930s.)

'Musing Light'. 'Vaudeville by Ladies Musical League.' *GCS*, 23 January 1932, 109. (See Cole: 2001, 31-2, on the way Miss Aurora Cato interpreted Ethel Waters, 'a great coloured actress' – sang 'Am I Blue', from the film *On with the Show* then being screened at the Palladium. Cole

writes of this kind of show and 'tribute' as dominating the stages during the 1930s.)

Rattray, R S. *The Tribes of the Ashanti Hinterland*, Vol. 2, Oxford: Clarendon, 1932.

For further information on drama at Achimota during the early thirties, see Kingsley Williams: 1962.

1933*

For censorship imposed by colonial forces at this time, see Shaloff, S 1972, on Press Control. Includes material relevant to Sekyi and on Bryden.

Anon. 'The Co-Optimists – Merry Villas', 10 June 1933, 745. (See Cole: 2001)

Anon. 'African Drama.' *Oversea Education* (London), 4, 3 (1932), 160-161. (An account of the first British Drama League Conference on African Drama, held September 1932.)

Kingsley Williams contributed to 'Native African Drama: An Enquiry'. See *Oversea Education*. Report on a conference organised by the Village Drama Section of the British Drama League, 23 September 1932. See *Oversea Education*, probably 1933. (Reports on work at Achimota College since foundation '6 years ago'; use of Ananse stories; independence: 'No European, as far as I know, ever coaches them at all.' Also 'Bishop's Candlesticks', and military review/ revue. Williams, 'in last 18 months', had produced *Everyman* in his abridged version in different verse, see Letter to Norman 19 09 31 among Rhodes House Papers. Also a nativity play, a Joseph play. He wrote: 'I am anxiously considering whether I could manage to train students to do a version of Sophocles' *Antigone*. My hope is that for the choruses it may be possible to incorporate some of the rhythms movements of genuine Gold Coast community dancing – an activity which I should have included among those bearing on this question; it is very much alive still in the country and can be more impressively beautiful than any description can suggest.' Wisely, he wanted genuinely human plays. NB He may have been working with undergraduates.) See Winterbottom's report of a reading of some of Williams' translation of *Antigone*.)

Williams: 1962 notes that during 1933 house competitions at Achimota were keen. In that year 'Caesaris Incursio in Oram Auream' by H C Neil and J R Marshall was presented - in Ga, Twi, Fante, Latin and French. In it Caesar founded Achimota. Cast photo in Achimota Prospectus, Williams Papers.

Leys, Norman. Title possibly 'Achimota'. *New Statesman and Nation*, 22 April 1933, 499-500. (Describes production of *Mikado* at Achimota, sees Africans 'as good Japanese'. Delights in relaxed, purposeful happy mood of school – epitomised by enjoyment of the *Mikado*. Seen in Box 5 of Williams papers. Williams may have corresponded with Leys.)

'Musing Light'. (Response to announcement about forthcoming production of *Antigone* at St Nicholas' Grammar School, Cape Coast.) *Gold Coast Spectator*, 19 August 1933, 1123. See Agovi 1990, 15. Refers to the planned production as possibly the first Greek play 'we' have seen. Production 'sets up a milestone'. The actual date of production is in some doubt, see below re

reference to 1934/35. I have opted for 1934. Taking Musing Lights reference as an announcement of intent. The history of classical texts on the Ghanaian stage is rich and various. (JMG.)

Taylor, . 'Observations on the Dramatic talent of Africans.' *Oversea Education*, 5, 1 (October 1933), 17-20 (Based on work at the Jeanes School, Kabete. (Kenya?)) 'Practically 80 per cent. of the teachers, before completing their course of instruction at Kabete, are taught the technique required for the successful production of propaganda plays for pagan *Spectators*. The method used is 'that of comparison'. E.g. wise Hare and foolish Hyena demonstrate issues such as grain storage. 'The acting was burlesque in the extreme and often overdone'. Plays have been done on topic of latrines, advantages of co-operative methods, the use of safes and the dangers from rats. Morality plays have been put on showing triumph of intellect over brute strength. Includes references to annual nativity plays, and the comedy introduced regarding shepherds and wise men. Moves on to attempt to develop 'a dramatic sense'. Quote: 'The primitive native is brought up to regard mimetic forms of art as concomitant with the dance and song and a necessary part of his social and moral education.' 18. Comments on laughter at tragedy, and on similarities with Greece. There are newish notes here regarding didactic drama.

1934*

During this year Danquah and Sekyi were involved in putting the case against the Colonial clamp down and journey to London. Danquah was served with summons (regarding maintenance for his son, Paul); Sekyi contacting influential friends etc see Shaloff, Stanley. "Press Controls and Sedition Proceedings in the Gold Coast, 1933-39." *African Affairs*, 71, 241-63, 1972. That refers to Sekyi and Bryden, who took up Murder Trial cases. Interviewed A M Akiwumi. (Indicates, 242, that the British regarded Sekyi as likely to be an 'active seditionist', lists links (243) with radicals, Reginald Bridgeman of the LAI, Nancy Cunard, and Isaac Theophilis Akkunna Wallace-Johnson. Points out his position as an ARPS stalwart, the Governor of the Gold Coast regarded Sekyi as responsible for the hostile tone of the *Gold Coast Times* – that gave space to George Padmore. See Thomas to Cunliffe-Lister 13 June 1934 CO 96/717/21750/1934 PRO. Article picks up on Danquah and the danger the British saw in him. Described as an 'ex-convict', because of child support case, see f/n 24 p 250, a summons was issued against Danquah on 28 June 1934 because he was £94 in arrears. The article has invaluable foot-notes and introduces new names, such as that of Eleanor Rathbone, who helped Gold Coast delegations to get a hearing in London.. Sekyi contacted A L Bryden of 'Bryden and Williams', Cunard and Gurnby Hadath. Leonard Woolf offered 'some degree of aid'. Note Yirenskyi thinks Sekyi may have written a play that owed something to Woolf's writing. Memoirs by Dingle Foot and Malcolm Macdonald may have references to Sekyi and Danquah. Shaloff writes extensively on the cases against Azikiwe and the links with Ocansey and Wallace-Johnson.

Agovi: 1990 refers to productions reported of *The Dover Road*, *The Next Room*, *Macbeth*, *The King of Sherwood* (a comic opera), *The Armada*, *Joseph and his Brethren*, *Aladdin and the Magic Lamp*. He notes that *The Gold Coast Independent* started in 1934, had a column devoted to 'stage, song, and show'. *The Gold Coast Spectator* had a column on music and drama. Various papers had different areas of interest, geographical and other. See Agovi: 1990, 13. 'Musing Light' was replaced by 'Impresario' at the *Spectator*. 'He' was equally concerned with

European plays.)

Anon. 'Drama'. *GCS*, 13 January 1934, 51; 'Musician hit in two-fold manner', *GCS*, 10 March 1934, 371.

Anon. 'Two Bobs in Akropong', *GCS*, 29 March 1934, 491. (Chose Easter to coincide with festival, because returnees would be in town with money. Cole: 2001, 92.)

Anon. 'Blackman, blackman, take him away ..' *GCS*, 16 June, 1934, 926.

Anon. 'Accra Orchestra at Kumasi', *GCS* 1 September 1934, 2228.

Anon. 'Axim Trio at Suhum', *GCS*, 15 September 1934, 2229.

Anon. 'Entertainment at Abosso', *GCS*, 29 September 1934, 2371.

Anon. 'Axim Trio at Nsawam', *GCS*, 27 October 1934, 2521.

Anon. "'Paul Small' scores in variety performance', *GCS*, 1 December 1934, 2720. (Listed in Cole: 2001 and referred to 22-23. Relates to a performance by Mr Smart-Abbey of a 'concert party' in the Government Gardens of Cape Coast Castle. Programme included the Charleston, musical solos, a comic sketch about 'spooning' and an elaborately set up rendition of 'Sonny Boy Junior', a fabrication based on Al Jolson's film *The Singing Fool*, in which the performer has to go on despite 'losing a son'. Cole writes: 'Thus an African actor, performing in a former slave castle, imitated an American Jew, imitating a white nineteenth-century minstrel actor, who imitated American slaves, who came from Africa in the first place.' 2001, 22-23. Refers to Taussig: 1993, 78-9, notes ironies and surrealism.)

Anon. 'African Drama and the British Drama League.' *Oversea Education* (London), 5, 3 (April 1934), 125-128. (The Note includes a synopsis of letters sent in following earlier articles. Issues raised included extent to which audiences participate in plays, health of ritual drama, range of folk-lore (not just animal stories), attitudes to tragedy (comic relief necessary, 'the primitive African ... feared that the thing represented might happen one day to the person who acted it. '), threat to traditions from Christian and 'Europeanized' Africans. Referred to a letter from the superintendent of education in Abeokuta - on story-telling, *Egungun* and children's improvised plays, also mentioned 'native dramas' presumably by adults, which aim at absolute realism. 'The realism and the freedom allowed to actors make these plays very long and boring, but a time limit in dramatic competitions has been successful in remedying this, in spite of much protest at first'. Dame Sybil Thorndike, back from South Africa, spoke on the contribution Africans could make if allowed to experiment. (She had visited the Bantu Men's Social Centre in Johannesburg.) H/M Fraser reported on students at Achimota winning the approval of chiefs for extending the range of traditional forms of music and mime. He advocated studying the way drama had developed from 'the dance in all nations'. The next step suggested was to ask African teachers to 'make a selection of native themes, so that a large amount of African folk-tale shall be ready for dramatic use'. African teachers should 'be encouraged to make plays with their pupils and the adults of the village and the highly educated African should, wherever possible see these plays

and note the methods and growth'. Group saw need for a book on the development of drama.) ('Fraser of Achimota' makes an appearance here; he is important regarding MRA in Africa.)

?? Gray: 1990 has 'Experimental Drama in the Gold Coast.' *Oversea Education*, 5 (1934) no page number.

Amissah Amissah: 1980, 9, reports that *Antigone* was put on at St Nicholas Grammar School, Cape Coast, in this year/ See also <http://members.tripod.com/tetty/adishist.htm> . This site has information on Stephen Richard Seaton Nicholas, talented pupil, sent by Bishop O'Rorke to CMS GS Freetown, whence he progressed to Fourah Bay, earned an MA (Durham), Dip. Theol, returned to Cape Coast 1922, taught at St Nicholas – that became Adisadel. Site reports that the H/M Knight, encouraged the study of the classics and that *Antigone* was put on 'with great éclat' in 1934/5 and taken to Accra and Sekondi. Reports that *Agamemnon* was staged in 1936, with choruses in Greek, efficiently produced by Nicholas. Note Nicholas officiated at services for Efua Sutherland, who may have seen some of these productions.)

Dove, Mabel. *A Woman in Jade* appeared in the *Times of West Africa*, November –December 1934. Republished in *Selected Writings of a Pioneer West African Feminist: Mabel Dove*, Nottingham: Trent Editions, 2004, 59-60. (Edited by Stephanie Newell and Audrey Gadzekpo, the volume rescues Dove's writing, published under various names. It includes an Introduction that sets the writing in an intellectual and social context, and refers to Mabel Dove, whose mother was a Buckman of Osu, as having female relatives who hosted 'amateur dramatic performances', xiii. The play points to the influence on the author of romantic novels and Hollywood movies. Note also the didactic element and the condemnation of 'young white officers in Ghana... for their sexually exploitative behaviour towards African women' xvii. See chapter 6 in Newell: 2002, 119-132, where the critic places the play in relation to *White Cargo* and *Gold Diggers*.)

Gabriel, G W. 'Is the Negro an actor?' *Gold Coast Spectator*, 16 June 1934. Agovi: 1990, 15. (Article stresses achievements of Negro performers on Broadway.)

McKillican, E.H. 'Some Experiments in Dramatic Work at the Presbyterian Girls' School, Aburi.' *Gold Coast Teachers Journal*, 6, 3 (1934), 218-22. (Comments on students' tendency to 'enlarge and elaborate'. This observation quoted by Cole in course of discussion about 'variation'. Cole: 2001, 116.. Aburi Girls was later a centre for drama, see Anderson Papers.)

Winterbottom, J.A. 'Experimental Drama in the Gold Coast.' *Oversea Education* (London), 5, 3 (April 1934), 112-116. (Describes situation regarding theatre: there is 'no indigenous drama, in the sense in which a European understands drama, in the Gold Coast'. Refers to 'the recitation of folk tales' and writes that 'the more formal, but still impromptu, work at Adabaraka and elsewhere was very recent; while apart from a few examples at Achimota and a few other places, none of these plays had been committed to writing.' The Adabaraka reference was to Bruce-Tagoe and colleagues at Adabaraka Government School. Winterbottom refers to the Accra Dramatic Society founded 1929 which faced the problem of expensive scripts, and costs in time and material of a production,. The group compromised by giving rehearsed readings, starting with *Romeo and Juliet*. Later, when the Winterbottoms were in Ashanti, the group prepared *Dr*

Faustus. Each play was rehearsed for a week; one long or two short plays were done every month. The group put on a full performance of Winterbottom's adaptation of 'Wandering Willy's Tale' ('The Savage Chief') from *Red Gauntlet* and, the same night, gave a reading of *Antigone*, in the verse translation by the Rev. C Kingsley Williams of Achimota. This raised £18. That are comments on what had gone well, what he would have liked to do. These included *Green Pastures*, *All God's Chillun*, *The Spanish Tragedy* and Kingsley-Williams' *Everyman*. Melodrama and broad comedy had been most successful. The Editor added a note on reception of Greek tragedy, and quoted from experiences in Omu with imported material that was stilted. However, the Editor had seen *Antigone* at St Nicholas' Grammar School, Cape Coast, (later Adisadel) in 1932 and had been impressed. The relevance was obviously appreciated. (Check pp 125-128 of same issue.)

1935*

For first record of a foreign tour (outside Gold Coast) by a Concert Party troupe see Sutherland: 1970, 16-20: the Axim Trio travelled to Nigeria with the Cape Coast Sugar Babies.

Sir Arnold Hodson, Governor of the Gold Coast, produced a pantomime entitled *Zachariah Free* at the Palladium - according to a cutting referred to by Collins: 1994, 565, cutting dated July 1959, Number 19, origin unknown, see also Collins: 2006, 3. Nnamdi Azikiwe in *My Odyssey* refers to a 'revue' - *The Downfall of Zachariah Free (Fee)* and says it was 'by the Governor, Sir Arnold Hodson', whom he describes as 'a most sociable person' who had 'earned the nickname of 'The Sunshine Governor' when he lived in Freetown'. It seems Hodson opened Christiansburg Castle to 'leading members of the Accra Community', who supported the revue well. The music included 'The Teddy Bears' Picnic.' Azikiwe: 1970, 281-2. Photograph # of Dutch Dancers with caption that suggests the script was 'written by the Governor and given every Christmas at Accra.' NB Title given as *Zachariah Fee*, see 'City Scenes' in *Gold Coast Yesterday and Today* London: Chatto and Windus, 1938. 'Fee' is the correct title, confirmed Lalage Bown 02 04 2009.

Incidentally Azikiwe also refers to Fiawoo, and to his wife Miss Charity Zormelo who 'graduated from Hampton Institute Virginia, specializing in Home Economics'. Azikiwe: 1970, 276. Azikiwe was particularly interested in those who were educated in the US. Zormelo died young. (Amenumey: 2002, 170-4. I think she wrote play about housekeeping issues. (JG)

Charley's Aunt at Achimota, about this time. Redmayne, 1938, also carries a photograph of a production of *Charley's Aunt*. This is an all Ghanaian cast. In view of the fact that I know Redmayne, see above, was collecting pictures from the mid 30s, I have listed this production here.

Anon. 'Dramatic Work at Aburi.' *Books for Africa*, 4, 2 (1936), 24. (Cited Ricard: 1986, 72, and quoted from. The reference is to British teachers who had noted the effectiveness of pupils' dramatisations of stories, either in English or an African language. The publication has not been traced.)

Anon. 'Two Bobs and Girl propose Nigerian tour.' *GCS*, 13 April 1935, 571. (Cole: 2001.)

Anon. *Kuziunik*, 1 (1935). This Achimota literary journal reported on a production of *The*

Pirates of Prampram, Act 1 of Gilbert and Sullivan adapted. The Governor attended a performance. This may have been a report on what happened in 1934. (See Williams reference in 1962.) Refers also to a production of 'The Bishop's Candlesticks'.

1936*

Anon. 'Axim 3 entertain.' *GCS*, 2 May 1936, 772.

Anon. 'A Spectator.' *Gold Coast Times*, 19 December 1936. (Used by Newell 2002: 58-60. Newspaper article contains a description of an evening's entertainment, a Grand Concert and variety show, put on by the Young Ladies Club of Cape Coast. The Opening Glee included 'Save Your Sorrows for Tomorrow', 'Just Dream of You, Dear', and 'My Cottage by the Roadside'. This was followed by speeches on the merits of the Club and a performance of *She Stoops to Conquer*. Finally there was a locally-written one-act play that continued the 'model meeting' of a literary society idea with a debate, involving women dressed as men presenting patriarchal views, on the topic: 'Why are there so many divorces?' Newell analyses the material in terms of gender assumptions and context provided by, i.a., Ruskin's writing.)

Fiawoo, K Ferdinand. 'Toko Atolia'. *Die Fünfte Lagune*. Übersetzt, 1936, von Reinhold Schober. (See Edoth: 1991, 329, and *Fifth Landing Stage*. Major Ewe drama, that Fiawoo translated into English. He toured a production in Eweeland to raise funds for his educational establishment.)

Fortes, Meyer. 'Ritual Festivals and Social Cohesion in the Hinterlands of the Gold Coast.' *American Anthropologist*, 38, 4 (1936), 590-604.

Wellington- Anderson, Joe. 'On use of drama in cultural upliftment of the race', *Gold Coast Spectator*, 9 April 1936, 629. (See Agovi: 1990, 15, apparently article refers to an address by Mrs Selwyn-Clarke on not copying Europe. Stresses importance of 'plays about Africa', an Africa-centred appeal.)

1937*

Busia, Kofi. *Gyami Akwasidae*, play in Twi put on at Achimota, See Twum-Barima: 1985, 35. (If this is a play by the teacher/ scholar who became president it is of considerable importance.)

Fiawoo, F K. *Tɔkɔ Atɔlia*. Mitteilungen der Ausland Hochschule an der Universität Berlin, 3, Abteilung, Afrikanische Studien, Berlin, Walter de Gruyter and Co., 1937, 1-53. (Publication of play in Ewe subsequently available in English as *The Fifth Landing Stage*. Possibly edited by von Reinhold Schober, see Edoth, 1991, 329. For reference to this as *Die funte Lagune*, see Johnson: 1964, 169.

Osew, Emmanuel J. *Nana Agyeman hwehwe (In Search of Nana Agyeman)*, Accra: Scottish Mission Book Depot, London: Longman's, Green, 82 pp. (This is listed in Anthony Graham-White. London: French, 1974, 193, as one of the first African-language plays. A blank verse drama by an author from Adukrom, it is in Akuapem -Twi. Foreword D. Benzie, Scottish Council in Accra involved. Often neglected, it is described by Yirenkyi (1998) as having been written in 1935 and published in 1937, ref 'Osews'.)

See also rendition of above as 'Osɛw, Emmanuel J. *Nana Agyeman Hwɛshwɛ*. Accra: Presbyterian Book Depot, London: Longman, 1937, 82 pp..'

1938*

Anon. 'Two Bobs charm in entertainment,' *GCS*, 7 May 1938, 597.

Anon. (Review.) *Kusiunik*, 3 (1938), 55. (Reference to Livingston House, Achimota, production of *Eduro Sin Dade* written by 'a monitor'. Probably put on in 1937.)

'Report of the Committee Appointed in 1938 by the Governor of the Gold Coast Colony to Inspect the Prince of Wales College, Achimota', (Accra: Government printer, 1939. Quoted Agbodeka: 1977, 86, and Agovi: 1990, 7. Reported on lively performance of *Macbeth*, and bad experience with *Macbeth* in the classroom. Recommended dramatic dialogues be used.)

Redmayne, Paul. *Gold Coast Yesterday and Today*. London: Chatto and Windus. (Contains photographs of yam festivals and of Achimota's production of *Charley's Aunt* featuring Alex Tetteh-Larteh.)

1939*

The impact of the Second World War on the Gold Coast is assessed in Holbrook: 1985. A major public relations campaign was waged, in which publishing, posters, photographs and mobile cinemas played roles. Moxon reported on the presence of Chaplain films in each programme. H.E. Lironi was 'Director of the colony's Mobile Cinema Section' and John Wilson was Director of Information. Some 65,000 men were recruited into the Royal West Africa Frontier Force Reports were carried or conveyed of West African heroism in East Africa (1940-1) and Burma (1943-5). Radio talks were given by Mabel Dove – she sharpened the pen that she later used to champion nationalism. Ruby Papafio also wrote. Films were introduced by 'wartime commentators', including J B Odunton and Harry Marshall. Holbrook draws attention to Governor Hodson's interest in the theatre: he staged 'pantomimes and musicals', f.n. 32 Holbrook cites Hudson's speeches on the impact of radio. See *Legislative Council Debates*, 1939, 14 March, 9, and 1940, 12 March, 15. Note that the tightening of sedition laws affected intellectuals, Sekyi among others. See Shaloff: 1972. Holbrook directs attention to David Killingray's writing, for example in the *International Journal of Oral History*, 3, 3 (1982), 149-66. and Meyer Fortes's article in *International Affairs*, 21, 2 (1945), 209-19. Holbrook mentions that James Moxon had a collection of unpublished manuscripts. 359. (An archive that may have been moved to Aburi and lost after Moxon's death.)

For information on 22 June 1939 earthquake, see *J of the RAS* 38, 153, October 1939, 407-8. (Summarises history of earthquakes on the Coast. RG. In 1862, forts damaged Letter in Time 11 July 1939, tremor occurred at 7.23 p m.

See above: 'Report of the Committee Appointed in 1938 by the Governor of the Gold Coast Colony to Inspect the Prince of Wales College, Achimota. (Accra: Government Printer, 1939. Quoted Agbodeka: 1977, 86, and Agovi: 1990, 7. Reported on lively performance of *Macbeth*, and bad experience with *Macbeth* in the classroom. Recommended dramatic dialogues should be

used.)

Anon. 'First Puppet Play in the Gold Coast', *Kuziunik*, 4 (1939). (Mr Meyerowitz was the driving force. (Note Nkrumah later promoted puppetry.) The drama, entitled 'Benevolence Rewarded', was put on by pupils.)

1940*

Fortes M. 'The Political System of the Tellensi of the Northern Territories of the Gold Coast.' In *African Political Systems*, Ed. M Fortes and E E Evans-Pritchard. London: OUP for IAI, 1940, 239-271.

For performance(s) in the early 40s see J B Hooper. *Mankrado*, a musical extravaganza on the Administration in the Gold Coast, unpub, mss Oxford Colonial Records Project (OUCRP). In Henrika Kuklick *The Imperial Bureaucrat The Colonial Administrative Service*, Stanford 1979, there is a quotation from *Mankrado* drawing attention to recruitment policies:

I'm his Excellency Sir Roderick, a governor of note
I go on trek with my Debrett; to everyone I quote
Oh 'I'm the youngest son of Blunderstone, fifth Baronet of that name
I've never been a clever chap, so used the family's claim
To govern isles and write in files with red ink in my pen
To look at what the others wrote and then to write 'Amen!'

Kuklick thinks this echoed a stereotype found in plays of the period. 88.

1941*

Event of the year: K Kurankye Taylor's production of Gilbert and Sullivan, *Prince and Pirate* (?) at Mfantshipim, 1941. It was, see de Graft in Lindfors: 2003, 'a resounding success'. Note also de Graft's reference to *Twer Anyame, Lean on God* by Joseph Ghartey which was 'very popular in the 1940s and 50s'.

Danquah, J.B. *Nyankonsem Agoru Bi Awoakye mu Abi3sa*. (Danquah translates title as 'Fables of the Celestial'; could be 'God's Word.'). London: Longmans Green, 1941, 56 pp. A play in Twi, that Newell: 2002, considers probably the first play in Twi. See, however, Osew: 1937.) The Foreword dated 'Accra April 1940' defines different genres: Abas3m = Traditional stories and animal stories; Abakos3m = 'history proper'; Abas3m = plays; Atyos3m = fiction. The play is based on a story found in Rattray's *Akan Ashanti Folk Tales*, Oxford: Clarendon, 55. Akrofi checked Danquah's Twi.)

1942*

On Bob Vans experience during the war see Cole 2001: 93-4. Vans went to India with the 81st Divisional Battalion. He was invited to sing for the officers and impressed them with 'Stormy Weather'. He was then asked to train and organise members of the Royal West African Frontier Force from Gold Coast and other countries viz the Gambia, Sierra Leone and Nigeria. The Gold Coasters put on Axim Trio style shows. Cf Personal communication John Donovan, 2001, on 'Saturday Night' as a favourite song of West African soldiers in Egypt during WWII.)

(The issue of drama in war is raised by Cole: 2001 136, who cites Collins and Ansah to suggest that the British commissioned propaganda plays during the conflict. Certainly there were plays about Hitler put on in Ghana, but were these *commissioned by* the British? The presence of British servicemen in Takoradi seems to have affected the development of Concert Parties. Cole cites Collins: 1976, 52, as a source, but that does not confirm her point. I queried this in an e mail to Collins 27 08 04. It would be fascinating if drama had been used for propaganda. Cole's other source, oral testimony by Ansah, may be unambiguous.)

Regarding the presence of foreign forces in the Gold Coast and their impact on society and music see, Collins: 2006, 5, and Holbrook: 1978.

Ricard 1986, 73, dates the beginning of Ewe cantata from 1942. He names *Ruth the Gleaner* as the first cantata and links it with the Rev'd Baeta. Ricard also notes that large numbers of singers and dancers were involved. See Darot: 1947, 2. Note Emergence of Fiawoo in the area as a writer/ promoter.)

1943*

Colonial Office Advisory Committee on Education in the Colonies. *Mass Education in African Society*, 1943. (Notes made hastily at Rhodes House, Williams Papers Box 8. Check. Committee included Julian Huxley and Margery Perham. Recognised importance of creative work including art – but not 'spurious imitation'. Regarding music, noted the example set by Achimota (Amu, I suppose. JG). Supported physical training and dancing. What follows may be a near quote. Check. 'Dramatic ability is a natural endowment of the African and of people of African descent, and from every point of view it needs to be encouraged in the mass education plans. Plays of a topical nature can be used to drive home instruction about village hygiene or methods of marketing. Plays can give much more effective teaching than a dozen talks and pamphlets. Certain aspects of local citizenship can be portrayed in the same manner, studies in the hearing of cases in local courts, visits of inspectors by educational and medical authorities, perhaps through contrasting the 'good' against the 'bad'. Drama lends itself to a number of practical uses and reflects social changes and social attitudes in a way that massed (?) teachers would do well to follow and note carefully. The other aspects of drama, to portray tragedy and comedy, also need stressing for the acting of plays which are true to life gives outlets for emotion both among actors and audience. Here perhaps the mass education personnel can help most in setting standards, both in the writing of plays, in acting and in production.' The Appendix carries material on the Laubach Method. All this was very important for Alec Dickson

In this year Joe de Graft was Senior Prefect at Mfantsipim. For this information and an account of a lesson taught at the school by Dei Anang see Quaison Sackey's autobiography on line. AQS was SP himself in 1945 and joined Achimota College in 1948. His account explains the programme offered at Achimota, briefly Intermediate Arts and ? Science exams. The College had a Drama Society. He describes Kayper Mensah testing new boys and conducting a rite of passage.' For Quaison Sackey autobiography see aqsackey.wordpress.com

Anon. 'RAF Concert Party', *GCI*, 27 March 1943, 74.

Anon. 'Editorial: Colonial reconstruction,' *GCI*, 29 May 1943. (See Cole: 2001.)

Danquah, J.B. *The Third Woman: A Play in Five Acts*. London: Society for Christian Literature, 1943. (On Danquah see Graham-White: 1966; Costagno: 1969, etc. Note Danquah also wrote *Nyankonsem*, a Twi play based on folklore, and *Osei Tutu*, an historical drama. Agovi: 1990, 15.)

Fiawoo, F. K. *The Fifth Landing Stage: A Play in Five Acts*. London: United Society for Christian Literature, 1943. (English translation of play that had appeared in Germany earlier.)

Obeng, R E. *Eighteenpence*. Birkenhead: Wilmer, 1943. (Contains a reference to 'Play on Sanitation'. The novel itself includes an episode in which people are frightened by a gramophone recording of European comedians. Ghana Publishing Corporation reissued the book and Kari Darko has worked on the original text extensively. See recent edition: Legon: Sub-Saharan, 1998. Plays on sanitation may have been common. Mrs Fiawoo was credited with one.)

1944*

Mamprusi Village, film made by British Ministry of Information. See Review author[s]: Gregory A. Finnegan, *American Anthropologist*, New Series, Vol. 79, No. 3. (Sep., 1977), 748-749. (At that time, the film (in 16 mm) was available from the Audio Visual Center at Indiana University in Bloomington. IUAVC is now called 'Instructional Support Services'; they still seem to rent out.)

Susu Biribi, an opera by Rev. R O Danso, presented by the Presbyterian Training College, Akropong, 1944. In Twi, it describes the early idyllic life in Akwapim (Brokensha's preferred spelling)/ Akuapem when people 'were content and happy, and busy with their traditional crafts', before cocoa was introduced leading to a 'scramble for land', and an increase in 'drunkenness, gluttony, litigation, burglary, highway robbery, deceit and treachery.' A child provides the answer 'Exhortation', the idea being that the Chief should make an appeal through wise words and the people take heed, leading to 'peace, prosperity and fertility'. Brokensha describes the work as 'melodic and dramatic'. It includes the following songs: *Nea tetefo no nim ni*, ('This is what our forefathers did'), *Nnuapae* (sawing) and *Ahayo* (hunting). Account taken from Brokensha: 1972, 181.)

Costagno: 1969, indicates that there was extensive press coverage of Danquah's publication during June. Reviews were carried in the *Ashanti Pioneer*, 28 June; *Gold Coast Observer* 9 June; *African Morning Post* 24 June; *Daily Echo* 30 June. The last opined that the play would 'draw good houses'.

During 1944 the British Council was set up (with colonial and cultural remits), see *AMP*, February 13 1954. (On celebrations to mark decade.)

Sekyi, (H V L S) reviewed Huxley, Deane *The Future of the Colonies* and Wilson *One African Colony* in *African Affairs* 135. This may have appeared in 1944 since the first book was published that year. Regards the authors as urbane.

1945*

On the ritual murder in Elmina in this year see Gocking: 2000., Testimony in the National Archives of Ghana, Accra, CSO 15/3/238, ; ADM 12/3/81. The killing was known as the Bridge House Murder. F/Notes refer to Robin Law, *African Affairs*, 84 (1985); Wilks 1993; the murder prompted the highlife song 'The Elmina Blues' see Burns, etc. It showed the co-existence of very different moral-spiritual codes.

F K Fiawoo wrote *Tuinese*. See Amenumey: 2002, 72, and Arkaifie: 1999, 25.

Nyomi, C K. *Wodzi xola na mi. (Unto us a Saviour is Born.)* See Arkaifie: 1999, 25.

H V L S (Presumably a Sekyi) Review of 'Chief above and Chief below' by Hugh Tracey, K. E. Masinga, and of 'The Fifth Landing Stage by F. K. Fiawoo .' *African Affairs*, Vol. 44, No. 175 (Apr., 1945), pp. 88-89.

1946*

Amy Ashwood Garvey wife of Garvey and a performer, visited the Gold Coast. There was an article about her on Monday, January 01, 2007. 'Amy Garvey: 'Pan Africanist, feminist, social worker.' It marked the 110th anniversary of the birth of the two wives of national hero Marcus Garvey which occurred within two weeks of each other. Quote: 'Last week we carried a piece on Amy Jacques Garvey, the second wife who was born December 31. January 10 will mark the birthday of the first wife, Amy Ashwood Garvey.' This is an insight into her life provided by the Africa Liberation Committee in Kingston. In 1946 Amy Ashwood Garvey visited the Gold Coast. What did she do? Did the security forces track her? NB She was a performer!

Source: Jamaica Observer

http://www.jamaicaobserver.com/magazines/AllWoman/html/20061231T210000-0500_117341_OBS_AMY_ASHWOOD_GARVEY____.asp

Caddy, Alice. 'Jungle Theatre in Africa.' *Stage Pictorial*, February 1946, 12-13.

1947*

Anon. 'Nigerian Theatre in the making.' *West African Pilot*, 9 July 1947. (An editorial addressed the issue of Nigerian theatre in a newspaper that was read along the West African coast. Notes the influence of 'ex-policeman Hubert Ogunde'. Asserts that 'Today in the capital, African operas, with a distinction all their own, have come to stay.' Concludes 'If we are to be independent, and eventually we shall, it is essential that we should preserve our national identity. The Nigerian theatre is one way of developing that national personality.'

Darot, A. *Le Togo francais*, 1947, 1094, p.2. (Ricard: 1986, 73, quotes Darot on the beginning of the cantata, names first productions as *Ruth the Gleaner* and *Isaac and Rebecca* which have been kept in the repertoire for a long time, and are very much to local taste. The cantatas played an important part in socialisation processes for young people, and, Ricard notes, provided early experiences of performance for concert party actors.)

Ref to Mrs Fiawoo's book see. Drake Bibliography. *African Affairs* (London).1947; 46: 243-245

Papafio, B Q(artey). 'Entertainments', *Achimotan*, 1947, 1, 21. (Reported on 'tribal' drumming on bright moonlit nights, on film shows at school, of *Blithe Spirit*, *Gold Rush* and *Steel*. He also refers to Ninoes Night when they sang 'Glorious Kuziunik'. 'Native dances' were put on by Ewes from town.)

1948*

(Extra Mural Studies Department established following encouragement in the UK by George Wigg. David Kimble began conducting courses and working with Alec Dickson in the Gold Coast. Adult Education / PEA booklets advocated drama as a way of generating debate. In November 1948, Dickson ran his first leadership courses for Ewes. See Dickson: 1950, *African Affairs*.)

Anon. 'Mr Dickson and mass education,' *The Accra Evening News*, 24 December 1948, 2. (Dickson 'has been denied his true professional chances to figure merely as a Social Development Officer'. See also front page of the 22 December issue. The paper was owned by Kwame Nkrumah and showed the extent to which Dickson's situation had become involved in the political debate.)

Anon. 'This Team teaches people community life', *Ashanti Times*, 29 December 1948. (Reported that Dickson was off to Transvolta having visited the French Sudan with David Kimble. Quoted Laubach, 'Each one teach one', whose Method Dickson imitated.)

Anon (Appreciative.) 'The Man Dickson,' *Gold Coast Express*, 19 February 1949, 2. (A letter of support.)

1949*

In February 1949, Dickson ran his first leadership courses for Ewes. See Dickson 1950, *African Affairs*.)

Chu Chin Chow put on at George V Memorial Hall. (Link with interest in mediated Eastern theatre, represented in Ghana by *Mikado*, *The King and I* and *Lady Precious Stream*.)

Ogunde put on *Gold Coast Melodies*. Note influence along the coast. Clark: 1979, 147.

Anon. 'South African Head of the BBC Colonial Service.' *West Africa*, 1949, 827. (This is about Grenfell Williams who visited West Africa in 1948.)

Baako, Kofi, 'Mass Education and Self Government', *The West African Monitor*, 11 May/March 1949, 1. (Describes how Dickson was marginalized and blames Tom Barton. See my letter on Ghana Theatre to Professor Florence Dolphyne on this. Her father had been called in by Barton, presumably Tom not the more sympathetic Owen see next entry, to help with anthropological insights. See booklet on Mo DEG produced by Doni-Kwame: 2004.)

Barton, Owen, 'Mass Education', *Gold Coast Bulletin*, 45 (9 November 1949), 3. (The text of a broadcast talk in which Barton referred to Village Drama – 'Amusing sketches which have a theme of social significance'. Itemized as: juvenile delinquency, encouragement of agriculture, modern medical methods; observed that it was 'difficult to correct the tendency to produce long dramas'. Note the Gold Coast colonial service included Tom Barton and Owen Barton who disagreed about the value of Dickson's work.)

Colonial Record. *Report on Community Development Work Done by Social Welfare Officers*, from the Governor General of the Gold Coast to the Secretary of State for the Colonies, 27 August 1949, no. 1601, Dickson Papers. (Indicates that 'Drama instruction was given in the techniques of dramatizing local themes of social importance'. A reference to 'short, open-air plays'.)

See *Community Development Bulletin* published by Community Development Clearing House, University of London, Institute of Education, Malet St., edited by S Milburn.

Coker, W Z and Elizabeth Agbettor, 'Entertainment,' *Achimotan*, 1949, 3. (Report notes that 5th and 6th forms did acts 4 and 5 of *Romeo and Juliet* - 'it was thoroughly enjoyed. Seniors went to see *Chu Chin Chow* of China at the George V Memorial Hall. There were few films (hire charges £15) and there was a shortage of drums.)

Dei-Anang, Michael. *Cocoa Comes to Mampong*, Cape Coast: Methodist Book Depot. Reprinted by Krauss. (See letter from Dei-Anang to Williams in Rhodes House: Anang teaching at Mfantshipim wanted to borrow copies of *Spectator*. Letter dated 22/2/35 in Box 2/1.)

1950*

(Note: It seems that from about 1950 the British Council encouraged the formation of drama groups. There were various performances; one included Mabel Dove [Danquah] reciting 'A Pair of Spectacles' (Sydney Grundy). Odamttens, Engmans, Reindorfs and MacKendricks were involved. The Grundy drama was an adaptation of a play by French dramatists by an author born in 1848. Search with British Council for subsequent entries. See below for accounts of productions by the British Council Players, 'founded April 1956', see programme for *Blithe Spirit*, 1969. The aims and objectives were variously framed and the choice of play indicated direction.)

Thomas Hodgkin was running a course in Komenda during January and at an end of session gathering was treated to a performance in which Lalage Bown played David Kimble. See Hodgkin and Wolfers edition of letters 2000, 48. Hodgkin wrote at least one short play.

Anon. 'Mass Education: Colonial Secretary Sees Display', *Gold Coast Bulletin*, 7 (22 February 1950), 7. ('The Colonial Secretary watched a short comedy in four acts, played by members of the (Mass Education) Team. The play, which carried a moral aimed at discouraging the drift from the country into the large towns, showed the misfortunes which befell a farmer's son who was persuaded by a visitor, a hooligan from Kumasi, to leave his village 'to find work' in the larger town'.)

Dickson, Alec. 'Mass Education in Togoland.' *African Affairs*, 49, 195 (April 1950), 136-150. (Dickson recounts some of his experiences with leadership courses in Eweland. He refers to the interest of C G Baeta, the sense of Ewe nationalism, the willingness to work, the aptitude for choral music. He reports on the assistance received, for example, from Mr Amu, the Red Cross, Achimota, the Army, the Police, the Fire Brigade, Social welfare, etc and the British Council who 'lent us records and gave a lecture to our Team on drama' 138. Dickson's emphasis on the practical comes through again and again. He despairs of the tendency to talk in complex vocabulary and theoretically, and the reluctance to 'stage a mock accident'. Dickson waxes eloquent about the input of Moses Sebuabey and Kumasi Kassena, P.T staff sergeants, and ponders the need to encourage people to improvise and be imaginative when teaching P E . It seems the musical work had been particularly productive. He dismisses the use of film shows 'squirting pictures at them in the dark' as 'in practice useless for mass education'. 146. He commends Sean Graham for his professionalism and imagination, while arguing that Mass Education needs 'some central over-riding aim'. Some time was spent on 'How to organise village drama' and Dickson reflects on the flexibility of the play which means it can be presented in an appropriate language with few resources. Dickson notes that Le Petit Theatre au Village was a feature of instruction at the Institut Francais d'Afrique. Commends M Gabriel Johnson IFAN, who 'was astonishingly versatile in putting on small plays that delighted our audiences'. 147. Describes the process of considering using Ananse stories or New Testament narratives. Notes the African penchant for comedy 147. The article ends with a note on cooperation with the French that records several humorous episodes and indicates the underlying political tensions. (Available on JSTOR.)

Dickson, Alec. 'Training Community Leaders in the Gold Coast.' *Oversea Education*, 22, 1 (October 1950), 8-21. (A longer version was titled: 'Mass Education in the Gold Coast and Togoland'. Dickson papers. As published it remains an important statement by an innovative development officer. Includes three paragraphs on drama indicating why 'Anansi' was not used and what kinds of subjects were tackled. Refers to use of The Good Samaritan and The Prodigal Son, to a sick man who turns from the rapacious witch doctor to the generous dispenser. Plays were also created about delinquency and literacy. In the longer version of the article, he wondered why Africans whose rituals were so dignified 'only shine in comedy'. Noted MRA's success with *The Forgotten Factor* and French colonial interest in *Le petit theatre au village*.)

Fortes, Meyer. '....? on Marriage.' In A. R. Radcliffe-Brown and Daryll Forde, Eds. *African Systems of Kinship and Marriage*, London: O.U.P., 1950. (Background to marriage in literary drama.)

Koranteng, E. (Eliza) Owusu. *Mpuaasa Ntiamao*. Accra: Waterville, 1960, 41 pages. "Nnianim Presbyterian Training College Akropon- Akopong. Refers to C. A Akrofi MBE, Ohene Adu, owura J S Addo, a wohy33 me nkuran ne Ohene ba ata 'poku Akuffo a Ohoaa me ma mitumi ker3we nhoma yi asapappaapa.Jahn Library., see Arkaifie: 1976, 55.

Setsoafia, H K. Bidi. *Yulius Kaiser*. London: Longmans, 1950, 140 pages. (*Julius Caesar* in

Ewe.)

1951*

Axim Trio put on back to back plays supporting Nkrumah, *Kwame Nkrumah is our Saviour* and *The D C and the Good Friend*, 'The latter lampooned chiefs as dim-witted and unprincipled agents of the colonial establishment, as 'good friends' of the district commissioners. 'You good friend' was, apparently, a salutation used in correspondence between DCs and Chiefs. Rathbone, the source for this, also refers to play entitled *The primitive chief* and notes that Nkrumah attended a performance of that play shortly after release from prison. See Rathbone, Richard. *Nkrumah and the Chiefs*. Accra etc Reimmer, 2000. Refers to the Axim Trio 37).

Anon. *African Morning Post*, 1 March 1951, a review of Axim Trio plays. Source Rathbone: 2000, 37.

Anon. 'The Academic Registrar.' *West Africa*, June 23/25, 1951, 559. Article about Theophilus Modjaben Dowuona, born 1908, the son of a Christiansbourg goldsmith, who was educated at Mfantshipim. Fraser picked him for Oxford (undergraduate degree) and he went on to London. A lover of old buildings, he taught economics at Achimota and then became academic registrar of the Gold Coast University College. His involvement in many aspects of College life and his humour is noted. He may have been an MRA man. He could be author of 'The Second Phase' (MRA play.)

Agovi: 1990, 16, refers to an Africanised version of *The Tempest* put on at Achimota. Chadwick, E.R. *On Community Development, West African Affairs*, n.d., probably 1951, .(published by the Bureau of Current Affairs, London for the Extra Mural Studies Department, Gold Coast, 16. (In this booklet, Chadwick provides the following advice about how to start a discussion on the topic 'How can we improve our village?': '... if several of the group can get together and act out the main scenes (from the narrative of Amagu and John Nwankwo) in the form of a short play, which will really make the story 'come alive'. Then the obvious question to ask is 'Could we do anything like this in our village?' Chadwick then provides a series of questions arranged under topics that are themselves questions: Where should we start? Where can we find the money? And, How can we get anyone to join in?)

Danquah, J. B. 'The Culture of Akan.' *Africa*, 22, 4 (1952), 360-66. (Social comment by a playwright.)

Nketia, Joseph Hanson Kwabena. *Ananwoma*, London: OUP. (Drama in Twi, listed by Limb, 1996. Nketia, often 'J. Kwabena', is better known for his work as a musicologist, but he has written on the National Drama Movement and taken an interest in many aspects of cultural development.)

1952*

The Boy Kumasenu, dated 1952. Dir. Sean Graham; the first feature-film of the Gold Coast Film Unit, linked stylistically to the British documentary movement, on youth drifting to the town. bfi bookings 020 7957 8938 and bookings.films@bfi.org.uk, See *The Boy Kumasenu: 1953-Ghana*, PLOT DESCRIPTION: 'Filmed and financed in the African Gold Coast, *The Boy Kumasenu* features Nortey Engmann in the title role. Accused of "bewitching" the local fishing sites and rendering them useless, Kumasenu is driven out of his tribal village. Deciding to try his luck in town, the boy is maltreated and exploited by his elders. Eventually, a few kindly adults intervene, and Kumasenu's faith in humanity is restored. Well photographed and cleverly directed, *The Boy Kumasenu* offers non-African viewers a fascinating glimpse of a heretofore unfamiliar lifestyle.' ~ Hal Erickson, All Movie Guide, http://movies2.nytimes.com/gst/movies/movie.html?v_id=232669

What was the pattern of school drama at this time? According to *The Achimotan* for 1955, Achimota School presented, *She Stoops to Conquer* in 1951; the staff did *The Ghost Train* the same year; the pupils did *Macbeth* in 1952. This was followed by *Henry IV* in 1953, and *A Mid-Summer Night's Dream* in 1954. Reviewed by K.A. Ofosu-Amaah, on page 28 of 1955 issue. The Mechanicals wore African dress. See Agovi on house plays in African languages. Note in 1956 *The Merchant of Venice* was performed with George Awoonor-Williams as Shylock. The magazine for 1957 is missing from the collection at the School. In the 1958 issue there are references to the Founders' Day pageant (Bentley and Sherwood); in 1961 *Much Ado About Nothing* was directed by Richard Key, former president of CUDS; and there is a reference to *The Insect Play*. See Sinker's very successful production of *The Mikado*, reported on in *Achimotan* 1954.

Robertson, J. J. et al. *Report on Achimota School 1952*, 317. (Reports on 'satisfying memory of *Macbeth*, played in African costume'. Praises setting and costumes, indicates that some performances were excellent '... what gives peculiar interest to such a performance is the clear evidence it affords that where Western drama occupies itself with the universal emotions, young Africa enters into them without difficulty and portrays them very nobly.' 319 reports on 'Drumming and Dancing' in 'Clans'.)

Anon. 'Mr Deputy Speaker.' *West Africa*, 8 November 1952, 1041. (On Fiawoo. Some biographical material on Fiawoo's fetish/ seer mother, on childhood fishing, education, vocation, college experiences, writing, on links with Westermann, *Tuinese*, translated as *Tell it to the Maker*; educational projects; election to parliament and election to be Deputy Speaker; UGCC membership – and, also, controversy over state of membership.

Torto, Seth Bosompem and Edmund Yao. 'Dramatic Society.' *The Achimotan*, 1952, 1, 70. Reference to *She Stoops* and *Ghost Train*. (S. B. Mfodwo was Editor.)

1953*

A production of *Oedipus Rex* at Mfantshipim had been begun by Joe de Graft, but he fell ill and Ian Roddick took over. See Roddick Papers and Barbara Roddick in Cunningham, ed 2006. 63. Subsequent productions at the school by Roddick included staff in *Murder in the Cathedral*, *Hamlet*, *Tobias and the Angel* and Anouilh's *The Lark*. Pupils appeared in *The Winslow Boy*

(Rattigan), *The Monkey's Paw* (Jacobs) and *The Government Inspector* (Gogol, 1956: Aggrey-Orleans and Kofi Anan were in the cast.) Theatre in Mfantshipim worked on different levels. For example there were house plays. An example of a House Play (or two) is provided by 1953 *The Dumb Wife* presented by Lockhart House, 5/12/53. The play revolves around a cloth merchant, John Groat. Also, possibly, *The Conspiracy*, set in the State of Polavis.

Huxley (1954) reports seeing *Antigone* in rehearsal at St Monica's Asante-Mampong. (150) She remarks on the girls access to the issues. I think she must have been visiting West Africa in 1952 or 1953. Did she see Efua Morgue/ Sutherland at work?

Welfare and Mass Education in Ghana 1946-51, Government Printer: Accra. (Provides, *inter alia*, an account of the Mas Education courses in Transvolta, the cooperation with M. G Bonnet, Director of Education in French Togoland, and the Anglo-French project of June 1949. There was a reference to the locally-shot film, 'Amenu's Child' (page 55). This was followed by *Musah the Mixed Farmer*, *I Will Speak English*, *Progress in Kojokrom* and *Local Council*. Part written by Dickson.)

Note following information about performance related events from *the African Morning Post*, *AMP*, transcribed for P R A Gibbs

27 01 53 *The Boy Kumasenu*, a Gold Coast Film in British Film Academy shortlist of 8 films.

30 01 53 Governor to attend Gold Coast premier of *Patience*.

21 02 53 Right-wing Europeans joining Akodesewa fetish rites; working against independence movement.

10 03 53 Report of Ogunde's Concert Party on tour in Tamale; 6 Rumba Girls and saxophone duet by Ogunde's sisters were the high spots.

09 04 53 Therson Cofie, the editor of the *AMP*, described as 'a dramatist.'

14 04 53 British Council Drama Group to present *Candied Peel* by Falkland Cary at George V Memorial Hall. This was to be the fifth production by the group and was directed by British Council activist Paul Hill with a mixed cast.

15 04 53 Announcement and description of the Winneba/ Efutu Deer Hunt. On the 23rd there was a report of the rainstorm that followed the celebration. Kwame Nkrumah was present; there was a magic show and a performance by the Axim Trio.

06 05 53 Report on Venezuela's popular touring theatre, El Relablo.

15 05 53 Report of performance of 'Judas Maccabeus' as part of the Coronation celebrations.

15 05 53 Coronation Concert by Accra Choral Society.

21 05 53 Account of use of cinema vans to show films about the Royal family etc.

11 06 53 Report of Accra Stage Amateurs putting in *Sleeping Beauty* at the George V with a full orchestra - the radio band.

29 06 53 Announcement that the Accra Operatic Society was planning to put on *Ruddigore*. The performance was on 11 -12 09 53. Constituted further evidence of interest in Gilbert and Sullivan.

24 07 53 Reference to Ahanta District Kuntun Festival.

04 08 53 Item on abolition of Dipo Rites. The paper favoured abolition. (Girls undergoing rites seen by JG in 1994.)

07 08 53 Yaw Donkor directed 'Konkonte Pe Awia' on Radio ZOY.

17 08 53 Reference to 'Kofi the Good Farmer' - on cocoa production.

24 08 53 Reference to performance of *Chu Chin Chow*. Ewes prepare for centenary celebrations.

09 09 53 Reference to Nyolimi Cinema Show - with Mass Education Teams; 2 plays were performed; there was a film on the coronation day as celebrated in the Gold Coast and a showing of 'Fuseni's Cash Crop.'

26 09 53 An appeal by members of a Dramatic Society, supported by J Squire-Addo, POB 259 Accra.

28 09 53 Announcement of *Progress at Kojokrom* a film about Mr Addo paying rates. Complaints about the quality of the Twi spoken and about the music - not local enough. Good plot summary.

30 10 53 On the First Gold Coast Actors' Competition, organised by Botamu Entertainment Club to be held at Swedru on 14 11 53; Nkrumah, Dixcovian Jokers, Akan Trio, Axim Trio and Ghana Trio expected. Judges to include E K Dadson.

31 10 53 Agogo Presbyterian Training College and girls school did scenes from plays at Prempeh Hall, Kumasi. Extracts from 'Count of Monte Christo,' 'The King Decides,' 'Fairy Foot' and 'Pilgrim's Progress.'

18 11 53 Report on the competition reveals Nkrumah did not attend, nor did the Akan Trio. Axim Trio and Ghana Trio tied first and went forward to the next round to be held in Accra at start of December.

21 11 53 Koforidua Dramatic Youngsters Association did *Ali Baba and the 40 Robbers*, a cantata, It was seen by 3,000 and was toured.

21 11 53 *The Nazarene*, a cantata, to be staged by Fante Methodist Church in December.

28 11 53 Agona State United College variety show included scenes from *The Merchant of Venice* and *The Council of Abura*.

30 11 53 Operatic Society of Cape Coast to be formed and to put on *The Mikado*.

17 12 53 *Twelfth Night* broadcast in reading by locals, on ZOY.

Anon. 'The Warning of William Ward.' *West Africa* 28 March 1953, 269. (History teacher and historian. Recruited by Fraser for Achimota, he eventually moved on to Mauritius and the Colonial Office.)

Grieve, D.W. 'The Primary School Language Syllabus.' *Gold Coast Education* (Inst. of Education, University College of Gold Coast.), 2 (May 1953), 9-16. (Recommends oral composition and making up and acting short plays based on stories heard 'or on some aspect of the work of the class'. 16.)

Fiawoo, F.K. *Out of the Ruins*. Prose drama in 5 acts, listed Amenumey: 2002, 72.

Opoku, A.A. (Andrew Amankwa). *Odehuro*. Accra: Waterville, 1953, 64 pp.

Tabi, Robert Asare. *Aka m'ani: agoro bi a woakye mu*. Accra: Vernacular Literature Bureau, 1953, 27 pages. (Arkaifie: 1976, 82. Akan text.)

1954*

Mfantsipim put on *Henry V* dir. de Graft

During 1954, an MRA drama team flew from South Africa with *The Boss* (Peter Howard) and *The Real News* which were performed widely in Southern Ghana. An account is provided by Isobel Marchioness of Graham that prompts enquiries in various directions including the MRA Archive in Worcester and Greencoat Lane. The Gold Coast Press, Quist and Arden-Clark also offer avenues for enquiry. The Theatre Collection, Bristol, has a copy of Howard's play that is on the pattern of *The Forgotten Factor* and has no obvious points of contact with Africa. See Gibbs: Ghana and MRA on MRA file, References found in AMP. Assimeng (1986) lists the numerous articles by MRA supporters that appeared in the *Ashanti Pioneer* during the year.)

Mid-Summer Night's Dream put on at Achimota, see Ofosu-Amaah; 1955.
The Government Inspector, put on at Mfantshipim, dir. Ian Roddick, costumes Barbara Roddick. Kofi Annan, later Secretary General of the UN, as Charity Commissioner. Other pupil cast productions at around this time include *The Winslow Boy* and *The Monkey's Paw* see. Barbara Roddick, in Cunningham 2006, 64

Article on Fanti Trio, *Drum*, October 1954. Ref. Bame: 1985, 15-6.

Anon. 'A National Theatre.' *Leader, Universitas* (Legon), June 1954, 3-4. ('Now that we have all become self-conscious nationalists, we stand between two dangers of artificially directing national culture or of fossilizing it. There will, however, always be one simple test of the genuineness of a National Drama: is it a box-office draw?')

1954 *Annual Report Department of Social Welfare and Community Development. Accra.* (The Annual report for 1954 reported on the use of drama in a major campaign 'to educate the public in the necessity of paying rates and to demonstrate what local government could do with its revenue from rates.' 13. (See Gibbs on Pickering, 1997) The Report carried the following: 'In one particular region, great use was made of village drama to demonstrate the four major lessons of the campaign. This was greatly appreciated.'

1953-54 *Gold Coast Education Department Annual Report, 1953-54, 41-43.* (Probably published 1955.) Report covers Mass Education, five-year literacy drive begun 1951/2; and includes a Cinema Section. Apparently there were five vans and 123 film shows that reached an audience of 122,000. Section 393 on the British Council reports on Accra amateur group which had 'been formed with the object of making Shakespeare better known in the Gold Coast'. Performances had been given of *Macbeth, Antony and Cleopatra, Twelfth Night, Romeo and Juliet, The Merchant of Venice, and Henry V.* Also reported that British Council experimental groups had been set up at Cape Coast, Ashanti Mampong, Bekwai and Juaso. These are supported by material and visits from the Council. (See also section from same Report for 1952-3 published 1954.)

Fiawoo, among the Langston Hughes Papers a soliloquy on Death by Fiawoo, dated 1954. See also item 10355 Fiawoo, F. K. Soliloquy" [prose], typescript, carbon <http://webtext.library.yale.edu/xml2html/beinecke.hughesw2.con.html#SXI> accessed 28-Dec-06.

Anon. 'Voice of the Women'. *West Africa*, 24 July 1954, 679. (Portrait of Mable Dove

Danquah whose mother was Ga, references to her journalism, her son (Joseph), women's leader in Freetown; She supported Nkrumah, but of her (separated?) husband's fate at the ballot box she said: 'I'm sorry he was defeated.'

Anon. 'The Gold Coast's Information Chief.' *West Africa*, 25 December 1954, 1205. (Portrait of Moxon; education at Denstone and St John's, Cambridge. Appointment to ADC Accra, then DC Kpandu and Akuse; Worked with Tom Barton; wrote news. Became Acting Director of Information. Etc (Note reference to his archive in article about World War II. Died a Chief in Aburi.)

Graham, Isobel Marchioness of, 'Travels with a Suitcase' (on pages 161- 6) of Fiona Hannon's *Facing the Wind*. See Hannon, Fiona. *Facing the Wind: the life and letters of Isobel, Marchioness of Graham*, published Coleraine: Peter Hannon, ISBN 0 9526961 1 8, n.d. Isobel describes the decision, taken in Enugu, that the MRA drama team should go to the Gold Coast with *The Real News* and *The Boss*. She then describes the arrival 'three days after the election to power of ' Nkrumah (163), and a rendezvous at King George V Memorial Hall, 'soon to host the first parliament'. She writes: 'Our arrival was interpreted by some Africans as an imperialist plot to hinder their attainment of independence. Others heralded it as the answer to prayer.' Graham quotes a 'leading African Judge's' favourable response, and takes issue with 'Seek ye first ..' quoting 'some' who linked it with political expediency and with Hitler. Seems there were 'nightly sessions and packed halls, with a comprehension and a purpose that seemed to outstrip any other area we had covered on the tour'. (163). Plays welcomed as 'tailor-made'. Refers to invitation from Charles Arden-Clark, bus drive to Kumasi, gala evening in Prempeh Hall, where chiefs reserved 120 seats; full-scale MRA meeting on 14 July. Isobel quotes 'a young engineer from Paris' on meaning of Freedom, and 'a supportive newspaper proprietor'. Isobel made contact with some of those active in forming a nurses' union. The MRA group returned to Accra, performed again and moved on to Takoradi. Claims that the influence of the MRA play was felt by leaders of Northern opposition party (Northern People's Party) who had walked out when Nkrumah refused to recognise them as the opposition. (They were a regional party and he did not want to encourage regionalism.) The leader of the NPP apologised and repeated MRA's catch phrases ... 'what is right not who is right'. Speaker, Sir Emmanuel Quist, ruled that the NPP be recognised as the opposition. (165). The account also includes the story of the Swiss host of MRA members who apologised to an African he had 'needlessly insulted'. Finally, the report quotes an editorial from 'the oldest independent newspaper in the Gold Coast'. It was headed 'Just in Time', and described the transformation wrought by MRA ambassadors who had 'brought us the message of absolute moral standards, the revolution to end revolutions.' (166) (See this in context of MRA campaigning.)

Huxley, Elspeth. *Four Guineas*. London: Reprint Society, 1955. First published London: Chatto and Windus, 1954. In approximately 90 pages, Huxley reports on her extensive travels in Ghana – part of her west African safari. She is an inquisitive visitor and lives up to her reputation as a polymath. She writes with occasional references to her Kenyan upbringing and provides a summary of key historical texts. She refers to Bowditch, Rattray, Ward, and Meyowitz. Her text takes us into the history of the encounters between Europeans and Africans on the Gold

Coast, and sketches in some population movements. She is interested in many facets of life and includes observations – and the results of enquiry – about: cocoa, the Kibi Trial, the projected dam, the press, Achimota, bauxite, railways, education. Some of her informants are expatriates, many of whom have been on the coast for many years. But she also talks to or writes about educated locals, including Ollennu, Oduntoun, Danquah (‘grizzled’) and Busia. She encounters and describes political leaders including Nkrumah, Gbedemah, Botsio, and expatriates including Arden-Clark and Lillie-Costello. Material of interest to theatre in Ghana, includes comments on the band playing Gilbert and Sullivan numbers 175, and rehearsals – she calls it practising – for a production of *Antigone* at St Monica’s at Asante Mampong. She is critical of Maxwell Fry’s buildings in Ashanti - too hot, no veranda’s; too dry: no water harvesting. In writing about St Monica’s she refers to the Order of the Holy Paraclete, the determination to ‘make English school-girls’ ‘for them clean frocks and pigtails, prayers and basket-ball, Little Women and the arts of needlework. They were practising when I arrived, for an end-of-term performance of *Antigone*, a drama they might very likely grasp more thoroughly than a bunch of English school-girls ... An Ashanti ... would fully share Antigone’s horror at Creon’s behaviour; and incest is to them, as to Athenians, a crime against the gods which only death can expiate. As for Tiresias, give him a bag of beans and mass of amulets and charms, and there is the monkey-faced old witch-doctor everyone knows.’ 149- 150. I suspect this might have been in 1952 or ‘53.

Lawrenson, T. E. ‘The Idea of a National Theatre’, *Universitas* (Legon), 1, 3 (June 1954), 6-10. (Lawrenson says that cynics ask what would go on in a national theatre. He points to the rise of the Greek theatre from ritual and Thespis, of Noh, of the Comedie Francaise - that was moved from the Hotel de Bourgogne by legislation and that is currently subsidized, housed and committed to staging plays from the past. With regard to the Gold Coast, he refers to Adowa drums and choruses, to Anansi story-telling and to Adaye festivals. All these, he suggests, would form a basis. He provides a diagram of a stage on page 8 - an area into which a proscenium arch could be brought.)

Pickering, [A]. K. ‘Another Walt Disney Experiment,’ *Colonial Cinema* (London), 12, 3 (September 1954), 50-53. (A contribution to the debate - that has implications for drama - about the use of film in spreading knowledge about health issues, in this case hookworm. Particularly concerned with a Disney Health Film.)

Shirer, W L and A K Pickering. ‘The Potentialities of Disney Health Films in Mass Education in the Gold Coast.’ *Fundamental and Adult Education* (Paris), 6, 3 (July 1954), 109-120. (Although concerned with film, the paper is of value to those working in community drama. The authors used questionnaires to ascertain responses to two health films shown: one on ‘Hookworm,’ the other entitled ‘The Way Diseases Spread’. The conclusion includes a series of recommendations.)

African Morning Post for 1954 transcription made of items of interest for P R A Gibbs. (Note music and dance items were also recorded but are not listed here.)

06 01 54 *The Nazarene*’ staged again by popular request. A cantata.

31 03 54 Emmanuel Hammond of Social Welfare and Community Development and 50 members of Korle Gonno Boys and Youth Club Drama Group did *The Mournful Death of King Titus*, a 4-act cantata, as a fund raising event to support group activities.

26 06 54 2,000 people saw *The Real News* staged by a Moral Re-Armament task force; the

following week the group did *The Boss*. (See Hanlon.)

21 07 54 British Council Choral Society did Mendelssohn's 'Elijah' with William May in the title role, at the Community Centre, Accra.

30 07 54 *The Miracle of Fatima* done at the Opera House.

31 07 54 Play, *Life is War*, at Elmina.

11 08 54 *Besease* Festival in Ajumaku State.

12 08 54 *Asa futufiam* festival at Big Ada.

21 08 54 Account of *Homowo* Festival.

17 11 54 Annual yam festival celebrated at Anum.

22 12 54 Nana Ofori Attah II, patron of Cape Coast Operatic Society, reported to have spent 100 guineas on costumes. He had previously provided musical scores.

Achimotan reports on production of *Henry IV, part 1*, and on *The Mikado* with Fred Engmann in the title role, and Sinker as producer and Kok Ko.

1955*

Achimota put on *Merchant of Venice*. Mfantshipim Staff *Murder in the Cathedral*.

Agovi: 1990 16 refers to Ministry of Education Committee Report on a National Theatre Movement for Independent Ghana. Agovi writes that it stated that the people of the Gold Coast were too engrossed in other things to realise the threat to their traditional culture.

Event: Committee on National Theatre set up: June, Arts Council set up; see Hammond: 1965.

Karbo, Abayifaa, part author with J. Ifoghala Amata and Manasseh Moerane of *Freedom*, MRA play and film. This seems to have followed the MRA African tour of 1954 and to have involved Africans contacted partly by that tour. Written at Caux at Frank Buchman's suggestion, put on there and in London; toured, *Freedom* was filmed (1957) and distributed by MRA see Gibbs paper (presented Leeds, May 2004), which argues that the group wrote what MRA wanted. Karbo was described as 'Dr' and 'The Hon.' Karbo's fellow authors toured with the production and appeared in the film, but he did not, I think. Responses to the film include dismissive comments by Bakary Traoré following performance in Paris, reported in *The Black African Theatre and its Social Functions*. Ibadan: Ibadan University Press, 1972, tr. Dapo Adelugba. French original published by Présence Africaine, 1958. See Gibbs on MRA in Ghana, unpublished.

Nketia(h). Djisenu 2000, notes that the date July 3 1955 is the date of events described in 'an influential paper' possibly by Nketia. See, n.d. 'Possession Dances in Africa'. Legon, Accra: Publications Unit, Institute of African Studies.

Ofosu –Amaah, K A.. 'Report on production of *Mid-Summer Night's Dream*, Achimotan presumably 1954. Production described as 'better than *Henry IV* in 1953, and quite as good as *Macbeth* in 1952.' *Merchant of Venice* was the 1955 play.

Swanzy, Henry. ed. *Voices of Ghana: Literary Contributions to the Ghana Broadcasting System 1955-1957*. Accra: Ministry of Information and Broadcasting, 1958, 226 pages. (See Includes plays: *The Tragedy of Nana Kwame Dziratu II Omanhene of Kokoroko State*, 118-134; *The*

Dawn of the New Era by J Aggrey-Smith 243-251. Latter includes elements of *Everyman* and of pageants, characters include Yaa Asantewa, Aggrey and Casely Hayford. Biographies indicate that Setsoafia was born in Anloga (c. 1920), worked at Adeiso –Akuapem, and for CFAO, entered Regis College, was encouraged by F K Fiawoo, studied and taught, went to Fourah Bay but returned because of sickness in 1950, taught, and went into broadcasting. Other works include staging at Zion College of *Caesar*, Galsworthy's *Strife*, Fiawoo's *Fifth Landing Stage*. He translated *Caesar*, *Lear* and *Richard II* into Ewe. Also Translated Chaucer and Booker T Washington's *Up From Slavery*. Original plays: *Fia Agokoli* 1945; *Kato Fiayidzi-To* 1948, and *I Married a Been-to* 1957. This broadcast and won first prize in a competition that attracted 40 radio plays. Aggrey-Smith was born in 1921, attended Adisadel, taught, was ordained and became an AMEZ chaplain at Cape Coast.

Kofie, Therson. 'Wanted: A school of Music and Drama.' *Sunday Mirror*, 3 July 1955, 4. (Article includes a description of the role music plays in society. Refers to the police band and to entertainments before political meetings. Includes: 'We do not have to put up a large structure before embarking on (the creation of the School)'.)

1956*

During August, the British and French intervened in the Middle East (Suez). The final twitches of Empire.)

Mfantsipim School put on *The Government Inspector*, Annan acted; dir Ian Roddick, - this date may be wrong. Wesley Girls [WGHS] put on *Richard II*.

Mr Mensah Builds a House, dir. Sean Graham, stylistically linked to British documentary film, 36 minutes, 'a light hearted comedy about the need for better rural housing'. bfi bookings 020 7957 8938 and bookings.films@bfi.org.uk.

Pirates of Penzance and *Alcestis* performed at Achimota.

The British Council Players were responsible for productions of *See How they Run* (dir. Colin White, June), *For Better for Worse* (dir. Richard Parker, Sept.) and *Candida* (dir. David Tomlinson, December). Source: programmes for *Paludrine Show*, *Blithe Spirit*, etc. Anderson, personal communication 18 09 2006, who played Morel, said that Kwesi Brew was apt to forget lines and say 'Oh Christ!' 'The night the Archbishop of Accra was there, Brew was advised to go down on knees.') The first two plays show interest in sex comedy and marriage situations – that had a more weighty treatment in the Shaw. The light touch returned with *The Reluctant Debutante*. *See How they Run* was also put on in Kumasi by a group that included some of those who acted in Accra.

Programme for *Candida* from Michael Anderson's collection indicates it was put on at the Accra Community Centre, 19-21 December, 1956. Kwesi Brew played The Rev'd Alexander. Donald Tomlinson directed and played Marchbanks. Programme included a summary and indication that the Players 'would be pleased to welcome new members' and that the subscription was 10/- per six months.' The Players' 'aim (was) to encourage and promote dramatic activities of every kind in Accra.'

Louis MacNeice visited Ghana as part of preparation for writing a script for a film that would be 'a sort of' 'Birth of a Nation'. He had done the same for India, see *DG* 4 October 1956, 2. (Note: Some sites give Basil Davidson as the author of the film script. CHK. MacNeice certainly wrote the radio script.) Invited by Sean Graham, he may have drunk heavily with colonial types. He certainly travelled along the coast, inland and to Togo with an Australian, Bob Raymond. (See letters to Hedli.) MacNiece was drawn to the traditional, and was suspicious of the modern. Cf his attitude with Soyinka's in *The Lion and the Jewel*, composed around 1957. See Coulton: 1980, and Stallworthy: 1995; e 'Freedom for Ghana, March 1957' and 'The Birth of Ghana', BBC radio February 1957. ie see next year's notes.

Daily Graphic., Described by Jones-Quartey as 'white press', the *DG* was part of King's Empire, later Thompson's. Note his rightist views and possible CIA links. During the mid-sixties, the paper carried reviews of films, reports on cricket (by Len Hutton), ads for Robeson in *Sanders of the River*, 19 Sept. 1956. Adali Mortty, Henry Ofori ('Carl Mutt'), and 'Gussie' wrote regularly for the *DG*. Ofori, for example, wrote 'Nobody's Diary' for Mondays, e.g. *D G* 1 Oct 1956, 3.

Anon. Tributes' to Kobina Sekyi, *DG*, 23 June 1956, 6. (Contributions by Busia and Bartels. No reference made to *The Blinkards!* See also *D G*, 27 June, ex Servicemen speak out. Sekyi had acted for veterans and had refused to take a fee for the work (1948).

Anon. 'Governor to attend play.' *D G* 27 June 1956, 9. Check date, Caesar 57. (Arden Clark watched *See How they Run*. British Council Players. Cast included 'Stephen' Mfodwo as the vicar and Marion Grant as his wife. Compare this with account of Nkrumah attending a performance of *The Three Angels* by a cast that included Willie Conton, author of *The African* and Genoveva Marais author of *Nkrumah as I Knew Him*. Robert Mares describes Nkrumah's enjoyment of the play and recorded his comments. See Cunningham, ed. 2006, 147-8. He also penned an account of British Council open-air *Julius Caesar* with Mick Mares as Cassius. Cast included Willie Conton, Fred Say (? Sey) and Kwesi Brew; dir. Hilda Simpson. See 1957. See Photographs for British Council productions.

Anon. 'Ghana Film-maker.' *West Africa*, 22 December 1956, Lists influences on Sean Graham and his experiences. He was a disciple of Grierson, Roth; he had been employed by, Rank; he had received a UNESCO grant for research in Jamaica and Trinidad, 1955. His films included: *The Boy Kumasenu; Aminu's Child, Progress in Kofokrom, Mr Mensah Builds a House*. They have been shown at festivals in Berlin, Venice, and Edinburgh.

Mares has recollections of *Present Laughter* (Coward, 1942) as a British Council Players production.

See How They Run was done in Kumasi (1959-60) when Mares and Anderson were in that city. Mares was prompter. Telephone conversation: 2006 06 13 and e-mail on Ghana Theatre 2006 06 26 Mares. Anderson t conversation 18 09 06.

Re *Three Angels*:

Michael Anderson provided photographs, including one that featured Nkrumah and Marais with cast almost - a wedding picture. For details of the play see <http://www.dramatists.com/cgi->

bin/db/single.asp?key=3053 accessed 6/9/2006 My Three Angels: Samuel Spewack and Bella Spewack, based on *La Cuisine Des Anges* by Albert Husson. Also http://www.pamphletpress.org/index.cfm?sec=7&story_id=30 Carol For A Different Christmas, My Three Angels by James L. Seay.

Anang, Michael Dei, See Dei-Anang.

Barker, Gabriella. *Desert Angels: The Story of a Concert Party in Egypt during the War*. London: 1939-1945. May have some material on Gold Coasters.

Danquah, J B. Obituary: Kobina Sekyi, *DG*, 22 June 1956, 7. ('... his English was as high as Latin. ... Alone and unchallenged William Esuman Gwira Sekyi stood at the top of the Olympian heights a perpetual question mark to the running politicians and unproductive intellectuals of the Twentieth century.' Note: Even fellow playwright Danquah does not refer to *The Blinkards*.)

Dawes, N. A. 'Notes of the Production of *Antigone*, November 1956 - by K C T Students' Dramatic Society.' Cyclostyled.

Dei-Anang, M. *Osemmaho*, reviewed, *DG*, 24 August 1956, 7. A review of a translation by P. K. Owusu of three of Chaucer's *Tales* (Nun's Priest's, Pardoner's and Wife of Bath's). Calls for more of the classics to be translated, suggests Homer, Virgil, Shakespeare, Schiller. Quotes Gandhi on the desirability of all cultures blowing through 'my' house, but not being 'blown away' by any one of them.)

Ofofu –Amaah, K A. *Achimotan* reports on production of *Merchant of Venice*, with George Awoonor as Shylock. For photographs of production see Royal Commonwealth Collection, Cambridge, GBR/0115/Y30448J. Annan Cato was in the cast. 'George Awoonor' later wrote under the name Kofi Awoonor.

Ofori, Henry, 'Learning More About their Work.' *Daily Graphic*, 12 July 1956, 5. (As 'Karl Mutt', Ofori wrote for daily papers, and his journalism led to involvement with West African *Drum*, see Hopkinson. From a drama point of view, he is best known as the author of 'The Literary Society'.)

1957*

The Gold Coast became independent in March, henceforth known as 'Ghana'. The BBC and the Film Unit released the film Louis MacNeice had contributed to, *Birth of Ghana*, broadcast 22 February. MacNeice compares/ contrasts an old drummer and a young, cliché-spouting progressive. The film, *Freedom for Ghana*, was released in March. (Are these different? JG)

There was an independence pageant. Michael Anderson, the only European involved, appeared as a DC. Conversation 18 09 2006. He sent me an extract from *African Switchback*, Nicholas Mosley, London: Weidenfeld and Nicholson, 172 that describes an encounter between a young DC, carried on in a litter, and an old chief; treaties signed, hands shaken; the crowd enjoyed.

This was performed in the (sports) stadium

1957: *Present Laughter* (dir. Marion Gotch, April), *Julius Caesar* (dir. Hilda Simpson, May), *My Three Angels* (dir. Colin White, August), *She Stoops to Conquer* (dir. Paul Gotch, December) put on by British Council Players. Source programme for *Paludrine Show*. Chk dates.)

Caesar: Anecdote: when preparing to carry off Caesar's corpse, the two actors delegated to perform the task found themselves facing one another, pause, both moved – and were back to back. Anderson, conversation 18 09 2006 . See photograph of Anderson as Cassius with Brew.

Programme, from Anderson's collection indicates the play was put on at the Rodger Club, 24/25 May 1957. The cast included locals and expatriates: Gotch as Caesar, Kwesi Brew as Mark Anthony, A M Akiwumi jnr - Cicero, David Carmichael – Decius Brutus; William Conton – Marullus, Henry Swanzy – Cinna the poet. Genoveva Marais – make-up. The British Council Players (still) required a subscription of 10/- for 6 months. The programme a synopsis and a brief note on the 'historical setting'. *Caesar* was the play of choice for African nations at Independence. Later *Macbeth* became more 'popular'..

Mfantsipim Staff put on *Hamlet*, with de Graft as Hamlet; Roddick directed. It was performed either side of Independence Day; WGHS put on *Cranford*, Aidoo Acted, Miss Bowman directed.

Annual Report, Department of Social Welfare and Community Development, 1957. Government Printer, Accra, 1958. (Lists staff including Ken Pickering and Owen Barton; J Riby Williams and SEO J G Wartemberg. Indicates Extension Campaigns were conducted on cocoa disease, maize and fertilizer, health, (local endemic diseases) and sanitation. During 1957, Mass Education Workers carried out a health campaign at the request of the Chamber of Mines and Ministry of Health: 'The team presented demonstrations, plays, puppet shows, lectures, cinema shows, drumming and music and a health exhibition.')

Letter from A G Fraser, 1957, 'as from Barclays Bank, 160 Piccadilly' among Williams Papers, Rhodes House. Fraser, at this point very close to MRA, describes his visit to Mackinac Island, and *The Second Phase* - a play that was prepared in six days there by Dowona sp? Hammond, other Old Achimotans and William Nkomo. The cast put on a 'dress rehearsal' on a Saturday, and Frank Buchman declared he had 'never been so moved'. He arranged for the production to be taken to Washington DC, with a cast and crew of 60. It was presented before a large audience that included Senators. Hammond was given the Freedom of the City in the Senate. Fraser described the work as a follow up to 'the famous MRA cinema play *Freedom*'. Fraser is uncertain whether the play was to South took place. See letter from Kier June 03 re MRA production by Ghanaians. I think it only had a 'life' in Washington.)

For African American presence in Accra at this time see Gaines, Kevin. 'African American Expatriates in Ghana and the Black radical tradition.' In *Transnational Blackness: Navigating the Global Colour Line*, ed. Manning Marable and Vanessa Agard-Jones. NY: Macmillan, 2008, 293-300. Gaines also wrote a book on this topic.

Anon. 'Extra-Mural', *West Africa*, 6 April 1957, 317. (Portrait of David Kimble, son of a cobbler, teacher, cricketer, historian, father, husband, etc. He is relevant here because of the encouragement he gave to drama and, for example, the way *Antigone* was used during a conference.)

Bentley, Muriel and Adrian Sherwood. *A Masque for Founders' Day*, (Achimota) presented 16 March 1957, on the occasion of the Queen's visit.

Pickering, A K. 'Village Drama in Ghana.' *Fundamental and Adult Education* (Unesco, Paris), 9, 4 (1957), 178-83. (Drama for development.)

Storch, R. F. 'Writing in Ghana.' *Universitas* (Legon), 2 (1957), 148-151.

1958*

Mfantsipim Staff put on *The Winter's Tale*; Adisadel staff did *The Importance of Being Earnest*. Sutherland-Addy: 2006, 14 end note 4, has the Drama Studio 'established ... in 1958' and inaugurated in 1960. She lists the Sloan, Ford and Rockefeller Foundations as funders. (I think Farfield, a CIA front, should be there too. JG.)

Jagua Jaguar, film dir. Sean Graham, bfi bookings 020 7957 8938 and bookings.films@bfi.org.uk

The British Council Players put on *Someone Waiting* (April, dir. David Ketteridge) and *The Paludrine Show* (July), and *Hamlet* (Nov.). See programme for *The Paludrine Show*, July 10-12, 1958. *Hamlet* was announced as next production.

The Paludrine Show included sketches, e.g. (another) variation on Cole Porter's 'Let's do it.' 'B.P.' by Tom Leherer; 'Tea House of the July Moon'; 'Old Man Volta', music Jerome Kern, words Paul Gotch. (Gotch was British Council Director. He had shared a house in Alexandria with Lawrence Durrell where latter wrote *The Alexandria Quartet*.) There are references in programme to a visit by Graham Suter, an actor invited by the British Council who had visited in 1957, performed in schools, played Hamlet (source Michael Anderson), judged a Drama Festival of One-Act plays (September 1958). Suter's international career included, I think, a touring Hamlet, playing Claudius, in Trinidad, and judging a theatre festival in Quebec. He wrote about the latter in *Soliel*, March 1954.)

1958 Annual Report Department of Social Welfare and Community Development. The Annual Report for 1958 neatly divided the work of the Community Development and Mass Education Sections into four parts: Adult Literacy, Work among Women, Self-help Construction Work and Initial Extension programmes for other agencies. In conveying information about one aspect of the Work among Women, it was reported that exhibitions of sewing, local crafts, preserved and fresh foods were displayed at district and regional levels. Demonstrations were given by 'prominent personalities'. The report continues: 'A play by a village group was usually presented and was thoroughly enjoyed by a large group of people in spite of acoustic difficulties.' 21.

Dickson visited Ghana during September and stayed with Ken Pickering who took him to see the Workers Brigade. He met Brigadier Turner and Mr Benson (UN, and was involved in a project on work camp methods. Hans-Peter Muller, E Frimpong and Andrew Rutter were involved.

'A Critic'. 'The FAMU Playmakers.' *The Ghanaian*, December 1958, 34. (Report about African-Americans from Florida Agricultural Mechanical University who performed Wilder's *The Happy Journey*; George Kelly's *The Flattering Word*, and Paul Green's *Fixins* (a stark southern drama played during rainstorm.) 'The suitability for audiences in Africa of these three plays is, somewhat debatable.' 'A Critic' refers to Graham Suter working with British Council on *Hamlet* November 5-8 at the Community Centre.)

From the web:

George Kelly's *Flattering Word*. Is 'a funny and charming piece from start to finish, and not so dated as you might expect. (And where it is dated, *The Flattering Word* gives us a healthy appreciation of what average Americans thought about the theatre some 85 years ago.) Stylistically the play feels very much like the smart, brash American comedies that Kelly would write in the 20s--*The Torchbearers*, *The Show-Off*, *Craig's Wife*, and others. And in Rigley and Tesh, Kelly gives us two classic American dramatic prototypes: self-important snob and smooth-talking wiseguy, the one ripe for comeuppance by the other.' www.nytheatre.com/nytheatre/archweb/arch_011.htm

Paul Green 1894-1981 'Dramatist, teacher and author Paul Green is one of North Carolina's most revered writers and one of America's most distinguished. He grew up on a cotton farm in rural Harnett County, North Carolina, learning the value of hard physical labor as well as the importance and beauty of literature and music. He read books in the fields as he followed a mule-drawn plow and taught himself to play the violin, and would later compose music for his own dramas.' *Fixin's* published 1934. <http://www.ncwriters.org/services/lhof/inductees/pgreen.htm>

Anon / A Critic'. 'Has the live theatre a future?' *The Ghanaian*, 2, August 1958, 28-9. (Apart from references to *The Paludrine Show* put on by the British Council Players and reviewed in the July edition, and 'Saloon Bar' at the Gifford Hall, there was not much theatre to write about and the Critic concentrated on films.) Source Gray: 1990.)

Anon. 'The Beadle at Legon.' *West Africa*, 27 December 1959, 1229. (This may refer to the man who was involved with MRA, but there others who share variations of the 'Dowuona' name. The profile indicates that 'the Beadle's' career included time at the post-secondary institution at Achimota, and links with Oxford.

Amolubila, K. 'Entertainments', *The Achimotan*, 1957, 29-31. Refers to a 5th formers play, to *Pirates of Penzance* and *Alcestis*. See Hesse; 1957.

Aggrey-Smith. 'The Dawn of a New Era', # in Henry Swanzy, *Voices of Ghana*, Accra: Ministry of Information and Broadcasting, 1958, 243-51. ('Patriotic radio sketch'. Patten, 45.)

Anthony, F.S. and others. *Community Development*, London: HM Stationary Office, 1958, 84

pages. (Prepared by a study conference held at Hartwell House, September, 1957, the handbook has observations about 'drama' and 'village drama'. It includes: 'In Ghana literacy campaigns, using village drama, games and other forms of entertainment and recreational relief, were found to be sometimes effective in these conditions when no other obvious approach suggested itself.' Ken Pickering, see passim and Gibbs: 1997, was one of the authors and suggested (personal communication) that Anthony was 'not the most active' of those involved in the publishing venture.)

Dadson, Isaac B. 'The Journey to Independence.' # *Swanzy*: 1958, 231-239. ('Patriotic radio sketch of progress towards and achievement of independence.' Patten: 46.)

Fori, Kwesi. 'It's wet but its fine.' *The Ghanaian*, 1, July 1958, 39, see also no. 2., 41. (Contains information on Everyman Theatre Guild, Achimota's *The Tempest*, and the British Council Players.)

(Note Kidd: 1979, and Sutherland: 1994 on 'Theatre for Development in Ghana' - refer to plays followed by discussion and technical help.)

Hesse, L W. 'At the Box Office,' *The Achimotan*, 1957, 31-3. (Reports that Sinkor produced *Pirates* and that Robert Kwami was musical director and that the Arts 6th put on *Alcestis* with George Benneh as Peres and Ofori Atta as Heracles. House plays continued and included *Missing Element*.)

Littlewood, Joan. 'A World Occasion of Music and Arts,' *Ashanti Pioneer*, 25 August 1958, 4-5. (This article about the Edinburgh Festival indicated the extent to which the Ghanaian press followed events in the UK.)

Nylander, . Minister of Education. 'Foreword' to programme for *The Paludrine Show*. '... I have been reliably informed that (the show) has no educational nor even medical significance whatever. But I am sure it will prove highly entertaining ..'

Nketia, J H Kwabena. *Funeral Dirges of the Akan People*, (1958), a significant study of a poetic form. See Senanu 1971, 167.

Ofori, Henry. 'The Literary Society.' # In *Swanzy*: 1958, 158-171. (Comedy concerning members of a provincial literary club. See also Litto: 1964. The sketch ties in with Sekyi's satire of discussion groups. Ofori was a versatile journalist; he worked for *Drum* and Hopkinson recognised his abilities as a satirist sketch-writer.)

Pickering, A.K. 'The Play's the Thing.' *Unesco Features* (Paris), nos. 270-1, 13 January 1958, 9-11. (Pickering, Assistant-Director, Department of Social Welfare and Community Development, Ghana, provides a brief over-view of the place of 'village drama' in mass education in the country: 'Born of financial stringency and the need for intervention ... ' it has survived. He describes the conditions under which plays were performed (lit by kerosene lamps) and the interaction between performers and actors. 'By 1951 three mass education teams were operating in villages and village drama was a widely established and popular favourite.' Among

lessons learned were those concerning time - a half-hour time limit, style - incorporate humour and proverbs, and presentation - 'practical demonstrations on the stage commanded keen attention.' Describes 'Unity in Strength' based on idea that individual strands of a broom may be broken whereas in bulk lies strength. States that from 1951, drama was used to encourage the payment of rates - in conjunction with 'one-day schools' and film shows - the latter invariably attractive. Pickering provides an outline of the drama: Kofi Basako, a forthright man full of complaints, is asked to pay his rates. While throwing the rate collector out of his house, he falls into a drain and cuts his leg. After treatment at a clinic, he asks who paid for the clinic and provided the nurse's salary; he discovers they are funded from - rates. A chastened Kofi makes peace with the rent collector and pays up. The pattern of this play was followed elsewhere and on other issues - the central character who is 'converted' remaining a consistent device in this kind of didactic drama. Pickering claims 'A new atmosphere was created towards the whole question of local government ... Experience has ... shown the immense value of village drama in spreading the message of mass education. Its essential use was in the field of human persuasion, and its main advantage in this is its most human characteristic: it's fun!')

Sautoy, Peter du. *Community Development in Ghana*. O.U.P. 1958. (Provides background for the clash between A G Dickson and T. Barton, then Director of Education. '... the title 'Mass Education' ...' had given rise to qualms in 1948. Sautoy refers to Dickson's 'fire and enthusiasm.' 23. Dickson had been attached to the Social Welfare Department, an accident, but 'most satisfactory'. Points out that Togoland was a Trust Territory and one that the UN and Unesco 'were specially interested' in it. Refers to 'village drama' in the training programme: 'with particular emphasis on dramatising a simple subject without the aid of elaborate stage properties.' 25. Provides background on Dr Frank Laubach and his method of teaching reading which could lead to basic literacy in a month and the reading of advanced books soon after. (Laubach had been a missionary in the Philippines.) Sautoy observes that 'A Common figure in most of the plays acted was the 'spiv' who at that time in the Gold Coast tended to be characterized by a ten-gallon cowboy-hat, side-whiskers, dark glasses and a cigarette drooping from the corner of his mouth. Naturally he was scornful of progress until he himself fell into trouble, and then saw the advantages of what the team was teaching.' du Sautoy indicates the sequence of the courses held in Togoland, mentions that Monsieur G Bennet, the Director of Education in French Togoland, was involved (this 'fraternizing' was regarded as unfortunate by the Castle, Mrs Dickson to James Gibbs) and the ending of the Anglo-French co-operation, partly because of the different language policies of the colonial powers and 'increasing political difficulties.' 28. It seems Dickson was succeeded by Prosser as Assistant Director i/c Mass Education, and he was followed, in turn, by Owen Barton. On p 70 there is a reference to the use of 'strolling players' in rural areas, the Regional Community Development Officer, and the mounting of plays intended to teach. Refers, p. 71, to glove puppets being used in the north - and the problem of transporting the 'special stall'.)

Setsoafia, Bidi. 'The Tragedy of Nana Kwame Dziratuo II, Omanhene of Kokoroko State.' # Swanky: 1958, 118-134. (Dramatization of rural politics. Compare spelling of author's name with Ricard 1986.)

Swanky, Henry. *Voices of Ghana*. Accra: Ministry of Information and Broadcasting. 1958. (Includes various dramatic scripts. Henry Swanky was a British national with links to a family that had long before established a firm in West Africa. See obituary and subsequent

correspondence .)

Wolfson, Freda. *Pageant of Ghana*. London: OUP, 1958. Includes extracts from Bowdich and Rattray.

1959*

Adisadel Staff put on *Twelfth Night*. See Roddick Papers.) Mfantsipim Drama Laboratory started with *The Chief who Loved Stories*, an experimental work, adapted from Francis Wilkins, with songs. Also *The Treasure Chamber* by Kwesi Kurankyi Baiden. See Bartles: 2003.

Conversation with Michael Anderson 18/09/2006, provided the following on the British Council Players. *Pick me a Paw Paw* (Feb.), *Doctor in the House* by Ted Willis (dir. Gerry Ross - this was scheduled for June), and *Reluctant Debutante* (17-20 June) Dates don't quite fit.

Programme for *Pick me a Paw Paw*, provided by Anderson, has Foreword by Kofi Baako, Minister for Information and Broadcasting. The show was put on Feb 25-28, 1959 at the Community Centre. Paul Gotch was clearly a driving force. Some Ghanaians were involved and profiled: Elaine Buckle (Achimota; had acted when at National Training College for Domestic Science, London; also in Achimota staff production of *The Whole Truth*; was Player Queen in *Hamlet*; 'Frequent broadcaster. '); Berylle Karikari (born Liverpool, Ashanti father.); Fabianus Gadzanaki (on double bass. 'from near Keta, had played with the 'Ghana Police Band since 1934'; played at Buckingham Palace for George VI in 1947); Christian Fiagbey ('from Keta; drummer with the Ghana Police Band since 1951'). Also, Note, Willie Conton and Peter Myers. The latter had been 'born in the West Indies', was a producer for Radio Ghana, had won first prize in a Carrol Levis Discovery Show, and had taken his first acting role in *Hamlet*.) Thanks were expressed to Achimoat School for spot-lights, and to BBC Builders for the apron stage. The Secretary of the Players at this time was T.F.S. Scott of the British Council. The lyrics from the show were on sale from March 1st at the Council for 1/-.)

Programme for *The Reluctant Debutante* by William Douglas Home, indicates it was put on at the Community Centre, Accra, 17-20 June. The play requires a small cast, all were expats. Choice somewhat unusual in view of desire to have wide appeal. Note in programme records: 'In past productions the British Council Players have demonstrated Drama in many of its forms, from Shakespeare to Tropical Revue. They now hope to amuse their audience with a presentation of the British laughing at one of their Marriage Customs.' Kingsway and Chandirams provided furniture and carpets. 'Lighting by Commonwealth Hall' – i.e. not Achimota as before. BBC Builders and Brun and Co were thanked for held with, labour and materials. I. Mowbray Elliot was warden of the Community Centre.

Tom Holt, in an interview with JG, spoke of the desire by Achimota to present *The Government Inspector*. He said the H/M was summoned by Nkrumah and asked for an explanation. The play was cleared and performed. See Holt: 2004, 18. This shows the possibility of censorship and of theatre embarrassing politicians. (Note: this play had been put on some years before at Mfantsipim. And The Osageyfo Players ran into difficulties over *Pillars of Society*.) Michael Anderson telephone conversation 18 09 2006 spoke of discussion about whether to do

Government Inspector at Achimota. ('not to would have sent everyone to get a copy'.)

Robert G. Mares was at Kumasi 1959-60 as Principal Veterinary Officer. He took part in *See How They Run* put on by the British Council Players. Phone conversation 2006-06-13. He said 'A divorce followed every production.'

Anon. 'A Promise of Interesting Theatre-Going'. *Ghana World*, Jan-Feb. 1959, 40. (Refers back to *Hamlet*, November 1958, and the resurrection of the Curtain Club at Legon Hill, 'defunct since the departure of its moving spirit, Professor Varley'. Says the indoor theatre at Legon had only been used twice – for Mfantsipim's *Winter's Tale* and Graham Suter in *Scenes from Shakespeare*. Refers to Valerie Coombes who was Kate in *Taming of the Shrew* and planned *Dangerous Corners* for February 13 and 14; looks ahead to *Pick me a Paw Paw*, cf *Share my Lettuce*, *Grab me a Gondola*, plus Achimota's *Mikado*.

Anon, 'My Race was Great.' *West Africa*, 4 April 1959, 317. (Portrait of Dei-Anang. refers to his having written a radio play. – ready for publication. Provides an outline of his education, e.g. at Mfantsipim, taken through a degree course by Lockhart, scholarship to Westminster College, London, did a degree at London University, returned to Mfantsipim, taught Latin there until 1943; went into exam administration and then to the Ministry of Defence and Training; visited the UK and the US; and was part of the delegation to the Bandung Conference. After Independence, he became Secretary to the Governor-General and was involved in planning the Queen's visit. In 1939, he had married Cecila Upton, whom he had met when he was teaching. He spoke at Rome Conference of Negro Writers, where he opposed Russian plans to publish in African languages on the grounds that it was not for them to decide what Africans should read.

Anon. 'Village Drama – A Discussion.' *Advance* (Accra), 22 (April 1975), 9-14. (See Gray: 1990.)

Anon. 'A Renaissance in College Life.' *Alector* (Legon), May 1959. (Refers to plays by the Legon Players (see above reference to 'Curtain Club') and the SCM - who put on *Our Lord's Passion and Resurrection*.)

Alexander, Dorothea. 'From improvisation to playmaking.' *Drama*. Autumn 1959 33-35, Alexander, who visited Ghana at, I think, the British Council's invitation, influenced Ghanaians, including Martin Owusu. She argued in this 1959 article that 'Playmaking [was] a creative theatrical activity, ' and, referred to Commedia dell' Arte. In relation to the use of improvisation, she mentions the work of Michael Redgrave, Joan Littlewood and Bertolt Brecht. She described 'Playmaking (as having) its roots in improvisation'. I have not found out when she visited Ghana. It might have been the mid-sixties. A web search reveals that she may have been responsible for 'The Private Life of Mister Julius Caesar: An Extract.' Trans. Dorothy Alexander. *Nimbus/New English Review*. 4 (1958): 2: 2-13.

Annan, Kwabena. 'Thoughts of a Dangerous Corner.' Review. *The Ghanaian*, April 1959. (In February, the Legon Players had put on Priestley's play with an international cast, and attracted a largely European audience for what Annan considered 'a second-rate play'. Annan discusses the themes for African playwrights, picks on adultery and robbery, and African Personality. Regarding the first, he dismisses other people's morals as of no interest and, regarding the last,

writes: 'It is alright to draw strength from the past,... but do we really need cheering up so much about the greatness of the Negro and the blessings of Negritude?' This strikes an independent note at this time. JG)

Akwa, Kobena Gyate. *Twer nyame (Trust in God)*. # Accra: B G L, 80 pages. (A play in three acts, see Arkaifie: 1976, 27.)

Baako, Kofi. Foreword to programme for *Pick me a Paw Paw*. (Minister of Information and Broadcasting. He writes about the group's record, their donation of £G150 to Ghana charities, and he comments on variety of fare offered.)

Baille, M. T. 'University Players *The Merry Wives of Windsor*.' Review. *The Ghanaian*, May 1959. (Refers to 1957 production of *The Taming of the Shrew*. In this case a student cast brought the energy of Ghanaian markets to the stage.) Can this be right in view of titles! JG

Dei-Anang, Michael. *Okomfo Anokye's Golden Stool*. # Ilfracombe: Stockwell, 1959. (Note this obscure publisher attracted a number of West African writers.)

Fiawoo, F K. *Fiayidziehe*. # Marburg Studies on Africa and Asia, see Amenumey: 2002, 72.

Kwapong, Alex A. 'Pick me a Paw Paw'. *Ghana World*, 3 April 1959, 37. (A favourable review that starts with references to 'the theatrical desert of Accra' 'save for the occasional Shakespeare'. Mentions *Paludrine Show*, brainchild of Paul and Marion Gotch, and recent triumph of British Council Players in *Hamlet*. Reflects on the variety (hotch potch) and the occasional topicality, e.g. re water shortage. Kwapong, a distinguished classicist went on to a great career in university administration.)

Nti, Effua. 'Plays and Playwrights'. *The Ghanaian*, June 1959, p.33. (Takes up Annan's point about themes for plays. Refers to a pageant - choosing of an Akan chief, seen in the Memorial Park. It had been an all-day affair, but, Nti suggests, that with cutting and blocking it could have provided regular entertainment, writers should draw on 'life itself'. This seems to point to a self-conscious staging of ritual. JG.)

Nti, Effuah. 'Plays Seen'. *The Ghanaian*, July 1959, 33. (Nti had seen, during June, the British Council Players in *The Reluctant Debutante*, and, at Achimota, *The Government Inspector* (in next article described as 'under produced'); in July an unnamed group (in next article identified as Spread Eagle Players - Barclays Bank Sports and Social Club - presumably because of Bank's emblem) had put on *The White Sheep of the Family*; reviews *Meeting at Midnight* presented by the Legon Players in Commonwealth Hall Lecture Theatre.)

Nti, Effuah. 'Theatre Talk'. *The Ghanaian*, August 1959. (Refers to Adali-Mortty and Kwapong who had been hard on *Meeting at Night*: 'In a country where English is the official language, and there is no indigenous theatre, any play of reasonable standard produced in that language is of value'. Reports that British Council Players anticipate doing *The Winslow Boy* and calls for new work. Nti suggests a properties' pool be created, and a policy committee formed to discuss issues relating to drama in and around Accra. (Note: Nti's identity remains unclear to me. JG>))

Nti, Effuah. 'Theatre Talk'. *The Ghanaian*, September 1959, 30. (A meditation on the tendency to select comedies for Accra audiences as being 'safe.' Regards *The Winslow Boy* as 'factual reportage' and longs for a 'play of ideas'.)

Nti, Effuah. 'Theatre Talk'. *The Ghanaian*, October 1959, 32. (Reports cancellation of *Winslow Boy*; Council Players plans for a Music Hall evening and writes that an Army Group is preparing to do *The Perfect Woman*.)

Peters, George. 'Pick me a Paw Paw'. Reviewed. *The Ghanaian*, April 1959, 33. (The revue had been on at the Community Centre on 25 February and had included sketches by Pete Myers, who later worked for the BBC, Africa Service. Re Myers see *The Knitting Circle*. Coverage indicates that he was born in Bangalore of Anglo-Indian parents, and broke into Ghana radio in 1957. (Cf this with the programme noted quoted above and reference to his Caribbean origin!) I have not been able to sort out the following on line posting:

Pete Myers formed an acting and dancing troupe with the Anglo-Ghanaian ballet dancer, Beryl Duodu. Pete Myers played Elvis Presley in the musical *Pick Me a Paw-Paw*. During a trip to Moscow facilitated by president Kwame Nkrumah, Pete Myers played *Hamlet* to Beryl Duodu's Ophelia. The troupe laid the foundations for Ghana's National Theatre. <http://myweb.lsbu.ac.uk/stafflag/petemyers.html>

Price, J H. 'Man Proposes, God Disposes'. *Universitas* (Legon), March 1959, 153. (Review of a performance by Kola Ogunmola's group from Nigeria. Price, contrasted it with ill-rehearsed drumming sessions and plotless cantatas he had seen in Ghana. Price liked the Nigerian acting, music and staging, the use of colour, and the crowd scenes. He asked; 'When is Ghana going to get a comfortable, well-equipped theatre which can stand comparison with the Arts Theatre at University College, Ibadan?')

1960*

Mfantsipim Staff put on *Tartuffe* with de Graft in title role, dir. Murray Haggis, see *Daily Graphic*, 5 March 1960

NB IAS Legon made recordings of Concert Parties from the early 1960s. Some were transcribed by Patience Addo; others by Catherine Cole and K Keelson. See Cole: 2001, 15 for some titles.

The Rockefeller Foundation Annual Report 1960, 296, indicated that the \$9,280 had been given to Efua Sutherland's Ghana Experimental Theatre. Presumably Robert W. July was largely responsible for this grant.)

Rex Nettleford visited Ghana in 1960-2, see 2007 11 02 Nettleford and advised on establishment of Dance Ensemble, and worked with Beryl Kari-Kari (Karikari)

1960 Annual Report Department of Social Welfare and Community Development. Report for 1960 indicated that the Social Welfare and Community Development Department had been involved in organising a music and drama festival with the Department of Broadcasting, the

Ministry of Education, and the Ghana Arts Council.

The object is to promote the writing and production of plays in the principal Ghanaian Languages and in English and also all forms of music, singing, and dancing.

Funds were supplied by the Department of Broadcasting.

British Council Players put on *Twelfth Night* (March, dir. Barbara Nugent.) and Noel Coward's *Blithe Spirit*. (Evidence for the Shakespeare only found in the later programmes. This is surprising since the Shakespeare plays had previously aroused interest and attracted more integrated casts.) Programme refers to *Night Must Fall*, Emyln Williams as September choice. (As at 06/10/2006, I have no evidence that this came off.)

Programme, from Anderson Collection, notes the programme was sponsored by Shell Company of Ghana and proceeds went to the Kwame Nkrumah Trust Fund.' On The Players we read: 'The objects of the society are to encourage interest in the theatre by seeking African participation in their productions and to present live theatre of every kind and of as high standard as possible in Accra.' (NB This is somewhat different from earlier formulations, and the stress on African participation is important.) The Hon Sec was at this stage D Pickersgill. There were no locals on stage or, it seems, backstage. The furniture and fittings came from Messers Brun Ltd and 'electrical equipment' from Achimota School and Messers G M P Ltd. Profiles indicate a Canadian and New Zealander in the cast as well as actors from Newmarket and Halifax. Play produced at the Accra Community Centre, 1-4 June 1960.

Anderson anecdote: The Indian High Commissioner and his family attended. After the line '...I never use Indians as mediums they are so unreliable'. (chk.) The 6 year-old son of the High Commissioner turned to his father and said; 'Daddy, what is wrong with us?' Telephone conversation: 18 09 2006. 'Our play critic' wrote 'No Ghanaian art ...' Bemoaned lack of black actors. Credits director Simon Carter, 'a fine memento of his four months stay.' Cutting provided by Anderson, source unknown.

Ghana's Young Pioneers were inaugurated in 1960. . They were the 8-16 age group and members then moved up to Kwame Nkrumah Youth (17-20) and the (21-25) to the Young Party League. Ideology (Marxism and Nkrumahism) was mixed with cultural education and P E. There were parallels with the Russian pattern, and some YPs were sent to Russia to train, others to the GDR, Czechoslovakia, Hungary, and Yugoslavia. By late 1962 the YPs had 9 Regional HQs, 160 District Offices; 51 full-time Senior Offices; 464 full-time junior staff; 84 part-time instructors; 10,900 voluntary instructors. i.e. more than 11,500 adults were involved. There was a Training School at Teshi, and the Kwame Nkrumah Institute of Pioneering Youth. These were funded by the Ministry of Education, but came under the CPP and Nkrumah. The budget for 1960 was £75,000; for 1961 it was £350,000; and for 1963 2 million That is to say more than 1/8th of the education budget. By 1964 (September) there were 3,000 district centres, with membership of a million (p. 52) That is to say 1/7th of the population. The NLC banned the YP Movement on 7 March 1964. Ill-feeling had been aroused because children had been a danger to parents.

Anon.'40 Years a Comedian.' *Sunday Mirror*, 29 May 1960, (See Cole: 1996.) On Partyman Bob

Johnson giving 'mock performances' of Empire Day parades. Another example of ritual removed or replaced. JG.)

Anon. 'Self-help Leader' (on Owen Barton), *West Africa*, 19 November 1960, 1301. (Owen Barton was a New Zealander, who worked on community development. He spent 13 years in Ghana and, in the late 1940's he supported Dickson.)

Awoonor-Williams, George. 'Literature in West Africa.' *The Ghanaian* (Accra), March 1960, 29 and 31. (Includes the following: the verses of 'I K Hor, Adali-Mortty, Efua Morgue and others show a streak of hope. As yet no novel has appeared. The Society of Ghana Writers, to my mind, has no realistic programme for awakening literary interest. One hopes it may awake to the gravity of the situation.')

Dei-Anang, Michael. *Okomfo Anokye's Golden Stool: a play in three acts*. Ilfracombe: Stockwell, 1960, 54 (Second edition, Accra: Waterville, 1963, 60 pages. History play about the origins of the Ashanti nation.) Was this first published in 1959 or 1960?

Koranteng, E. Owusu. *Mpuaasa Ntiamaa*. Accra: Waterville, 1960, 35 pages. # Arkafie: 1976, 55.

'Our Theatre Scribe' (probably a teacher at Mfantsipim). 'The hypocrisy of a pious man: A school comes to town with *Tartuffe*.' *Daily Graphic* 5 March 1960, 7. (A valuable source for information about productions at Mfantsipim and the thinking behind drama work there.)

Raymond, Robert. *Black Star in the Wind*, London: MacGibbon and Kee, 1960. (Throws light on the cultural scene, including Concert Parties and the visit to Accra of Louis Armstrong.)

Sutherland, Efua. 'Venture into Theatre.' *Okyeame*, 1, 1 (January 1960), 47-48. (Important statement on Experimental Theatre Players and early work with *Anansesem* that includes an account of a performance at Akropong.)

1961*

Mfantsipim staff put on *The Merchant of Venice*. Dir. Gordon Green, an apron-stage was used. Roddick Papers.

Lebanese Community donated open-air theatre to Kumasi Cultural Centre. See Agyeman-Duah, 1995. ed. P. 6; Reference in Ben-Abdallah's paper.

Drama Studio Inaugurated: See July, Robert W. 1987: 73-81. (An account of the inauguration of the Drama Studio and a summary of Sutherland's projects. He cites *Herald Tribune* (Paris ed.), 27 October 1961; *The New Ghana* (Accra), 1, 11, 12, and Rockefeller Foundation Archives Record Group 1.2, 496R, Ghana's Experimental Theatre, 1958-61. Sutherland-Addy: 2006, 14

end-note 4, has the Drama Studio 'established ... in 1958' and inaugurated in 1960. She lists the Sloan, Ford and Rockefeller Foundations as funders.

In this year, I think, the Legon Players put on *A Winter's Tale* with Anthony D C Hyland as Florizel opposite Margaret Jago. It was directed by Bill Stirling, who was killed in a road accident at Legon less than a year after the production, see Cunningham ed. 2006, 93 Paul Ozanne also involved.

British Council Players put on *Aladdin the Galagoon*, a tropical, shambolic pantomime, at Achimota School Assembly Hall, April 1961. Cast included Pearl W. Jones-Quartey, Stephen Mfodwo and Emily Lokko; ASM: Roger Vanderpuye. Programme provides brief account of the history and purpose of the British Council Players: founded in 1956; 'The objects of the society are to encourage interest in the theatre by seeking African participation in their productions and to present live theatre of every kind and of as high standard as possible in Accra.'

A major American playwright, Adrienne Kennedy, spent time in Ghana, living in Achimota Guest property, while her husband was in Nigeria. She began writing while there and submitted a short story to *Black Orpheus*. Her radio play 'The Dramatic Circle' and stage play. *She Talks to Beethoven*, are set in Ghana. *Bland Injustice*, based on the police assault on her son. Adam, in Virginia was written with him and includes references to Ghana. These texts should be traced. JG.

Annual Report Department of Social Welfare and Community Development.

In the section on the Visual Aids Unit in the Annual Report for 1961, it was noted that the Unit had grown in the ten years since it had been in existence and that it had attracted international attention. Most significant for the present purpose were paragraphs on page 33:

124 The Unesco Visual Aids Expert attached to the Department since 1958 handed over to his Ghanaian counterpart in January 1961, and was then enabled to do more field work on research in audience reaction to various aids. It has finally been established that Drama (and for that matter puppetry) is one of the most effective aids in the field in most situations.

And

125. Accordingly every effort has been made to give Drama an important part during training courses in the regions and at the National Woman's Training Centre at Pamfokrom. The musical play, *Good Food for Good Health*#, written and composed by Mr R. Tachi-Menson, has *inter alia*, been very popular.

Anon. 'The Story of Ashanti.' *West African Review*, November 1961, 41-3. (An illustrated review of Anang's *Cocoa Comes to Mampong*.)

Ackuaku, U.K. 'The University College Drama Society.' *Alector* (Legon), Lent 1961. (Describes the resurrection of the Society after two years with *The Merry Wives* (part of the Independence celebrations, 1957); *Othello* with George Awoonor-Williams as the Moor ('the result was marvellous') and Amelia Addoe as Desdemona. *Tiger at the Gates* was described as forthcoming. This was, I think, directed by K E Senanu. JMG.)

Addo, Patience. 'Transcription of a Concert Party Performance by the Ahanta Trio at Swedru 04 03 61.' Institute of African Studies, Legon. Ahanta Trio, *Ebusua do Fun*,
Addo, Patience. 'Transcription of a Concert Party performance by the Ahanta Trio at Cape Coast on 05 08 61.' Institute of African Studies, Legon.

Note in this context: Cole 1997 lists the following tapes from 1961.

- Ahanta Trio, *Ebusua do Fun*, (*The Family Honours the Dead*), performed 4 March 1961. Tape at UGAA. Translated K. Keelson, 1995.
- Akan Trio, *Mma W'enyi Mmber obi N'adze* (*Don't Covet your Neighbour's Possessions*), performed Swedru, 1 March 1961, translated K. Keelson, 1995.
- *Life is Like a Mirror/ Obra Tse De Ahwehwe*, 1961 recording of a 1961 recording, translated by C M Cole and K Keelson.

Brown, G N. 'A West African Educational Classic.' *West African Journal of Education* (Ibadan), June 1961, 50, 51. (On *Ethiopia Unbound*, by Casely-Hayford (Ekra-Agiman), a *roman à these*, that provides, see above, background to Ethiopianism.)

Collins, Clifford. 'The Panic Element in Nineteenth-century British Relations with Ashanti. To the HSof G, 5, 2 (1961). (Taken up by Wilks 1988. Issue of human sacrifice.)

Harrison, E A. 'The Council of Abura.' # *Okyeame*, 1, 1 (January 1961), 6-11. (Extract from a play about the Ashanti wars. Already produced, see above.)

Koranteng, E(liza) Owusu. *Osaberima, Agoru bi*.# Accra; Waterville, 1961. (Play in Akan, set 1733 involves Densu and Kenku rulers, leaders from Akuapem towns etc.) (Seen in Jahn Library, Mainz.)

Senanu, K.E. 'The Literature of West Africa.' In *The Commonwealth Pen*, ed. A.L. Macleod, Ithaca, New York, 1961, 167-184. (A very restrained survey; refers to Nketia's work on *Funeral Dirges of the Akan People* (1958), and the Sutherland's short story 'New Life at Kyerefaso'. He thinks it 'marred at times by literary expressions.'

Tachie-Menson. 'Good Food for Good Health.' # *Advance* (Department of Social Welfare and Community Development of Ghana), 29 (January 1961), 27-8. (Play used for mass education. Graham-White says it is the only such text published. Graham-White: 1974, 196.)

1962*

(For Maya Angelou's experiences in Ghana during the early sixties, including participation in *Mother Courage* and *Lady Precious Stream*, see her account, Angelou: 1987, *All God's Chillun*.... She refers to 'Ireland's Abbey Theatre director Bryd Lynch' who directed the Brecht. Angelou provides a sketch of life at the IAS. Refers to 'Bertie' Opoku and Grace Nuamah. Includes glimpses of Legon life, of 'revolutionist returnees' (the Lees, Julian Mayfield, Anna

Livia, Alpheus Hunton, and the women she shared a house with, Alice Wisdom and Vicki Garvin.) Comments on GBC secretary's insolence and on experience with T D Kwesi Boofoo at *The Ghanaian Times*. Chk spelling.

About this time, see Coe, a play about Nkrumah was put on at Okuapeman Secondary School, by Young Pioneers. Coe has evidence from Eastern Regional Archives in Koforidua. Note Iguh had written an Onitsha Play about Nkrumah and that LeRoy was against the presentation of Nkrumah on stage. See Chapter 3 of Coe for tensions on the Ridge.

During 1962, the CPP's programme for Work and Happiness represented the extension of state involvement at all levels of the economy. See Workers' Brigade.

Institute of Arts and Culture was set up 1 March, 1962, see Hammond 1965, under Nana Kwabena Nketsia IV. See Nketia 1967 for a valuable summary and funeral booklet (1995).

Ghana Dance Ensemble started 1962. See undated, anonymous booklet entitled 'The Ghana Dance Ensemble' that contains a profile of Albert Mawere-Opoku, an essay by him on 'The African Dance,' and notes on the dances in the Ensemble's repertoire.

First production of *Odale's Choice*, Edward Brathwaite at Mfantseman Secondary School, Saltpond, June 1962. Publication 1967.

First International Congress of Africanists held Legon, 11-18 December 1962. Paper by Bernard Dadie on 'Folklore and Literature' in Hill / Dartmouth, Folder 68.

Kampala Conference of African Writers of English Expression, Reports indicate that there was nothing presented on drama in Ghana but that the 'good quality' of Efua Sutherland's work and her troupe's plays was noted.

December 1962, premier of *Edufa* at the Drama Studio. Cast included Bekoe Mfodwo, Betty Bossman, Joe de Graft, Patience Addo, Robert Lee, Lily Nketia, Samuel Manu, Ernest Abbeyquaye.

Anon. 'Ghana's Living Theatre.' *West African Review*. 33 (Gray: 1990 has 32) (1962), 11-17. (Gray has 11-13; Asiedu 2003, has *Drum*, February 1962, 19-21. Gray indicates it is on the Drama Studio run by de Graft and Sutherland.)

Anon. *Ministry of Education Report 1958-60*. (Published 1962). Report seen at School of Education Library, University of Bristol. section 166 on the Arts Council of Ghana. Lists grants: 1958-9 £G7, 235; 1959-60 £G8, 000; 1960-61 £G23, 000. 'The smaller amounts represented token grants for the interim Committee which possessed no statutory power. The provision in the current financial year covers the detailed estimates of the Arts Council of Ghana, (a statutory body), as regards staff, equipment, wages, travelling, exhibitions and performances. An expert is being provided under the United Kingdom Technical Assistance Scheme to assist the Council in its functions and development. An organiser for Drama and Literature has been appointed, and organisers for Art and Crafts and Music will be appointed later.' (I think be that Morisseau-

Leroy was appointed to the drama post referred to here. JG)

Anon. *Ministry of Education Report 1960-2*. (Published 1963, and this entry duplicated there.) See School of Education Library, University of Bristol. Chapter VIII 'Other Organizations' covered the Arts Council of Ghana, section 7 on Theatre reported the opening of the Ghana Drama Studio in October 1961 'by Osagefo', and continued an 'important early production was of *Okomfo Anokye* by M. F. Dei-Anang put on by members of the Ghana Cultural Society of London (I know nothing about this group) in the presence of Osagefo and Her Majesty Queen Elizabeth II. Lists productions in 1962: *Visitors [sic] from the Past*, *Foruwa, [sic] The Hair-Do Conundrum* (by Owusu-Kumi), *Trials of Brother Jero*. Reports on productions at the Arts Theatre by the Theatre Club of *Antigone in Haiti*, *Doguicimi* and *Miss Julie*. *Awo Ye* by the Workers Brigade Drama Group [sic]; *Nyantrabi* by the Good Samaritan Dramatic Society and *Death and the Richman* by the Osu Youngsters Dramatic Group. Concludes that 800 'artistes' (a favourite word in this sort of connection JG) had been involved and that 'as a result of the guidance and assistance offered by the Council and the Drama Studio the amateur groups are acquiring professional discipline without abandoning African tradition.' (On p 37 # 10 'The ballet is also being given considerable attention. The dances adapted ...')

Anon. 'The University and Drama.' Leader, *Universitas*, June 1962, 33. (The editorial refers to the 'recent' increase in theatrical activity, to the presence of 'the stuff' of theatre in Ghana - 'Ghanaian exuberance, grace, powers of mimicry and rhetorical tendency are the stuff of which drama can be created' - and to the need 'for a theatre drawing on everyday life'. Goes on 'For the pioneers of the Ghanaian theatre have not only to find and create the material and present it in a suitable - perhaps a specially created setting, they have to create and educate their audiences, a much more difficult task. In some ways the situation in Ghana may be compared with the beginnings of the main flush of Elizabethan drama in England. There is the same exuberance of language and spirit, the same readiness to experiment, the same emphasis on enjoyment and similar audiences in that there tends to be a gulf between the highly literate, highly sophisticated and the illiterate 'groundlings' and a consequent 'readiness to take in and appreciate an oral art form'. Author noted that the courses offered struck a balance between theoretical and practical, and that the University could provide protection and encouragement for the experimental, the daring and the really new.)

Anon. 'Methodist Minister.' *West Africa*, 25 August 1962, 929. (Profile of Alfred Jonas Dowuona-Hammond, born 1920 of Ga-Fanti parents, elected to Legco 1954. Became CPP Minister of Education. As a Methodist, he was concerned about clashes between church members and Young Pioneers. He promotes Nkrumahism, that he defines as a 'way of life designed to abhor corruption and greed'. On Young Pioneer issues suggested that there was no problem over songs and slogans, but concerned that only literates could join and that Pioneers were using membership to get out of doing chores at home.

Carpenter, Peter. 'Theatre in Ghana.' *Universitas*, 5, 2 (June 1962), . 35. (A detailed account of changes made in the 'last six months' - building of Studio - cost £8000; Arts Council gave £3,000, also received money from Rockefeller and Fund for Tomorrow; seats 350; has hosted *Doguicimi* (Leroy) and Paradise Promotions (a Ga group). Summary of work at the Arts Centre, and of Saka Acquaye's work (NB Peter Myers, Berylle Kari-Karo and Adali-Mortty involved).

Referred to 'Edzo' by S B Kofie of Paradise Hotel and to Puppetry encouraged by donation of a puppet caravan by Elder Dempster and a visit by the Bussells (husband and wife team). In August 1961, Walter Pople and Hamish Wilson had given a stage techniques course at Legon. Listed 'new' plays performed: *You Gave me a Promise*, *Everyman* and *Foruwa* (sic.) (Sutherland); *Ananse and the Gum Man* and *Sons and Daughters* (de Graft); *Doguicimi* (F M Leroy), *Death and the Rich man* (E A Hanson); *Love in a Village* (J Awuku), *Independence Day Dream* (C K Nyomi). Mentioned the plans for the national theatre, and the Legon productions of *The Winter's Tale* and *Tiger at the Gates*.)

Carpenter, Peter. 'Three is a Growing Theatre in Ghana.' *The Stage and Television Today*. (London), 19 July 1962, 21. (Gray: 1990.)

de Graft, Joe. Fact Sheet: *Ghana Drama Studio*, mimeo. In Hill / Dartmouth Collection, Folder 64. 1962.

Fiawoo, F K. (*Fifth Landing Stage*). # Published Ho: E P Church Book Depot, 1962, 92 pages. (Genenieve Ofori (2004) may date *Fia Yi Dziehe* to 1962. See announcement of award to her of prize named after Christian Baeta.

Idan, Lionel J. *Love on Trial*. (Produced in Kumasi.)

Iguh, Thomas Orlando. *Dr. Nkrumah in the Struggle for Freedom. A drama*. Onitsha, Nigeria, Trinity Printing Press, ? Highbred Maxwell, [1962?].

Nkrumah, Kwame. 'The African Genius.' Speech delivered on 25 October at opening of IAS. Published in *The Spark* and reproduced 30th Anniversary celebration Booklet, 13 March 1992. (Key document for discussion of Nkrumah's view of the role of the arts and the academy in nation building, development of African Personality, etc.)

du Sautoy, Peter. *Organisation of Community Development Programmes*. London: O.U.P., 1962. (du Sautoy had been in Ghana as Head of Social (Welfare) Department 1954. See Daily Graphic 4/8/54, 7.

Sutherland, Efua. 'The Drama of Ghanaian Life.' *Drum*, February, 1962, 12-13. Profile and interview. (Sutherland rejects Shakespeare and Sheridan: 'The sort of drama rampant in School Certificate.' Says: 'I wanted to create a theatre which would obtain its strength from Ghanaian life.' Interview, by Zeke Mphahlele, listed by BL under title 'Ghana: On the Culture Front' in BALE 21659. Also appeared in *Fighting Talk* (Johannesburg), 16, 8 (9162), 12-13.

Sutherland, Efua. *Edufa*. Performed at the Drama Studio, Accra, November. Published London: Longman, 1967, pp. 62. Included in *Plays from Black Africa*, ed. Frederic M. Litto, New York: Hill and Wang, 1968, 209-271.

Sutherland, Efua. *Foriwa*. Performed at the Drama Studio, Accra, March. Published Accra-Tema: Ghana Publishing Corporation, 1971, pp. 67.

(Note: I have considered the premiers of these plays as a 'publication date' of sorts.)

Williams, C. Kingsley. *Achimota: The Early Years*. Accra: Longman, 1962. (Pages 62-4 contain information about productions in African and European languages. Notes that the College inherited a tradition of Ananse and other plays (in the vernacular) from the Accra Training College, and that by 1933 house competitions were intensely. In that year 'Caesaris Incursio in Oram Auream' (in which Caesar founded Achimota) by H C Neill and J R Marshall was presented - in Ga, Twi, Fante, Latin and French.. In 1932 a play about Joseph was presented and in 1933 the staff put on *The Mikado*. The school inspectors were impressed by the 'stagecraft, dignity of pose, sense, grouping, colour and rhythm'. (63.) Hood quoted on the situation in 1937 with plans for three major productions a year and, in addition, house plays 'in the vernacular'. Early productions included *The Pirates of Prampram* (i.e. not Penzance probably early acts), *Chu Chin Chow* (which has an Arabian Nights background), *King Philip*, *Charley's Aunt*, and *The Poetasters of Accra* (Ispahan). Also *Pickwick Papers: Bardell v Pickwick* put on by staff. From 1937 a more ambitious programme had been planned. There is a cast photograph of *Caesaris* in the prospectus for Achimota among the Williams Papers, Rhodes House. Also see articles in *Achimotan* for relevant years referred to above.)

1963*

Anon. Anon. *Ministry of Education Report 1960-2*. Published 1963, and this entry duplicated there.). See School of Education Library, University of Bristol. Chapter VIII 'Other Organizations' covered the Arts Council of Ghana, section 7, on Theatre, reported the opening of the Ghana Drama Studio in October 1961 'by Osagefo', and an 'important early production was *Okomfo Anokye* by M. F. Dei-Anang by members of the Ghana Cultural Society of London in the presence of Osagefo And Her Majesty Queen Elizabeth II.' Lists productions in 1962: *Visitors [sic] from the Past*, *Foruwa*, *The Hair-Do Conundrum* (by Owusu-Kumi), *Trials of Brother Jero*. Reports on productions at the Arts Theatre by the Theatre Club of *Antigone in Haiti*, *Dogucimi* and *Miss Julie*. *Awo Ye* by the Workers Brigade Drama Group [sic]; *Nyantrabi* by the Good Samaritan Dramatic Society and *Death and the Richman* by the Osu Youngsters Dramatic Group. Concludes that 800 artistes had been involved and that 'as a result of the guidance and assistance offered by the Council and the Drama Studio the amateur groups are acquiring professional discipline without abandoning African tradition.' (Note also on p 37 section 10 'The ballet is also being given considerable attention. The dances adapted ...')

Anon. 'Review.' *The Ghanaian*, April 1963. (Review of *The Story of Old Kweku* by John Orleans de Graft-Hanson of the Classics Department, legon, put on at Drama Studio with *The Jewels of the Shrine* by James Ene Henshaw. Produced by de Graft. Reference to 1962 production of *This is our Chance*.)

Acquaye, Saka. 'The Problem of Language in the Development of the African Theatre.' *Ghana Cultural Review*, 1, 2 (1963). (Sets out the problem, suggests English speakers have lost some of their personality, argues for use of mime and for an attempt to communicate with a cross-section.)

Antubam, Kofi. *Ghana: Heritage of Culture*. Leipzig: Koehler and Amelang. (Need to track down.)

Baker, D.S. 'Shakespeare in Ghana.' *Shakespeare Survey*, 14 (1963), ed. Allardyce Nicoll, Cambridge: C U P, 77-82. (Largely illustrated by reference to a production of *The Merchant of Venice*. Baker comments on taste for court-room drama tension rather than romantic conclusion.)

Carpenter, Peter. 'East and West: A Brief View of Theatre in Ghana and Uganda since 1960.' *Makerere Journal*, 8 (1963), 33-39. (or 35.)

Carpenter, Peter. 'Theatre in East and West Africa.' *Drama*, 68 (Spring 1963), 30-32. ('Reprint of entry above according to Gray: 1990. Compares activities in Ghana and Uganda. Describes the funding and building of the Drama Studio - money from Rockefeller, the Fund for Tomorrow, Arts Council, cost, without equipment £8,500.00, opened by Nkrumah; provides account of the Ghana Theatre Club - a wide choice of plays, including *Antigone in Haiti* (F M L). Summarises Acquaye's career, considers *Obadzeng* 'not good enough for export', thought *Bo Mong* technically better, and regarded *Ballets of Ghana* as very good. Found Legon students and staff uninterested.)

Dei-Anang, Michael. *Okomfo Anokye's Golden Stool*. Second Edition, Accra: Waterville, 1963, 60 pages.#

Enniful, Ato. 'Shakespeare in the Flesh.' *The Ghanaian*, 6, 3 (March 1963), 21. (Report on the tour by Nottingham Playhouse, led by John Neville, in *Arms and the Man*, *Twelfth Night* and *Macbeth*. Plays were performed in the Community Centre (Accra), in Cape Coast, Kumasi and Takoradi. Tour encouraged by the Institute of Art and Culture: 'to get local playwrights and stage producers something of value to learn from; and its the popular wish of many that it would give the push for the early establishment of a professional theatre in Ghana.') See John Miller. *Judi Dench with a Crack in her Voice*. London: Orion, 1998., and Bailey, John. *The Nottingham Playhouse, 1948-78*, Sutton, 1994. Cast included James Cairncross and Gill Gascoigne. Miller quotes actors, and hosts, provides 'stories'. Dench remained interested in Ghanaian theatre.

Fanon, Frantz. "African Drama and Theatre" in *The Wretched of the Earth*. New York: Grove, 206-7, 214-23. An essay that had great influence, on, for example, Mohammed ben-Abdallah. It was extracted and reprinted.

Huber, Hugo. 'The Krobo.' *Anthropos* (1963), 247-252. (Material used by Angmor: 1985.)
Kimble, David. *A Political History of Ghana, The Rise of Gold Coast Nationalism 1850-1928*, Oxford: Clarendon Press, 1963. (Kimble's extended study takes in ARPS, and refers to Sekyi's 'hard line', his influence in Cape Coast and his "Anglo Fanti" narrative, 545 ff. A foot-note on page 546 indicates some of Sekyi's articles.) . (Rev'd by : David E. Apter, *The Journal of Modern African Studies*, Vol. 2, No. 2 (Jul., 1964), pp. 324-327.)

Morriseau-Leroy, Felix. 'Le théâtre Ghanaian.' *Premiers mondiales* N.S. (Paris) 35 (1963). (On Caribbean influence in Ghana, see, for example, Marika Sherwood: on "George Padmore and Kwame Nkrumah", and 2006 Korang: 2004, with bibliographical references to Ras Makonnen and others.

Nkrumah, Kwame. 'Speech at the Opening of the Institute of African Studies, 25 Oct 1963.' *The Spark*, 8 Nov. 1963. (Included the following: 'I hope that the School of Music and Drama which works in close association with the Institute of African Studies, will provide this Institute with an outlet for creative work, and for the dissemination of knowledge of the arts through its extension of vocation courses, as well as through regular full-time courses. I hope also that the School of Music and Drama will link the University of Ghana closely with the National Theatre Movement in Ghana.')

Ozanna, Paul. 'The Archaeological Contribution to Asante Abakosem.' *Legon: Department of Archaeology*. May 1963, 7 pages. (Conference paper.)

Soyinka, Wole. 'From a Common Backcloth.' *The American Scholar*, 32 (Summer 1963), 387-97. (Refers to a Ghanaian play. Note Soyinka travelled through Ghana in the early sixties, met Sutherland and saw a concert party performance.)

Wilson, John. *Education and Change in West African Culture*. New York: Teachers' College, Columbia University, 1963.

Zeitlin, A. 'Ghana's Young Theatre.' *Theatre Arts*, 47 (November 1963), 65-67, 71. (Copy in Hill/ Dartmouth collection. Graham-White, 1986, 816, quotes Zeitlin on the comedy introduced into *Miss Julie*. Some sources have 1974.)

1964*

During the year *Hamile* was made / released. For details of cast, crew etc of this film directed by Terry Bishop and produced by Joe de Graft, see *Hamile 1964 on Ghana Theatre and* <http://ise.uvic.ca/Theater/sip/production/recorded/119/main.html> Cast included Ernest Abbeyquaye – Ibrahim/ Polonius; Sandy Arkhurst - Ghost; Ahuofe Okuampa – 1st Gravedigger; Kofi Middleton-Mends – Hamlet; Martin Owusu – Horatio; Frances Sey – Gertrude; Terry Bishop – Director; George Awoonor-Williams – production advisor; J H Nketia – Composer; Producer Joe de Graft and Sam Aryeetey. (In 2011 the film was recovered/ re-mastered and shown in Accra. Speaking to Owusu in July of that year, I was told the only textual changes made were to names, (Hamlet > Hamile, etc.). The film was shot near Kwabenya.

Aidoo's *Dilemma of a Ghost* was put on by the Student Theatre at Commonwealth Hall, Open-Air Theatre, March 12-14. (The director was a Nigerian, and the production was followed by approaches from Longmans. See Gibbs on Aidoo.)

Pete Seeger's film *Singing Fishermen of Ghana* was released as a Real-Surestream Film. See www.folkstreams.net/media/singing_fishermen_of_ghana/ 13 mins, b and w. Seeger, with family members, were on a 10-month singing tour – and took camera equipment.

Maya Angelou played Mother Courage (Brecht) <http://authors.aalbc.com/maya.htm> accessed 03 01 2007. Irish director, I think.

Anon. 'The Ghanaian Theatre'. *The Ghanaian*, May 1964. (There is a reference to the Studio, now the 'University of Ghana Studio', and to the revival of *Visitor from the Past* - large audiences and some favourable reviews. Anon noted that the Studio was having difficulty getting audiences, and had some hard words about 'dead in the guts audiences'.)

Anon. 'The Role of the Stage Manager.' *The Ghanaian*, July 1964, .25.

Anon. 'Opinion Round up.' *The Ghanaian*, August 1964. (Anon called for filming of the *Fifth Landing Stage*; refers to *Moon on a Rainbow Shawl* (John) put on by the School of Drama; lists those on the Film Board. (Note: The choice of *Moon* reflects an interest in Caribbean theatre.)

Anon. 'Focus on African Drama.' *The Ghanaian*,? August 1964. (Refers to 'old African drama', and to the success of Fugard's all-African *Godot*; Axworthy's *Lear*, *Comedy of Errors*, *Shrew*, *Setzuan*, *Peer Gynt*; refers also to Soyinka and Clark.)

Anon. 'The Ghanaian Theatre.' *The Ghanaian*, 7, 8 (August 1964), p.33. (On the function and construction – Gray: 1990 has 'constitution' - of a National Theatre.)

'Theatre Scribe' / Anon. 'About The Ghanaian Playwright.' *The Ghanaian*, 7, 9 (September 1964), 20, 31. (See Gray: 1990.)

Anon. 'Meet the Wooden Actors.' *The Ghanaian*, 7, 10 (October 1964), 22-3. (Puppet theatre. See Gray: 1990.)

Anon. 'Story behind the Brigade Concert Party.' *The Ghanaian*, October 1964, 23, 31. (On formation of the Brigade Drama Group, 1962. Group worked with Felix Morriseau Leroy, National Organiser of Drama and Literature.' The best actors were gathered, a dozen women were recruited and training began 15 May 1962 at the Drama Studio and old British Council - then they moved to the Arts Centre and ?Arts Theatre. Retained the style of the cantata; used scripts by Leroy - Ghanaianized by Bob Johnson and Bob Thompson, by August 1962 they were ready to perform - a fully professional company run on socialist theory. See programme for *Ama* in Folder 70 of Hill / Dartmouth papers.)

Addo, G B. 'African Drama.' TSS circulated in 1965. A report on 1964 Drama workshop. (Quotes Nkrumah on 'complete fusion between African culture and African politics as precondition for African Personality finding its highest expression. Forty attended a residential conference 24 August – 8 September at KUST. Nketsia, Rev. Seth Fiawoo, J S Kalim, Kofi Sey, Roberto Blanco, Joseph Kot, Andrey Nakayonok (last three Cuban, editor of *Solav Review* and Russian playwright respectively) led sessions.

Akpabala, Kwesi. 'The Theatre in Socialist Ghana.' *The Ghanaian*, 7, 4 (April 1964), 14. ('The imperialists, acting as impertinent cultural arbiters, have employed among other powerful means the theatre as a means for recolonizing Ghana.... The Theatre in Ghana therefore, must utilize the same means to combat neo-colonialist culture by resuscitating the rich cultural heritage of the African and crush it once and for all.' Akpabala quotes Leroy's preface to *Dogucimi* 'The African theatre exists - has always existed. Indeed it existed before the European theatre.... - in feasts,

rites, festivals, etc.)

Animpong, Paddy Kelley. 'Drama for the Youth.' *The Ghanaian* October 1964, p.20. (Refers to the sources of ritual, pageant, narrative.)

Brathwaite, Edward. *Four Plays for Primary Schools*. London: Longman, 1964. (The booklet contains *The Children's Gifts*, *Rabbit at the Well*, *Ananse and the Dinner Drum*, and *The People That Walk in Darkness*. Acknowledges the help of Sutherland, colleagues in the Ministry of Education, Saltpond, and those at the Drama Studio - for being so enthusiastic about children's theatre. Foreword by Service Addo. The plays are for Primary School children and two of them are nativity plays. Wilma Gladstone is mentioned.)

De Graft, Joe. 'Drama Workshop 1963.' *Okyeame*, 2, 1 (1964), 48-50. (de Graft describes a three-week course during which participants mounted *Soul Gone Home* (Langston Hughes), *The Stronger*, *The Scar*, *The Literary Society* – by Strindberg, Njau and Ofori respectively. De Graft expresses appreciation of the participation of William Branch, and funding for his visit from the Congress for Cultural Freedom, thanks to Mphahlele. De Graft emphasises the evidence provided of the 'need for more and better opportunities for "Theatre People" in Ghana to learn about the theatre etc...' Stresses the centrality of human beings in theatre endeavours.) (Note: Congress for Cultural Freedom was used by the CIA to channel funds.)

De Graft, J.C. *Sons and Daughters*, London: OUP, 1964.#

De Graft, Joe, contributed with Morriseau-Leroy and Lurd Keykey to a feature on The Ghanaian Theatre - no 1, Acting. Photographs of *Miss Julie* production.

Hodge, Peter. 'The Ghana Workers Brigade: A Project for Unemployed Youth.' *The British Journal of Sociology*, 15, 2 (June 1964), 113-8. (Includes background to Workers' Brigade and Young Pioneers.)

Johnson, A. F. *A Bibliography of Ghana, 1930-1961*. Longmans for Ghana Library Board, 1964. Includes 7 play titles, including Southerne's *Oroonoko*, and German translation of *The Fifth Landing Stage*. That play described as 'An Ewe traditional story'.

'Labadi.' B S A. 'Ghana needs Professional Artistes for the Theatre.' *The Ghanaian*, February 1964. (Refers to the Institute of Arts and Culture Get Together with entertainment by the Ghana Theatre Club, perhaps a performance of *The Literary Society*, items by the Workers Brigade Band and Adbanka. Calls for *Fifth Landing Stage* to be filmed.)

Litto, Frederic M. Ed. *Plays from Black Africa*. New York: OUP, 1964. (Includes *Edufa* and Henry Ofori *The Literary Society*. Volume has a brief biography of Ofori, 'Carl Mutt', born 1925, left Achimota College 1949. From 1951-55, he taught physics at the Government Technical School, Takoradi. Short story writer/ newspaper columnist with *Ghanaian Times*, author of *Tales from Dodora Forest* [sic], *Waterville*, and *Life Gets Tedious*. Working, in 1964, on *One Short Boy*, an account of his travels.)

Morriseau-Leroy, Felix, 'About the Ghanaian Playwright.' *The Ghanaian*, September 1964. ('A modern African theatre is more than a place for entertainment; it is a place for carrying on the struggle against colonialism and imperialism. Whatever money that is need for stabbing colonialism is well spent.' Check quote.)

Morriseau-Leroy, Felix. 'Theatre in African Revolution.' *Presence Africaine* (Paris), 24, 52 (1964), 63-70.

Nketia, J.H. Kwabena. 'The Artist in Contemporary Africa: The Challenge of Tradition.' *Okyeame* (Legon), 2, 1 (1964), 57-62.

Nketia, J.H. Kwabena. *A Calendar of Ghana Festivals*. Legon: I.A.S., 1964, 13. (Important document in view of the development of a Culture of Festivals.)

Nketia, J.H. Kwabena. 'National Theatre Movement and the African Image.' *The Pan-Africanist Review* (Accra Bureau of African Affairs), 1, 2 (1964), 88-93. (Nketia is full of praise for 'Osagefo', and anxious to credit him with vision regarding provision for the arts, Nketia speaks of amateur groups presenting the arts in a new way and of the role of the School of Music and Drama. Reflects a concern to use culture to promote African unity and bonds of friendship with the rest of mankind. Notes efforts of students and distortions of Hollywood, commends Ballets Africaine of Guinea, draws attention to the achievements of Amu and the continuing colonial bias in music studies. Advocates fostering arts through festivals at which 'small, disciplined groups' can perform.)

Opoku, A.M. 'Thoughts from The School of Music and Drama.' *Okyeame*, 2, 1 (1964), 51-56. (Begins: 'To us, Life with its rhythms and cycles is Dance, and Dance is Life'. Considers the position of dance among the arts in Ghana. Maintains dancer is Okyeame and choreographer. Makes summary comments on dances of different groups. Provides an account of the origin of Agoromma in Kumasi 'during the hectic days of political strife'. Sees basis for name in Amu's composition 'Agoro Anya Odomma'. Recalls performance by Legon dancers at Winneba Deer Festival, describes sensitive response and 'informed appreciation'. Quotes himself from May 1958 on the possibility of telling 'a dramatic story with the dance'. Says that, from 1960 on, he had been convinced that 'it is that in the coming together of arts' (music, dancing, lighting, décor and drama) that it will be possible to find 'the country's individual culture'. Refers to 'Osagefo, Dr Kwame Nkrumah, President of Ghana's' foresight in establishing the School of Music and Drama (1962) and in 'personally [encouraging] the construction of the Ghana Drama Studio'. Stresses need for training technicians and for drawing inspiration from other parts of Africa.)

Richter, Regina E. 'The Drama Group' In *Bepowso Hann*, Aburi Girls Secondary School Magazine, 1964, 24. (Reports on society that encouraged members to make impromptu speeches and eliminate Ghanaian intonation. The society put on 'The Sheriff's Kitchen'. 'an extract from Robin Hood which the school enjoyed very much.' The copy of the magazine I saw had been donated to Akrofi-Christaller by the Odjidja Family of Odumase-Krobo.

Shore, Herbert L.. 'African Drama Today.' *AMSAC Newsletter*, 6, 7 (March 1964), 3-5. Begins

'African drama is young' and offers a continent wide survey. Refers to *Obadzeng*, 'by the poet Adali-Mortty'. Describes its composite form and provides a resumé of the plot. Credits Saka Acquaye with the music and refers to use made of an Ewe cult dance. Refers to the Drama Studio as 'the leading theatre' in Ghana and draws attention to Sutherland's use of folk material in plays. Describes de Graft's *Ananse and the Glue Man* [sic] as 'an African version of the Tar Baby story'. Mentions *Dogucimi*.

Sutherland, Efua. 'You Swore an Oath.' # *Presence Africaine* (Paris), 22, 50 (1964), 231-247. (Described as an 'anasegoro' this is a familiar tale about the hunter who married an antelope-woman. Note Ananse does not appear. See *Whoyee me bo*.)

Sutherland, Efua. 'Extract from Foriwa.' *Okyeame*, 2, 1 (1964), 40-47. (Important as a way of assessing a 'work in progress'. See also extract of *Marriage of Anansewa* in different issue of same publication.)

No date but possibly this year: Review of *Edufa* by Michael Etherton *Books Abroad*, 305.

1965*

The atmosphere of suspicion, partly rooted in Nkrumah's conviction that the CIA were plotting against him, e.g. with Togolese factions, spread. See Gocking: 2005, 139. The mood affected the theatre. See evidence of CIA activity in funding journals and conferences. Note publication of *Ghana Cultural Review*.

Ghana Institute of Art and Culture became 'Ministry of Art and Culture' under J. Benibengor-Blay, see Hammond 1965.

Placed here undated *Kusum Agoromba Presentations* copyright Efua Sutherland, Institute of African Studies, Legon. . An account of what the group offered in terms of touring productions. Repertoire: *Odasani*, one hour Twi adaptation of *Everyman*; *Whoyee me bo* (*You Swore an Oath*); *Yaa Konadu* (an adaptation of Chekhov's *Proposal*); *Mogya ye Duru* (*Blood is Mysterious*); *Konkonsanyi N'ewiei* (*The Rumour Monger's Fate*); *Anansewa N'Aware* (*The Marriage of Anansewa*, an *Anasegoro*); *Ananse na Mbowatsia Asafo* (*Ananse and the Dwarf Brigade*); *Oyonkodo* (*Love for Your Neighbour*, based on Robert K Hihitah's *Painful Road to Kadjebi*, a novel); *Nyame ne mber*; *Nye Mber pa* (*God's Time is the Best*); *Foriwa* (play by Sutherland). (Note: approximate transcription. The appearance of the Akan version of *The Marriage of Anansewa* is crucial for the evolution of that play. See Gibbs: 2010.)

See

Books Abroad, 49, 3 (Summer 1965), p. 364.

New York Times, 14 November 1965, p. 132. (?)

African Forum, 1, 1 (1965), 113-117.

World Theatre, 14 (January 1965), . (I suspect all these have relevant material, but have not been able to check them.)

Cultural Events in Africa carried a *Ghanaian Times* review of *Sons and Daughters*.

Anon. 'The Ghanaian Theatre.' *The Ghanaian*, 8, 1 (January 1965), 23, 30. (Covers recent theatre activities. Gray: 1990.).

Anon. 'President Inaugurates Osagefo Players.' *Writers' Workshop Notes*, 2, 1 November 1965, . 9.

Anon. 'The Osagefo Players.' *What's On in Ghana*, 1, 1 (February 1965), 6. (The group was founded 'by direct command of the President who said we have in Ghana and in Africa a rich cultural heritage in art, music and drama, painting and sculpture which colonialism sought in vain to destroy. Our culture and traditions have survived because they possess special in-born power, a peculiar cultural image we must take upon ourselves to cultivate and develop. ... It is only when there is a complete fusion between African Culture and African Politics that the African Personality will find highest expression. I have brought you together for this drama group so that by the quality of your performances, you will provide the intellectual and artistic stimulus for art and drama in Ghana. ... I look upon this Drama Group to be the intellectual centre for artistic stimulus and driving force behind the theatre movement in Ghana and the cultural revival of Africa.' Group included Awoonor Williams, Andoh-Wilson, Lily Nketia, de Graft. *Sons and Daughters* was to be done at the Drama Studio. Note: the players did two productions only: *Arms and the Man* and *Our Town* 1965 - the latter for an OAU Conference. Nkrumah's statement is surprising – in view of the composition of the group. I suspect that opposition to Nkrumah and the imposed ideology was shown through foot-dragging. Agorde: 2002, quotes Nkrumah's statement at length. He does not examine the record of the Osagefo Players.)

Anon. *What's on in Ghana*, 1, 2 (March 1965), *Antigone in Haiti* by 'Morisseau Le Roy' at the Arts Centre. (According to Anon. *Sapriphage*, n.d. the translation was by Mary Dorkonou see http://elvir.univ-poitiers.fr/article.php3?id_article=607 Dorkonou is one of the missing faces in the evolution of the Ghanaian theatre.

Anon. 'World of Art.' *What's on in Ghana?* 1, 3 (April 1965), 9. (Report on the Tongo *Hamlet* at the Drama Studio, De Graft's 'frafra' version, adaptation of setting, names, etc. Noted performance 'last month' of Leroy's *Afram* at the Arts Centre. At the Drama Studio, students did *The Swamp Dwellers* (Soyinka) and *A Man of Character* (Henshaw).)

Acquaye, Saka. *Obadzeng goes to Town*. London: Evans, 1965, pages 30. # (This acting version does not include songs.)

Acquaye, Saka. 'The Problem of Language in the Development of African Theatre.' *Ghana Cultural Review*, 1, 2 (1965), 28 and 31. (Regards the African dramatists' problem to be unprecedented, suggests there are six language groups in Accra. Recommends that playwrights should attempt to contact a cross-section, points to the use of mime in *Obadzeng*.) This may be a duplicated entry.

Addo, G.B. '1964 Drama Workshop.' *Ghana Cultural Review*, 1, 1 (July -Sept 1965), 30. (An

account of the 1964 workshop held at UST in which emphasis was placed on the writer being in the vanguard of the African Liberation Movement. The workshop was seen 'as a fertile ground for self-cultivation and ideological orientation'. Emphasis placed on rediscovering the New Ghana, African leadership, cultural liberation, national unity, simple heroism of the workers and a united Africa. Quotes Nkrumah: 'Our African theatre must help our people to appreciate the reality of the changing society, for it is only when there is a complete fusion between African culture and African politics that the African Personality will find its highest expression.'

Aidoo, Ama Ata. *The Dilemma of a Ghost*. # London: Longman, 1965. (re-published 1971, play available from New York: Collier, with an introduction by Karen C. Chapman.)

Amissah, Michael K. *The Music of Ashanti Kundum*. Legon: IAS, 1965.

Awoonor-Williams, George. 'Review of *The Day of the Lion*.' *Ghana Cultural Review*, 1, 1 (July-Sept 1965). (The play was an adaptation of Dan Jacobson's *A Dance in the Sun*, performed Oct.- Nov. 1964, described as a pithy play directed by G A Wilson 'with professional finesse'.)

Bedu-Addo, Ato. 'GIAC Panorama.' *Ghana Cultural Review*, 1, 1 (1965), 13 and 16. (Author reports that the GIAC is 'aspiring to evolve a socialist theatre consonant to the aspirations of the liberated people of Ghana' and on 'steady headway' made by the Ghana Theatre Movement during the year. Refers to performances of *The Old Witch* by Saka Acquaye with the Dumas Choir; to a revival of *Fifth Landing Stage* and to Bob Cole Trio's performance of *Wages of Sin* and *Obedience*, March 1964. Also mentioned support for groups, the African Theatre Group, Good Samaritans, Osu Youngsters, Moon Drama Group. Puppetry reported to be increasingly gaining publicity: 'In all 146 puppet shows were given by the Institute throughout the regions and Accra last year'.)

Bishop, Terry. Observations on (1) Film Construction ... Talks given to students of the School of Music and Drama, November 1965. (Bishop directed *Hamile*.)

Children's Theatre Programme. The document for the Inauguration at the Arts Centre indicates that the following plays were presented *Hamlet*, adapted by Martin Owusu directed by Frances Sey; *Ananse and the Dinner Drum* 'described as 'by Brathwaite'' and *Cinderella* 'adapted and directed by Frances Sey'. Children from theatre groups at the Ridge Church, Kaneshie Bishop's Boys and Girls and Kaneshie 1 and 2 acted in the plays. The Executive Secretary of the Department of Art and Culture provides a note on the purpose of the Programme (to introduce children to acting and theatre, to create future audiences) and on the structure of the organisation (an Advisory Board bringing together representatives of relevant bodies would provide support and information). Plans included the use of radio and television as well as 'Living Theatre' and it was hoped that drama would be incorporated into the school curriculum. An international dimension to the work was anticipated.)

de Graft, J. C. 'Extract from 'Visitor From the Past'.' *Okyeame*, 2, 2 (June 1965), 59-73. (See Children's Theatre Programme for reference to his adaptation 'The King who Loved Stories.' This had been already put on at Mfantsipim.)

de Graft-Hanson, J. O. 'Old Kweku.' # *Okyeame*, 2, 2 (June 1965), 48-58. (A play about a 'dispute between Fantis and Ashantis over two men who robbed the grave of a sub-chief of the Asantehene', Patten: 1971, 46, written by a lecturer in Classics, Legon.)

Gyane, Daniel and Godfried Bamfo. *Mr Mee Escapes*.# Accra: African Christian Press, 1965. (Religious drama that acknowledges debt to J E Church's *Out of the Pit* and makes use of some dialogue.)

Hagan, G.P. (1965) "Some Aspects of Akan Philosophy" MA thesis, Institute of African Studies, University of Ghana, Legon. (Background to PhD. Ahenkora reported that he could not obtain access to this thesis. See Ahenkora: 2011.)

Hammond, Albert. 'A Spotlight on the Ministry of Art and Culture.' *Ghana Cultural Review*, 1, 1 (1965). (Detailed account: The Arts Council that was set up in 1955 with an Interim Committee; in 1958 the Arts Council of Ghana Act was passed and charged to examine a report by the interim committee for a National Theatre Movement. It was '... to examine practical ways and means to encourage a National Theatre Movement which at once reflects the traditional heritage of this country and yet develops into a living force, firmly rooted in and acclaimed by modern Ghana today.' The Council set up 8 regional committees and established the Ghana Drama Studio with Government and Rockefeller Funds. See Hammond 1965, 8-9. In 1962, because it was considered necessary to widen the Arts Council's scope the Ghana Institute of Art and Culture was founded on 1 March 1962 and in October 1962 formally incorporated the Arts Council. Until 31 January 1965, it was headed by Nana Kobina Nketsia IV under the Office of the President. Then, in a reorganisation of Government departments, J Benibengor Blay became its first Minister. Soon established School of Music and Drama in collaboration with the Institute of African Studies. Note there were eight regional committees; article includes comments on the Drama Studio and a useful historical account. TSS prepared previous year. See also contribution to *Sankofa*, 1, 2-3, 8-10.)

Lindfors, Bernth. 'Review of *Sons and Daughters*.' *Books Abroad*, 39, 3 (Summer 1965), 364.

Long, Tania. 'Playwright from Ghana Seeks Stage for Drama of Village Life.' *New York Times*, 14 Nov. 1965, p. 132. (Kwaw Ansah's play *The Adoption* put on in the US. Note Ansah's subsequent career as a film-maker.)

McEvoy, Catherine. 'Teaching Drama in a Ghanaian Secondary School.' *West African Journal of Education*, 9, 1 (February 1965), 25-28. (Writes to using 'Pattern Plays' and to finding plays 'with at least an understandable background'. Refers to *The Winslow Boy*, *Form Room Plays* by Dent, *An Approach to Shakespeare* by Nelson. 'In Form III we start on Shakespeare's full plays, *As You Like it* and *Julius Caesar*. We also do *She Stoops to Conquer*. We do one play each term. In the Fourth Form, we always do *Hamlet* no matter what the set texts are.' (Read in three weeks.) Followed by *Caesar and Cleopatra* and a set text. In the 6th form, McEvoy covers classical drama, more modern plays (*Murder in the Cathedral*, or *Samson Agonistes* [Can this be right?]) and Miracle, Mystery and Morality plays. Looks at Restoration work (*Rivals* or *She Stoops*) and something modern (*Murder in the Cathedral*, *St Joan*.) This is all class-room reading of plays; sees advantages of lower forms acting short plays for school and of a carefully

produced school play.)

McHardy, Cecile. 'The Performing Arts in Ghana.' *African Forum*, 1, 1 (Summer 1965), 113-117. (Ghana Institute of Art and Culture and the School of Music and Drama at Legon. McHardy worked with Sutherland. JMG.)

Ma'hall, Bill [Bill Marshall] interviewed 29 04 1965 and 12 06 1965, see BLASR

Morriseau-Leroy, Felix. 'Ghanaian Theatre Movement.' *World Theatre*, 14 (January 1965), 75-77. French version: *International Theatre Information* (NS) 46 (1965), 20-23. Gray: 1990, has 21-23.

Morriseau-Leroy, Felix 'The Ghana Theatre Movement.' *Ghana Cultural Review*, 1, 1 (July-Sept 1965), 10 and 14. ('The playwrights, actors and producers of Ghana are agreed that traditional forms of drama should constitute the basis of a Ghanaian National Theatre'. Refers to Ananse as a 'living cycle,' the stories inseparable from dramatisation. The theatre should be for The People and should be functional: refers to *Oforiwa*, [sic], *Ananse and the Glue Man*, [sic], *Lost Fishermen*, and Leroy's *Awo ye*, *Ama* and *Afram*. Points out that the Institute of Arts and Culture co-operates with eleven groups. On the Workers' Brigade Group, he says it has 29 men and 8 women; *Awoye* performed 400 times; *Afahye* performed 200 times'. Theatre workers find great inspiration from the keen interest Osagefo takes in the theatre'. Refers to Osagefo Playhouse.)

(Hammond or M-Leroy refers to *The Old Witch* by Acquaye with the Dumas Choir; revival of *The Fifth Landing Stage* and Bob Cole Trio's performance of *The Wages of Sin and Obedience*. The following other groups are mentioned: African Theatre Group, Good Samaritans, Osu Youngsters, Moon Drama Group. Puppetry reported to be gaining ground: 'In all 146 puppet shows were given by the Institute throughout the regions and Accra last year.')

Mutt, Carl, pseud., see Ofori, Henry

Nketia, J.H. Kwabena. *Ghana - Music, Dance and Drama*, Legon: Institute of African Studies, Legon, 1965. (Major work of documentation that investigates the indigenous matrix from which the theatre emerged. Publication may also involve Accra: Ministry of Information.)

Nketia, Kwabena. 'The School of Music and Drama.' *Ghana Cultural Review*, 1, 1 (July - September 1965), 28. (An account of the Inauguration of the School on 1 February 1965 and of its purpose - to give approved courses and train future artists; with the Studio for training, experiment and playing to small, critical audiences. (NB also information by Anon, Writers' Workshop Notes School of Music and Drama, on the beginning in 1962 as an extension of the Music and Related Arts sector of the Institute of African Studies in collaboration with the Ghana Institute of Art and Culture. The Certificate course was introductory and led on to the Diploma; the Drama Studio became the 'University Theatre in town'.)

Nkrumah, Kwame. 'The Osagefo Players.' *What's on in Ghana?*, 1, 1 (February 1965.) (See under Agorde.)

Ofori, Henry as Mutt, Carl, pseudo. *Young Tigers vs Venomous Vipers and Other Stories*, 1965, reprinted as *My Uncle Jonathan and Other Stories*, Accra: Presbyterian Press, 1978. Includes two dramatic sketches 'Five Men in a Calabash' and 'A Rural Dialogue'.# The former in the vein of Ofori's other scenes of village life, such as 'The Literary Society'. The latter is of interest regarding drama for development because it raises issues of literacy and education.

Opoku, A. M. and Willis Bell. *African Dances: A Ghanaian Profile*. Legon: Institute of African Studies, 1965. (Well-illustrated collaboration between choreographer and photographer. The text, by Opoku, refers to miming, the 'drama of life' etc. Willis Bell provided high quality photographs for various publications.)

Rea, C.J. 'The Culture Line: A Note on *The Dilemma of a Ghost*.' *African Forum*, 1, 1 (Summer 1965), 111-113. (*African Forum* was published by AMSAC and reflected or stimulated Black American interest in West Africa. Note It may have been linked to US concern to divert attention from Civil Rights issues.)

Rohdie, Samuel. 'The Gold Coast Aborigines Abroad.' *Journal of African History*, 6, 3 (1965), 389-411. (Drawing extensively on the Sekyi papers in Cape Coast, Rohdie looks at the writer's encounters with the far left, represented at the time by Padmore. Rohdi sketches in the left in London: the Students' Union, Arnold Ward, Secretary of the London Negro Association, and Reginald Bridgeman, League against Imperialism. Mentions R B Wuta-Ofei; lists Communist/left wing conferences and organisations. Also refers to Ethiopianism, ARPS, West African Students' Union, NCBWA, ILP, FBILP, ITUCNW, and the cocoa hold-ups of the 30s. Points out that Sekyi was approached by George Padmore and held a discussion with the far left while enjoying fine cigars and linking up with moderates. The story includes references to Wallace Johnson and Azikiwe, the sedition charges against them and the delegations sent to the UK. Seems Sekyi met with Dingle Foot and Leonard Woolf.. Note that Sekyi was a barrister for vested interests, though he presented the case against Ofori-Atta as an anti imperialist cause. In fact, he represented landowners, cocoa farmers/ exporters. While in London, Sekyi wrote for *West Africa* edited by A Cartwright, and linked up with social groups (e.g. League of Africans, also Ethical Union) rather than political clubs. Fascinating quotes from Padmore on J B Danquah, 397. The big issue in London was about representation: Who can speak for the Gold Coast people? The Chief's or ARPS?.

'Skot'. *The Tears of a Jealous Husband: A trial conducted in six scenes*. # ? Accra: Simpsons Book Service. Few publication details. Dedication to 'my beloved sister, Miss Ernestina Osaе, of Atweasing, ABURI.' Preface by-lined 'Agona, Duakwa, July, 1965.' Author had also written *Hey Girls, Look Out!* and *Hey Boys, Look Out!*.

Sutherland, Efua T.. *The Second Phase*. Institute of African Studies, Legon, 1965. (Important document: a short history of the Ghana National Theatre Movement. Reprinted in *Matatu* 21/22, 2000.)

'Theatre Scribe'. 'Antigone in Haiti.' *The Ghanaian*, January 1965, 23 and 30. (Includes the following: '... by socialism the Ghana artiste can work for the upliftment of the rich cultural

heritage of his ancestors which imperialism was bent on destroying, our playwrights must this year make it a point to come out with plays depicting our culture. ... Plays exposing the vices of colonialism and plays preaching the gospel of the New Africa - the ideology of Nkrumahism. ... Our producers for the radio, television and the theatre should now see to it that they literally STAB IMPERIALISM TO DEATH'. Reported that during December, to solidify Sino-Ghana Friendship, the Nanking Acrobatic Troupe had performed. The Accra Poly Institute Drama Group did a 'moral and educational' play, *Wee Smokers*. The Ghana Theatre Club premiered *Antigone in Haiti* (be Leroy) at Peki.)

'Theatre Scribe'. 'That Rascal Scapin went down with fans.' *The Ghanaian*, September 1965, 13 and 17. (The production was by Roberto Blanco from Cuba with Edmund Boateng in the lead and Evans Hunter as Leander - 'he has stage physique'. Blanco was off to the GDR for a year. Molière's work has quite often been put on in Ghana, compare this play with *Suberu*, based on the same play, put on in Nigeria about this time.))

'Theatre Scribe'. 'Institute of Art and Culture Receives New Blood.' *The Ghanaian* (October 1965), 19- 20. (Reports that Benibengor-Blay, Minister of Arts and Culture, had announced the creation of five new divisions. These included 'Traditional and Experimental Theatre Division' under Leroy which 'will focus its lens on work already begun on the exploration of the dramatic possibilities of our folklore and the development of our traditional folk drama'. The National Drama Company 'a professional company launched in March to foster the continued growth and expansion of the emergent theatre movement (it) will provide an outlet for the full-time employment of stage artistes and theatre technicians.' Then there is the Western Drama and Light Entertainment Division 'under the charge of George Andoh Wilson, (which) will cater for the selection of best samples of Western plays for public presentation at least once a quarter.' Also a Puppetry Division headed by E A Hanson. Noted movement to introduce drama in schools and colleges. Called for GIAC support for drama and dancing groups to perform at least once a week at the Arts Centre or 'the National Theatre of Ghana', fears that 'the Minister of Arts and Culture will flop drastically in his sacred task of resuscitating theatrical consciousness richly embedded in the Ghanaian tradition'. Summarises situation: apart from the National Drama Company the following existed: The Osagefo Players, Ghana Playhouse and the Ghana Theatre Club. Musical groups: Dumas Choir, Accra Drama Group, Workers' Brigade Drama Group; Cultural dancing groups: The Good Samaritans and the African Theatre Troupe. Refers to tensions, for example, the failure to lend drums to a group. Concludes with report on the role of the prompter.. 21 Includes a photograph of Leroy, whose *Akosombo* was to be done for African Heads of State in October.)

'Theatre Scribe'. '*Akosombo*: A play with (a) punch.' *The Ghanaian*, November 1965, 20 and 22. (The article includes a plot outline: worker hero, Kwabena, faces parents whose ancestral home is about to be flooded by the rising waters of the lake. He describes *Akosombo* as 'The Workers' University - the New Era'. Later Kwabena is injured, but he is awarded a medal for his hard work by the President. The play included music, and dance. The lighting was inadequate.)

'Theatre Scribe'. 'A Swinging Year.' *The Ghanaian*, December 1965, 6. (A survey of the year's offerings: National Drama Company did *The Scoundrel Scapin*; and *Akosombo* was put on - latter presented at State House; Ghana Playhouse did *The Day of the Lion*.)

1966*

Owusu's *The Sun Shines Bright* #on TV see Graham-White, 1968. (This marks arrival of a prolific playwright and indicates impact television and other media will have on evolving theatre tradition.)

Books Abroad 40, 3 (Summer 1966, p. 358.)

Aidoo, Ama Ata. 'The African Literary Tradition.' *New African*, 5, 6 (1966), 126-7. (Already a produced playwright, Aidoo became a critical voice as well.)

Appiah, E. 'The Play *Akosombo*' – A review.' *Ghana Cultural Review*, 2, 2, 14-15, 22. (Invaluable background material on Morisseau-Leroy and on the performance style of *Akosombo*.)

Appiah, Peggy. *Ananse the Spider: Tales from an Ashanti Village*. New York: Pantheon Books, 1966. (Daughter of Sir Stafford and Lady Cripps, wife of Joe Appiah, Peggy Appiah was a major literary presence in Ghana for many years.)

Bowdich, T. Edward. *Mission from Cape Coast to Ashantee*, rpt London: Frank Cass, 1966. See Fiebach's use of this, Fiebach in Jeyifo, ed. 2002. 479. Fiebach quotes information on different elements, including the carnivalesque, in the 'odwira Yam festival of the ancient Ashanti empire'. He has a paragraph about 'complex cultural performances that act out the real power structures and social hierarchies in order to demonstrate their legitimacy...'. (The reprinting of colonial and pre-colonial texts, in English and in translation, makes hard to access accounts available to theatre scholars.)

Dathorne, O R.. Review of *Dilemma of a Ghost*. *West African Journal of Education* (Ibadan), June 1966, 97-8. ('... For in many ways the new world Negro returns to Africa to be confronted with his future - what he would have been, had not the accident of history ordered otherwise.' Dathorne's Caribbean origin makes this part of a trans-Atlantic discussion.))

de Graft, Joe. 'Chiefs and National Policy.' *Legon Observer*, 14 Oct. 1966 10-12 and 25 Oct., 2-4. (Contribution to an on-going debate by leading theatre figure who was also a national figure.)

Dipoko, Mbella Sonne. 'Review of *The Dilemma of a Ghost*.' *Presence Africaine*, 30 (58), 1966, 254. (Distinguished writer reviews.)

Duigan, Peter. 'Index to "Portraits" in *West Africa* 1948-1966. *African Studies Bulletin*, 9, 3 (December 1966), 103-120. (Lists Dei Anang, Fiawoo and others. See SOAS Library Per3L135854.)

Duodu, Cameron. 'Mango Blood',# broadcast by BBC, 1966. (BBC African Theatre was a major outlet for African dramatists. Duodu, while primarily a journalist, wrote a novel and at least this play. JMG.)

Graham-White, Anthony. 'J.B. Danquah: Evolué Playwright.' *Journal of the New African Literature and the Arts*. 2 (Fall 1966), 49-52. (The emergence of a pioneering scholar of African theatre, drawing attention to a neglected creative writer.)

Jones-Quartey, K A B. 'Review of *The New Patriots*, Ghana Playhouse.' *Legon Observer*, 28 October 1966. (Sees Sierra Leonean Easmon as an Angry Young Man and the play as too prone to get laughs; condemns love scenes and lovers as 'not true to Africa'; recommends cuts.)

Jones-Quartey, K A B. 'Tragedy and the African Audience.' *Okyeame* 3, 1 (Accra 1966), p? (Examples taken from reactions to Shakespeare and Clark; asks why local audiences laugh at tragedy. Is it because drama is a genre for entertainment or 'at a deeper level still' is it also possible that Africans are unwilling to isolate, or incapable of isolating, the ... element of death or disaster from their trivial concept, the living and the unborn, and treating this one element separately or differently.' 56.)

Kedjani, John. 'Observations on Spectator - Performer Arrangements of some Traditional Ghanaian Performances.' *Research Review* (Legon), 2, 3 (1966), 61-66.

Koranteng, E. Owusu. *Jabarima: Agoro bi*. #Accra: Waterville, 1966, 66 pages. Arkaifie: 1976, 55. (In Akwapim Twi.)

Koranteng, E. Owusu. *Guasohantan: agoro bi*. Accra: B G L, 1966. 'The question of whether parents have the right to choose a wife for their son is dealt with in this play.' Arkaifie: 1976, 82. (Akan version. Needs to be compared with above.)

Le Roy, Felix Morriseau. '*Akosombo*.' *Ghana Cultural Review*, 2, 2 (1966), 14 - 15. (I assume it was 1966. JMG. Describes a production based on Ghanaian traditional drama 'intended for the glorification of the Ghanaian worker'. No curtains were used; pamphlets were distributed to the audience; there was no representation of the Head of State. 22.)

Lindfors, Bernth. 'Review of *The Dilemma of a Ghost*.' *Books Abroad*, 40 (Summer 1966), 358-359.

Mackay, Mercedes. 'Africa and the Commonwealth Arts Festival.' *African Affairs* (London), 65 (January 1966), 27-30. (Mackay was involved with the Transcription Centre, London, and edited *CEIA*.)

Mensah, Atta Annan. 'The Impact of Western Music on the Musical Traditions of Ghana.' *Composer*, 19, 19-22. (Mensah was an eminent Ghanaian musicologist.)

Perham, Margery, quoted in Ashby, Sir Eric, *Universities: British, Indian and African*. Cambridge (Mass): Harvard University Press, 1966, 232. (Twum-Barimah 1985, 35 includes reference to Perham's observation that boys in Cape Coast acted Euripides 'with tremendous satisfaction.' Twum-Barima mentions Father Knight as, possibly, head of Adisadel. NB Perham, whose observations have been mentioned above has often been attacked, eg by Ngugi, Twum-

Barima became Unesco staff member.)

Pieterse, Cosmo 'Dramatic Riches.' *Journal of Commonwealth Literature*, 2 (1966), 168-171. (Review of *Dilemma of a Ghost*.)

Rea, C J. 'The Culture Line: A Note on *The Dilemma of a Ghost*.' *African Forum* (New York), 1, 1 (1966), 111-3. (Refers to the first production and its weaknesses.)

'Theatre Scribe'. 'Tonga Setting for *Hamlet*: People's Theatre Attracts Fans.' *The Ghanaian*, Jan. - February 1966. (Describes de Graft's version and People's Theatre, a 'joint monthly programme of performances by drama and dance groups affiliated to the Ministry of Art and Culture.' Shows included *Antigone in Haiti*.)

1967*

On November 11, Nketia delivered Inauguration Speech on the Ghana Dance Ensemble.

Ghanaian première of *The Lion and the Jewel* (Soyinka).

Scott-Kennedy, 1973 provides accounts of the following productions

- 1 *Moon on a Rainbow Shawl* at the Drama Studio, directed by Roy Watts; with the International Drama Group. Cast and crew included Gwendolyn Benyard, Theresa Dadzie, Joe Akonor, Pearl Jones-Quartey, Beattie Casely-Hayford,
- 2 *Three Women*, #about 'abuse of power', by Ayi Kwei Armah directed by Patricia Calder, music by Allen Tamakloe; cast included Betty Bossman, Mary Yirenkyi and William Okae.
- 3 *A Yorkshire Tragedie* a 'real farce' directed by Ian Calder of the British Council.
- 4 *The Refund*, at Commonwealth Lecture Theatre, performed by students of the School of Music and Drama attributes the play to Fritz Karinthy. It was directed by Daniel Boateng; S/M Fred Akuffo-Lartey; ASM Christina Ampah. Cast included Obed Ababio, Joe Dankwa.
- 5 *Scenario* (second part of double-bill with above) by L Du Garde Peach. S/M Patience Addo; ASM Rowland Harrunah; director Charles Flynt
- 6 *Mother's Tears* # at the Drama Studio, produced and directed by Kwaw Ansah, incorporated or featured the Dance Ensemble; cast and crew included Benyard, Arkhurst, Mary Yirenkyi, Samuel Manu.

(Several significant names appear in the above survey. Armah's play has not, I think, been published.)

Adom-Ampofo, Kweku. *Somu yie* (Hold it carefully).# Accra: Waterville, 1967, 74 pages. Arkaifie: 1976, 55.

Appiah, E.E. 'William Essuman Gwira Sekyi - Popularly Known as Kobina Sekyi.' *Legon Observer*, 24 Nov. 1967, 21-22.

Bame, K N. 'Popular Theatre in Ghana.' *Institute of African Studies Research Review* (Legon), 3, 2 (Lent 1967), 34-38. (Bame has made an extended study of Concert Parties. See his book *Come to Laugh*. Bame: 1990, has 'The Popular..' Note 'beginning of academic publications on Concert

Party form.)

Brathwaite, Edward. *Odale's Choice*. London: Evans, 32 (Adaptation of *Antigone*, first produced Mfantsiman, Saltpond, June 1962. Cf. Leroy's version of the same original. Note Brathwaite cuts out the Haemon angle, and so leaves out the 'walling up'. The soldiers on guard speak a version of pidgin that is not always convincing. The text has a 'Production Note' credited to 'P.L.R.' Gibbs has written on versions of *Antigone*. Brathwaite's time in Ghana was important for his development.)

Egblewogbe, E Y. 'Games and Songs as an Aspect of Social Significance in Eweland.' Legon: IAS, 1967. (Legon thesis.)

Hoh, I K *Prodigal Brothers*. London: Evans Africa Plays, 1967. . Includes an Introduction that recommends simple staging and rapid scene changing.

Jones-Quartey, K.A.B. 'Kobina Sekyi: A Fragment of a Biography,' *Research Review* (Legon), 4, 1 (1967), 74-78.

Jones-Quartey, K A B. '*Witness for the Prosecution* and *The Swamp Dwellers*.' *Legon Observer*, 9 June 1967, 18-19. (Reviews of two I T G productions, the first play, by Agatha Christie, 'made for a fun-loaded evening'. The second was produced by Patricia Calder in her house. Jones-Quartey discusses it in musical terms.)

Kedjani, John. 'Masquerade Societies in Ghana.' *Research Review* (Legon), 3, 2 (1967), 51-57.

Mensah, T.A. 'In Memoriam: J.B. Danquah.' *The Legon Observer*, 17 February 1967, 26-29.

Moore, Gerald. 'Not Indigenous Enough.' *East African Journal*, 3 (11), (1967), 40. (Reviews of Nkosi work and of de Graft's *Sons and Daughters*.)

Nketia, J H Kwabena. Inaugural Speech on the Ghana Dance Ensemble, see Adinku: 1988, with a short history of the Ensemble.

Senanu, Kojo. 'Some Thoughts on Creating a Popular Theatre - 1.' *Legon Observer*, 2, 20 (September 29 -October 12 1967), 25-26. (Article written by senior English Lecturer at Legon, prompted by Wilson - Opoku production of *The Lion and the Jewel*, observed that it appealed to a range of tastes and that it had a stronger structure than Ghanaian works, that it had wit and concerned basic human drives. Found the play too long - and felt the producers did not bring out the sub-text.)

Senanu, Kojo. 'Some Thoughts on Creating a Popular Theatre - II.' *Legon Observer*, 2, 21 (13 - 26 October 1967), 22-23. (Returned to issues of pace in production and drew attention to the need for versatility. Argued that actors must be dancers, and dancers must be actors.)

Senanu, Kojo. 'Preserving our Culture.' *The Legon Observer* 1, 22 Date is it 67), 22. (Considered the Adzido Dance Troupe and its desire to 'arrest the process of change' to preserve

the dances to be well-meaning but misguided.)

Sey, Frances. See 'Children's Theatre Programme.'

1968*

Scott-Kennedy, 1973, provides accounts of the following productions

- 1 *Antigone*, translated into Twi and adapted by A A Y Kyerematen. Cast included Service Odoi (Creon). Music, drumming and mime were used, courtly elements were emphasised and there was considerable audience response. (Kennedy : 'Antigone plays even better in Twi than many of the English versions which I have seen.' 157. Kyerematen had been Head Prefect at Adisadel that had a strong classical tradition.
- 2 *Lion and the Jewel* at the Arts Centre, directed by George Andoh-Wilson, with the Dance Ensemble, as the Ghana Playhouse. Cast included Kofi Yirenki (Lakunle), Phyllis Quarshie (Sidi); Joe Akunor (Baroka), Gwendolyn Benyard (Sadiku). (Date 1967?)
- 3 Three Ghanaian One-Act Plays, part of the Arts Centre Theatre Season presented by GIAC produced by G Y D Lurd-Kekey (Moscow-trained) and N K Hoedzie, presented by the Arts Centre Drama Company, youthful members from all over the country. Programme consisted of *Crackpot* (by Saka Acquaye) , *Papa* (by Patience Carboo-Summney) and *Lonesome-Rose*.#
- 4 *Six Characters in Search of an Author* put on by the International Drama Group, produced by Toni Walter, with Paul Danquah (Producer) and Frances Sey (Step-daughter). (JG This MAY be a reference to Paul Danquah, the son of JB Danquah. He was a lawyer and an actor whose roles included the seaman in the film of *A Taste of Honey*?)
- 5 *Odasani* at the Drama Studio Directed by Sandy Arkhurst; sets by John Kedjani; music by Kwamena Ampah. (Scott-Kennedy saw the same play in February 1969 and considered it transformed. Kofi Yirenkyi played Odasani.
- 6 Double –bill of student production at Legon: *Pot of Chicken Soup*, (after Yeats), dir. Adriana Panou-Gaba; S/M Kofi Nipah, with Fred Akuffo-Lartey (Beggar), Christine Ampah (Mame Abena), and Chris Tackie (Paa Joe). Also *Shepherds of Trom* (from Wakefield Cycle), dir. Franklin Akrofi; S/M Osie Wusu, with Obed Ababio (Gruma). # Ghanaian adaptations.

Text

Chipinga, C C J.

Ghana Playhouse put on *Gods of the Mountain* by Lord Dunsaney (1878-1957), and *Twice Two Much*. See list filed under 1974.

The Lost Fishermen, Programme for performance in aid of Mexico Olympic Fund, text by Saka Acquaye, performed for many years by the Dumas Choir. Key production for those in search of Ghanaian 'total theatre'.

Anon. *Cultural Events in Africa*, Oct. Nov 1969. (On *Papa Ye Asa* # by Bob Vans directed by George Kitson-Mills, music by the Brigade Combo Band, reference to 'intricately woven

tension, action packed, amusing musical comedy.')

Anon. 'A Thought-provoking play.' *Ghanaian Times*, date unknown. (Review of I T G's *Arms and the Man*.)

Anon 'What's On At Legon,' a cyclostyled news-sheet, 17, 3 (See Balme Library) 15 11 1968. *Inspector Park* # at Drama Studio, 15/16 11 68. Note next entry has conflicting dates: 17, 15 09 05 69 *Frimpong and Lucy* 9/10 05 68.

Anon. '*Inspector Park*.' *Ghanaian Times*, 16 November 1968, p.4. (On play at Drama Studio. See Anon: 1969.)

Anon. 'Title of play was a misnomer.' *Ghanaian Times*, 23 Nov. 1968. (On *Papa Ye Asa* by Bob Vans put on by the Workers' Brigade Drama Group directed by George Kitson-Mills.)

Acquaye, Saka. 'The Language Problem of the Developing African Theatre.' *African Arts* (Los Angeles), 2, 1 (1968), 58-59.

Acquaye, Saka. 'We're working hard on new ideas.' *Echo*, 8 December 1968. (Writing from P O Box 2738, Acquaye indicated that he was working on new ideas and constantly improving the old. He justified the long run, or frequent revival, of *The Lost Fishermen* by the box office success. Claims to be creating the theatre-going habit. See Boroni: 1968 and George: 1969.)

Addo, P E. *Ghana Folk Tales*. New York, 1968.

Adedeji, J A 'Two Plays for African Schools.' *West African Journal of Education* (Ibadan), February 1966, 56. (Reviews of *Odale's Choice* and *Obadzeng Goes to Town*. Adedeji grumbles 'Only recently I had the unpleasant task of recommending *Aikin Mata* ... to schools.' And then complains about 'Production Notes' - 'trying too hard to help the teacher.' Does not agree with both authors that the plays can be performed successfully 'in the round'. Note: *Aikin Mata* was a version of *Lysistrata* by James Simmonds and Tony Harrison set in Nigeria on the brink of civil war.)

Adinyira, F. K. *Tartuif*. Accra: B G L, 1968, 176 pages. (Ewe translation of *Tartuffe*.)

Aidoo, Ama Ata. 'Anua' # *Okyeame* (Accra), 4, 1 (1968), 4-50. (Described by Patten as the 'dramatization of a legend'. A version of 'Anowa'. See Gibbs on Aidoo..)

Akyea, E. Ofori. 'The Atwia-Ekumfi Kodzidan: an Experimental African Theatre.' *Okyeame*, 4, 1 (1968), 82-84. (An important account of Efua Sutherland's initiative in building a 'story house' in the Central Region and fostering an already strong narrative/ theatrical tradition. The venture was put on film.)

Amartey, A.A.. *Namō Matsa (Whom Shall I Send)*.# Accra: BGL (Ga), 1968, 54 pp. ('A two-act play about the Fall of Man from Grace (Eden) due to disobedience.' The second play, *Wonderful Love*,# deals with 'God's concern about man's redemption, and how man sometimes vainly kicks

against what is ordained.' Copies in Jahn Library.)

Ammah, Charles. *Ga Honmowo*. Accra: Advance, 1968.

Amegatcher, Adelaide. *The Concert Parties: A Manifestation of Popular Drama in Ghana*. M. A. Thesis University of North Carolina, Chapel Hill, 1968. (See Bame above; this is one of the earlier studies of Concert Party..)

Ansah, Kwaw. 'Mother's Tears.' # *Okyeame*, 4, 1 (December 1968), 61-69. (Extract from play that was put on in New York. Ansah was working towards becoming a film-maker.)

Awoonor, Kofi. Interview with Duerden recorded October 1968, for the Transcription Feature Service. Held in the Schomburg Center, Sc Audio C-12 Side 1 number 11. Discussion on traditional Ghanaian music and drama. See Gray 1990. Note Awoonor, Awoonor- Williams, George and Kofi Awoonor are one and the same.

Awoonor-Williams, George (Kofi) A dramatised reading of his 'Going Home' is among the African Writers' Club recordings in the BLASR. . Interviewed in same collection 17 09 1968 and 1967. Awoonor- Williams acted in Euba's *The Barber* 1968, see BLASR.

Bame, K N. 'Comic Play in Ghana.' *African Arts / Arts d'Afrique* (Los Angeles), 1, 4 (Summer 1968), 30-34, 101. (Links the form with the *commedia dell'arte* and vaudeville; provides a history going back to 1918 Master Yalley; 1920 Versatile Eight; 1930 Two Bobs and their Carolina Girl; 1937 Axim Trio. Comments on the exaggerated costumes and props, including big watches, on the use of music and on the humour through euphemisms e.g. 'on transfer' = dead.)

Boroni, Amina. 'Bring us new catches.' *Ghanaian Times*, 26 Oct. 1968. (On the need for more shows. See Acquaye's letter above. 'Boroni' may well be an expatriate writing under a *nom de plume*.)

Danquah, J.B. *The Akan Doctrine of God: A fragment of Golf Coast ethics and religion*. London: Frank Cass, 1968. (Noted philosopher, lawyer, playwright and nationalist on a theological topic.)

de Graft, Joe. Interviewed by Cosmo Pieterse. *Cultural Events in Africa*, 46 (1968), I-V. (de Graft speaks about *Visitor from the Past* as his 'most important' play; talks about publishers in Ghana; compares Ghana with Nigeria; gives reasons for not writing poetic drama; discusses experimentation - refers to his marriage of dance with 'storytelling or the narrative dialogue in *Ananse and the Gum Man*' (CEIA has 'Gun'); draws attention to the experimental elements in *Visitor from the Past* and in this context says: 'To me the important thing is not coming in solidly on the side of any particular movement'. Indicates the scope of the programme on offer at Legon; comments on the Concert Parties ('I attach a great deal of importance to what the concert-party troupes are doing in Ghana now.') Draws attention to the way they have changed with the times and to the improving stage-craft. Refers to the success of Concert Party-style productions based on *The Proposal* and *The Bear*. Analyses the problems of language and the position of English as a *lingua franca* in the School.)

Dei-Anang, Kofi. 'Yaa Asantewa.' # *Okyeame*, 4, 1 (December 1968), 70-81. (Extract.)

Gibbs, James. *Frimpong and Lucy*. Written October – November, unpublished. (The possibility of publishing was pursued by Efua Sutherland through University of Ghana Committee(s).)

Goody, Jack. 'Consensus and Dissent.' *Political Science Quarterly*, 83, 3 (Sept 1968) 337-352. (Includes background on Young Pioneers.)

Hagan, Kwa O. 'The Literary and Social Clubs of the Past: Their Role in National Awakening in Ghana.' *Okyeame*, 4, 2 (1968), 81-86. (A seminal article. See reference to his thesis above.)

Jones-Quartey, K. A. B. 'The Problem of Language in the Development of African Theatre.' *Okyeame* (Legon), 4, 1 (1968), 95-102.

Jones-Quartey, K.A.B. 'The Gold Coast Press: 1822 – c 1930 and the Anglo-African Press: 1825 – c. 1930 – the chronologies.' *Research Review* (Legon), 4, 2 (1968), 30-46.

Kay, Kwesi. 'Maama.' # In *Ten One-Act Plays*, Ed. Cosmo Pieterse, London: Heinemann, 1968, 231-254. ('Drama of classic simplicity dealing with the conflict of "civilization and barbarism"' according to Patten: 1971, 47.)

Kedjani, John. 'Masquerade Societies in Ghana.' *Okyeame* (Legon), 4, 1 (December 1968), 85-90. (See 1967 version/ duplicate.)

Kennedy, J. Scott. 'Language and Communication Problems in the Ghanaian Theatre.' *Okyeame* (Legon), 4, 1 (Dec, 1968), 103-109. (Kennedy was appointed to the SMAD; de Graft left shortly after to go to East Africa where he held a Unesco post, acted Othello, wrote and acted in *The Wilby Conspiracy*.)

Lautré, Maxine. 'A Recorded Interview with Efua Sutherland.' *Cultural Events in Africa*, 42 (1968), i-iv. (Subsequently included in *African Writers Talking*, London: Heinemann. See also under Sutherland. See also Maxine's work as Maxine McGregor.)

Litto, Frederic M. *Plays from Black Africa*. New York, Hill and Wang. 1968. (Includes Sutherland's *Edufa*, and Ofori's 'The Literary Society'.) Check 1964 also given as publication date.)

McDowell, Robert E. 'African Drama, West and South.' *Africa Today*, 15, 4 (1968), 25-28.

Morriseau-Leroy, Felix. 'African National Theatre.' *Okyeame*, 4, 1 (December 1968), 91-94. (As editor of *Okyeame*, 'Ghana's Literary Magazine', Efua Sutherland provided space in volume 4, number 1 (December 1968), so that the Haitian poet could share his vision of an African National Theatre. He advocated the creation of a theatre that espoused 'diversity in unity', eschewed 'debauched commercialisation', and exposed the cultural policies of neo-colonialists who, he knew, were aware of the power of 'this audio-visual weapon'. He wrote with passion about the need to draw on popular sources in order to make a theatre for the people that united

the 'dramatic, lyric and choreographic forms' and that broke down barriers.)

Nketia, J H Kwabena. 'The National Theatre Movement in Ghana.' Paper presented at the 11th meeting of the ASA, Los Angeles, October 16-19, 1968. (Source Gray, 1990.)

Ofori, Henry. 'The Literary Society',# in *Plays from Black Africa*. Ed Frederic Litto, New York: Hill and Wang, 1968.

Ofori- Akyea. E., 'The Atwia-Ekumfi Kodzidan - An Experimental African Theatre,' *Okyeame*, 4, 1 (Dec 1968), 82-84. (A comment on an experiment in fostering village story-telling traditions. Also under 'Akyea'.)

Ogunba, Oyin. 'Ghana Through Dance.' *Black Orpheus* (Ibadan), 2, 2 (1968) 25-6. (On the Ghana Dance Ensemble.)

Okae, John Derbi. *Me nnaɸua, 35 akwantu*. Bureau of Ghanaian Languages, 1968, 85 pages. Arkaifie: 1976, 55. (Spelling of title must be checked.)

Oshimpa, Joe. 'A thought provoking play.' (Review of ITG's *Arms and the Man*) *Ghanaian Times*, date unknown.

Owusu, Martin. *The Adventures of Sasa and Esi*. # Accra: Ghana Publishing House, 1968, pages 23. (Contains two plays 'Sasa and the King of the Forest' and 'Sasa and the Witch of the Forest'.)

Owusu, Martin, 'The Story Ananse Told.' *Okyeame*, 4, 1 (Dec, 1968), 51-60. (Extract.)

Pieterse, Cosmo. 'Interview with Joe de Graft.' *Cultural Events in Africa* (London), 56 (1968), i-v. 68/9

Scott-Kennedy, J. 'The Use of Language and the Ghanaian Actor's Technique.' *Research Review*, 4, 2 (1968), 61-2.

Setsoafia, B H K. *Mede Ablotsidela alo Esinam Kple Dadzi*. # Accra: Bureau of Ghana Languages, 1968, 104 pages. 4th Ed. (Ricard: 1986, 70-1 notes that the play is a didactic drama about a deracinated young man who returns from England and takes the advice offered to marry a good Christian young woman. The same playwright translated *Julius Caesar*, *Lear* and *Richard III* into Ewe. Arkaifie only lists the Caesar translation. See also *Fia Tsatsala*, Introduction dated 1968; published 1982.

Setsoafia, B H K. *Tɔgbui Kpeglo II*.# Accra: Bureau of Ghana Languages, 1968, 147 pages. (See Arkaifie: 1999, 26; Ricard: 1986, 71. This is a play about a wicked ('impudent') head of the Kokoroko State and his confrontation with the people, who have the last word: the people destool him and he commits suicide. See summary in text. Setsoafia's plays may form the bedrock of Ewe drama; they have been widely shown and are extensively studied from primary school.).

Sutherland, Efua. Interviewed by Maxine Lauré during May 1968, see BLASR. This was subsequently published in *CEIA*, and *African Writers Talking*. Refers to a drama school that she started.

Sutherland, Efua. *Vulture! Vulture! [Tahinta]: Two Rhythm Plays*. # Accra: Ghana Publishing House, pages 32. (With photographs by Willis Bell and music arranged by Kwasi Baiden.)

Sutherland, Efua. *Kusum Agoromba Presentations*, Legon: Institute of African Studies. (Brochure on productions. This is a key document showing range and nature of productions. Not dated. This is a duplicate entry.)

Sutherland, Efua. Interviewed by Maxine Lauré for *Cultural Events in Africa*, 48, I-IV. (Interview also reproduced in *African Writers Talking*, ed. Dennis Duerden and Cosmo Pieterse, London: Heinemann, 1972, 183- 195..)

Williams, Drid. 'The Horse's Mouth: Adzido.' *Legon Observer*, 5 Jan. 1968. (Partly a response to Senanu's article on policies for dance troupes.)

Wyllie, R.W. 'Ritual and Social Change: A Ghanaian Example.' *American Anthropologist*, 70 (1968), 21 ff. (See Cole: 1997.)

1969*

January 1969. Judi Dench and James Cairncross, visited Ghana partly hosted by the British Council. Performed, e.g. at Legon; Possibly encountered Scott Kennedy's drawl; made comments on audiences. See Miller: 1999: 106-7 and Dench, Judi writings. Miller's account includes stories of muddled introduction by Nigerian nun and of strange shape at exit. Exchanges acted included Creon and Antigone in the Anouilh version. Ghana story also includes quote from questioner after seeing the performance re 'we ourselves are not so bad.' 107. The couple went on to Nigeria where Gowon checked the 'all the world's a stage line.' Used at his national exit. They flew home March 7 1969.

Gibbs Collection includes copy of *The Voice*, Legon Hall journal, November 1969. This includes an article by S. T. Ashong-Katai 'The L.S.D. Administration - a post-mortem'. 4-7. (Check.)

For a record of productions see *What's On* held in Balme Library: CHECK.

- 17, 11 07 03 69 Freelance Players in *Song of a Goat* March 7 and 13
- *Iron Man and Road to Ruin* by Arts Council Children's Programme.
- 17, 12 (21 03 69) Achimota in *Hypochondriac* (Molière), in the Head's garden.
- 24/25 Ori Olokun in *The Gods Are Not to Blame*. (Nigerian company on tour from Ife.)
- 27/28/29 *Lost Fishermen*, Dumas Choir, Arts Community Centre.
- 5 April *Sons and Daughters* by Koforidua Amateur Group, Arts Centre, Accra.
- 17, 14 25 April 1969 *Brother Jero* and *Jewels of the Shrine*, Commonwealth Hall Amphitheatre.

- Legon 7 in *Frimpong and Lucy* Drama, Studio, 23/24 May
- Ghana Playhouse, of *The New Patriots*, 28/29/30.

See also:

When and Where: Ghana's Travel and Entertainment Guide. Accra

- 1, 2 (April 1969), *Sons and Daughters* done by Koforidua Amateur Drama Group; 11-12 *Foriwa* in Twi.
- 1, 4 (June 1969), *Man for All Seasons*, dir. Tony Read with Adisadel at Arts Centre.
- 1, 6 (August 1969), CYO (?) performance *A Good Labour* etc.
- 1, 9 (September 1969), *Arms and the Man*, 22 and 27 September
- Second Writers' Evening included sketches, at Arts Centre.
- *House of Blood* by Ghana Theatre Club;
- 21 Pantomime (Siofort Pepusch) German.
- 1, 10 December 1969. Children's Theatre: *The Rabbit at the Well* (Brathwaite) performed at Kaneshie schools 1 and 3 on 9th December;
- *The Child of the Holy Birth* # (Animpong), 10 and 12 December.
- *Lost Fishermen* 22-27 December, by the Dumas Choir.

Note: A Workshop in Art, Drama and Music in Education was held in July - August 1969. A detailed report was prepared.

Programme for *Odasani* by Kusum Agoromba, a translation/ adaptation of *Everyman* by Efua Sutherland, dir. Sandy Arkhurst. (NB Sometimes 'Agoromba' is rendered 'Agoromma'.)

Programme for *Medicine for Love*, read 'The Arts Council of Ghana Presents Ghana Playhouse in ..' May 1969 8.30. Bossman, Lokko, Evans Hunter, Gas Wilson were in the cast. No director or producer listed. Programme includes lists of past and future productions. Latter to include *Kongi's Harvest* and *The Road* by 'Wole Sonyinka' [sic]. The Ghana Playhouse seems to have had a policy of reviving productions, eg *Day of the Lion* 1964 and 1967; *Lion and the Jewel* 1967 and 1968. *Hassan* by Flecker 1968 and (projected) future...

Programme for March visit to Community Centre, Accra and Legon by Ori Olokun Players in *The Gods are not to Blame* Also in Gibbs Collection.

Scott-Kennedy, 1973, provides accounts of the following productions

- 1 *Sons and Daughters* by Koforidua Amateur Drama Group, presented at Kumasi Eighth Annual Festival of Arts. Kennedy describes the language of the play as 'somewhat Victorian'. After extensive criticism (some axe grinding), he acknowledges that the 'audience loves it.' (175)
- 2 *The Dagger of Liberation*, # presented by the Voice of German Club and the Ghana Theatre Club under the auspices of The Arts Council of Ghana, and at the Arts Centre,. The play, originally in Ewe, was written by Sebastian Y Kwamuar, and presented with help from Emmary Brown (producer) and Lurd-Kekey (Technical advisor)
- 3 *The Song of a Goat* at the Drama Studio by the Freelance Players, directed by Nicholas Teye. The cast included Mary Yirenkyi (Ebiere), Shanco Bruce (Zifa) and Paddy Anipong

(sic) as Masseur.

- 4 *Ananse and the Dwarf Brigade*, #part of a night of Ghanaian theatre at the Drama Studio. Production team: Arkhurst, Ampah, Kedjani.
- 5 *The Gods are Not to Blame*, Ori Olokun, at Commonwealth Hall
- 6 *Foriwa*, presented by Kusum Agoromba at the Drama Studio.
- 7 *The Lost Fishermen* presented by the Institute of Arts and Culture, features the Dama's [sic] Choir, dir. Ishmael Adams.
- 8 *Jewels of the Shrine*, by School of Music and Drama students at the Commonwealth Hall Amphitheatre, dir. S Kofi Nipah, with Akuffo-Lartey (Okorie) and Christine Ampah (Bassie). And *Brother Jero*, dir. Chris Tackie, Obed Ababio (Jero), D A Addo (Chume) 'B. Mohammed' (MP). (This last might have been Mohammed ben Abadallah. Check.)

Anon. 'Playwright discharged.' *Ghanaian Times*, 26 September, 1969. (An Accra Circuit Court discharged Paddy Kelley Animpong who had been before them on the charge of 'intentionally libelling his uncle in a book he wrote'. The case was settled out of court. The uncle was Mr Isaac Onomah, Assistant Superintendent of Police, and the play, *The Crimes of Inspector Onomah*, was broadcast in April 1968. The Ghana Broadcasting Corporation paid C 800 in compensation. The author had raised NC 819 to repay the Corporation; the judge ordered that texts be destroyed. In some references 'Park' is substituted for 'Onomah', presumably because of the libel issue. JG)

Anon. 'Freelance Players are a year old.' *Ghanaian Times*, 8 February, 1969. (Describes problems faced and overcome, gives an account of productions to date and forthcoming. A thin SPA thesis on the group suggests de Graft was involved from the start.)

Anon. 'Legon 7 Tours Regions.' *Where To Go*, July 1969. (This appeared on day that tour opened in Winneba; a full itinerary was provided.)

Anon. *Suggested Elementary School English Syllabus*, Prepared by Ministry of Education, (Curricula and Courses). Section on 'Verse and Drama'. Sees drama '(coming) into many different lessons'. Warns against regarding drama 'primarily as play-acting.' Refers to guidance notes on 'Drama in the Classroom.' 25-6.

Anon. "'We Shall Overcome" is a moving play.' *Ghanaian Times*, 8 November 1969. (Review of L K Idan's # play mounted by a KUST group.)

Acquaye, Saka. 'The Problem of Language in the Development of the African Theatre.' *Okyeame*, 4, 2 (June 1969), 70-76. (Check. This makes several appearances in this bibliography, and, perhaps, in actual fact.)

Anim, G.T. *Official Guide Book of Ghana*. Accra: National Tourist Corporation, 1969. (Includes sections on Music and Drama and festivals. Comments on dances and productions, including *The Lost Fishermen*.)

Anyidoho, Maxwell C.K. 'Not all that good.' *Talent for Tomorrow*, 1968. Ed. Ellen Geer Sangster et al. Accra: Ghana Ministry of Education for the Ghana Publishing House. 1969, 70-73. (A brief piece of dialogue by a writer who later dropped 'Maxwell' and used 'Kofi'.)

Apronti, Jawa, and E Ofori Akyea interviewed Danso-Manu, Executive Secretary of the Arts Council of Ghana and his Senior Staff. *Okyeame*, 4, 2 (1969), 104-113. (Invaluable background on the history of the Arts Council with insights into its working. Clearly lack of funds and the loose links with the regions created problems. The interview is with several individuals who are only identified as 'A'. The transcript draws attention to the 'problem' of the Kumasi Cultural Centre but there is no discussion of the situation in any detail. (Note: Kyrematen had developed the Kumasi Centre as a major Ashanti statement. JG.) Refers to problems with funding regional arts festivals and to visits by Yugoslav and Togolese groups. It seems Mobil had provided money and that individuals had been supportive in some places. The questions are sharp and Danso-Manu and his staff frequently have little to say in reply: it seems one person had been recruited as a drama officer and then made an organizer. S/he had studied puppetry in Britain and describes the success of the mobile puppetry shows taken to Kumasi, the Northern, Upper and Volta Regions. Refers to puppeteers using Ananse stories and (?) doing Concert Party adaptations. It seems that a Department of Folk Opera and Light Entertainment, had been established. One speaker cited the success of *The Lost Fishermen*.)

Asiamah, A.E.A. 'Teaching of Drama in Schools must be encouraged.' *Ghanaian Times*, 26 July 1969. (Referred to by Scott-Kennedy: 1969.)

Atim, G T. *Official Guide Book of Ghana*. Accra: National Tourist Association. (Includes material on dances and *The Lost Fishermen*.) Could be duplicate of Anim above.

Bame, K N. *Contemporary Comic Plays in Ghana: A Study in Innovation and Diffusion and the Social and Function of an Art Form*. MA Thesis, University of Western Ontario. London: Ontario. 1969.

Boroni, Amina. 'Give us more of such evenings.' *The Ghanaian Times*, 17 May, 4. (A review of an evening of poetry and drama sketches at the Arts Centre: a mixture of scenes from Shakespeare, of Akan proverbs, of Hughes's poetry and of scenes from *Okomfo Anokye's Golden Stool*.)

Boakye-Obeng, Joe. 'Our theatre cries for help.' *The Ghanaian Times*, 1 February 1969. (Reprinted 14 June, author not named on that occasion. Author makes the point that drama provides 'a break in the pattern of our lives; it can satisfy our basic needs... It helps us to find an outlet for our own personal needs and desires. It serves as a temple of our culture. ... In the theatre the Spectator enjoys the recognition denied him in life: fame, influence, authority, and reputation. ... history and culture have been maintained through dramatic writing.' This suggests the voice of a Drama student who feels misunderstood because he is not studying a 'useful' subject. JG.)

Boakye-Obeng, Joe. 'The Writer's Role.' , February 1969. (On theatre as catholic and empathetic, as preserver of culture and tradition, as teacher about Ghana. Suggests plays should be written about wars and nationalist movements, and against corruption. Very defensive regarding IAS and SMAD.)

Costagno, Margaret. *The Third Woman*. (Danquah) *The Legon Observer*, 14 February 1969, iii - vii. (In addition to analysis, the author argues that the play deserves a production.)

Daniels, Nana. ' *Medicine for Love*: a Rejoinder to James Gibbs' Review.' *Legon Observer*, 20 June 1969, 18-19.

Djan, Boakye. *Government Inspector* (Review). *Ghanaian Times*, 27 September 1969. (Summarises the achievements of the group responsible: The Freelance Players.)

Djan, Boakye. 'Soyinka in Ghana.' *Ghanaian Times*, 8 February 1969, 4. (On Legon 7 production of *Trial of Wole Soyinka*.)

Duodu, Cameron. 'The Literary Critic and Social Reality.' *The Legon Observer*, 14 March, 1969. (Follow up to Irele's review of *The Trial of Wole Soyinka*.)

Etherton, Michael. 'Review of *Foriwa*.' *Books Abroad*, Spring 1969, 305. (Links Sutherland's work with extension education.)

George, E A. 'Brigade Rehearse.' *Ghanaian Times*, 28 June, 1969. (Concerns the production of *Obra Ye Ko* # - 'There is only one life' (sic) which was sent to the Algiers Festival. Evans Hunter said the play 'not only shows Ghanaians' anxiety to adopt a common national language but sets out to give the correct feeling and interpretation to it.')

George, E.A. 'No tears for Ananse' for Algiers festival.' *Ghanaian Times*, ... probably 1969, 4. The First Panafrican Cultural Festival at Algiers had just opened. Ghana sent a company of 22, including Workers Brigade drama troupe and Arts Council officials. *Obra ye Ko* and *No Tears* were to be performed. There were some 5,000 artists and intellectuals present in Algiers and a competitive element. Festival challenged images of Africa and the idea of art for art's sake.)

George, E. A. 'We want 'new' fish this time.' *The Ghanaian Times*, 29 November, 1969, 4. ('Too much of everything is bad and we have had much too much of *The Lost Fishermen*, and its continued public performances.' Takes up Acquaye on his letter of 1968.)

Gibbs, James. ' *Medicine for Love* - a Review.' *Legon Observer*, May 1969.

Gibbs, James. 'Interviewed by Alastair Niven.' University Report, African Service, London, broadcast 17 and 19 August 1969. (On *Frimpong and Lucy*.)

Gibbs, James *Of Brecht*. Programme prepared and presented by the Legon 7. Credits include various individuals and groups within the University.

Hoh, I Kafu. *Srokuda*.# Accra: B G L, 1969, 38 pages. ('A play about a disobedient orphan and good morals', as indicated by Arkaifie: 1999, 25.)

Ikiddeh, Ime. 'A Night with Soyinka.' *Critical Broadsheet*, 13 February 1969. (Published by the English Department, this Broadsheet forms part of the debate about *The Trial of Wole Soyinka*.)

Irele, Abiola. 'An Evening with Wole Soyinka.' *The Legon Observer*, 26 February 1969. (A highly critical, even dismissive review: 'It is not enough to admire a writer, one must also understand him.' Provoked rejoinders from Davies and Duodu.)

Jones-Quartey, K A B. 'Music and Drama: The Recent Offerings.' *The Legon Observer* (Legon), 14 March, 1969, 13, 16, 17. (On *The Lost Fishermen* at Legon; Reg Amonoo and Laing's chamber music evening - Akin Euba played and Abiola Irele sang; at the Drama Studio - *Ananse and the Dwarf Brigade* and *Odasani* put on. Jones-Quartey was very critical of the English spoken in the Ananse play.)

July, Robert W. *The Origins of Modern African Thought*. London: Faber, 1969. (Useful account by the representative of the Rockefeller Fund in West Africa who observed Efua Sutherland's work closely during the early sixties. July instrumental in securing financial support from Rockefeller.)

Kwamuar, Sebastian Y. *Ewo moya na Fiaga Agokoli*. # Accra: Waterville, 1969, 50 pages.

Kyei, Kojo Gyinae. *The Lone Voice*. Accra: Ghana Universities Press, 1969. (Refers in the Introduction to the 'staging' of the poems at the Arts Centre in 1969. See Deandrea: 2002, 164. Note Kyei's contribution to *No Time to Die*, 1975.)

Kyerematen, A. A. Y. *Kingship and Ceremony in Ashanti*, Kumasi: UST Press, ? 1969-70.

Larson, Charles R. 'The Trial of Wole Soyinka.' *The Nation*, 15 September 1969. ('Gibbs has written a bitterly ironic play which reflects the insecure position of the intellectual in Africa today and the political inanities of the Nigerian - Biafran war.')

Longdon, Kwamina. 'We Shall Overcome is a moving play.' *The Ghanaian Times*, Saturday, 8 November, 1969. (Review of KUST group in Lionel K Idan's play.)

Marshall, Bill. *Stranger to Innocence*, # Ghana Publishing, volume also includes *Shadow of an Eagle*. There is a brief biographical note with references to Marshall's Larteh ancestry, his variant surname 'Ma'hall', his education and employment experience. E G He worked for the Medical Research Council before going to the UK. From there, he went to the US sponsored by McDowell Association. Refers to his work for the BBC and, at that time, with GBC.

Mends, F H. 'Anomabu Periodic Festivals.' *Ghanaian Journal of Social Sciences*, 5, 1, (February 1969), 39-48.

(Niven, Alastair. BBC Arts and Africa, discussion with James Gibbs. See under Gibbs above.)

Nkunya, Godwin Kwaku. *Kinship and Marriage among the Anlo-Ewe*. London: Athlone, 1969. (Sociological background to Fiawoo and other Ewe writers..)

Ofosu-Appiah, L H. 'J B Danquah - an Appreciation.' *Legon Observer*, 14 February 1969, i-vii.

(Quotes Danquah's poetry but does not consider his plays.).

Opong, R.M. *Apuene : baabiara nye*. # Accra: G B L, 1969, 81 pages. 'A wife whose marriage (has been) marred by the ... flirting of (her) husband wins back his love with patience.' Arkaifie: 1976, 82.)

Marshall, Bill. *Stranger to Innocence and Shadow of an Eagle*.# Accra: Ghana Publishing Corporation, 1969, 46 pages. ('Two one-act plays on themes of traditional values and justice' - according to Patten: 1971, 47. The first, at least, was done by Sangster in or near Aburi during the ? sixties. It looks at the plight of a husband who killed his wife when he found her with another man and when she exalted, and society's response to him. The impulses to charity on the part of the Priest and his family are set against the violence of the community in their reaction to a murderer. Nature seems to follow this latter response: the Stranger is struck by a branch falling from a tree and – after delivering a lengthy dying speech - expires. The second play is set in a family living in 'suburban elegance' affected by the death of a hardworking grandfather, who had maintained a farm - chickens and pigs. Grandfather's son, Father, has proved unequal to the task of running the farm, and had retreated into drink. When Father's son, Bimpo, returns from working on a ship he is let down by his Father, who spends on drink the money given to him to help re-establish the farm. The patterns on the male side have echoes on the female – where Mother wants a supportive and competent son-in-law. She feels let down by her daughter, Sumanta, who has had a child by a man who has been unfocused. There are signs of the influence of Chekhov in this play about a family's hopes and frustrations, ambitions and disappointments. The use of a musical refrain and the 'presence' of a baby contribute to the atmosphere.)

Scott-Kennedy, J. 'An Approach to African Theatre' and 'University of Ghana Graduates in Drama and Theatre Studies – Direction and Careers.' *Research Review* (Legon), 5, 2 (1969), (Gray: 1990.)

Scott-Kennedy, J. 'A Bilingual Approach to Theatre Development in Ghana.' In *Proceedings of the Conference on the Study of Ghanaian Languages, Legon, May 1986*. Eds J. R. Birnie and G. Ansre, Ghana Publishing Corporation for Institute of African Studies, 1969. (Bibliography includes articles by Acquaye, Senanu, and Nketia that contribute to the discussion of the topic.)

Scott-Kennedy, J. 'Drama and Theatre in Ghana.' *The Legon Observer*, 4, 20 (26 September 1969), 20-21. (Critic refers to Asiama: 1969, and to the New Studio Players, directed by himself.)

Scott-Kennedy, J. 'Music and Theatre at Legon.' *The Legon Observer* (Legon), 28 March 1969, 24-25. (Review of performances by Louisa Sherman and of *The Gods are not to Blame*., dir. Ola Rotimi.)

Sutherland, Efua. An extract from a version of *The Marriage of Anansewa* in *Okyeame*, 4, 2 June 1969, 63-69. (Text is significantly described as a translation 'From the original Fante'. Full text published with 'Foreword,' London: Longman, 1975, pages 82. Note this play went through a complex 'birth'. See Gibbs.)

Sutherland, Efua. 'Textbooks for the Study of Ghanaian Languages.' In *Proceedings of the Conference on the Study of Ghanaian Languages, Legon, May 1986*. Eds J. R. Birnie and G. Ansre, Ghana Publishing Corporation for Institute of African Studies, 1969. In a very thoroughly researched paper that includes book lists and recommendations for a Book Development Programme, Sutherland recommends the inclusion of theatrical performances which could promote works educationally and 'give a fillip to distribution and sales'.)

Sutherland, Efua. 'Theatre in Ghana.' *Ghana Welcomes You*, ed. Janice Nebill. Accra: Orientation to Ghana Committee, 1969, 83-87. (Essay on the state of drama; written for visitors to the country.)

Therson-Cofie, L. 'Writers Club to protest.' *Daily Graphic*, 20 June, 1969, 4 (Club protested about a Ghanaian being cast as the Common Man in *A Man for All Seasons*. The Pen and Paper Club protested to Arts Council and their objections were heeded. The production had been by Adisadel; the delegation consisted of Jawa Apronti, Kojo Kyei, and Kwaw Ansah. Spokesman said: 'We have had a lot of this nonsense in European and American films and plays. And it is high time we stopped such plays from being presented in our theatre'. See also letter from G Y D Lurd-Keykey 'Man for all Season', accepting point made by the writers. Action reflected sensitivities.)

Ward, W E F. *Fraser of Trinity and Achimota* Ghana Universities Press 1969 n p distributed outside Ghana by OUP. (Ward referred to Fraser's long admiration for MRA: Frasere knew Buchman in 1921/22) and, in his old age, Fraser lived for years in MRA's London Gordon Square property. Fraser did not subscribe publicly to MRA – because, I gather he felt, it blurred the centrality of Christ by appealing to other faiths. However, Fraser liked the conflict resolution element in MRA, and wrote in defence of *Freedom* - to Nkrumah (no date to footnote.) pp 298-90. Apparently the DC's role in the film had been objected to by some - he acted too independently and showed lack of respect to Chief. As a result, the film was not shown in Uganda.' (Fraser) did not accept the criticism' and wrote to Nkrumah 'you and I know it is 'not a slander on the British civil service ...' It is a fair picture.' (of the Empire.) He went on that MRA was 'generally recognised by all public thinkers to be one of the greatest living forces working for peace and mutual understanding'. Fraser found on his visit to Mackinac Island in mid-1957 that he enjoyed the sense of community despite diversity. Ward does not mention Dowuona and drama prepared at Mackinac, but possibly the quote is from the same letter. MRA was powered by anti-Communist fervour, and financed from right-wing sources.

Watts, Roy. 'Television Drama on the Move in Ghana.' *Okyeame*, 4, 2 (1969), 77-80. (Refers to Owusu's *The Sun Shines Bright* (1966) # - 'first play' on Ghana television. It had been followed by 17 productions, many African but also work by Christie, Shakespeare and Molière. African texts televised in Ghana included *The Strong Breed*, *The Swamp Dwellers*, and *The Lion and the Jewel*. Watts reported on the response to a local competition for writing plays for television - the winners had not been announced at the time Watts was writing. Praises the TV performances of Kusum Agoromba, mentions *Odasani* (*Everyman*).

1970*

Documents:

February 4-7, 1970 Programme for *A Yorkshire Tragedy* 'attributed to William Shakespeare', directed by Evans Oma Hunter with the Young Actors' Playhouse. Tickets 1NC and 50Np. See notices 07 02 1970 below *Daily Graphic* and *Ghanaian Times*.

Robert Fraser's version of *Charley's Aunt (Kwame's Aunt)* is set in July 1970. It is currently filed under 1970, though the date of composition and production is uncertain at the moment. JG 07/09/2005.

Programme for *Kongi's Harvest*, February March, 1970. Gibbs Collection.

Programme for *The Servant of Two Masters*, Drama Section, School of Music and Drama, Legon, May 1970, dir. Gary Colburn.

Programme for *Modzawe #* by Saka Acquaye presented by the Ghana Theatre Club (Under the Arts Council of Ghana); directed by Godwin Lurd-Keykey. A note describes the Theatre Club as the 'resident company of the Arts Council of Ghana' since October 1961.)

Programme for mid-year programme of the Children's Theatre Programme at the Arts Centre Accra. Sponsored by the Institute of Art and Culture and pre-university division of the Ministry of Education. *About the Rascal #* by Paddy Animpong presented by The Accra Bishop Boy's and Girl's Children Theatre, and *King Kolikoli's Daughter, #* also by Animpong, performed by group from Kaneshi.

Programme for *Dance Bongo* by Erroll Hill, performed at the Drama Studio, 24 September 1970, by the Drama Studio Players,. Produced by Sandy Arkhurst with Adrienne Seward (Peace Corps volunteer); Ebow Daniel, Tom Dorkenoo, Ben-Abdallah in the cast.

Publicity material for Folk Opera Festival featuring the Dumas Choir in *Ananse in Ghostland*, *The Lost Fishermen* and *The Magic Drum* at the Arts Centre July- August 1970.

Programme for Adwina Asa Theatre Company, founded September 1970, put on *The African Experience*. Dir. Adelaide Amegatcher, Assistant Kwaw Ansah; Publicity Tom Dorkenoo.

For programmes presented in 1970 see *What's On* (Balme Library)

- 18, 7, 30 01 70 Achimota School in *Would-be Gentleman* (Lower 6th) 31 01 70
- 18, 8 Accra High School in *Electra*, Drama Studio 13/14 02 1970.
- 18, 9. 27 02 1970 Brazilian folk play, Arts Centre.
- *The Leader* and *The Fall*, 5/6 03 1969. (Legon 7.)
- 18, 12 10 04 1970 *Kongi's Harvest* at Drama Studio 10/ 11 etc.
- 14 Children's Theatre Arts Council *King Midas* (Greek version), *Fake Doctor #* by Osu Presbyterian Boys and Girls Theatre Group
- 24 Achimota *The Mikado*.
- 18, 15. 28 05 1970 *Servant of Two Masters*. Dir. Gary Colburn, 29 05 18. 16. 06 05 1970, 30

07 – 01 08 1970 Folk Opera Festival at Arts Council.

See also *When and Where in Ghana*,

- 2, 1 January 1970, *Antigone* by Nungua Secondary at the Arts Centre.
- 2, 2 *Yorkshire Tragedy*, Young Actors Playhouse at Arts Centre;
- 4, 7 *House of Blood*.
- 2, 3 March 1, 6-7, 13-18 *Song of a Goat* by Freelance Players at Drama Studio. *The Iron Man* (T J Sheridan), *Road to Ruin* (Richard Mitchell)
- 2, 4 Children's Theatre Night, Ridge Church School in *King Midas*; Osu Presbyterian in *The Fake Doctor*.
- 2, 7 July 30-31 Folk Opera Festival, *Ananse in Ghostland*.
- 2, 8 (August 1970), Folk Opera Festival held; Variety Show by Ghana Theatre Club.

During this year E. Ampofo Duodo (sp?) was researching Functions of Music, Dance and Drama in Religion - Ghana.

Elizabeth Hicks produced *Narrow Road to the Deep North*, (Bond) with the ITG. She wrote from P O Box 1639 on 22 03 1970 to Evans Hunter thanking him for his performance as Shogo. (Hunter Papers.)

Anon. 'Yorkshire Tragedy.' *Ghanaian Times*, 7 February 1970. (Notes that The Young Actors Playhouse was 'newly formed.'

Anon. ('By our theatre critic.') 'Where Lies a Woman's Love.' *Daily Graphic* 7 February 1970. (On *Yorkshire Tragedy*. Summarises the play – the decision of Thomas Calvarley to kill his wife and children after squandering fortune. Group founded in November. Hunter, 'of "Medicine for Love" fame', played opposite Henrietta Quarshie.

Anon. '*Kongi's Harvest*, a play for all.' *The Ghanaian Times*, 14 March 1970, 4. Mentions Turkson Ocran (Kongi), Hunter (Danlola), Daudu (Middleton Mends).

Anon. 'The "African Experience"'. *Daily Graphic*, September 28, 1976, 8. (An account of a programme produced by Adelaide Amagatcher for 'a new theatre group, called "The Adwina Asa Theatre Company"'. Hunter recited a poem by Lumumba, and appeared with Amagatcher, Charles Buknor drummed.)

Achampong, A.P. '*Of Brecht*.' *The Forum*, 1, 1, 5-6. (Review of Legon 7 production.)

Adali-Mortty, G. 'A Play of our Time.' *Ghanaian Times*, 25 April 1970, 10. (Critical of the articulation and projection of many members of George Wilson's cast.)

Ahorlu, S N. 'The Ghana Theatre Club in *Modzawe*', *Youth*, May 1970, 10-12.

Aidoo, Ama Ata. *Anowa*. London: Longman, 1970. (NB 'Anua,' an extract, had appeared in *Okyeame*, 4, 1 (December 1968). This script had not been produced, and had to wait many years

for a production.)

Amegatcher, A Koku. 'Concert Parties.' *Youth*, May 1970, 8-9. (A brief history of the tradition with descriptions of performances and plots. Evenings began with a series of songs and dances which later 'interrupted' the plays. The plots were built around three characters: the Gentleman, the Carolina Girl and the Steward. Usually concerned a domestic situation - for example a real or imagined betrayal by the husband or wife - led to a violent quarrel, stirred up by the Steward Boy who took advantage of the fight to register a few blows on his master while pretending to intervene in the fight. The steward always won the approval of the audience and came out on top. Some plays, such as *The Bond of 1844*, # had historical themes.)

Ampofo-Duodo, E. 'Functions of Music, Dance, and Drama in Religion – Ghana.' IAS, Legon Research undertaken during 1970.

Apronti, Jawa. '*The Servant of Two Masters*.' Preview. *Daily Graphic*, 28 May, 1970. (Review of Legon School of Music and Drama production.)

Apronti, Jawa. '*Kongi in Accra*.' *Youth*, June-July 1970. 6-7. (The review picks up some of Duku's remarks, compares an early performance with the last night, and blames Wilson for trying to do too much - i.e. play the Organising Secretary as well as direct.)

Awoonor, Kofi. 'Ancestral Power.' London: Longman, 1970.

Bame, Kwabena N. 'Domestic Tensions Reflected in the Popular Theatre in Ghana.' *Legon Family Research Papers*, 1 (1970). (Gray: 1990.)

Cordeaux, Shirley. 'The BBC African Service's involvement in African theatre.' *Research in African Literatures* (Austin), 1, 2 (1970), 147-155. (Includes a list of plays broadcast 1959-1969. List includes 'A Bouquet of Carnations', Gaston Bart-Williams June 1962; 'The Mad Cow', Frank Parkes, September 1962.)

Dankwa, Joe. *Eleven Folk Plays*. Accra: Waterville, 1970. (Includes *Ananse and the Fetish of Sraman*; *Why the Vulture is Bald*; *A Cheat Exposed*, etc.. # 120 pages.)

De Graft, Joe. *Through a Film Darkly*. London: OUP, 1970.

Duku, Abena. 'Review of *Kongi's Harvest*.' *Daily Graphic*, 5 May, 1970, p.5. (Critical of the set.)

Fiawoo, Kwasi Ferdinand. 'Religion and the African Personality.' *African Humanism - Scandinavian Culture*. Hrsg. von Torben Lundbaek. Aarhus: Aarhus Stiftsbogtrykkerie a/S. 1970. (See Edoth: 1991, 332.)

Fiawoo, F. K. 'Soliloquy on Death.' *Poems from Black Africa*, ed. Langston Hughes, Bloomington: Indiana University Press, 1970, 58-9. (Hughes reproduces opening passage from Act V, scene vi, of *The Fifth Landing Stage*.)

Langley, J Ayo. 'Modernization and its Malcontents: Kobina Sekyi of Ghana and the Re-Statement of African Political theory.' *Research Review* (Legon), 6, 3 (1970), 1-61. (NB Emergence of a critic/ scholar with passion for Sekyi's work and political stance.)

Nagenda, John. 'Generations of Conflict: Ama Ata Aidoo, J. C. Graft and R Sharif (sic) Easmon.' In *Protest and Conflict in African Literature*, Ed Cosmo Pieterse and Donald Monro, New York: Africana, 1970, 101-108.

Opoku, A.A. *Festivals of Ghana*. Accra: Ghana Publishing Corporation, 1970, pages 80. (Includes accounts of Aadae, Odwira, Akwambo, Homowo and other festivals.)

Sutherland, Efua. *The Original Bob The Story of Bob Johnson: Ghana's Ace Comedian*,. Accra: Anowuo, 1970. (Important short monograph reflecting interest in Concert Party tradition. This text both acknowledged and engaged with by Collins and Cole.)

1971*

Ghana Playhouse put on MRA play by Alan Thornhill: *The Forgotten Factor*, see list of productions 1974. (Very sad reflection on the choice of play; this text is flawed and can only appeal to 'hard-core' MRA supporters.)

Anon. 'Building up our Theatre.' *The New Ghana*, 1, 2 n d, (? 1971), 11-14. (Illustrated with photographs by Willis Bell of Betty Bossman, Arkhurst, de Graft, Sutherland, children in 'Tweedledum and Tweedledee' and of productions by the Brigade No 1 group and of *You Swore an Oath* and *Odasani*. Text refers to the support from the government through the Institute of Art and Culture and the Fund for Tomorrow Incorporated when Rockefeller money proved inadequate for the Drama Studio. The architects for which were Messrs Max Gerlach and Gillies-Reyburn, contractors: [Messrs] Precast Concrete Services. Work began November 1960. Akuaba dolls were the work of Oku Ampofo. Mentions that de Graft was seconded for two years from UST and that Sutherland did not accept a post until the programme at the Studio had become firmly established. She is described as 'founder and proprietress' of the Studio who was in a position to 'hand it over to the Institute of African Studies'. Summarises the productions put on in 1962 (ten plays), 1963 (seven plays), 1964 (ten productions) etc.. Notes that Workers' Brigade Groups (Nos 1 and 2), the IDG, Kusum Agoromma, and Freelance Players were among those who had used the Studio. Refers to further plans for the development of the site - including the construction of a covered theatre, hostel facilities for visiting artistes, workshops and a 'park for the production of pageants.' Note: this article seems to draw heavily on good source material - possibly Sutherland herself. Many of the plans referred to were not brought to fruition..)

Acquaye, Saka. 'Modern Folk Opera in Ghana.' *African Arts* (Los Angeles), 4, 2 (1971), 60-3. (Copy in Hill / Dartmouth Collection.)

Acquaye, Saka. Interview in *Africa Report* (1971), used by Graham-White: 1986, 815-6.

Addo, Patience Rosina. *The Marriage of Anansewa*. Script for dance drama, dated 12 March 1971. Production in the University of Bristol Drama Department, Studio, as part of a double-bill

with James Gibbs: *The Brave Man and the Wise Man*. (Script.)

Aidoo, Christian Ama Ata. *Dilemma of a Ghost*. New York: Collier with an Introduction by Karen C. Chapman. 1971. Part of the Africa /American library. Note: Aidoo wrote an introduction to Armah's *Beautiful Ones* when Charles Larson was the series editor. Chapman considers stages in African writing and Aidoo's qualities. She praises Aidoo's characterisation, notes the play's brevity (playing-time less than an hour), argues that issues tend to disintegrate and lose climatic rhythm. Finds striking similarities with classical Greek theatre: a prominent family, influential ancestors, use of chorus. Notes that Eulalie is initially the outsider but she is eventually accepted, while Ato becomes a wanderer. Regards Miss Aidoo's use of language as 'her forte', and finds Esi Kom the true hero. Draws attention to strength of the African woman.)

Akwa, Kobena Gyate. *Aso awar nye yi?* # Accra: B G L, 84 pages. (Includes two plays, the second, *Owuodzi*, tries to explain nephew inheritance among the Akans. Arkaifie: 1976, 27.)

Awoonor, Kofi. *This Earth My Brother*. New York: Doubleday, 1971. (Includes comments on F K Fiawoo. Note as George Awoonor-Williams, the author had taken many roles in productions in Ghana.)

Britwum, Ata. 'New Trends.' *Burning Issues in African Literature* (Cape Coast), 1 (1971). (On Aidoo.)

Cantey, R.A. *The Mystery of a Cockcrow*. # Accra-Tema: Ghana Publishing, 1971, 46 (See Sangster 1978 for background.)

Dankwa, J. Yeboa, *Jkanni, ba*. # 2nd ed. Rev. (*The Akan Citizen*), Accra: Ghana Bureau of Ghanaian Languages, 1971, 32 pages. ('Akan customs are depicted in the play.' See Arkaifie: 1976, 55.) (Yeboa Dankwa, primarily a teacher but also a folklorist, wrote several plays for classroom use.)

de Munbrun, Bob. 'Review of *Anowa*.' *Books Abroad*, 45, 2 (1971), p. 363.

Hagan, W.B. 'Saka Acquaye Blends the Arts in Ghana.' *Africa Report*, January 1971, 34-35. (Begins with a reference to Accra's 1,000-seat Opera House (What does he mean? JMG) and refers to *The Lost Fishermen*. Quotes Acquaye on composition methods and theatrical aspirations. Provides information about Acquaye's family background, musical education and career, and indicates his ideas about the importance of art and culture. Acquaye: 'Our culture is functional; it binds us into one strong protected society - and it functions through the arts. It is a weapon in the struggle for liberation and an essential link in our development and social progress.' He reports Acquaye's call for Ghanaian writers on art to 'keep pace with the practising artist'. Also quotes Acquaye on the way 'the Government Social Welfare Department is using drama to teach modern values and even hygiene and sanitation', and on the importance of oral traditions. Repeats the call to take 'our own art and culture seriously'.)

Ifamoah, Felix. 'Installation ceremony of an Ashanti Chief.' Legon: IAS, 1971.

Kumah, Opia-Mensah. 'The Alien King, # Review.' *The Forum: Student Journal of Legon*, 2, 1 (April 1971), 21-22. (On a play by Ben-Abdallah.)

Nyomi, C K. *Nunyala Enelia*. # 3rd Ed. Accra: G B L, 1971, 47 pages. (Concerns the belief in a 4th wise man. Arkaifie: 1999, 25.)

Owusu, Martin. *The Story Ananse Told*. # London: Heinemann, 1971, pages 51. ISBN 0 435 92504 0.

Patten, M.D. *Ghanaian Imaginative Writing in English: 1950-1969*. Department of Library Studies, University of Ghana, Legon, 1971. (This is a valuable bibliography that includes coverage of drama; I have referred to it many times in this document. Introduction by Jawa Apronti.)

Sander, Reinhard. 'Review of *Through a Film Darkly*.' *BA*, Summer 1971, 561. (Sees the play largely in terms of race.)

Senanu, K.E. 'The Corpse's Comedy and Achimota School's enfant terrible.' *Legon Observer*, 4 June 1971, 24-25. (An enthusiastic review of Joris Wartemberg's vigorous, Molieresque comedy.#)

Welbeck, Paa-Bekoe H. 'The Role of Ghana Television in Education and National Development: An Exploration Study.' PhD Thesis, 1971. check.

Yartey, Francis. 'Otufo: a study of music and dance of the Ga-Mashie (Accra) puberty rite.' Legon: IAS thesis, 1971. (See Yartey's work in dance over the years.)

Zinsou, S.A. revue par N. Akam and A Ricard à partir de *L'Africaine de Paris par le Happy Star*. Transcription 1, Publications du Cercle de littérature comparée de l'Université du Bénin, Lomé, Togo, 1971, 50 pages. See Ricard: 1986: 107.)

Zell, Hans M. et al eds. *A Reader's Guide to African Literature*, London: Heinemann, 1971. (See Zell: 1983 for details concerning second edition. The book has valuable lists of publications and relevant profiles of, for example, Sutherland and de Graft.)

1972*

Acquaye, Saka. *Folk Opera in Ghana and Nigeria*. Legon: Institute of African studies, Symposium on African and Afro-American Music, 1-6 March, 1972. (Listed in Deandrea thesis 1996.) Not seen.

Anon ('Our Correspondent') source unknown, date uncertain. 'Freelance Make a Double-bill.' (Review of *How Dearly I Detest Thee* (Libondo) and *The Officer is a Nice Guy* (after Courteline.) Might have been 1972, 73 or '74. Certainly post *Dinner for Promotion*.)

Aidoo, Ama Ata. 'Interview with Maxine Lauté-McGregor.' In *African Writers Talking*, ed.

Cosmo Pieterse and Dennis Duerden, New York: Africana, 19-27, and London: Heinemann.

Awoonor, Kofi. 'Ancestral Power, Lament.' *Short African Plays*. Ed. Cosmo Pieterse, London: Heinemann, 1972.

Awoonor, Kofi 'Interviewed in *Palaver: Interviews with Five African Writers in Texas*. Ed Bernth Lindfors., African and Afro-American Research Institute, Austin, Texas, 1972.47-64. (Several questions on language, use of Ewe, audience, and novel.)

Ben-Abdallah, Mohammed. '*The Alien King*.' *African Arts*, 5, 4 (1972), 34-05, 63-8, 88. (Extract from play.)

Ben-Abdallah, Mohammed. '*The Slave*.' # *Okyeame*, 5 (1972). (This text has been revised.)

Chapman, Karen C. 'Introduction to *Dilemma of a Ghost*.' *Sturdy Black Bridges: Visions of Women in Literature*. Ed. Roseanne P. Bell *et al.* New York: Doubleday, 1972, 29. (Regards the play as too short for adequate discussion of the issues it raises; the characters are unconvincingly motivated, entering and exiting arbitrarily.)

Conde, Maryse. 'Three Female Writers in Modern Africa: Flora Nwapa, Ama Ata Aidoo and Grace Okot.' *Presence Africaine*, 82, 2 (1972), 132-143.

Cudjoe, Seth. 'The Need for Regional Arts Centres.' *Okyeame (Legon)*, 5 (1972), 113-4. (Cudjoe advocated a strong role for the National Arts Centre and developments in the regions for strengthening the arts in Ghana. See Oparebea for an analysis of the realities - a powerful Kumasi Cultural Centre - which lay behind Cudjoe's brief, punchy but coded statement (1995).) (See in context of Ashanti – Ewe rivalry.)

Dei-Anang, Michael. 'Discipline in the making of Poetry.' *Universitas (Legon)* 2, 1 (N.S.) October 1972, 102 - . (A playwright/ poet writes a 'critical review' of *Oath of the FontomFrom and Other Poems*.)

Dorkenoo, Kodzo Tom. 'African Literature.' *Growth*, 2, 1 (1972), 62-3. (Mentions Armah's work at Ghana TV.)

Gibbs, James. 'Mohammed Ben Abdallah and the Legon Road Theatre.' *African Arts*, 5, 4 (1972), 33-34

Ibn Abdallah, Mohammed. 'From *The Slave*.' *Okyeame (Legon)*, 5 (1972), 41-7. (See above; duplicate entry reflecting different spelling of name.)

Kay, Kwesi. 'Laughter and Hubbub in the House.'# In *Five African Plays*, ed. Cosmo Pieterse, London: Heinemann, 1972.

Marais, Genevieve. *Kwame Nkrumah As I Knew Him*. Chichester: Janay, 1972. (Details on Efu [sic] Sutherland and Nkrumah's support for her 'studio'. Suggests that Nkrumah was upset by Sutherland's extensive work with Bell. (i.e. His photographic input to *Roads of Ghana*.) She writes 'Efu Sutherland was genuinely interested in drama. She persuaded Nkrumah, always eager for new ideas, to sponsor a studio. She was preparing a new book which required plenty of photographs. It was her special photographer who took most of them. Kwame was suspicious, whether rightly or wrongly; she fell into disfavour.. He was like that. He could blow hot or cold with his women, whether or not their adoration was genuine.. ' Marais moves on, via a reference to the du Bois couple to Ethel Winters'. I knew Ethel caused chaos. In the end she fell out with Shirley (du Bois).' Describes her difficulties with Shirley over her production of *Carmen*, and a kissing sequence. She describes Nkrumah's growing paranoia and traces a rumour about her involvement in a plot to the Ambassador to Germany who pinned it on 'Hannah Reich, of Hitler fame'. 92. Marais includes a photograph of the Osagyefo Players, and records that Nkrumah wanted to marry her. The photograph is of great interest: it shows 6 women (including Genevieve and Sophia Lokko) and 14 men, including Nkrumah and Joe de Graft. Dinner dresses and dinner jackets were 'the order of the day'. One man is in 'Nigerian' attire. This is almost a 'kiss and tell' account that provides a 'behind the scenes' account in which personal tensions are taken into account. See in relation to Armah's *Fragments*.)

Shaloff, Stanley. 'Controls and Sedition Proceedings in the Gold Coast 1933-39.' *African Affairs*, 71 (July 1972), 241-263. (Draws on Ghana Archives and PRO to show colonial concern at the outspokenness of the Gold Coast press. The Governor considered it to be seditious. Account involves: Sekyi, Padmore, Caesar, Akiwumi, Dove, Danquah, Azikiwe, Renner-Williams, Wallace Johnson, de Graft Johnson, and Nanka-Bruce (conservative). British fear of Communist influence and of *Negro Worker* clearly indicated. On the whole, it seems, London less jittery than Accra, e.g. Malcolm MacDonald was relatively accommodating. F/n 24 refers to Danquah as having been imprisoned for failing to support the child he had in the UK in 1925. (Presumably Paul.) A summons was issued against him on 28 June 1934 'as he was £94 in arrears.' The Governor, Thomas, prompted this. ' [Danquah] had also spent one day in prison for non-payment of rent.' Shaloff writes of Danquah's desire to distance himself from his conservative half-brother i.e. Ofori-Atta. (252) Biney financed ARPS delegation to stay in England for 21 months in order to lobby. They also looked into Biney's business interests – at his request. Stafford Cripps defended Wallace Johnson and Azikiwe re [seeking] his own god.)

Re Danquah especially Paul: See f/note: 24 'See the minute by Gerald Creasy dated 12 July 1934, *ex parte* secret, CO 96/717/21750/1934, PRO. See also Creasy to the Commissioner of Police, Scotland Yard, 17 July 1934, ADM 12/1/86, GNA. Gold Coast administrators on more than one occasion referred to him as an 'ex-convict' editor who was in communication with Padmore. It may have been Danquah who was delinquent, in making support payments for a child he had fathered in Great Britain in 1925. At the urging of Thomas, Creasy informed the police and a summons was issued against Danquah on 28 June 1934, as he was £94 in arrears. He had also spent one day in jail for non-payment of rent.

Yirenkyi, Asiedu. 'Kivuli (Shadows).' # *Okyeame* (Legon), 5 (1972), 48- 61. (An extract from Act One.)

Owusu, Martin. 'Review of *Five New Guinea Plays*.' *New Theatre Magazine* (Bristol), 12, 2 (1972), 29-30. (Magazine edited by James Gibbs.)

Mubarak, Khalid al. 'Review of *The Alien King, The Slaves and The Story Ananse Told*.' *New Theatre Magazine* (Bristol), 12, 2 (1972), 30-31.

Safo, E N. *Afrakoma; ahwee goru bi a woakye mu anan*. # Accra: Bureau of Ghanaian Languages, 1972, 115 pages. ('A historical play which depicts one of the wars between the Ashanties and the denkyiras.' CHK Arkaifie: 1976, 55.)

Sander, Reinhard. 'Joe de Graft's "Two Views from a Window2.'" *Greenfield Review*, 2 (Fall 1972), 23-30. (On poetry.)

Sutherland, Efua. 'Interview.' *African Writers Talking*, ed. Cosmo Pieterse and Dennis Duerden, London: Heinemann / New York: Africana, 1972. (Includes Lautré's interview of a few years before.)

Woode, Kwesi. 'Drama of the Living Ghost...'" 1972 Hunter Papers, On Joris Wartenberg ('the budding playwright with the Moliere touch') and *The Corpse's Comedy* which was put on by Hunter and the Drama Department of the Arts Council. Refers to Wartenberg's earlier *A Tyrant at HOME* [sic]. # Cast for new play included Ransford Agyare, Effie and Anders. Production 'handled excellently by Evans Hunter of "The Sketch" fame.'

Woode, Kwesi. 'Drama Studio - what an expensive experiment.' (Review of *Son of Umbele*, praised Burroughs' production and Ben-Abdallah's performance.)

Woode, Kwesi. 'Evans the Hunter in Action.' *Weekly Spectator*, 3 June 1972, 4. (Writing in the 'Know your artistes...' series, Woode refers to the 'medley of plays' in *The Sketch*, though he does not date it. Draws attention to the variety of roles Hunter has played and his directing credits. Among roles, refers to: Thunderbolt in a Chinese play produced by Leroy (What could this be? Possible confusion with *Lady Precious Stream*); Tiresias in *Antigone*; King Zanyidoh (*Fifth Landing Stage*); King Agokoli (*Dagger of Liberation*); Awere (*Sons and Daughters*); Kankam (*Edufa*); Olu Ita (*Medicine for Love*), Danlola (*Kongi's Harvest*). Directing credits for *Yorkshire Tragedy*, *The Corpse's Comedy* and *Antigone in Haiti*. Hunter born Accra 1946, attended Govt. School, Accra; Mawuli Secondary, Ho and New Era Secondary, 1 ½ years at Nkrumah Youth Training Centre, Teshie; 9 months in Institute of Pioneering Youth in Pretech Electrical Engineering (passed out 1962). Work experience with the G D R Trade Mission. Abandoned ambitions of a career in medicine for theatre: joined Ga Youngsters Society 1961, and Ghana Theatre Club. From 1965, he worked with drama for the Arts Council.)

Woode, Kwesi. 'The Actress who made a name in Britain.' *Weekly Spectator* (Accra), 9 September 1972, 4. (On Naa Kwaale Quartey, later Dove.)

Yirenkyi, Asiedu, 'Kivuli (Shadows),' *Okyeame*, 5 (1972), , 48-61. (Extract from Act 1.)

1973*

During the year developments in performance poetry took place, see Deandrea: 2002, 163. He draws on *Growth: Literary Magazine for Young People*, 3 (September 1973), 76. (Accra : Arts Council/ Young Africans Writers Club, see Deandrea: 2002, 282.)

Ricard spent time observing Happy Stars, who in this year performed at the World Drama Festival at Nancy. On the film, *Agbeno xevi*, see Ricard: 1974.)

Soul Brother performed in Cape Coast and Accra. Robert Fraser (book), Geoff Ridden and James Bannerman (music), Uwa Hunwick, Roderick Wilson, and Israel Fummey were among those involved.

Young Actors' Club put on *Shaka the Zulu*, dir Hunter. See Woode (April) 1973.

Document: Programme for the Arts Council of Ghana (Western region Branch) 2nd Regional Festival of Arts 1973 (21st and 22nd July). At 8.30 on the first day 'the Fante version of "The Merchant of Venice"' (was put on) by the Sekondi Excelsior Vocal Band. Rate C1.00, 50 pesewas and 30 pesewas. . The same groups was part of the choral music programme on the second day. Rate 20 pesewas. There was an art and craft exhibition at the Railway Club, Sekondi..

Anon. 'By a Correspondent'. 'Shaka – a great creative work.' No information, perhaps April 1973. (This is a response to a revival, the 'second round'.)

Anon: Arts Council of Ghana Western Region Festival of Arts. The Festival was held during July and included cultural performances by various groups and choral music by Bands, Choirs and Minstrels. On the evening of the 21st a Fante version of *The Merchant of Venice* was presented at the Venice Cinema Hall, Sekondi, by the Sekondi Excelsior Band.

Anon. 'Review of *The Third Woman*.' *Pleisure*, 5, 2 (August 1973), 26-27. (The production by George Andoh-Wilson at the Arts Centre supported by the Valco Trust is regarded as of considerable significance. Review records Andoh-Wilson's various involvements, and the roles played by Ebow Daniel and Rose Flynn. Paul Alibah is credited with achieving high standards with the lighting.)

Acquaye, Saka. 'Beads.' *Pleisure*, 5, 2 (August 1973), 33. (A playwright-composer branches out.)

Addo, Patience Henaku. 'Company Pot'. # *Nine African Plays for Radio*. Eds. Gwyneth Henderson and Cosmo Pieterse, London: Heinemann, 1973. (Work, drawing on her familiarity with Concert Party performances, encouraged by de Graft when Addo was a student at the SMAD. Play broadcast by the BBC, produced by the Tricycle Theatre, London, and put on in Nigeria.. As of 2011, it has not been produced in Ghana.)

Agovi, J K A. 'The Idea of a Legon Arts Festival.' *Daily Graphic*, 12 March. (Rpt Agovi: 1980.)

Akyem-Peprah, K. *Nkrabea*. # Accra: G B L, 1973. Arkaifie: 1976, 82.

Ankamah, J.H.K. et al. 'An Interview with Mrs Efua Sutherland.' *Theatre: Newsletter of the Department of Drama*. Legon: I.A.S., 1, 2 (1973), 38. (Not seen.)

Armah, Ayi Kwei. *Two Thousand Seasons*. London: Heinemann, 1973. (It has been suggested by Pietro Deandrea that *The Fall of Kumbi* 'could be considered as a dramatisation of the oral history narrated in its third chapter'.)

Bame, K N. 'The Influence of Contemporary Ghanaian Traditional Drama on the Attitudes and Behaviour of Play-Goers.' *Institute of African Studies Research Review* (Legon), 9, 2 (1973), 26-32. (The paper summarises the results of a survey of Ghanaian attitudes regarding Concert Parties. Tests the hypothesis that: 'The incidents which Ghanaian Comic Play-goers see in the plays on the stage influence and guide their daily lives'. Builds on the work of Melville J Vincent 'The Influence of Drama Upon Human Attitudes.' *Sociology and Sociological Research*, 17, 142-152.

Blum, Odette. 'Dance in Ghana.' *Dance Perspective* (), 56 (1973), .

Clems, Derlene. 'The Prisoner, the Judge and the Jailer.' # *Nine African Plays for Radio*. Eds. Gwyneth Henderson and Cosmo Pieterse, London: Heinemann, 1973.

Clems, Derlene. 'Scholarship Woman' # in *African Theatre*, ed. Gwyneth Henderson, London: Heinemann. 1973.

Collins, John. *The Jaguar Jokers: Comic Opera in Ghana*. (Deposited at Universities of Birmingham and Mainz. The text has been with Ghana Publishing since 1973. See Collins: 1996. Collins toured as a musician with the Jaguar Jokers and has given years of scholarly attention to the study of performance and music in Ghana.)

Collins, John. 'The Concert Party Story.' *Pleasure Magazine* (Accra) ed. James Moxon, Oct. 1973, 24-26, and 40.

Crane, Louise, *MS Africa: Profiles of Modern African Women*. (Philadelphia: Lippincott, 1973), 36-56. (Contains material on Sutherland.)

Dorkenoo, Kodzo Tom. 'Ayi Kwei Armah Winner of Ghana's Highest and First Literary Prize.' *Growth* (Ghana), 3 (1973), 68-71. (Possibly refers to early Armah plays: 'The Wigs' and 'Three Women'.#)

Dorkenoo, Kodzo Tom. 'Ama Ata Aidoo, Playwright, Short Story Writer.' *Growth* (Ghana), 3 (1973), 72-74.

Fiawoo, F.K. *Tuinese, Fia Yi Dziehe: Two Plays in Ewe and English*. Marburgh: Marburger Studien zur Afrika und Asienkunde. Hrsg. H.-J. Greschar, W. Haenisch, und H. Jungraithmayr, Marburg/ Lahn: Selbstverlag, Série A: Afrika- Band, 3, 1973, 295 . (Arkaifie: 1999. Dates

original work as written in 1945, much of Fiawoo's work destroyed in riot 1953. Tuinese, Arkaifie's book indicates, 'is one of the foremost advocates of Christian education for women and he demonstrates this by the training of his daughter, Sefako, the heroine of the play.' Volume contains a detailed bibliography that includes a 'Biographical Sketch of Mrs Charity Fiawoo' 1950, and 'Out of the Ruins' #, prose drama, 1953. The Preface is in English as well as Ewe. Includes information about prize won, BBC contact, destruction of texts, and circumstances of rewriting. The detailed Introduction describes the movement of the play and the verse form followed. There are notes on the characters and on the historical background to the first play, and similar apparatus for the second. The Balme Library catalogue lists a copy Af PL 8164F44 T81. This was not on shelf August 2005. The volume was seen in Jahn Library, January 2008.)

Fraser, Robert. *Soul Brother*, musical script / book. Music was by Geoff Ridden and Boombaya. Cast for April performance in the British Council Theatre, Accra, included Uwa Hunwick, Isreal Fummey, Emmanuel Sevor.

Henige, David. 'The National Archives of Ghana: A Synopsis of the Holdings.' *The International Journal of African Historical Studies*. VI, 3 (1973), 474-86. (Includes lists of those whose papers have been deposited. Sadly the conditions in the Archives do not guarantee documents will be preserved.)

Herdeck, Donald. *African Authors: A Companion Volume to Black African Writing, 1300-1973*, Vol. 1. Rockville: Maryland, Black Orpheus Press, 1973, 620 pages. (Herdeck credits de Graft with Anowuo Educational Publications; *The Secret of Opokowa*; *The Success Story of a Girl with a Big State Secret* 1967 and, correctly, *Visitor from the Past* which was retitled *Through a Glass Darkly*.)

Lokko, Sophia D. *The Ga of Ghana and Homowo*. MA thesis, California, 1973. (Quoted by Lokko: 1980.)

Nketia, J H *Abofodwom*. # Accra-Tema: Ghana Publishing Corporation, 1973.

Marshall, Bill. *The Son of Umbele*. # Tema: Ghana Publishing, 1973, 80.

Offei, Daroko [Check]. *Paid in her Own Coin*. # Akropong: Presbyterian Training College. (Parts are in dialogue – and laid out as a stage text.)

Owusu, Martin *The Sudden Return and Other Plays*. # London: Heinemann, 1973.

Scott Kennedy, J. *In Search of African Theatre: A unique personal account of the African theatre by a American Black who has been both observer and participant*. New York: Scribners, 1973. (Chapter 7, 'Observations and Impressions: Dateline – Ghana, 1967, 1968, 1969,' provides an account of visits to productions and other cultural events, often written in the form of a diary. The chapter gives a report on the range of work going on at the time, and names those involved. Used extensively and uncritically by Agorde: 2002. The critical judgements are to be seen in a 'political' context. It is, for example, significant that de Graft left Ghana when Kennedy was

there. The details in the reviews are helpful for the students of Ghanaian theatre, but of little interest to anyone else. For 1967-9 I have used the book to draw attention to productions.)

Sutherland, Efua. Profile by Kwesi Woode, *Annual Writers' Congress*, Accra: Ghana, Association of Writers, 1973, 16-18. (Woode also writes on Abruquah, and Kojo Kyei. See 15 April 1973.Af/PZ7.G341. Copy in Pamphlet Box IAS, Legon.)

Tamakloe, Allen W W. *Historical Survey Origin of Drama and Theatre Among People of the Dense Forest Region South of the Sahara*. October 1973. (Draws on Turnbull, July, Banham, Osei.)

Wartemberg, Joris. 'Interview with John Updike.' *Pleisure* (Accra), 1, 2 (August 1973), 15, 25. (Indicates a playwright's involvement in local literary scene. This is filed under 1974 and that MAY be the correct date in which case the vol and number must be wrong. Gibbs used for NEXT article January 2009.)

Woode, Kwesi. 'Efua Sutherland - a profile.' *Annual Writers' Congress*, 15 April 1973.Af/PZ7.G341. Pamphlet Box IAS, Legon. (Brief general account.)

Woode, Kwesi. 'Shaka the Zulu.: The heroic life of the greatest warrior the world has produced.' *Weekly Spectator*, 7 April 1973, 4. (Duke Brobby played Shaka in the drama by Seymour Gray. In Woode's view the assassination sequence 'seems to have been disturbingly influenced by Shakespeare's *Julius Caesar*.' Dir. Evans Hunter.)

1974*

Documents Programme for the First National Youth Festival of Arts held at Koforidua, 24 August - 1 September 1974, 14-16. 'The Arts Council of Ghana.' (An account of the history of the Arts Council: cf. Hammond 1965. Interim Committee set up June 1955; Arts Council set up under Cudjoe 1959; 1973 concept of Association introduced with 5 National Associations, one for Writers, one for Drama and Dance, one for Music, one for Craftsmen and one for Artists.; 1972 District and Regional Festivals; Annual Festivals of Arts in Kumasi; 1973 National Festival of Concert Parties held in Accra; outlines plans for National Festival and proclaims Koforidua 1974 as the first - though Kumasi seems to have held previous national festivals. 1974 may be the first Annual National Youth Festival. NB Looked ahead to Festac, then scheduled for '75. programme included a play, *Mpuaasa Ntiamoah* # by A M E Zion Middle School; puppet shows, screening of *Sankofa*, production of *The Inheritance* # (by S Y Kuamuar), performance by J J's Concert Party. There was a production by Tamale Secondary School and Osofo Dadzi (well-known for TV performances) put on a 'Show') The Foreword is by Col. E O Nyante and begins 'On behalf of the National Redemption Council, Col. I K Acheampong and the Government of Ghana and on my own behalf ..' This may be seen as part of the Culture of Festivals.

Agyei-Gyane, L. *Directory of Special Libraries in Ghana*. Accra: Central reference and Research Library, 1974. (Lists more than 66 libraries, some, such as the British Council Library, may have useful holdings for theatre research.) of interest

Aidoo, Ama Ata. *The Dilemma of a Ghost* (Extract), *Kwakwa*, 1974, 88-97.

Angmor, Charles. 'New Voices in Ghana: a study of the development of Ghanaian literary writing in English.' MA, IAS, Legon. REF: PZ190Ang.

Appiah, Joe. *The Man J B Danquah*. Accra: AAS, 1974. (The bibliography does not list *The Third Woman*, and, though chapter headings include 'Mounts the Stage' and 'Fall of the Curtain', there is no analysis of Danquah's interest in drama.)

Armah, Ayi Kwei. *Fragments*, London: Heinemann, 1974. (Compare 112-4 with 'New Life at Kyerefaso'. Note the picture of life under Nkrumah.)

Bame, Kwabena N. 'Drama and Theatre in Traditional African Societies.' *Conch* (Enugu) 6, 1 and 2, .

Bleghe, Walter. *Macbeth*. 2nd Edition. Accra: G B L, 1974, 134 pages. (Ewe translation of *Macbeth*.)

Danquah, J B. *The Third Woman* (extract). *Kwakwa* 1974, 44-53.

de Graft, Joe, 'Dramatic Questions.' In *Writers in East Africa*, ed. Andrew Gurr and Angus Calder, Nairobi: East African Literature Bureau, 1974, 33-67. (A major statement by an influential teacher and important man of the Ghanaian theatre.)

de Graft, Joe. *Sons and Daughter* (Extract). *Kwakwa* 1974, 54-67.

Dokonu, Kobla Rizo. 'Aristotle vrs Tragedy.' *Theatre [Journal]*, 2, 1 (Legon), 10-12. (Contribution to a debate about *Kivuli*. I know nothing about the publication.)

Dumett, R.E. *Survey of Research in the National Archives of Ghana*. Basle: Basler Afrika Bibliographien, 1974. (Includes A Note by Paul Jenkins. Lists location of Government records, newspapers, etc.)

Graham-White, Anthony. *The Drama of Black Africa*. New York: French, 1974, 220 (A groundbreaking PhD thesis published for the great benefit of students of African drama. There are only a few pages on Ghana, but useful references; important debates on ritual and drama.)

Graham-White, Anthony. 'Reviews of *The Black African Theatre and Its Social Functions* by Bakary Traore, and *In Search of African Theatre* by Scott Kennedy.' *Educational Theatre Journal*, 26, 3 (Oct., 1974), 416-418. doi:10.2307/3206102 See JSTOR. Chk

Hanson, E.A. *Kookoo sasaboro*.# Accra: Bureau of Ghanaian Languages, 1974. Arkaifie: 1976, 55.

Kirby, E.T. 'Indigenous African Theatre.' *The Drama Review* (New Orleans), 18, 4 (1974).

Koranteng, E O. *Guasohantan*. # Accra: Bureau of Ghanaian Languages, 1974. (Play about a young man who pretends he is rich.)

Kwakwa, B.S. *Ghanaian Writing Today*. Accra-Tema: Ghana Publishing Corporation, 1974. Includes extracts from Danquah *The Third Woman*, 44-53; de Graft *Sons and Daughters*, 54-67; Sutherland *Edufa*, 68-79; *The Dilemma of a Ghost*, 88-97. Volume contains Notes on Authors.)

Kwakwa, P A. *Dance and Drama of the Gods: A Case Study*. MA Thesis, University of Ghana. (Thesis by long-serving member of staff, School of Performing Arts, Legon), 1974.

Nketia, J.H. Kwabena. *The Music of Africa*. New York: Norton, 1974.

Oforu-Appiah, L M. *The Life and Times of J B Danquah*. Accra: Waterville, 1974.

Opoku, Alhaji. 'The Writer as Liberator.' *Theatre Journal*, ed. Gyan Apenteng, (Legon, Students of Drama, Music, and Dance) 2, 1, 4-6.

Sarpong, Peter. *Ghana in Retrospect: Some Aspects of Ghanaian Culture*. Accra-Tema: Ghana Publishing Corporation, 1974, 134 pages. (Material on birth, initiation, and funeral rites.)

Ricard, Alain. 'The Concert Party as Genre: The Happy Stars of Lomé.' *Research in African Literatures* (Austin), 5, 2 (1974), 165-179. (A substantial and well-illustrated article that includes sections on Setting, Actors, Media, Plots and a concluding part that looks into theories of diffusion. Note: Ricard worked on a film about the group, 'Agbeno Xevi,' which is available from the UCLA Media Centre, Royce Hall, UCLA, Los Angeles 90024. That film shows the actors planning performances, buying costumes, visiting venues, discussing finances and strategies as well as performing. For background to the film, much of it shot in 1973, see Ricard: 1974, 179; on the group see Ricard: 1986 77 ff. Rpt. *Forms of Folklore in Africa: Narrative, Poetic, Gnostic, Dramatic*. Ed. Lindfors, Bernth Austin: University of Texas Press. 1977.)

Ridden, Geoffrey M. 'Language and Social Status in Ama Ata Aidoo.' *Style*, 8, (1974), 452-61.

Sekyi, Kobina. *The Blinkards*. London: Collings, 1974, 160 (A Heinemann edition of the 1916 text came out in the same year.. See Introduction to the play by Ayo Langley. There are points at which Baku, 1987, takes issue, e.g. over the events following the torpedoing of the S S Aboso. Baku sees mythmaking at work. Gibbs on Sekyi, 2010.

Sutherland, Efua. Interviewed by Lee Nicholls for Voice of America, (Published *Conversations with African Writers*, Washington D.C.: Voice of America, 1981, 278-287. See also Lee Nicholls, *African Writers at the Microphone*. Washington: Three Continents Press, 1983.)

Sutherland, Efua. *Edufa and New Life at Kyerefaso* (Extracts). Kwakwa, 1974, 68-87.

Tamakloe, Allen. 'Creative Drama Techniques for the Ghanaian Teacher'. Drama Workshop paper, Accra District Zone 10 May/ June 1974. (Documents shows how games for Actors / Non

Actors, including Grandmother's Steps, and observation activities can be used with children. 23 female and 3 male teachers attended the course held at Osu. This represents a relaxed and creative schedule of activities.)

Wartemberg, Joris. 'Face to Face.' *Pleisure*, (Accra), 6, 6 (August 1974), 15 and 24. (Young writer interviews visiting American author John Updike. May be a duplicated entry, see 1973.)

Wolfers, Michael. 'Sekyi's Satire Revived.' (Review of *The Blinkards*), *West Africa* (London), 19 August 1974, 1019-1020.

Zinsou, S.A. *Éléments pour un théâtre togolais*. MA thesis, University of the Sorbonne, Paris, Institute of Theatre Studies. 1974. (Cited Ricard: 1986, 71. Ricard observes in a foot-note that Zinsou is a playwright and that he comments particularly on work by Setsafia.)

1975*

An Intergovernmental Conference of Cultural Policies in Africa, held Accra, October- November 1975. See Hagan 1978, 5. This prompted a theatre festival and the production of *The Blinkards*.)

Anon. *International Centenary Evenings with Aggrey of Africa*. Accra: Ghana Association of Writers, 1975. (Includes brief biographies of Acquah, Ashong-Katai, Danquah, de Graft Hanson, Ephson, Hunwick, Lutterodt, Ofei, Opoku, Quaye, Zagbede-Thomas, *et al.*)

Anon 'Drama at the....' *Ghana Review*, 1, 7 (1975), -22. (Pages missing from the copy in the Balme Library. Brief summary of Theatre in Ghana, with references to the Arts Council and the work of the School of Music and Drama. Several paragraphs on the Institute of African Studies.)

Acquah, Kojo. Edina Bronya. *Ghana Review* (), 1, 4 (March April 1975), 29-31. (On annual Elmina Festival.)

Ajibade, Segun. 'The Absent Rival.' # *Growth, An Anthology of Literary Works* (Koforidua), 4 (Nov 1975), 60-74. (The play is set in Nigeria during Ghana's Compliance Order for Aliens. An extract 'to be continued' is printed.)

Atubra, Emmanuel Mac. *Ghanaian Music and Dance: a select annotated bibliography*. (Pamphlet Box IAS Library, Legon, Dp/Z 3785 At 9. Might be 1973.)

Awoonor, Kofi. *In Person; Achebe, Awoonor and Soyinka*. Ed. Karen L. Morrell, Seattle: Africa Studies Programme, 1975. (Includes 'Tradition and Continuity in African Literature' and discussion.)

Awoonor, Kofi. *The Breast of the Earth: A Survey of the History, Culture and Literature of Africa South of the Sahara*. New York: Anchor, 1975, 387 . (See p. 330 in particular; valuable of Fiawoo.)

Bame, K.N. 'Des origines et du Développement du Concert-Party au Ghana.' *Revue d'Histoire du Théâtre*, 1 (1975), 10-20. (Translated by Ricard.)

Berner, Robert L. 'Review of *The Blinkards*, Sekyi.' *Books Abroad*, 49, 2 (1975), 380.

Brown, Lloyd, 'African Woman as Writer,' *Canadian Journal of African Studies*, 9 (1975), 493-501.

Brown, Lloyd. 'Review of *In Search of African Theatre* by Scott-Kennedy.' *RAL*, 6, 1 (1975), 111-4.

Brown, Susan Drucker. *Ritual Aspects of the Mamprobi Kingship*. Leiden and Cambridge: Africastudiecentrum and African Studies Centre, 1975 172 pages.

Cole, Herbert. 'The Art of Festival in Ghana.' *African Arts* (Los Angeles), 8, 3 (1975). (Rpt. Harding ed: 2002.) (A classic account of festival theatre with focus of Odwira in Akropong based on research undertaken in 1972. Cole credits students with influencing his thinking, for example see MA thesis by Patricia Crane on "Odwira, a Drama of the Ashanti." 1971. Ghanaian informants included traditional office holders in Akropong and Adi Darko, artist resident in the town.)

Dei-Anang, Michael. *The Administration of Ghana's Foreign Relations 1957-1965 A personal memoir*, Althon and University of London, 1975. (The playwright on the recruitment and experiences of and in the Foreign Service. Includes details about H VH Sekyi's recruitment in the first batch of officers. Fascinating on the role given George Padmore, the tensions between him and Ako Adjei, the impact of the freedom fighters housed at African Affairs Centre. Also interesting on Nkrumah and US Ambassadors. Black American, old Lincoln College man Franklyn Williams was suspected by Nkrumah of CIA sympathies. Andrew Tully's book on the CIA 'tipped off' Nkrumah. Dei-Anang felt something was wrong as they left for Hanoi. A coup took place.

Denteh, C A. *Traditional Drama in Ashanti*. Legon: University of Ghana.

Duodu, Cameron. '?' *The Guardian*, 5 January 1975. (Refers to *The Blinkards* as 'savagely satirical. See Baku: 1987, 101.)

Egblewogbe, E Y. *Games and Songs as Education Media*. Tema: Ghana Publishing Corporation, (1975). Has chapters on 'Acquiring Traditional Knowledge through games' (227-41). Author refers s to children 'imitating everyday activities of adults, clothing them in their own phantasy' [sic]. Examples given include pretending to undertake domestic activities.

Hayford, Aba . 'Adapting Traditional Dramatic Forms to Film and Television (with reference to Africa)'. Paper presented at Regional Conference on Mass Communication, Lagos, March 1975, Pamphlet Box, IAS

Hevi, Jacob. *Amavi*. # In *African Plays for Playing*, vol. 1, ed. Michael Etherton, London:

Heinemann, 1975.

Iyasere, Solomon O. 'Review of *The Sudden Return and Other Plays* by Owusu.' *Books Abroad*, 49, 3 (1975), 595-596.

Jones-Quartey, K.A.B. *History. Politics and Early Press in Ghana: The Fictions and the Facts*. Accra: Afram Publications, 1975. (Valuable background on the newspapers to which Sekyi, Dove, et al contributed.)

Kwakwa, Margaret. *L'Argent ne fait pas le bonheur*. # Accra: Afram, 1975. Republished Lagos: West African Book Publishers, 1982. (For students of French.)

Osei, Kenneth. 'They tell their story on wax.' *Ghana Review* (Accra), 1, 6 (1975), 27-29. (On Partymen Ampadu and Ko Nimo.)

Quarcoo, A K. *Drama as a Mechanism in the Socialisation Process Among the Dangme of Ghana*. Legon: unpub.

Rattray, R.S. *Ashanti*, 1975. Possibly a Reprint of one of Rattray's titles, see above. (Quoted Fiebach, Joachim. 1996, 1997, 2004 on the Apo of Tekiman, possibly drawing on William Bosman, early C.18th (158), an '... example of an inversion performance' meant to upset power structures and, basically, contradictory social relations for a well- defined (circumscribed) period of time. Rattray made phonograph recordings of songs that included references to masters 'eating rats' etc. See Jeyifo ed.: 2002, 479-80, and Conteh and Olaniyan, 2004.)

Ricard, Alain. The Literary Theatre in French in Togo. *Revue d'histoire du théâtre*, 1975, 44-48. (Mentioned, Ricard: 1986, 74.)

Robertson, Josephine. 'Drama at the Arts Centre and Drama Studio.' *Ghana Review*, 1, 7 (1975), 16-7.

Tamakloe, Allen W.W. 'Historical Survey: Origins of drama among people of the dense forest region, south of the Sahara'. Legon: Institute of African Studies, unpublished paper 1975. Cited Agorde: 2002.) NB This is a duplicate.)

Warren, Lee. *The Theatre of Africa: An Introduction*. Englewood Cliffs: Prentice-Hall 1975. (Includes material on Concert Party.)

Wilson, George Andoh. 'Ghana's Young Theatre.' *Ghana Civil Service Journal*, 2, 3 (December 1975), 36-7. (See Gray: 1990. Note: Wilson was a distinguished director.)

1976*

From limited research undertaken during August 2005 on *The Daily Graphic*, it was clear that The Arts Council was promoting Anansekrom at the Arts Centre, and there were references to a

production of *The Life of Martin Luther King*, dir. Evelyn la Rue Pittman, supported by Nii Ashitey and Wulomei. Newspaper for 7 July 1976, contains an advertisement for the 4th Annual Inter-Schools Drama Festival. Plays presented included *Exodus* and *The Will*,# venue: the Arts Centre.)

Gibbs File contains Syllabus for BA degree programme in Drama and Theatre Studies, and programme for a Ghanaian Evening at Chancellor College, Malawi

Acquaye, Saka. 'The Consequences of Spiritual Slumber.' *Ch'Indaba*, 2 (1976), 62. (A call to Ghana to 'take ... stock' with the recommendation that Japan offers a pattern for development. NB: *Ch'Indaba*, previously *Transition*, had moved to Ghana and Soyinka was editing it.)

Addo, Joyce. 'Television Drama in Ghana.' Paper presented at African Literature Conference: Ibadan, 1976. (Mentions Owusu, de Graft, Marshall, Okine, Ben Abdallah.)

Adelugba, Dapo. 'Language and Drama: Ama Ata Aidoo.' *African Literature Today*, 8 (1976), 72-84.

Arkaifie, Richard. *Bibliography of the Akans*. Cape Coast, 1976. (This reference work has been cited extensively and represents the bringing together of important research.)

Armah, Nii Obli. "Looking into the King's Dish" – a review of the play *The Alien King*.' *The Legacy* (Legon), 3, 1 (December 1976), 44-6. (This is a review of a student production of Abdallah's play, initially directed by Kojo Ablordepey, and taken over by Uwa Hunwick for presentation at the Drama Studio. Obli was concerned about Hausa sensibilities, accuracy ('a big historical flaw'), and Ada praying facing north. Comments on the use of proverbs, and the set design. Cast included Pascal Kojo Mawugbe (Ada), Joyce Misa (Bagunsuwa) and Abdul Rahim Isah (Kumbaru). Nigerian choreographer Peter Badejo played the king's jester and the executioner.)

Bame, K N. 'Some Sociological Variables which need attention in development support communication: Examples from a Ghanaian Family Planning study.' *Greenhill Journal of Administration*, 3, 3-4 (1976-77), 76-84. (An account of a programme which had included a comic or concert party play, folk drama and a town or village discussion. Bame provides a sociological focus on theatre for development.)

Banham, Martin with Clive Wake. *African Theatre Today*, London: Pitman, 1976. (In six pages on the Ghanaian theatre, Banham looks at *Anowa*, *Edufa*, *Anansewa*, *Sons and Daughters*, and *Through a Film Darkly*. He also mentions plays by Derlene Clems (1973); Kwesi Kay (1968; 1972), Addo (1973) and Awoonor (1972).)

Brown, Lloyd. 'Sutherland and Aidoo: The Theatre as Tradition.' Paper presented at African Literature Conference: Ibadan, 1976.

Collins, E J.. 'Comic Opera in Ghana.' *African Arts* (Los Angeles), 9, 2 (January 1976), 50-57. (Draws particularly on experience with the Jaguar Jokers. Reprinted, Priebe: 1988. Rpt, Harding,

ed: 2002.)

Collins, John E. 'Ghanaian Highlife.' *African Arts*, 10, 1 (1996), 62-68, 100.

Dankwa, Joe. *At Daggers Drawn* (a play). # *The Legacy* (Legon), 3, 1 (December 1976), 47-60.

de Graft, J.C. 'Roots in African Drama and Theatre.' *African Literature Today* (London), 8 (1976), 1-25. (Important statement that draws together ideas about ritual and drama, Anansesem, concert parties, Nigerian traditions, and thinking about the contemporary situation. De Graft's 'enemies of the theatre' are rationalism, reduction to entertainment, and commercialism. The weaknesses he discerns in the theatre include the lack of 'singleness of purpose, concentration, and discipline'. He finds consolation in the openness of African theatre to 'an infinite variety of forms' and the opportunities which exist in the educational system to encourage drama.)

Dseagu, S A. 'Proverbs and Folktales of Ghana: their form and uses.' In *Traditional Life, Culture and Literature in Ghana*, ed. J.M. Assimeng. New York: Conch Magazine, 1976, 80-92.

Hevi, Jacob. *Amavi*. # Legon: Institute of African Studies, 1976, 63 pages. (Published for FUE African Studies course Drama B3 24 November 1976.)

Jones, Eldred Durosimi. 'Review: Ama Ata Aidoo: *Anowa*.' *African Literature Today* (New York: Africana), 1976, 142-4.

Obeng, David Albert. 'This is pathetic.' (Letter to *Daily Graphic*, 7 July 1976, 7. (Obeng asks why there is no amphitheatre befitting the status of Accra. He refers to the Sunyani centre that had been abandoned after the February 1966 coup.)

Ofosu-Appiah, L H. *Sophokles. Antigone*, Accra: Waterville, 1976, pages 65. (See comments on efforts to enrich 'the Twi language in its Asante form' in Ricard: 2004, 88. The same author translated Socrates' *Apology*, 1975.)

Owusuh, E.S.K. . *Oral Traditions of Kulamo (Kulango)*. Legon: I A S, 1976.

Ricard, Alain. "Between the Oral and the Written: Theatre in Ghana and Nigeria." *Educational Theatre Journal*, 29 (May 1976), 229-238. (Not seen. Translated A Graham-White. See White: 1986, 811.)

Sutherland, Efua. 'The Playwright's Opportunity in Drama for our Children.' Paper presented at seminar on Writing and Production of Literature for Children, Institute of African Studies, Legon, 1976. Cited Sutherland-Addy 2006.)

Yirenkyi, Asiedu. 'Kobina Sekyi and J.B. Danquah: The Founding Fathers of the Ghanaian Theatre.' Paper presented at First Ibadan Conference on African Literature, July 1976. (Yirenkyi provides an overview of the National Theatre Movement drawing attention to the way in which art was sacrificed to politics - for example in the architecture of the Drama Studio. He sees the Movement as restricting and 'killing'. While focusing on Sekyi and Danquah, he places them as

Anglo-Fantis beset by identity problems and, using material from the Sekyi Papers, links ideas in Sekyi's poems with those in *The Blinkards*. Yirenkyi regards the play as having little dramatic value. Despite the title of the paper, which is lang 'already', hardly any attention is given to Danquah. See Yirenkyi: 1977.)

1977*

Note: In this year, the School of Music, Dance and Drama severed links with the Institute of African Studies and became the School of Performing Arts (SPA).

Agovi, J.K. 'The African Writer and his Society.' *The Legacy* (Legon), 3, 2 (September 1977), 4-7.

Agovi, J K A. 'Festac.' Talk given on Radio Ghana, 20 01 77. Rpt Agovi: 1980. (On Ghana's contribution to Festac: *Anansewa, The Lost Fisherman*.- note this title varies!)

Aidoo, Ama Ata. *Dilemma of a Ghost*. Longmans, African Creative Writing Series, 1977. (Aidoo's play was reprinted and kept in print for an extended period. This did not mean she earned a large sum from it. JG.)

Annan, June and Kwame Sarfo. 'Saka Acquaye: Master of Folk Opera.' *Ghana Review* (Accra), 2, 4 (1977), 19-21. (A detailed account of Acquaye's life, education and work: b. Korle Gonno, Accra, 5th of 7th children; attended Government Boys (Rowe Rd.), Methodist and Royal Schools; did 4 years training as an art teacher at Achimota; taught at St Augustine's, Cape Coast, for 2 years. In 1950, he went with athletes to the UK - he was a champion hurdler. There he met Ivor Cummings who advised him to go to the USA to study art and sculpture. In 1963 he won an award at the Royal Academy, London, with a bust of Jimmy Moxon. Made various monumental sculptures and busts. Moved into folk opera. Describes casting, choreographing and rehearsing; indicates position on the language issue: in favour of a continental language, against a national language, happy to work in Ga. Spent 1964 studying opera and drama in Los Angeles; said: 'What I am really trying to do is to upgrade the village form of story-telling because life there is changing with modern developments.' (20). Sees folk opera as work of local origin feeding the soul. Refers to his works including *TroTro* and *Makola Scholarship*; indicates he has no plans to write more. Gibbs used this in the obituary he wrote on Acquaye.)

Anyidoho, Kofi, *Akpokplo*, #play in Ewe and English apparently published during this year. Referred to by Gikandi et al See also 'The Phone Call', # a play for children.

Baker, Donald. 'African Theatre and the West.' *Comparative Drama*, 11 (1977), 227-251.

Cole, H.M. and D.H.Ross. *The Arts of Ghana*. Museum of Cultural History, University of California, Los Angeles. (Reference in Kankpeyeng and DeCorse: 2004.)

de Graft, Joe. *Muntu*. # London: Heinemann Educational Books, 1977. (Script commissioned for an All Africa Conference of Churches 1975 in Nairobi. de Graft took the role of Muntu. The text was printed in Nairobi and was, I think, an initiative of Henry Chakava rather than James Currey.

That is to say, it came from the increasingly independent and Africa-based version of the African Writers Series. It was banned and/ but sold well, indeed publishers claimed over 100,000 copies sold. Showed de Graft working on a epic scale.)

Fiawoo, D.K. 'Fiawoo, F.K.' in Ofosu-Appiah, L H. ed. *Dictionary of African Biography, Vol. 1*. New York: Reference Publications, 1977, 243. (I think this is the son, a sociologist, writing about his father.)

Finnegan, Gregory A.. 'Mamprusi Village, Review.' *American Anthropologist, New Series*, Vol. 79, No. 3. (Sep., 1977), 748-749. (Film made by British Ministry of Information. 'At that time, the film (in 16mm) was available from the then Audio Visual Center at Indiana University in Bloomington. IUAVC is now called Instructional Support Services; they may still rent out films.)

Hammond, Albert. 'The Moving Drama of the Arts in Ghana.' *Sankofa Magazine*, 1, 2 and 3, (1977), 7-10; 13-14.

Kay, Kwesi. Letter to James Gibbs about The Acacia Theatre Trust Limited – a statement about theatre.

Kwaku, Rosemary. 'Festac '77 / Cover Story.' *Ghana Review*, 2, 3 (1977), 19-23 and inside front cover. (NB Ghana sent *Anansewa*, *The Lost Fishermen* etc. to Lagos.)

Mawugbe, Efo Kodjo. 'Sweet Temptations': a play in one act. *The Legacy* (Legon), 3, 2 (September 1977), 63-73. (A two-hander with roles for Satan and Jesus. The Biblical temptations are radically altered and relocated from the desert to contemporary Ghana with challenges to confront the harsh realities of urban life. Humour is epitomised by Jesus naming his mother as 'Mary Joseph Dei' and a number of jarring anachronisms. Mawugbe was at this point a student in Drama and Theatre Studies.)

Nketia, J H. 'Traditional Festivals in Ghana.' *Sankofa*, 1, 1 (1977),

Ofosu-Appiah, L H. ed. *Dictionary of African Biography, Vol. 1*. New York: Reference Publications, 1977.

Ofosu-Appiah, L H. ed. *Dictionary of African Biography, Vol. 1*. New York: Reference Publications, 1977. (Entry on 'Sekyi, W.E.' p. 315-7.)

Ricard, Alain. 'The Concert Party as Genre: The Happy Stars of Lomé.' In ed. Lindfors, Bernth. *Forms of Folklore in Africa: Narrative, Poetic, Gnostic, Dramatic*. Austin: University of Texas Press. 1977. -236. (Rpt. of RAL 1974. Note Ricard worked on a film about the group, 'Agbeno Xevi,' which is available from the UCLA Media Centre, Royce Hall, UCLA, Los Angeles 90024.)

Ricard, Alain and J Weston'. 'Théâtre et communication de masse: l'exemple du concert-party au Togo.' *Communications*, 1977, 3, 299-304. (Results used in Ricard: 1986.)

Soboh-Blay, A. *Nyamenle sa Elomboe Ne.* Accra: Bureau of Ghanaian Languages, 1977. 109 pages. (Play text.)

Sutherland, Efua. 'The Ghanaian Folktale for Festac 77.' *Sankofa*, 1, 1 (1977), 24-32.

Uka, Kalu, 'Beyond the 'Catharsis': The Communal Perspective of Dramatic Appeal.' *Nigerian Journal of the Humanities* (Benin City), 1, 1 (1977), 77-90.

Wartemberg. Nanabenyin Kweku (Joris). *The Corpse's Comedy*. Ibadan: University Press, 1977. 86 pages. # (See review of production by Senanu and reference to Achimota production in celebratory volume about the school. The play was subsequently included with two others in an Ibadan publication and favourably reviewed. It draws on Wartemberg's experience of Molière and forms a bridge with his work for Osofo Dadzie.)

Yirenkyi, Asiedu. 'Kobina Sekyi: The Founding Father of the Ghanaian Theatre.' *The Legacy* (Legon), 3 2 (September 1977), 39-46. (Part of an important 1976 conference paper; insensitively cut.)

1978*

Programme for *Mambo* #written and directed by Joe de Graft, 12 August 1978. Performed by the School of Performing Arts. Programme includes a statement by the Author. Apparently the play began as a training exercise, lasting 4 weeks. Initially 'they' anticipated doing an improvised adaptation of a play – texts of which happened to be available! Explains the use of Shakespeare's text in the opening scene ('backdrop effect'). Includes reflection on the 'world of fantasy' in which all megalomaniacs live, and gives sincere thanks to student colleagues. Paa-C Quaye played Mambo. De Graft died 1 November 1978. (See Lindfors interview in Lindfors: 2002, erroneously dated 1 November 1978. Interview may also have appeared in *Mazungumzo*, 1980.)

Programme for *Three Short Plays* by the School of Performing Arts, 17-19 March 1978: Plays *The Resurrection* (Richard Rive; dir. Joyce Misa), *Born to Die* and *Ambush in the Wood* – an extract from Egbuna *The Anthill*, Dir. Bertha Amoa-Ampah.)

Anon. 'De Graft, Joseph Coleman.' *Contemporary Authors* (Detroit), 73-76 (1978), 158.

Angmor, Charles. 'Drama in Ghana.' In *Theatre in Africa*, edited Oyin Ogunba and Abiola Irele, Ibadan: University of Ibadan Press, 1978, 55-72. (One of the few surveys of Ghanaian drama. See thesis above.)

Coplan, David. 'Come to my town, Cape Coast!' The social history of Ghanaian Highlife.' In *Eight Urban Musical Cultures*, ed. Bruno Nettl, Urbana: Indiana University Press, 1978. (Cited Cole: 1996; Coplan has, I think, written extensively on South Africa.)

Dibba, Ebou. 'Efua T Sutherland: *The Marriage of Anansewa*.' London: Longman, 1978, 37

pages. (Notes for O-Level candidates and others.)

Duodu, Cameron. 'Tribute to Joe de Graft.' *The Mirror*, 10 November 1978, 2. (In a sense an obituary in which Duodu comments on the 'originality' of de Graft, his clothes, grace, voice, contribution to drama the University of Ghana, etc.)

Hagan, George P. 'Affirmation of Cultural Identity and Development of National Awareness.' Paper presented at Unesco Conference, Brazzaville, February 1978. (Comments on 'akanfo' and 'abiriman'.)

Hagan, George P. *Culture and Development*. Arts Council of Ghana, Accra, 1978. 29 pages cyclostyled. A wide-ranging consideration of issues of particular significance in view of Hagan's subsequent responsibilities for Culture. Bibliography include Bowditch (1819) and TS Eliot 'Notes Towards ..' Reindorf should be there since he is quoted, p 4. Hagan produces his own definition of culture, p. 7, and includes a section on 'Culture as a Focus for Development'. He refers back to an Intergovernmental Conference of Cultural Policies in Africa, held Accra, October- November 1975.

Hagan, J.C. *A Study of the Akan-Fante Folktale as Literature and its Relationship to Ghanaian Creative Writing*, PhD Thesis, University of Ghana, Institute of African Studies, Legon. (Mentioned in Ahenkorah: 2011.)

Holbrook, Wendell Patrick. *The Impact of the Second World War on the Gold Coast: 1939-1945* PhD thesis, Princeton University, 1978. (Potentially fruitful source of information.)

Kugblenu, John. 'The Performing Arts in Africa.' *West Africa*, 19 June 1978, 1180-81. (Unesco-sponsored workshops in Accra.)

'Mutt, Carl'. See Ofori, Henry.

Ofori, Henry, under the *nom de plume* 'Carl Mutt'. *My Uncle John and Other Stories*. Accra: Waterville, 1978. (Includes some pieces in dialogue form – little shape. See 'Five Men in a Calabash', # 12-30; 'A Rural Dialogue', 40-47. #)

Sangster, Ellen Geer. *A Grain of Mustard Seed*. Amherst: Green Knight, 1978. (Describes running a Creative Writing Class and a Drama Group at Aburi in 1963. Directed a de Graft comedy, *Oedipus* (166-7), and 12 other contemporary and Greek plays, 169. Comments on laughter at tragedy, 168. Describes meetings with Alan Rudwick, Irene Anderson, Dr Ampofo (174), and Jawa Apronti; provides information about creative writing gatherings and productions of plays. e.g. p. 229 *The Land of Our Ancestors* # and *The Mystery of a Cockcrow*.# She writes enthusiastically of *Hamile* (181) and of Grace Osei-Mensah's Waterville publication. (202). Sangster was in Ghana when Nkrumah was overthrown, Kotoka assassinated and the Asantehene died – ponders possibility of companions for the chief 230 f.. She organised Creative Writing Conferences, for example at Wesley College, Kumasi, 210; Akropong 217, and in 1971, which met under the title 'To Know My Own'. 233. She left in 1968, handing over to Kwabena Asiedu and Efua Sutherland.: Sutherland speaks of her as an inspiration. The impetus behind *Talent for*

Tomorrow was not maintained after Sangster's departure.)

1979*

The Refund ascribed to Fritz Karinthy, was directed by Lawrence Ebow Kennedy Appiah, July 1979. (The revenue for 3 nights was C 750,000 at 1.5 per head. Cast c. 35-40. This is more than the original play requires. Figures may be out.)

Anon 'Obituary: Joe de Graft.' *West Africa*. 1 January 1979.

Agovi, Kofi E. *Kundum: Festival Drama among the Ahanta-Nzema of South West Ghana*. PhD Thesis, University of Ghana, 1979.

Amegbleame, Aimon A. 'Le Theatre dans la literature Ewe.' *L'Afrique Littéraire et Artistique*, 51 (1979), 33-41. (See Gray: 1990.)

Aworele, 'Yinka. *Critical Notes (with Questions and Answers) on 'The Marriage of Anansewa,*' Ilesha: Fatiregun, 1979.

Chapman, Karen C. 'Introduction to Ama Ata Aidoo's *Dilemma of a Ghost.*' *Sturdy Black Bridges*. Ed. Roseanna P. Bell, Bettye J. Parker and Beverly Guy-Sheftall. Garden City, New York: Anchor, Books. 1979.

Chernoff, John. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago and London: University of Chicago Press, 1979. (Refers to African Brothers Band. Fiebach, in Jeyifo ed. 2002, 482, has a reference to pages 155-65 of Chernoff, and footnotes the use of 'all-encompassing pragmatism' as linked to them. This is an absorbing study of Ghanaian performers.)

Head, Sidney W. 'British colonial broadcasting policies – the case of the Gold Coast.' *African Studies Review*, 22, 2 (1979), 39-40. (May convey Hodson's interest in radio during the War.)

Kidd, Ross. 'Liberation or Domestication: Popular Theatre and Non-Formal Education in Africa.' *Educational Broadcasting International* (), 12 (1979), 3-9. (Contains reference to Pickering: 1957.)

Klicker, Jochen R. 'The School of Performing Arts: Joe C. de Graft, *Mambo.*' *Horizonte Magazine*, Ed. Ulrich Eckhard (Berlin: Berlin Festspiele GmbH), 28-29. (Possibly on a performance given during a tour to Germany.)

Kramphah, D E K . *Helping with Literature*. Tema: GPC, 1979. (Chapter 6 is on 'Drama Appreciation; 61-11, and begins: 'Drama is the presentation of a story through dialogue and action and effects such as sound, music, lighting, costume and scenery.' Refers back to the Unities and observes: 'It is the stringing together of scenes into acts that gives the play its shape.' 62. 'The first thing we do under evaluation is to establish the kind of play a work is: comedy or tragedy.' 65.

Lindfors, Bernth. 'Interview with Joe de Graft.' *World Literature Written in English*, 18 (November 1979), 314-322. (Interview imparts insights. Date of interview may be confused with date of death.)

Nketia J H Kwabena. 'The Influence of Traditional Media on Social and Individual Behaviour.' Legon: IAS, 9. (Reprinted newspaper 1994.)

Ofori, Henry, as 'Carl Mutt', pseud. *My Uncle Jonathan and Other Stories*, Accra: Presbyterian Press, 1978. Originally *Young Tigers vs Venomous Vipers and Other Stories*, 1965. Includes two dramatic sketches 'Five Men in a Calabash' and 'A Rural Dialogue'. The former in the vein of Ofori's other scenes of village life, 'The Literary Society'; the latter is on interest regarding drama for development because it raises issues of literacy and education. For background on Ofori see Cameron Duodu on *Drum*, and owner of *Drum*, Jim Bailey. Obituaries, March 2000.

Onukwufor, Chika C. 'The Marriage of Anansewa: A Modern West African Drama for the WAEC Candidate,' *Muse*, 11 (1979), 55-58.

Owusu, Martin. *Drama of the Gods; Myth and Ritual in Seven West African Plays*. Brandeis University, PhD thesis, DAI, 40 (1979), 22222667-68A. This covers similar ground to that Owusu wrote about for Bristol University where he earned an M Litt.)

Ricard, Alain. *Popular Theatre in West Africa*. Afrikainische Literatur - Perspektiven und Problems. Hrsg. von Ernest T. Tetsch. Stuttgart Druckerei Eugen Heinz, 1979.

Stone, Michael. 'Bitten by a Black mambo.' *Guardian*, 9 July 1979. (On de Graft's *Mambo* in West Berlin. Refers to outstanding performances by Joyce Misa and Kofi Dovlo.)

Sweetman, David. 'Interview with Sandy Arkhurst,' producer of *Mambo* at Berlin Festival of African Literature.) *BBC Arts and Africa*, 290 (1979), 1-2.

1980*

During the year Holbrook: 1985 recorded interviews with Moxon, Dove, and others involved in propaganda during the War. The recordings are held at Bryn Mawr.

Gibbs Archive includes a programme for *Death and the King's Horseman* (Soyinka), dir. Frances Sey with Kokoroko Company (Greater Accra Arts Council). The Synopsis reads: 'The play is set in Yoruba land during the 1939/45 war. The king is dead and Elesin Oba, his Chief Horseman has to commit suicide to accompany the former as custom demands. Mr. Simon Pilkings, the colonial District Officer tries to prevent this. Will Pilkings succeed?')

Love Brewed in an African Pot film released, see articles on Kwaw Ansah.

Abdallah, Mohammed Ben. *Kings, Warriors, Slaves...A Dramatic Trilogy*. PhD Dissertation, University of Austin at Texas. (Includes play-scripts and an introduction. Latter quoted by Deandrea 1998, and in Abdallah's collections of plays.)

Agovi, J Kofi. 'Of Actors, Performers and Audience in Traditional African Drama.' *Presence Africaine* (Paris), 116, 4 (1980), 141-158.

Agovi, K.E. 'The Ghana Dance Ensemble and the Ghanaian Theatre.' *Legon Observer* (Legon), 12, 9 213-5.

Agovi, Kofi Ermeleh. *The Aesthetics of Creative Communication in African Performance Situations*. IAS, Legon, Pamphlet Box, Af/PN 2979.Ag7, 1986. Quotes Nketia, Harper, Dorson, Yankah. (See *RAL*, 1983)

Agovi, J K E. *Ruling a Sovereign People: A Collection of Essays, Letters, Commentaries in the Mass Media*, Legon: I A S, 1980, 53. (A literary critic and student of festival theatre broadens his field.)

Amankulor, J.N. 'An Interpretation and Analysis of *The Marriage of Anansewa*,' *Okike Educational Supplement* (Enugu), 1 (1980), 149-171. (A substantial article.)

Asgill, E(dmondson) J. 'African Adaptations of Greek Tragedies,' *African Literature Today*, 11 (1980), 175-189. (Places *Edufa* beside work by Rotimi and Soyinka. Refers to a paper by E O Apronti, 'Spectacle versus Language in African Drama', presented at Legon in 1975.

Crosby-Annan, J. *Aro Nee Koasi Ama Ekyi*. Accra: BGL (Nzema), 1980. ('Deals with the emergence of two states within the Nzema state.')

Crosby-Annan, J. *Ayekpa Antεmebo*. Accra: BGL, 'Reveals the harsh and unjust rule of 'Awulae Kaku Aka in the olden days... This king is said to have established a permanent place of execution (Ayekpa Anrεnebo) where not only offenders of the law, but proud and stubborn natives were also executed on the orders of the king... His reign became intolerable and the natives appealed to the then Governor of the Gold Coast, Captain George Maclean, who caused his capture to Cape Coast, where he died.'

de Graft, see Lindfors.

Grant, Jane W. *Ama Ata Aidoo: The Dilemma of a Ghost. A Study Guide*. Harlow: Longman, 1980. (Grant includes an opening section which covers the Akans, Akan drama and contemporary playwrights. She includes references to Sekyi, de Graft and Sutherland, and quotes what seems to be a review of an early (1965?) production in Lagos. She incorporates many questions .)

Korama, Abenaa. *Mmofra Nkommo Bi*. Accra: BGL, 1980. (Illustrated.)

Lindfors, Bernth. 'Interview with Joe de Graft.' *Mazungumzo* (), 41 (1980), 13-28. (Cited by Agovi: 1990 and Djisenu 2000., who has *Mazungumso*. He locates it at Ohio University Centre for International Studies (Africa Programme)' [sic]. This interview includes de Graft talking about work at Mfantsipim etc. See Lindfors: 2002.)

Lokko, Sophia. 'Theatre Space: A Historical Overview of the Theatre Movement in Ghana.' *Modern Drama*, 23 (1980), 309-19.) (Includes reference to an 1840 performance of *The Merchant of Venice*. Her source for that production has no been checked.)

Lokko, Sophia D. 'The Ghanaian Experimentation in the Reactivation of her Heritage in the Arts with Special Reference to the Performing Arts.' *Actes du XIVe Congrès International des Bibliothèques et des Musées des Arts du Spectacle, held at Beograd 15-20 Septembre 1980*. Beograd, 1982. ISSN 0361-7500. 129-137. (Includes comments on the Kpashimo celebrations, (sanctioned embraces), and repressive colonial/ missionary attitudes to African culture. Quotes Genoveva Marias on Nkrumah and clothes. See *Nkrumah as I knew him*. Lists drama groups (including Dawn Theatre, Adabaraka Drama Group, Ghana Playhouse), and choirs, such as Dumas. Refers to dance groups and record producers (including Helwani), to the First International Cultural Festival, and to Kumasi Festival (10 years old). Writes of need for 'reactivation' of 'ceremonial and ritual drama'. Quotes Caine from *Liberian Studies Journal*, 1, 1 (1967). Refers to Marias' book was published by Janay in Chichester, and her own unpublished MA thesis 1973. See www.theatrelibrary.org/sibmas/congresses/sibmas80/belgrade_14.html. In other words this is substantial and wide-ranging.)

Lyon, David. 'The Minstrel Show as Ritual: Surrogate black culture.' In *Rituals and Ceremonies in Popular Culture*, ed. Ray B. Browne, Bowling Green: Bowling Green Popular Press, 1980, 150-59. (Listed by Cole: 1996.)

Okafor, Chinyere, 'Parallelism versus Influence in African Literature: The Case of Efua Sutherland's *Edufa*.' *Kiabara* (Port Harcourt), 3, 1 (1980), 113-131. Bibliography includes Oyin Ogunba's contribution to *Perspectives on African Literature*, ed. Christopher Heywood, 1971, and a paper by A O Ashaolu presented at the Ibadan Annual Literature Conference in 1980 on 'The Classical Character of Modern African Drama.'

Sutherland, Efua. 'A Proposal for a historical drama festival in Cape Coast.' (This was expanded in 1991 into plans for PANAFEST a Pan-African Historical Theatre Festival, first held 1992. Lip service was paid to this in launching Panafest. The paper has not been placed in the public domain. See, however, discussion of it in Victor Yankah's contribution to *African Theatre: Festivals* (forthcoming).)

Ujamma Players Constitution, July 1980, quoted Agovi: 'New Directions.' 1989.

Yirenkyi, Asiedu. 'Bill Marshall and the Ghana Theatre of the Early Seventies.' *Journal of the Performing Arts* (Legon), 1, 1 (1980), 27-51.

Yirenkyi, Asiedu. *Kivuli and Other Plays*. London: Heinemann, 1980. (Other plays are 'Lovenet', 'Blood and Tears', 'Firefly,' and 'Amaa Pranaa'. Reviewed by Randall Davenport in *World Literature Today*.)

1981*

Anon. 'Aidoo, (Christina) Ama Ata.' *Contemporary Authors* (Detroit), 101 (1981), 12.

Akam, N and Alain Ricard. *Mister Tameklor: Suivi de Francais-le-Parisien par le Happy Star Concert Band de Lomé*. Paris, 1981. (The Togolese group owes much to the Concert Party tradition. See also Ricard's film on the Lucky Stars.)

Awoonor, Kofi. 'The Imagery of Fire: a critical assessment of the poetry of Joe de Graft.' *Okike* (Nsukka), 19 September 1981, 70-79. (Only brief comments on the plays.)

Awoonor, Kofi. 'Tribute to the Great Masters: de Graft.' *Sankofa* (Accra), 5, 1 (Jan-June 1981), 10.

Bame, Kwabena N. *Come to Laugh: A Study of African Traditional Theatre in Ghana*. Legon: Institute of African Studies, 1981, 102 pages. (Major study of Concert Party about which Bame has written extensively and with insight. See New York: Lilian Barber edition, 1985.)

Bandoh, Faustina. 'J B Danquah's Treatment of folklore in *The Third Woman*.' SPA BA Thesis 1981. (Bandoh makes extensive use of Danquah's *Akan Doctrine of God* for comments on the 1943 edition. That has an Introduction by Cullen Young.)

Bedu-Addo, (Ato). (Review of) '*Our Sister Killjoy, or Reflections of a Black-eyed Squint: The latest Ama Ata Aidoo*.' *Sankofa*, 5, 1 (1981), 22-23, 39.

Bedu-Addo, Ato. 'Tribute to the Great Masters: Dei-Anang.' *Sankofa* (Accra), 5, 1 (Jan-June 1981), 10-11.

Berrian, Brenda F. 'Bibliographies of Nine Female African Writers,' *Research in African Literatures*, 12 (1981), 214-236. (Valuable resource on Aidoo, Sutherland.)

Brown, Lloyd. '*Women Writers' in Black Africa*, Westport, Conn: Greenwood, 1981. (Part rpt. in Jeyifo, ed.: 2002.)

Gibbs, James. 'Ghanaian Playwrights and Nigerians.' *Legon Observer*, 13, 11 (1981), 203.

Kemoli, Arthur, and Helen Mwanzi. *Notes on Joe de Graft's "Muntu"*. H.E.B. 20 Nairobi: Heinemann, 1981.

Lokko, Sophia D. 'Hunger-Hooting Festival in Ghana.' *The Drama Review* (New York), 25, 4 (T92), (Winter, 1981), 43-50.

Okai, Atukwei. 'Vision, Image, and Symbol in Ghanaian Literature.' *Pacific Quarterly Moana* (Hamilton, New Zealand), 6 (1981), 51-61. (Includes comments on Aidoo, Armah, Awoonor, Yeboa-Afari, et al.)

Pappoe, K. Atta. *Notes on 'Dilemma of a Ghost'*. Ibadan: Abiprint and Pak Ltd, 1981.

Sutherland, Efua. Interviewed in *Conversations with African Writers*. Lee Nicholls. Washington

DC: Voice of America, 1981, 279- 286. (Relates *Foriwa* to short story original, draws parallel with *Member of the Wedding*. Speaks of wanting her 'society to mind its cultural heritage.' Reads 'The Redeemed' into the interview.)

1982*

Note: In this year Abibigromma, Legon, was formed. It represented an indication of the University's commitment to the theatre group as a 'laboratory' for research by staff.

Anon. 'A Matter of "Misinterpretation"'. *Weekly Review*, 5 February 1982, 24. (On banning of *Muntu* in Nairobi.)

Adetuyi, V. Tai. "*The Dilemma of a Ghost*", *Ama Ata Aidoo: Notes, Model Questions and Answers*. Stevelola English Literature Aids, 2. Ibadan: Stevelola Publishers, 1982.

Agovi, J.K. 'Axim-Kundum – a preliminary survey.' *Institute of African Studies Research Review* (Legon), 10, 1 (1982) 70-82. (Should have come out in 1974. Argues that the community dramatises its way of life and that performing artists are given opportunities.)

Amankulor, J. 'Ama Ata Aidoo: *The Dilemma of a Ghost*.' *Okike Educational Supplement*, 3 (1982), 137-150.

Assensoh, ? 'Restoring Standards in Ghana.' *West Africa*, 20 September 1982, 2411, 2413. (On Aidoo's work as Education Secretary under Rawlings.)

Berrian, Brenda F.. 'African Women as Seen in the Works of Flora Nwapa and Ama Ata Aidoo.' *CLA Journal* (Atlanta, GA), 25, 3 (1982), 331-339.

Chadaka, Kikaya. 'Confusion of Kenya Ban on de Graft Play.' *New African* (London), April 1982, 46. (*Muntu*.)

Etherton, Michael. *The Development of African Drama*. London: Hutchinson. 1982, 194-242. (The chapter on Ghanaian theatre considers Jacob Hevi's *Amavi*, Sutherland's *The Marriage of Anansewa* and Aidoo's *Anowa*. Etherton makes important contributions to debates about these plays.)

Hill-Lubin, Mildred. 'The Relationship of African-Americans and Africans: A Recurring Theme in the Works of Ama Ata Aidoo.' *Presence Africaine*, (Paris), 124 (1982), 190-201. (Includes reference to *Dilemma of a Ghost*.)

Jenkins, R G. 'Sekyi's Formative Years.' *West Africa*, 6 September 1982, 2270-72. (Biographical material on Sekyi by a renowned specialist historian of the Gold Coast who died young. Jenkins draws attention to myths and established errors. He brings insights from historical research.)

Killingray, David. 'Military and Labour Recruitment in the Gold Coast during the Second World War.' *Journal of African History*, 23, 1 (1982), 83-95. (Study by an historian better known for

work on Black Britain. The War was hugely important for nationalists and artists.)

Kwakwa, Margaret. *L'Argent ne fait pas le bonheur*. # Lagos: West African Book Publishers, 1982. (For students of French.) Republication, see Afram, 1975. (Possibly a Duplicate?)

Kwamena-Poh, M.A. 'The development of a Formal Education in Ghana: The contribution of the Presbyterian Church of Ghana.' Paper presented at the Institute of African Studies Seminar on Presbyterianism, 1982, copy in IAS pamphlet Box Dp/LA1611.G5K96. (Very interesting on the teaching of local languages, Greek and Hebrew in Presbyterian and other institutions, on the 'payment by results' element in the Gold Coast – after it had been discredited in England, cf *Hard Times* and Wackford Squiers. Comments on technical training and training by becoming a houseboy - imitating missionaries.)

Mutahi, Wahome. 'Muntu goes on despite Ministry Ban.' *Sunday Nation*, 31 January 1982, 4. (de Graft's play staged at Kenyatta College despite Ministry of Higher Education's banning order. See also *Daily Nation*, 30 January 1982, in Anon 1985, *Index* article.)

Quiaye, Paa 'C' Oshipi. Letter to James Gibbs, 8 April 1982. Thanks for support for Ujimma via Soyikwa Theatre. He was producing *The Return* # of Kweku Munko, Gibbs Papers/ Archive.

Schipper, Mineke. *Theatre and Society in Africa*, Johannesburg: Ravan, 1982. (Includes brief references to *Anowa* and *Anansewa*.)

Setsoafia, H K. Bidi. *Fia Tsatsala*. # Accra: G B L, 1982, 121 pages. (See Arkafie: 1999, 26. Summary of the play indicates its concern with an arrogant chief, who runs from his disgruntled subjects, wanders, returns home and is sold into slavery. May be duplicate.)

Twum-Barima. 'The Cultural Basis of our National Development', the J B Danquah Memorial Lectures, published 1985. Referred to Perham and to Greek drama in Cape Coast. (Author's initial may be 'K'.)

Van der Geest, J.J. and Nimrod Asante-Darko. 'The Political Meaning of High Life Songs in Ghana.' *African Studies Review*, 25, 1 (March 1982), 27-35. (The links between high-life bands and concert party groups are close and this entry is included here to provide a tie-in with studies in an often over-lapping field. See also essays by Yankah.)

1983*

Institute of African Studies: Syllabus for BA in Drama and Theatre Studies. Indicates courses being offered included Compulsory Courses: Play Analysis and Interpretation, and Drama in African Societies; Electives include History of Theatre 1500-1800 and Drama in Education.

During the year the. *Kukurantumi*, shot on 16 mm, directed by King Ampaw, was released. It featured Oma Hunter, David Dontoh, and Dorothy Ankomah. See

http://216.239.39.104/translate_c?hl=en&sl=de&u=http://clubfilmothek.bjf.info/filme. 26/05 2004. film See Dadson: 1985

Larson Therson-Cofie was a columnist on cultural matters for *The Mirror* at this time and his work provides insights into thinking about the arts.

Asante, S. K. B. 'The Politics of Confrontation: Kobina Sekyi's Political Legacies for Kwame Nkrumah.' *West Africa*, 10 Jan 1983, 81-84, and 17 Jan., 141-142.

Atintande, M'bawine. 'Sankofa – a revisit.' *Mirror*, 19 November 1983, 8. (On Sankofa as part of a cultural mission. Includes a photograph of *Alien King* at UST, put on by Theatre Afrikana Culture group.)

Collins, John. 'Interview with Francis Nii-Yartey.' *West Africa* (London), 11 May 1983, 1172-3. (Yartey speaks about his artistic family; his experiences at Legon with Drid Williams, Odette Blum, Peggy Harper, Amu and Nketia; about teaching and doing post-graduate work in Illinois; on working with Opoku after 1974, and on the developing convention of 'dance-plays'. Compares method of working from a dance form with that followed in the film *Roots to Fruits* (Essilfie-Bondzie); on defections and tours; on tensions with Arts Council Folklorique Troupe; on defections to Nigeria; and his own work in Birmingham with Bob Ramadani., and with Danse de l'Afrique (visiting Ghana 1983).)

Crow, Brian. *Studying Drama*, London: Longman, 1983. (Examines *Anowa*, *Anansewa* and *Edufa*. Refers very briefly to Owusu's *Pot of Okro Soup* and *Story Ananse Told*.)

Earle, E W D H. *The Development of Education in Pre-Independent Ghana, Based on the Personal Records of 25 Participants in the Development Records Project*. Rhodes House Library, Oxford: Oxford Development Records Project Report, 10, June 1983. (An invaluable collection of material which provides a guide to the boxes collected for the Project; Roberts *et al.*)

Gérard, Albert. 'Towards a National History of Ghanaian Literature: A case study of Commonwealth Literature.' In *The History and Historiography of Commonwealth Literature*. Ed. Dieter Riemenschneider, Tübingen: Gunter Narr Verlag, 1983, 91ff. (Gérard's work provides an important emphasis on writing in indigenous languages.)

Iheakaram, P O. 'Ama Ata Aidoo's *The Dilemma of a Ghost*: An Analytical Study.' *Nka* (Owerri), 1 (1983), 47-51.

Nyika, Oliver. 'Ama Ata Aidoo: Mother of Africa.' *Mahogany* (Harare), Oct.-Nov. 1983, 46-47.

Lokko, Sophia. 'Plays and Players: A Means of Transmission and Dissemination of Ghanaian Culture.' *Maske und Kothurn*, 29 (1983), 261-271.

Okyere, Suzie. 'The Commission on Children.' *The Mirror*, 26 November 1983. (Interview explores origin of the Commission and involvement of Efua Sutherland with it. Seems that nutrition is a major concern.)

Owusu, Martin. *Drama and the Gods: A Study of Seven African Plays*. Roxbury, Mass: Omenana, 1983. (Includes a chapter on *Edufa*. See Owusu's earlier academic work for Bristol and Brandeis.)

Sarpong, Peter K. *The Honest Man*.# Accra: Sedeco, 1983. (Five speaking parts: 3 kingmakers, King and wife of King.)

Sinha, A.K. *African Literature Today*. Addis Ababa: Department of Foreign Languages and Literature, Institute of Language Studies, 1983. (Refers to Armah and Sekyi. Source: BALE 21894.)

Sutherland, Efua. Interviewed by Suzie Okyere. 'The Commission on Children.' *Mirror* (Accra), 26 November 1983.

Talbert, Linda Lee. 'Alcestis and Edufa: The Transitional Individual.' *World Literature Written in English*, 22 (1983), 183-90.

Yankah, Kwesi. *The Akan Trickster Cycle: Myth or Folktale?* Bloomington: African Studies Programme, Indiana University, 1983.

Zell, Hans M., Carol Bundy, and Virginia Coulon. *A New Reader's Guide to African Literature*. London: Heinemann, revised edition 1983. (Includes, for example, profiles on Aidoo 348-349; Awoonor 354-356; de Graft 388-389; Sutherland. 494-495.)

1984*

Advertisements in newspapers reflect activities. JMG went through *Ghanaian Times* January to mid-February 1985. Much more work to be done on newspapers as a source of information on theatre in Ghana. Note the following advertisements:

- Sankofa Show a regular Arts Council presentation included, for example, 'Mr Mensah and his Concert Party.' See ad. , presumably in *Ghanaian Times*, 7 January 1984, 6. 'Theatre Africana' in a short dramatic sketch, and ad. 4 February 1984, 6.
- Adom Drama Troupe in *Fear Woman* at Akosombo Community Centre, *Ghanaian Times*, 27 January 1984, 6.
- *The Black Star* put on by The Talents, promoted by Ministry of Culture and Tourism and Arts Council at Orion Cinema, with a distinguished cast (Omaboe, Potuphy, Dontoh, Anima Misa) proceeds for cultural mobilisation programme.

Agovi, Kofi. 'Cultural Presences in Japanese Theatre: An African's Experience of Noh, Kabuki and Bunraku.' *The Japan Foundation Newsletter* (Tokyo), January 1984, 1-5. (Pamphlet Box, IAS, Legon, PN 2921.Ag7.

Agovi, Kofi. 'Is There an African Vision of Tragedy in Contemporary African Theatre?' *Presence Africaine*, 1st and 2nd quarters 1984, 133-34.

Amanor, Eleanor. 'Artists should be more than Society's Mirror – Asiedu Yirenkyi.' *Ghanaian Times*, 7 February 1984 (Secretary for Culture and Tourism (and playwright) , Yirenkyi, speaking at State House to ECRAAG, referred to plans for a national congress of artistes. (Such a group met in 2004. JG.) Yirenkyi's Ministry was challenging imported culture - a source of immorality. There was concern about westernisation and videos. Reference to lack of accountability for the C100,000 donation Osibisa made in 1977. Note also: ECRAAG honoured Omaboe as an actress, Ben-Abdallah as a playwright, Kofi Potuphy as an actor, Wulomei as the 'best cultural group', *Black Star* as the 'best produced play'.)

Asiama, Elias Kwaku. *Drama in Education: puberty rites in Ghana*. SPA BA Thesis, 1984. (Provides material for classroom use. Asiama went on to do post-graduate work and then to teach at Legon.)

Ben-Abdallah, Mohammed. Interviewed by Alex Tetteh-Larteh. *BBC AA*, 570, (1984), 2-4.

Dseagu, S Amanor. *A Definition of African Tragedy*, Legon: English Department. 1984, 79 pages. (Refers to work by Achebe, Soyinka, Armah, de Graft Johnson, Mofolo.)

Gunner, Elizabeth. *A Handbook for Teaching African Literature*. Exeter NH: Heinemann, 1984.

Kokutse, F. 'The Arts Council and the Osibisa C100,000 grant.' (At the Miriam Makeba concert, held in the Sports Stadium, Frances Sey was asked about the Osibisa grant, she said 'the Arts Council knows nothing of this money'.)

Made, Patricia. 'An Artist Unfolds her Struggles and Hopes.' *Moto* (Gweru, Zimbabwe), 28 (1984), 23-24. (May be about Aidoo.)

Manuah, Takyiwaa. *Law and the Status of Women in Ghana*. Addis Ababa: United Nations, 1984. (Background to Aidoo *et al.*)

Marfo, Lawrence Asiedu. *Owuo, San Bra*. Accra: EPML (Educational Press and Manufacturers), 1984, 64 pp. "arfoh Tutu Akuapem 'afe 1945 mu'; publication Officer Bureau of Ghanaian Languages, State house; 'Afe 1981 munaotew Adɛnkyɛnnya Drama group wa N'kran; put on *Hyebea, Come Back Death, Burodua Dodonkudonku, Bakoma Fatwafo, Aboa Unipa?, Hwe Waduro, ne Mumprenu*. Yale University Library lists this volume as [Owuo san bra : agoru bi /](#). See also Marfo's 1972 publication

Sarpong, Peter. *The One Honest Man*.# Accra: Sedeco, 9964 72 042 4, 1984. (A play about a chieftaincy struggle.)

Yankah, Kwesi. 'The Akan High Life Song: A medium for cultural reflection or deflection.' *Research in African Literatures* (Austin), 15, 4 (1984), 568-582.

1985*

During 1985 the Curriculum Enrichment Programme was set up with an office independent of the Curriculum Development Office. Proposed using drama. This presumably reflected a political, or rhetorical, interest in 'culture'. It appears to have been under resourced and to have had little impact.

According to undated item among the Hunter papers, ('Evans Hunter's Audience Awareness', Gerry van-Dyck., the group Audience Awareness was founded in this year and put on *The King Must Dance Naked* (earning ECRAG prizes for Middleton Mends and Abi Adatsi); in 1986 the group put on *Antigone in Haiti* followed later by a version of Warttemberg's *Corpse's Comedy (You Can't Believe All that you See)*. Later put on *Woe Unto Death* by Fred Agbeyegbe, stage adaptation by Jide Ogungbade.)

Dzifa Glikpoe, *Knife in the Pocket* directed by Asiedu Yirenkyi, also put on 1995 and 1996. See Deandrea 2002: 232, fn.)

Anowa was put on at Exeter University, dir. Leslie Read. Used half masks, see Google Images 'Aidoo' and www.ex.ac.uk/drama/projects/anowa/anowa.html. 6 photographs.

Anon. 'Ama Ata Aidoo, Author of *Someone Talking to Sometime*.' *Ventures News*, Special Book Fair Edition (1985), 1-2, 4.

Anon. 'Why Ban Muntu?' *Index on Censorship* (London), 14, 1 (1985), 23. (Rpt from *Daily Nation*, 30 January 1982.)

Agovi, K.E. 'Is there an African Vision of Tragedy in Contemporary African Theatre.' *Presence Africaine* (Paris), no. 133/134 (1985), . (Check this against 1984 listing. May be a duplicate.)

Alaghiah, George. 'The Loneliness of the African Writer.' *South* (London), October 1985, 191. (A journalist, who had spent part of his youth in Ghana, and who later became a newsreader, familiar to BBC viewers, on African writing.)

Amaizo, Eliane. 'La Nouvelle et l'oralité en Afrique: l'exemple d'Ama Ata Aidoo.' *CNv* (Chk Lindfors BALE -86), 4 (1985), 27-34. (Not seen.)

Angmor, Charles. 'Classical Heritage and Modern African Literary Theatre.' *African Theatre Review* (Yaounde), 1, 1 (1985), 47-58. (Angmor ponders the value of the teaching of Classical languages in Ghana, and uses Aristotle in looking at Koda, an earth deity ritual is linked with the sowing of millet from the Eastern region. He refers to plays by Soyinka, and mentions works by Aidoo and de Graft. Argues for considering contemporary literary fashions in relation to those of the past'. (57))

Antonio, Peju. *Stevelola Notes, Questions and Answers on Ama Ata Aidoo's 'Anowa'*. Stevelola English Literature Aids 11. Ibadan: Stevelola Publishers, 1985. Chk.

Bame, Kwabena N. *Come to Laugh: African Traditional Theatre in Ghana*. New York: Lillian Barber, 1985. (See other publications by this author, and other edition of his book.)

Bryce, Jane. 'Ama Ata Aidoo: A Further Departure,' *New Africa* (London), November 1985), 46; *Guardian* (Lagos), 3 November 1985, 3.

Cumale, Kwame and Batilloy Warritay. 'Theatre for the People.' *West Africa* (16 December 1985), 2641-42. (Deandrea: 2002. On theatre in Freetown.)

Dadson, Nanabanyin. "Road to Accra." *The Mirror*, 2 February 1985, 10. (On *Kukurantimi*. Cast includes: David Dontoh, Rose Flynn, Amy Appiah, Dorothy Amankomah. Ernest Youngman, Felix Asante Larbi, Gas Wilson, and Evans Hunter. Dir. King Ampaw

Gaskin, Sammy. *To the Gallows*. # Ibadan: Stevelola, 1985. (Play by Ghanaian author.)

Holbrook, Wendell P. 'British Propaganda and the Mobilization of the Gold Coast war effort, 1939-1945.' *Journal of African History*, 26 (1980), 347-361. (The main thrust of the article shows how mobile cinema, public information bureaux, radio programmes, traditional rulers, teachers, etc., played roles in the recruitment of troops. Holbrook interviewed Dove, Moxon and others. Interviews held at Bryn Mawr, and in Moxon's archive. Uses information from Harry Marshall who was involved in mobile cinema. Suggests lessons were learned by those who worked for the CPP.)

Lokko, Sophia D. 'Seeing yourself through *The Blinkards*.' In. *40 Years of Mise en scene 1945-1985* Ed. Claude Schumacher, Dundee: Lochee, 1985, 241-244.

McNaughton, Howard. 'Review of *Muntu and African History and Culture*.' *CRNLE Reviews Journal*, 1 (1985), 63.

Muhindi, K, 'L'apport d'Efua Theodora Sutherland à la dramaturgie contemporaine,' *Présence Africaine* (Paris), 133-134 (1985), 75-85.

Okafor, Chinyere G. 'Ama Ata Aidoo: *Anowa*.' *Okike Educational Supplement*, 4 (1985), 137-146.

Owusu-Kwarteng, Yaw. *Notes on Ama Ata Aidoo's "Anowa" for O-Level Candidates*. Cyclostyled: Achimota, 1985, 19 pages.

Tamakloe, A.W.W. *Jogolo: a serious drama*,# Accra: Sedeco, 1985, 9964 72 053 X. Reprinted in 1985 and 1995. (Twenty-four named parts, plus dancers and musicians.)

Twum-Barima, K. 'The Cultural Basis of our National development', the J B Danquah Memorial Lectures. Accra: G A A S. 1985. (Referred to Perham and Greek drama in Cape Coast.)

Wosornu, Lade. *The Case Book of Dr O P Asem. The Unattached, the Hooked and the Married*. #Accra: Sedeco, 1985 ISBN 9964 72 044 0. (The Preface, dated 1983 and from Saudi Arabia and

the Acknowledgements indicate the background and origin of the texts. They were; 'mini-plays .. originally written for the 'Family Doctor programme,' broadcast by GBC. They were directed by Wilhemina Longdon and Wosornu was encouraged by John Hammond. The texts contain detailed medical information that reveals their origin.)

1986*

Note: For a report on some productions during this period see Agovi: 1987.

The DuBois Centre has tape of 'DuBois Night at the Drama Studio', 28 August 1986, code G7. In a ceremony that drew on various traditions, the body of W E B DuBois was re-interred in August 1986. A fitting tomb had been constructed on the edge of the forecourt of the Cantonments house where the scholar once lived.

01 03 1986 Audience Awareness presented *The King Must Dance Naked* at Princess Cinema Hall, 100 c flat. Matinee for students only 40 C.

Anon. 'Kakaiku goes to the 'village'.' *Weekly Spectator*, 30 August 1986, 6. (Article includes details of biography and of the performer's last illness. His father was Kwasi Oppon of Ekumfi Akra and his mother Madam Efua Adom of Dixcove; his full name was Moses Kweku Nyamekye Oppong and he was born on 2 October 1916 at Tarkwa-Aboso. He attended Aboso Methodist School, left in Standard 4 at the age of 14, and 'took to blacksmithing and playing the guitar'. His nickname is derived from 'Kakai Kweku' (Monster and Ku, a shortened form of Kweku). The Nigerians in Aboso could not pronounce his name and he became known at Kakaiku. He made over 500 records/ albums, including 'Abowa Akyekyera' 'Oewie n'edwuma". Kakaiku was buried in October 1986.)

Addo, Edith Theresa. *O Come Immanuel: A Christmas play for children*, # Nairobi: Catholic Bible Centre for Africa and Madagascar, 26 .

Adedeji, Joel. 'Jagua Jokers Theatre Company, Accra, Ghana, West Africa.' In *Theatre Companies of the World*, ed. Loren Kullman and William C. Young., New York; Westport CT: Greenwood, 1986, Vol.1, 6-7. (John Collins has written extensively about this company.)

Agovi, Kofi Ermeleh. 'The Aesthetics of Creative Communication in African Performance Situations.' IAS, Legon. Pamphlet Box Af/ PN 2979.Ag7, 1986. Refers to Finnegan, Scheub, Nketia, Harper, Dorson and Yankah.

Anyidoho, Kofi. 'Mythmaker and Mythbreaker: The Oral Poet as Earwitness,' in Eileen Julien et al., eds., *African Literature in its Social and Political Dimensions* (Washington, D.C.: Three Continents Press, 1986), 5-14.

Ashon, Enimil. 'Review of 'Woza Albert!'" *The Weekly Spectator*, 19 April, 1986. (I maintain that South African plays, such as *Woza Albert!* provided liberating examples of dramaturgy for Ghanaian writers such as Efo Mawugbe.)

Assimeng, Max. *Saints and Structures*. Tema: GPC, 1986. (Includes a valuable chapter on MRA in Africa that provides background to the MRA Task Force's visit to Ghana in 1954. Draws on a wide variety of studies and lists MRA articles in *The Ashanti Pioneer* (1954).

Aveh, Africanus. *Directing King Oedipus* (director's production script covering dramatic analysis and theatrical interpretation with stage blocking, set & costume designs and adaptation & directorial notes on Sophocles' *King Oedipus*), Legon, 1986. See StudyGhana site, accessed 31 04 2006.

Brempong, Owusu. *Akan Highlife in Ghana: Songs of Cultural Transition*. Unpublished PhD thesis, Indiana University, 1986.

Cole, H.M. 'Art Festivals in Ghana.' *Okwantuni: Government of Ghana Tourist Journal*, 1 (1986). (Listed by Yirenkyi, Godwin, undated. This is possibly Cole's article reprinted from *African Arts*).

Clark, Peter B. *West Africans at War 1914-18, 1939-45: Colonial Propaganda and its Cultural Aftermath*. London: Ethnographica, 1986. (Used by Cole: 2001. Relevant to cultural influences on WAFF, etc.)

Dadson, Nanabanyin, "'Arburst'" at Edinburgh Festival.' *The Mirror*, 30 August 1986, 11. (Abibigromma played at the Assembly Rooms. They put on Arkhurst's production of *Woza Albert!* with Albert Akonu Atta and Nii Kwei Sowah. Percy Mtwā was at the festival with *Bopha! Born in the RSA* and *Asinimali* were also presented and so was Amampondo from Cape Town. The group members play instruments, sing and dance.)

Dekutsey, Atsu. 'Poetry as Theatre.' *West Africa* (London), 24 March 1986, 618-619. (See in context of discussion of performance poetry.)

Eggay, Monica. 'Review of *The Trial of Kwame Nkrumah*.' *The Mirror*, 27 September 1986.

Fianu, D. Daniel. *The Hoawo and the Gligbaza Festival of the Asogli State of Eweland: A Historical Sketch*. Accra, 1986.

Gérard, Albert. *European-Language Writing in Sub-Saharan Africa*. Budapest: Akadémiai Kiadó, 1986. 809 -843. (Includes Graham-White on Ghanaian Drama, 810-20; Izevbaye on Poetry; and Priebe on The Novel. This material represents major contribution to scholarship and a context for the discussion of drama.)

Graham-White, Anthony. 'Ghana: Drama'. In *European-Language Writing in Sub-Saharan Africa*. Ed. Albert Gérard, Budapest: Akadémiai Kiadó, 1986, 810-820. (An extremely useful survey that I did not encounter until long after it was written. Includes acute analysis of plays, helpful emphasis on plays in production, and comments on directors.)

Isar, Y R. *The Challenge of Our Cultural Heritage: Why Preserve the Past*. Smithsonian Institution/ Unesco, Washington D C, 1986. (Reference in Kankpeyeng and DeCorse: 2004.)

Kissiedu, Samuel. 'Cultural show at Tema.' *Peoples' Daily Graphic*, 30 August 1986. (Report of a weekly show, organised by Kofi Bawuah, aimed at tourists and locals, 17.00 – 24.00.)

Kuma, Naana. Review of *The Trial of Kwame Nkrumah*. *The Mirror*, 20 September 1986.

Kuma, Naana. 'Review of *You Can't Believe All You See*.' *The Mirror*, 4 October 1986.

Lyonga, Nalova. 'Anowa: The Woman Playwright's Perspective on Africa's History.' *Annales de la Faculté de Lettres et Science Humaines de Yaoundé*, 2, 1 (1986), 89-101; *African Theatre Review* (Yaoundé), 1, 2 (1986), 41-51.

Ricard, Alain. *L'Invention du Théâtre: le théâtre et les comédiens en Afrique noire*. Lausanne: L'Age d'Homme, 1986. (Includes valuable photographic evidence, material on Togolese Concert Party and references to Ewe drama, including comments on plays by Fiawoo and Setsoafia; reports on the work of Zinsou. Ricard draws attention to the sophistication of Ewe scripted and religious drama, particularly cantatas, and he compares / contrasts Ewe theatrical traditions with others along the coast. The book provides a detailed account of the operation of the Happy Stars (concert party), and provides background to Ricard's film. A chapter is devoted to their production of *L'Africaine de Paris*.)

Twum-Barimah, K. *The Cultural basis of our National development*. J B Danquah memorial Lectures, Feb 1982, Published Accra: GAS, 1985. (Page 35 includes reference to Perham's observation that boys in Cape Coast acted Euripides 'with tremendous satisfaction.' Twum-Barima mentions David Mowbray Bame and Father Knight, latter, possibly, head of Adisadel. (The discussion is in the context of an argument for Man centred development, about being good Ghanaians first and foremost. Twum-Barima became a Unesco staff member Perham, Margery, quoted in Ashby, Sir Eric, *Universities: British, Indian and African*. Cambridge (Mass): Harvard University Press, 1966, 232..)

**Yankah, Kwesi. 'The Making and Breaking of Kwame Nkrumah: The Role of Oral Poetry.' In *African Literature in its Social and Political Dimensions*. Ed Eileen Julien, M. Mortimer and C. Schade. Washington D C: Three Continents, 1986, 15-21.

1987*

Agovi, Kofi. 'Report on Drama Productions in Ghana from 1 March -2 December 1986.' *African Theatre Review* (Yaoundé), 1, 3 (April 1987), 135-6. (A misprint gives '1987' on the first page of this two-page account of productions based on newspaper coverage: Audience Awareness did *The King Must Dance Naked* (Fred Agbeyegbe), *Antigone* (Sophocles) and *You Can't Believe All You See* (Joris Nanabenyin Wartemberg). The following groups were active: Ghana Film Industry Corporation Drama Group *Through a Film Darkly*; Abibigromma *Woza Albert!* (Mtwā et al); ETT Drama Group *It is a Small World*; Living Echoes *The Gods Are Not to Blame* (Rotimi); J Theatre *Widow's Confession*; Ghana Dance Ensemble *Bukom* (Chor. Nii-

Yartey); Theatre Mirrors *The Big Secret* (Effuah Dartey or Effah see Asiedu 2003: 227), and The Talents *The Trial of Kwame Nkrumah* (Kweku Mensah Bonsu). Agovi refers to reviews by Naana Kuma, Monica Eggay, Enimil Ashon.) Note relevant pages are missing from some of the print runs of the newspapers examined.)

Aidoo, Ama Ata. *The Dilemma of a Ghost*. London: Longman, African Classic Series, 1987.

Ankomah, Baffour. 'Ghana's culture of silence.' *Index on Censorship*, 10/ 87, 17-19. (Refers to the calculated assault on freedom of speech by Head of State / Flight Lieutenant J.J. Rawlings. Politician and historian, Adu Boahene is regarded as responsible for making the term 'culture of silence' current in Ghana at this time and for breaking the silence. Boahene was, I (JMG) understand, related to Rawlings by marriage. I think that J.J.'s Scottish father had a brother in Cape Coast who was related to Boahene's wife.)

Angelou, Maya. *All God's Children Need Travelling Shoes*. London: Virago, 1987. (Random House had brought out the book in 1986.) (Includes a pen-portrait of Efua Sutherland and her family in the early sixties, comments on work at the Drama Studio and on the encouragement given to Sutherland by Nkrumah. Angelou played *Mother Courage* in a production by a visiting director, and was involved back stage and front of house with a production of *Lady Precious Stream*. Book includes the following: 'She knew the president and called him familiarly "Kwame," / She said, "Kwame has said that Ghana must use its own legends to heal itself. I have written the old tales in new ways to teach the children that their history is rich and noble."' 13)

Anyidoho, Kofi. 'Children of the Land', video tape of performance, Legon Primary School, 11 July 1987, code K8. Du Bois Centre.

Bachy, Victor. *To Have a History of African Cinema*. Brussels: Cinemedia Collection, OCIC, 1987. (Provides information on Sean Graham, Sam Aryeety, Egbert Adjeso, GFIC - founded 1948, and NAFTI. In 1959 Aryeety directed *No Tears for Ananse*, and in 1960 Adjeso finished a musical comedy, *I Told You*. In 1971 Bernard Odidja began *Doing Their Thing*. Refers to King Ampaw's *They Called it Love* (1972), and a co-production with a German group, *Kururantumi (The Road to Accra, 1981)*, also *Juju or Nana Akoto* (1986). Finally, mentions *Loved Brewed in an African Pot* by Kwaw Paintsil Ansah (1981).)

Baku, K. *An Intellectual in National Politics: The contribution of Kobina Sekyi to the evolution of national consciousness*. PhD Sussex, 1987. (This is a valuable study has an excellent bibliography. I have drawn on Baku in trying to determine the dates of the first production of *The Blinkards*, and regarding other of Sekyi's writings and roles. Note: Baku's examination of the 'myths' about events following the sinking of the S S Abooso. The thesis has a wealth of information and draws effectively on the Cape Coast Archives. Reprints 'The Anglo-Fanti'.)

Bame, Kwabena N. 'The Concert Party in a Birth Control Campaign Programme: A 1975 Report Project'. Paper prepared for the 4th International Conference on Popular Music Studies at Arts Centre, Accra, 12-19 August 1987. Institute of African Studies, Legon, 1988. Deandrea: 2002.)

Barber, Karin. 'Popular Arts in Africa.' *African Studies Review*, 30, 3 (1987), 1-78. (Put together

with Barber's other valuable writing on popular theatre in West Africa.)

Berrian, Brenda F. 'The Afro-American - West African Marriage Question: the literary and historical contexts.' *African Literature Today* (London), 15 (1987), 152-159. (Includes material on Aidoo, and links *Dilemma* with *Raisin in the Sun* (Hansberry. Lelmy explores this further.). Assumes Aidoo is 'realistic', and possibly resentful. Quotes Leslie Lacy, *The Rise and Fall of a Proper Negro* (New York: Macmillan, 240.) on African Americans in Ghana in the early 1960s. Does not know that Aidoo might have seen *Raisin*.)

Dadson, Nanabanyin. 'The *Cobra Verde* Wraps up.' *The Mirror*, 4 April 1987, 11. (An account of the filming by Walter Herzog of Bruce Chatwin's novel *The Viceroy of Ouidah*. The report indicates that 600 girls had been employed for 56 weeks rehearsing in Accra and had then been taken to various locations for filming. They had been paid C 3,000 each and the only problem was when they arrived to claim final payment before GFIC was ready. GFIC was involved in the production, was bequeathed 'track rollers, shoulder clamp, gelatines, bulbs'. 'The people of Damankunyili near Tamale (were) bequeathed the second largest palace in West Africa...' Elmina Traditional Council and Ghana Museums received C 600,000 each. GFIC had distribution rights in 14 African countries and had assurances that the film's approach was 'neither condescending nor overly exotic.' Some Ghanaian artists felt the film-maker 'used; the country. See account of filming *The Dying of the Light*. JMG.)

Dadson, Nanabanyin. 'Dede' goes for wrap up.' *The Mirror*, 15 August 1987, 11. (Account of the filming of *Dede*, a GFIC production by Tom Ribeiro. Concurrently Chris Hesse was shooting *Heritage*.)

Dadson, Nanabanyin. 'Ghana: Herzog among the Amazons.' *Culture and Society*, April 1987, 56-57. (Provides background on GFIC's involvement with *Contact* and *Visitor, No Tears for Ananse, Genesis Chapter X*. Reports on Herzog's work on *Cobra Verde* in Tamale. Klaus Kinski, Claudia Cardinale, Isabelle Adjani, and King Ampaw were involved. Tamale apparently chosen for the people rather than the landscape. While using GFIC equipment, Herzog had brought 20% of the lighting equipment from Germany. Tom Ribeiro spoke of the filming programme that included *Heritage*, *Kumasi* and *Nunu*, this last directed by Haile Gerima.)

Dadson, Nanabanyin. 'Kwaw Ansah gears up for *Heritage*.' *The Mirror*, 20 June 1987, 11. (Looks back to *Love Brewed...* (1980) and forward to the shooting of *Heritage* - a film funded by a group of Ghanaian banks. Ansah is quoted on his interest in the past and details are provided of the actors: Ian Collier, Susan Crowley, Anima Misa, Kofi Bucknor, and others.)

Dadson, Nanabanyin. 'Mannyina on Stage once again.' *The Mirror*, 5 September 1987, 11. (Account of a choral evening that included 'a dramatised performance of 'Hyiawu', a hunters' song by Dr Amu.'#)

Davies, Carole Boyce. 'Wrapping One's Self in Mother's-Akatado-Cloths: Mother-Daughter Relationships in the Works of African Women Writers. *SAGE*, 4, 2 (1987), 11-19.

Elder, Arlene. 'Ama Ata Aidoo and the Oral Tradition: A Paradox of Form and Substance.'

African Literature Today, 15 (1987), 109-118. (Examples taken from *Our Sister ...* and poems.)

Fiofori, Tam. 'Writers accuse apartheid.' *West Africa*, 9 February 1987, 268-9. ('Subtitled 'Tam Fiofori reports on the Ghana Association of Writers' move to create a framework for dialogue among African writers'. The article provides a history of GAW, founded 1957, and an indication of some of its activities, such as the organisation of a School of Writing at Akuse in 1985. Draws attention to the dependence of the local publishing industry on imported materials, and the good news regarding the recent commissioning of a pulp and paper mill. Refers to Atukwei Okai, President of GAW since 1971; lists the awards and prizes he has won, and indicates his role in the International Preparatory Committee meeting held in North Korea in 1986. Quotes Okai - who believes 'African literature should promote a historical optimism'. Also refers to Okai's belief in anti-imperialistic education and his writing for children. Mentions the 16 prizes for which local writers have competed annually (since 1986). Refers to Okai's solution to publication problems: the OAU should fund a Continental African Publishing House 'as an economically viable and ideologically crucial commercial venture, aiming to put all minds in order and keep our minds in progress.' 269. (Outlined in subsequent paragraphs.) In 1984 Okai had become an associate member of the Nigerian Authors Association. NB His publications plans came to nothing. JMG.)

July, Robert W.. *An African Voice*. Durham: Duke University Press. 1987. (Subtitled 'The Role of the Humanities in African Independence'. July, an historian who administered Rockefeller Funds in West Africa, offers a fairly detailed account of Efua Sutherland's pioneering work, the founding of the Drama Studio, the interest taken by Nkrumah, the Atwia project and Kusum Agoromba – supported by US funders. He draws extensively on material in the Rockefeller Files / Archives)

Kay, Kwesi, Letter to James Gibbs. 15 February 1987. (Gibbs papers / Archives. Account of Kay's career, return to Ghana 1978; loss of all belongings, return to UK, involvement with wife's family business in Northern Ireland; production of *Lost Fishermen* (1986); reviving of *Acacia* following encouragement from Camden, currently preparing *The Swamp Dwellers* and a miscellany – *With Love From Africa*. Seems he may have left Northern Ireland to work again in London.)

Novicki, Margaret. 'Interview with Mohammed ben Abdallah, Secretary of Education and Culture, Ghana.' *Africa Report* (Washington) 32, 4 (1987), 14-22. Touches on cultural policy. (NB Kofi Annan posted Novicki to UN Information post in Pretoria 2006.)

Opoku, Kofi Asare. 'The Language Factor in Drama as a Mass Communication Medium for Ghanaian Society'. Paper delivered at the Drama Studio, July 2, 1987, at a two-day conference attended by writers, etc. Includes: 'our independence is defective, incomplete, so long as we continue to express ourselves in a foreign language. For in doing so, we are doing credit to our former rulers...'. See Pamphlet Box Dp/ PN 2990. G50p5, Legon. See this language debate in terms of contributions by Obi Wali (*Transition*), and various articles in Okyeame. JMG)

Pearce, Adetokunbo. 'The Didactic Essence of Efua Sutherland's Plays.' *African Literature Today*, 15 (1987), 71-81. (Looks at Sutherland's three full-length plays, and points to didactic

elements in each. Refers to Etherton (1982), Henry Arthur Jones (*The Foundations of a National Theatre*), Lloyd W Brown, J H Nketia, and J L Styan (*Drama, Stage and Audience*. 1975).

Sutherland, Efua. *Two Plays: The Marriage of Anansewa and Edufa*. Harlow: Longman, 1987.

Tetteh-Lartey, Alex. *Arts and Africa*, 706 g 3.7.87 and 716 g, first broadcast 11 9 87. (Tetteh-Lartey, Ghanaian actor educated at Achimota, and broadcaster, regularly hosted the BBC's Arts and Africa programme. The second of these listed has material from John Collins. Ofeibea Quist-Arcton sometimes introduced the programme around this period. Tetteh-Lartey was murdered in London.)

Thies-Torkornoo, Susanne. 'Die Rolle der Frau in der afrikanischen Gesellschaft: Eine Betrachtung von Ama Ata Aidoo's Anowa and Efua T. Sutherlands Foriwa.' *Matatu* (Frankfurt), 1 (1987), 53-67.

?87 Waters, Harold A. 'Review of *The Trial of Mallam Ilya and Other Plays*.' *World Literature Today* (Norman), 179-180. (Waters finds the plays too prosaic, too baroque 'little more than slightly digested oral literature combined here and there with outmoded Western techniques such as flashbacks, plays within plays, plot ironies, eternal returns, coincidences.')

1988*

Note: 1988 was the Silver Jubilee of the teaching of theatre arts at Legon (through the School of Music and Drama / S P A), and from 25 April celebrations were held. See *Newsletter* 1990 for information.

The Drama Season in Accra opened on 25 August and in September a two-week Theatre for Development Workshop was organised. The following plays were put on during the Season: *Through a Film Darkly*, *This is our Chance*, *The Officer* (George Courteline), *An Inspector Calls*, *Wedlock of the Gods* (Sofola), and *Anowa*. The same source lists sponsors, who included Fisheries, Breweries, Mobil, GOIL, and Joyce Aryee. Owusu's '*Legend of Aku Sika*' was produced and toured, also televised.)

The two-week Theatre for Development Workshop held in September 1988 attracted 50 participants, and led to four 'out-of-workshop- performance in Okponglo, Kisseman, Maamodi and Madina. Leadship roles were taken by Sandy Arkhurst, Mary Yirenkyi, Yaw Asare and Michael Kemeh. Note also Literacy Projects in Kisseman and Pokase, and work in Maamobi with ISODEC during 1990.

During the year Manaka took a production to Accra and Osofo Dadzie played Hackney Town Hall, London.

Du Bois Centre has a copy of *Death and Rebirth – The Living Echoes in Poetry*. Dramatisation' recorded 27 January 1988, code G 14.

Advertisements in papers indicated following performances: *Obra Show* 'All your TV Super

Stars will be there!' at UST Kumasi, 1 May 1987. During February, and then by popular request in March, Theatre Mirrors put on 'Gloria Yartey's knock out play *For the Love of a Woman*,' # at the Arts Centre. Directed by Emmary Brown. Gloria Yartey's other plays, the one that established Theatre Mirrors, was *Big Secret*.

Advertisements in papers indicated that productions during the year included *The Fall of Kumbi* by 'IBN ABDALLAH' directed by William Addo, performed by the Ghana Dance Ensemble (National Dance Company) and Abibigromma Theatre Company (Resident Theatre Company of the School of Performing Arts), February 25-27 at the Arts Centre, Accr); Theatre Mirrors presented *The Big Secret* by Gloria Yartey with 'Kantinka' as a curtain-raiser, Arts Centre. William Addo was a veteran actor who served the Ghanaian theatre faithfully. JMG)

Anon. 'Drama.' *West Africa*, 26 September – 2 October 1988, 1818. (Announces performance of *Osofo Dadzie* at Hackney Town Hall, 30 September- 1 October, 6 pm to midnight.)

Abankwa-Duodu, Adjoa. 'Drama in Ghanaian Theatre and on Television.' In *Theatre and Television*, ed. Robert L Erenstein, Amsterdam: International Theatre Bookshop, 1988, 251-56. (Paper presented at conference held in Hilversum, September 1986.)

Adelugba, Dapo. 'Language and Drama: Ama Ata Aidoo. In Priebe ed.: 1988.

Adenku, William Ofotsu. *Towards the National Theatre Concept: A Model for Development of Dance Education within the Ghanaian University System*. PhD thesis, University of Surrey. (Subsequently published, see below. A pioneering doctoral dissertation in being on dance and about dance in Ghana.)

Agovi, K.E. 'The Aesthetics of Creative Communication in African Performance Studies.' *Research Review* (Legon), 4, 1 (1988), 1-9. (Originally a paper presented in Yaonde Conference on Oral Literature, 1985, refers to Finnegan, Scheub, etc. See above. Notes include details of Agovi's publications on festivals, politics, literature, etc.)

Aidoo, Ama Ata. 'To be an African Woman Writer - an overview and a detail.' In *Criticism and Ideology: Second African Writers' Conference, Stockholm, 1986*, Ed. Kirsten Holst-Petersen. Uppsala: Scandinavian Institute of African Studies, 1988, 155-172. (Paper originally given in workshop on Women and Books, Harare, July- August 1985. Notes include references to Woolf *A Room of One's Own*, Alice Walker *In Search of Our Mothers' Gardens*, Mariama Bâ, Zell, , Ngcobo, Bryce, Lloyd W Brown, Larson, Moore, Anozie, Ngara. Aidoo engages with the way African women writers have been treated by critics.

Angmor Charles. 'Drama in Ghana ' In Priebe ed.:1988.

Ansah, Eben. 'Roots of Highlife' to promote our cultural heritage.' *The Mirror*, 23 January 1988, 11. (Account of 'feature film' lasting 76 minutes made by Faisal Helwani and Arts Council.)

Armah, Ayi Kwei. 'Seed Time' and 'The News' (2 poems). *West Africa*, 23 May 1988, 926. (Verses by a playwright, novelist and publisher.)

Ashong-Katai, Setheli. 'Training Theatre People in Ghana.' In *Theatre and Television*. Ed. Robert L Erenstein, Amsterdam: International Theatre Bookshop, 1988, 260-62. (Paper presented at conference held in Hilversum, September 1986.)

Chika, J.B. Efua T. Sutherland's '*The Marriage of Anansewa*' in Revision, Hints, Notes, Summaries, Characterization, Model Questions and Answers. Onitsha: Tabansi, 1988. BALE 34072.

Clerk, Nicholas T. *Half a Century of Secondary School Education by the Presbyterian Church: The Story of Presbyterian Boys Secondary School, 1938-1988*. (Includes information about requirement that first year students provide an entertainment - and popularity of imitating E K's Guitar Band in 1951; refers to the choir and includes a report (1969) on entertainments: 'impromptu short dramas and singing, story-telling and so on.' 73.)

Collins, E J. 'Comic Opera in Ghana.' In *Ghanaian Literatures*. Ed. Richard Priebe. New York, Westport: Greenwood, 1988, 61-72. (Reprint from *African Arts* 1976. See Gray: 1990.)

Collins, John. 'Kwesi Asare – drum ambassador.' *West Africa*, 12-18 September 1988, 1674. (Collins describes the drummer's background in Larteh, and his link with the Akonedi shrine there. Asare had worked in the UK and the USA.)

Crispin-Mfon, Paul. 'Ghana Drama Studio and Children's Theatre.' *Guardian* (Lagos), 2 April 1988, 13. (On Children's drama development project.)

Daniel, Ebow. 'Dignity and 'Dondology.' *West Africa* 20 June 1988, 112-13. (On twenty-five years of the School of Performing Arts and Predecessor, Legon. The author, sometimes erroneously referred to as 'Daniels', was a registrar at Legon.)

Dadson, Nanabanyin. 'New Bug Threatens "Concert".' *The Mirror* 18 April 1988. (Illustrated by a photograph of a 'cartoon,' the article suggests that the fashion for bill-boards was a danger to Concert Parties because the paintings misrepresented the material staged. Draws attention to a fear of thematic alienation from the conventional form.)

Dadson, Nanabanyin. 'Speaking with one voice.' *West Africa*, 27 June 1988, 1190. (Report on a performance by 28 members of the Southern African Artistes United (SAAU) in Accra. The group performed on three evenings in a programme about South African history that combined music, song, dance and drama. Directed by Matsemela Manaka, the show had been to Addis Ababa and Lagos, and was going on to Burkina Faso, Senegal, Kenya and Zimbabwe. Some of the company at least were in exile. This was part of the cultural campaign to raise awareness about Apartheid South Africa.)

Danso, Nii Kwei. '*The Fall of Kumbi* is a hit.' *Ghanaian Times*, 12 March 1988. . (Ben Abdallah's play directed by William Addo with Abibigromma, Ghana Dance Ensemble and National Dance Company – all based at Legon. Particular praise for the Chief Priest (played by David Amoo), the choreographer, and the director, The curtain calls were 'simply fantastic and

imaginative'. Danso thinks the play was too short. The 'curtain calls' may refer to the incursion of a device, borrowed, from *Dallas* etc, that allowed each 'character' a moment to 'clock' the audience. MJG)

Duke, John. 'New look to night life.' *West Africa*, 17-23 October 1988, 1945. (Focuses on nightclubs and music, omits theatre altogether. Brief reference to the challenge to cinemas from video parlours.)

Ephson, Ben. 'Bridge under repair?' *West Africa*, 23 May 1988, 916 and 926. (Report of a meeting with PNDC Secretary for Information, Mohammed Ben Abdallah, who was concerned about the amount of 'trash' in the papers. He spoke about his work as a playwright and desire to read reviews. Abdallah, Ephson suggested, seemed not to know that journalists were languishing in jail; he was told about the uncertainty and fear under which journalists worked. The background would seem to be the culture of silence, and, while Abdallah (playwright- academic who had thrown in his lot with Rawlings) showed a willingness to meet freelance journalists, he was sceptical about their claims. JMG.)

Etherton, Michael. Entries on 'Ghana,' 'Sutherland,' 'de Graft' and 'Aidoo' in *Cambridge Guide to World Theatre*. Ed. Martin Banham, Cambridge: C.U.P, 1988. (Reprinted: 1994. Commented on by Gibbs in review.)

Gates, Henry Louis Jr. *The Signifying Monkey: A Theory of Africa-American Literature*. New York: OUP, 1988. (Cole is one of those who uses Gates' influential analysis in discussing paradigms. She relates gates's work to Concert Party and principles of Akan aesthetics.)

Graham-White, Anthony. 'Sutherland.' In Kirkpatrick, D.L. ed. *Contemporary Dramatists*. Chicago and London: St James, 1988, 512-3. BALE 22761 and 34074. See also Berney K A ed. *Contemporary Women Dramatists*, BALE 22521 645-46.

Hagan, John C.. 'Influence of Folklore on *The Marriage of Anansewa*.' *Okike*, 27-28 (1988), 19-30.

Hill-Lubin, Mildred A. "Tell Me, Nana" – The Image of the Grandmother in the Works of Ama Ata Aidoo.' *Sage*, (Summer 1988), 37-42.

Klein, Leonard. General Ed. *African Literatures in the Twentieth Century: A Guide*. Harpenden: Old Castle Books, 1988. (Brief introductory essays on Aidoo (Povey), Awoonor (Priebe), and Armah (Tucker).)

Kuma, Naana. 'A Night of Poetry at Du Bois Centre.' *The Mirror*, 30 January 1988, 11. (Account of presentation of recited verse given by Living Echoes, group led by Kwabena Eyi Acquah, a published and I think prize-winning poet. JMG)

Odamtten, Vincent Okpoti. *The Developing Art of Ama Ata Aidoo*. Unpub. doct. diss., State Univ. of New York at Stony Brook, 1988. [Abstr. in Dissertation Abstracts International (Ann Arbor, MI) (50) 1303A.] See subsequent publication.

Nwahunanya, Chinyere. 'The Playwright as Preacher: Contemporary Morality in Three Ghanaian Plays.' *Literary Endeavour* (Anantapur, India), 10, 10-4 (1988-89), 25-44. (Considers de Graft's *Sons and Daughters*, Owusu's *The Sudden Return* and Sutherland's *Edufa*.)

Priebe, Richard Ed. *Ghanaian Literatures*. New York, Westport: Greenwood, 1988. (A major collection of critical essays, includes and Angmor on drama, Collins on Comic Opera and Yeboah Dankwa on story-telling.)

Sackey, Appiah. Review of *The Trial of Mallam Ilya and Other Plays*, *African Concord*, 11 March 1988, 24.

Salla, Ibrahim. Review of *The Trial of Mallam Ilya and Other Plays*. *Wasafiri* (London), 9 (Winter 1988/9), 35-36. (Deandrea: 2002, 259, notes irrelevant 'critical prudery'.)

Wilentz, Gay. 'Writing for Children: Orature, Tradition, and Community in Efua Sutherland's *Foriwa*.' *Research in African Literatures* (Austin), 19, 2 (Summer 1988), 182-196. (See also, by the same critic, *Binding Cultures: Black Women Writers in Africa and the Diaspora*, Bloomington: Indiana University Press, 1992. Analyses *Foriwa*'s role in revitalizing the community, and provides an account of Sutherland's activities which show her links to 'traditions and customs of the African continuum ... (which) secure her place as an African woman passing on the values of her foremothers to the children.')

Wilks, Ivor. 'Asante: Human Sacrifice or Capital Punishment? A Rejoinder.' *The International Journal of African Historical Studies*, 21, 3 (1988). (A rejoinder to Williams, see entry below.)

Williams, Clifford. 'Asante: Human Sacrifice or Capital Punishment? An Assessment of the Period 1807-1874.' *The International Journal of African Historical Studies*, Vol. 21, No. 3 (1988), pp. 433-441 doi:10.2307/219449. (Scholarly enquiry into presentation of and conditions in Asante. Refers to Freeman, Dupuis, Bowdich, Boyle, Rattray.)

Yeboa-Dankwa (Danqua), Jonas. 'Storytelling of the Akan and Guan in Ghana.' In *Ghanaian Literatures*, ed. Richard K. Priebe, New York: Greenwood, 1988, 29-42.

1989*

Note: On 19 May 1989 a National Conference on the teaching of dramatic literature was held. It was organised by Arkhurst and Owusu. The following participated: Agovi, Anyidoho, Middleton Mends, Kwami Ansre, Sackeyfio, John Sackey, Neil Southern and Manu. Funded by the University, British Council, WAEC, Ministry of Education, etc. . The Conference was followed up by a tour with productions.

Note: The 1989 Drama Season of the SPA is described in the *SPA Newsletter* for 1990, as is the May Conference. Extracts from works by Sutherland and Soyinka were taken to a school and to

the above conference. There were also SPA projects involving religious drama, drama in education and children's theatre. Abibigromma won an award as the Best Cultural Troupe of 1989 - its activities during 1989 and 1990 are described in the *SPA Newsletter* for 1990. Productions included *The Black Bite* by Tennyson Wutonto, playwriting student; (Ijimere's) *Everyman, Blood and Tears* (Yirenkyi), *Androcles and the Lion* (Shaw). E K Asiama, used John 8, 1-11 as the basis for a play (*The Search*) in place of a sermon used between September 1989 and March 1990.

The film *Heritage* released, see Ansah on Ghana Theatre. A major film with a cast that included many eminent Ghanaian actors.

Anon. 'What happened to Living Echoes, Dasebre?' *Uhuru* (Accra), March 1989, 11. (On Ghanaian drama groups.)

Anon. 'Culture C'ssion ... sticks to its guns.' *Weekly Spectator* (Accra), 14 October, 1989. (On the situation surrounding the construction of the National Theatre, Accra.)

Adewusi, Emanuel Olufemi. *Towards an Aesthetic Valuation: Drama of Efua Sutherland and Ama Ata Aidoo*. M A thesis, University of Ibadan, 1989.

Agovi, Kofi. 'New Directions in the Ghanaian Theatre of the Eighties.' Paper presented at Legon, Institute of African Studies, 31 August 1989. (Pamphlet Box Dp/PN 2990.G5 Ag71. Looks at Nkrumah's idea of African personality, the National Theatre Movements the evolution of work by the Dance Ensemble (Nketia's comments) and Yartey's developments. Relationship between State and artists in Ghana. Refers to Paa 'C' Oshipi Quaye and Ujamma Players, Kwaw Ansah's films, *Love Brewed* (1980) and *Heritage/ Heritage Africa*, also the Ensemble's ground-breaking *The Lost Warrior*. Refers to Atamga, which Agovi rated very highly (1988), suggests the story 'achieves the dramatic grandeur of a legend'). Describes achievements of the Pan African Orchestra (P A O, 1988), and of Anyidoho's *Earthchild*. Provides a history of Abibigromma, currently under the directorship of William Addo, and describes its 'total art' approach. Devotes space to Abdallah's achievements in his anthologies of plays and fusion of elements in *Alien King* and *Verdict of the Cobra*, commends his ability to bring the African past before us.)

Agovi, K.E. 'The Philosophy of Communication in Traditional Ghanaian Society: The Literary and Dramatic Evidence.' *Research Review* (Legon), 5, 2 (1989), 52-59.

Agovi, K.E. 'Sharing Creativity: Group Performance of Nzema Ayabomo Maiden Songs.' *The Literary Griot: International Journal of Black Oral and Literary Studies* (Indiana, PA), 1, 2 (1989), 30-31.

Agovi, K.E. 'Theatre, Law and Order in Pre-Colonial Ghana.' IAS, Af/PN2979.Ag3 (Pamphlet Box). Uses Bowdich, Bosman, 1967, Brodie Cruikshank 853, Equiano, de Graft.

Amonoo, Reginald F. 'Language and Nationhood: Reflections on Language Situations with

Particular Reference to Ghana. 'Ghana Academy of Arts and Sciences, 1989. Production by Asempa. (Three Lectures address issues of Culture, Nationhood and National Policy. Amonoo's post-graduate research focused on Corneille.)

Dempsey, Lazarus. 'Drama Extravaganza - Abibigoro 89.' *Uhuru Magazine* (Accra), 3 (April 1989), 20-21.

Hill-Lubin, Mildred. 'The Story-teller and the Audience in the Works of Ama Ata Aidoo.' *Neohelicon* (Budapest), 16, 2 (1989), 221-245.

Keeson, Josephine. 'Report of Abibigromma '88.' *Union of African Performing Arts* (Yaoundé), 20 (1989), 18-22.

Maayang, Lazarus Dempsey. 'Actor of the Month: Kofi Yirenkyi.' *Uhuru*, June 1989, 28-29, 34.

Maayang, Lazarus Dempsey. 'George Andoh Wilson: Immortalising Drama in Ghana.' *Uhuru* (Accra), 6 (1989), 18, 20, 24-25.

Maayang, Lazarus Dempsey. 'Kwaw Ansah quitting film production?' *Uhuru* (Accra), 1 (February 1989), 5.

Maduakor, Obi. "Ghanaian Female Dramatists." Paper Presented at the Fifteenth Annual Conference of the African Literature Association (ALA), Dakar, Senegal, March 20-23, 1989. Baltimore, Maryland: University of Maryland-Baltimore County. 1989.

Pecku, Mabel Amaki. *E Doo No Lo? #* Accra: Bureau of Ghanaian Languages, 1989. 44 pages. (Play set in rural Kroboland about a young woman who ousts the lawful wife of a womanizer only to be ousted in her turn.) ISBN 9789964200138.

Sutherland-Addy, Esi. 'Narrative Technique and the Role of Commentaries in Ama Ata Aidoo's Works.' *Research Review* (Legon), 5, 2 (1989), 60-70.

Yankah, Kwesi. *The Proverb in the Context of Akan Rhetoric: A Theory of Proverb Praxis*. New York: Peter Lang, 1989.

Yeboah-Afari, Ajoa. 'Outsize mosquito.' *West Africa*, 4-10 September 1989, 1462. (Bill Marshall was one of those who spoke at a workshop on film and television in Africa' that attracted participants from other West African countries. Title may refer to reaction to magnified image of insect shown in early anti-malaria film. JMG>)

1990*

Note: The S P A produced a *Newsletter*; '1990 Theatre Season Edition.' August 7 - September 1. It covers the work of the School in 1988, 1989 and 1990. See, for example, the contribution to the functional literacy drive, productions in Kisseman, Pokoase, and Maamobi; an invaluable

source of information, listed under 'Manu', author of the Introduction. See Anon: 1990 Theatre Season productions of: *RUR*, *Lost Fishermen*, *Alcestis*, *Gods are Not to Blame*, *Dilemma of a Ghost*, *Murder in the Cathedral*, *Witness for the Prosecution*, *Daasebre* and (Anon) 'Children's Theatre'. *Akpokplo* (Anyidoho), *By Wits Alone* (Arkhurst), *Sasa and the King of the Forest* (Owusu) workshop production by Abibigromma, who also did *Omeroa Tulige* (Tamakloe) and *Sleeping Beauty* (Dance Drama). Introduction refers back to the Senanu Committee that looked into the School's record on its Silver Jubilee 1987.

The SPA's interest in religious drama continued. *The Newsletter* refers to the work of E K Asiamah and of productions (based on Ecclesiastes 12: 1) put on in Darkuman and Kaneshi Presbyterian Churches.

Arkhurst was involved in Creative Dramatics, students of Drama and Education worked with Legon schools on productions. E K Shaw directed Anyidoho's *Akpokplo*, Augustine Boakye on Arkhurst's 'By Wits Alone' and Thomas Boadi on Owusu's *Sasa and the King of the Forest*. At this time Abibigromma was the SPA's resident theatre company and was headed by William Addo. It toured extensively and was (?) seen by 1.5 million; it visited Nigeria, and Cape Verde, and was involved in Bayo Oduneya's [sic] workshop production of *Death and the King's Horseman* (an ITI activity). During the year the company put on *Omeroa Tulige* (by A W W Tamakloe), *Sleeping Beauty*, choreographed by Adinku, and an opera, *Dantsira*, by Saka Acquaye. An Abibigro Festival WAS planned for November 1990.

Anon. 'Mother's Tears makes direct hit.' *The Mirror*, 28 July 1990, 11. (Review of production by Mohammed Ben-Abdallah with United Artists at National Cultural Centre. Reviewer quotes Abdallah (1989 to *Mirror*) and sees him as a 'post-Sutherland' development. Ansah is regarded as part of Sutherland's school. Interested to see the two co-operating. Agovi quoted, evidence that the reviewer had been doing some research however fruitless.)

Anon. 'The Season Opens.' *Weekly Spectator*, 28 July 1990, 6. (An informative round up of the theatre. Refers to relative darkness of the theatres ('virtual aridity') with only the religious groups active (cites Jervis Djokoto's 'New Creations' in *See How They Run* - hardly an obvious choice for a religious group), Ebow Whyte's 'Friends and Relations' (in *The Devil's Wife*) and 'Calvary Road Inc.' Audience Awareness had been performing before invited audiences. Then came *Mother's Tears* and now the SPA Theatre Season: Manu directing *RUR* (Capek); Asiedu directing his own play *Daasebre*; Adenku / Adinku *The Lost Fishermen* (Acquaye), Cecilia Adobea Aboagye *Alcestis*; Millicent Awuku-Mensah *Murder in the Cathedral*; Esther Ofei *Dilemma of a Ghost*; John Gharbin *The Gods Are Not to Blame*; Godwin Kotey *Witness for the Prosecution* (Christie). Two, the Aidoo and Eliot, were O-Level set texts.)

Anon. 'What killed Hesse?' *Weekly Spectator*, 28 July 1990, 1. (Raises issues of death by poison of actor with Theatre Mirrors.)

Abdallah, Mohammed Ben. 'The Role of Cultural Centres in National Development: A case study of the Cultural Centre in Kumasi.' Paper delivered as the Kyerematen memorial lecture 1990. See Dickson *et al* 1995, 1-9. Ben-Abdallah quotes the Draft Cultural Policy on the provision of regional Cultural Centres to 'implement and monitor Government policies' on the arts, to 'identify, organise and mobilize the artistic resources of the region and develop the

commercial potential of such resources...’ What is the date of this Draft Policy? I have a version that I have dated 1991. JMG

Agovi, K.E. ‘New Directions in the Ghanaian Theatre of the Eighties.’ Institute of African Studies, University of Ghana. Paper presented at the 10th ICAALEL, Calabar, May 1990.

Agovi, K.E. ‘The Origin of Literary Theatre in Colonial Ghana, 1920-1957.’ *Research Review* (Legon), NS 6, 1 (1990), 1-23. (With an extensive bibliography, this essay can be regarded as a very significant contribution to the study of the history of the Ghanaian theatre. Assistants combed newspapers published during parts of the colonial period and Agovi drew on a variety of other sources to present a picture of Ghana's literary theatre history. He has material on drama in schools, clubs and churches; he examines the work of the 'Nationalist Minority' (Sekyi, Danquah, Fiawoo,) and the development of the Concert Parties. He pays particular attention to the 'New Theatre Movement', seeing it as weakened by the success of colonial policies. He draws attention to the 'private initiatives' of individual, expatriate, theatre enthusiasts and the conscious use of the theatre by the British Council 'as part of the network of colonial indoctrination of British theatre and culture in Colonial Ghana', 9. Regards the success of this indoctrination as illustrative of British genius. ('During the Second World War, one thing that Hitler Germany admired of the British was the latter's ability to organise and mobilise. (sic) In the colonial situation in Ghana, the British Colonial Government proved this truism over and over again in its organised policy of cultural dissemination.') Regards some work by Sutherland and de Graft as revealing 'a “psychic” ambivalence towards African traditions.' 17. Agorde dates this 1989 as an unpublished paper. Presumably it was delivered at Legon.) Found on line archive.lib.msu.edu/DMC/Afri accessed 2008 02 29. See other references to this entry.)

Aidoo, Ama Ata. ‘We Were Feminists in Africa First.’ *Index on Censorship*, 19, 9 (1990), 17-18. (Interview with Adewale Maja-Pearce.)

Amaglo, John Kobla. *What is Meaning in African Drama?* M Ph presentation June 1990, supervised by Agovi. Quotes him and Nketia. Looks at Hogbetsotso, an Anlo Ewe festival, as an historical drama. The performance includes Atsiagbekor, a warrior dance. Pamphlet box IAS, Af/PN2979 Am1.

Appiah, Joe. *The Autobiography of Joe Appiah*. Praeger: New York, 1990. (Includes Preface by Gates, Appiah gives an account of his school days at Mfantshipim, refers to ‘the Creon sisters’. 74. Describes his contact with Padmore and anti-colonialists in London, with the WASU and ‘Miss Cripps’ Says he had previously ‘played with a number of the daughters of the nobility, 194; describes Usher Fort imprisonment 261, visit of (mother in law) Peggy Cripps and release 267.)

Appiah-Padi, Stephen Kodjo. ‘*The Dilemma of a Ghost*’: *Notes and Comments*. Accra: EPML, 50.

Awoonor, Kofi. ‘Awoonor Writes to *Uhuru*.’ *Uhuru* (Accra), 2, 3 (1990), 8-9. (Response to Wilson.)

Awoonor, Kofi. *Ghana: A Political History*. Accra: Woeli and Sedeco, 1990. (Important because written by a major poet and critic who is also a playwright. Contains material on the position of Ewes in the history of Ghana / the Gold Coast that was / is regarded as very controversial.)

Banham, Martin. 'Initiates and Outsiders: The Theatre of Africa in the Theatres of Europe.' *The University of Leeds Review* (Leeds), 33 (1990), 25-50. (Includes comments on de Graft and on Anowa.)

Dadson, Nanabanyin. '*The Fall of Kumbi and Other Plays*.' *The Mirror*, 28 July, 1990, 7. (Reviewer notes the theatricality of the work, the reliance on action, the questions raised and the 'unpleasantly fatalistic course' charted. Suggests plays are so complex they can only be staged by the playwright. Observes that Africans love more to laugh than cry.)

Duah, Ivor Agyeman. 'The Man J.B. Danquah.' *Pioneer*, 5 February, 1990, 2. BALE 228675.

Fiofori, Tam. 'Building Theatre in Ghana.' *Daily Times* (Lagos), 21 April 1990, 13.

Fraser, Robert. 'Akan Theatre (Ghana).' In *Behind the Mask* (ATCAL). London: Drum Arts, 6-12. n d probably 1990. Note Fraser had taught at the University of Cape Coast and been involved with productions there.)

Gérard, Albert. *Contexts of African Literature*. Amsterdam - Atlanta: Rodopi, 1990. (The chapter on 'Ghana' refers to Sekyi and to the position of drama under Nkrumah.)

Gray, John, compiler *Black Theatre and Performance: A Pan-African Bibliography*. New York: Greenwood, 1990. (Contains sixty entries. These include several from *The Ghanaian* and one from the *Ghana Civil Service Journal* I had not seen before.)

Ishmael, Gustav. 'Ghana Actors' Guild: in Quest of Artistic Excellence.' *Uhuru* (Accra), 6 (1990-91), 52. (On formation of a union of professional actors and theatre artists.)

James, Adeola. *In their own Voices: African Women Writers Talk*. Portsmouth and London: Heinemann/ James Currey, 1990, 8-27. (Transcription of an interview conducted in Harare, 1986.)

Maja-Pearce, Adewale. 1990. (See Aidoo above.)

Manu, Samuel Ansong, et al. '*School of Performing Arts Newsletter*,' (Legon) August 76 - September 1, 1990, 17 (Invaluable account of SPA activities in various fields in 1989-1990.)

Nwamuo, Chris. 'Socio-Political change in West Africa: The Theatre of Sofola and Sutherland.' *Calabar Journal of Liberal Studies*, 1 (1990), 34-40. BALE 22868.

Yeboah-Afari, Ajoa. 'The Pagoda Touch.' *West Africa*, 3802 (1990), 2062-4. (On the National Theatre. Provides information on the germ of the idea - construction agreement signed by

Rawlings in 1985 on visit to China; the controversy over the seating capacity - a call for 2,500-seater; on Chinese style i.e. 'pagoda touch' - call for the design to be done in Ghana; on cost (\$15 million, no interest, repayable 1996-2006); foundation stone laying, by Ben-Abdallah, 19 June 1990; Chinese and Ghanaians involved - Daniel Kojo Badoe, and on language issues on site. Completion date: 30 months hence. NB In the event no payment seems to have been expected. Ben Abdallah seems to have negotiated construction of open-air performance area at side, and construction of 'replica studio' at Legon. JG.)

1991*

The following document may be of relevance: National Commission on Culture 1991 a, Draft Cultural Policy of Ghana: Unpublished Report, Accra. Reference in Kankpeyeng and DeCorse: 2004. Copy made in Hohannes Zimmermann Library, Akrofi-Christaller

Anowa at the Gate Theatre, London.

Anon. 'Sensitive Humorist.' *West Africa* (London), 14 January 1991, 11. (On 'Carl Mutt' pen-name of Henry Ofori, playwright, journalist.)

Anon. 'Writers fund.' *West Africa*, 16-22 August 1993, 1461. (Report on PAWA's search for \$10 million for an endowment fund. Okai looked back to PAWA's inaugural conference in 1989 and its commitment to strengthening cultural bonds. Projects to be funded by the 10 million included the award of a \$100,000 Africa Prize for Literature'. Okai '... we should let (writers) understand that Africa is ready to honour her own.')

Abarry, Abu Shardow. 'The Significance of Names in Ghanaian Drama.' *Journal of Black Studies*, 22 (1991), 157-67.

Agovi, K.E. 'Towards an Authentic African Theatre.' *Ufahumu* (Los Angeles), 19, 2 and 3 (Spring - Fall 1991), 67-79.

Aidoo, Ama Ata. 'In Conversation with Sarah Modebe.' *New Africa* (September 1991, p. 18.

Ajibade, Kunle. 'We don't have many critical voices in Ghana.' *Weekend Concord* (Lagos), 23 February 1991, 7. (Interview with Anyidoho.)

Amenuke, S. K. et al. *General Knowledge in Art for Senior Secondary Schools*. Accra: Ministry of Education. 1991. (Includes some comments on the performing arts: 'Drama: Contemporary drama consists of plays that express social life and ideas. These are shown on a stage in a theatre. The audience sits quietly to listen. They clap, laugh or boo occasionally. But at the end of the play the audience can talk to the actors and actresses and praise or criticise them. Drama is used in schools, colleges and other institutions of learning to express some ideas. It is very important to children. It helps them to express themselves with their voices and bodies. In drama children learn to use language more skilfully and move easily and gracefully. 120. See also: '(Drama) is identified in ritual, ceremonies or occasions of entertainment. There is also the dance-drama which is found in music, poetry and dance. Indigenous drama is a form of artistic expression and

a mode of communication. Drama occurs in the market, farm, chop-bar, public gathering and on vehicles.' 124. On page 130, we read that drama 'involves all kinds of performance such as plays for the theatre, comedies, concerts, operas, cantatas and others.' Refers to the 'concert parties' or 'trios', instances Osofo Dadzie, Adabaraka Drama Troupe, Tsitsige and Tsadidi groups. Refers to radio and TV productions, including Radio Theatre and Show Case. Lists stage plays by Joe de Graft (*Ananse and the Gun Man* [sic]), Christina [sic] Aidoo, Saka Acquaye (*The Lost Fisherman* [sic]). Disconcerting lack of accuracy.)

Anyidoho, Kofi. 'Poetry as Dramatic Performance: The Ghanaian Experience.' *Research in African Literatures* (Austin), 22, 2 (1991), 43-55.

Baku, Kofi. *Kobina Sekyi of Ghana: An Annotated Bibliography of his Writings*. Working Papers in African Studies, 151, Boston: African Studies Centre, Boston University, 1991; also *International Journal of African Historical Studies*, 24 (1991), 369-81. For copy see Af/ PR 9379.Se4Z5B17. Baku refers to guides etc written by Henige (1973), and Dummett (1974); indicates there were when he visited 417 items in the Sekyi papers at Cape Coast, and some documents were in H V H Sekyi's library. Contains authoritative dating of *The Blinkards* with references to *The Gold Coast Leader* of 21 and 28 October 1916. The play on for the 14th and 21st October 1916.)

Bame, Kwabena N. *Profiles in African Traditional Popular Culture: Consensus and Conflict*. New York: Clear Press, 1991, pages 174. (Incorporates material from several African countries.)

Bame, K E 'Johan Henrich Pestalozzi.' (Essay by student of Concert Party.)

Darkey, John C.A. *Popular Theatre in Ghana: its social concerns, artistic form and traditions*. M.A. thesis, Legon: Institute of African Studies, 1991. ('Darkey' subsequently led the Panafest executive. He amended the spelling of his name.)

Drewel, Margaret Thompson. 'The State of research on performance in Africa.' *African Studies Review*, 34, 3 (1991), 1-64. (Relevant essay by a scholar who has concentrated on Yoruba culture.)

Dseagu, Samuel Amanor. 'Ghana Television Drama as a Reflection of Government Opinion.' *Research Review* (Legon), 7, 1 and 2, (1991) 22-31.

Duke, John. 'Exercise in Self-Criticism.' *West Africa*, 29 July 1991, 1244. (On ECRAAG's tenth awards ceremony in Accra.)

Dzamefe, P.A.M. Tsaxe. *Fefehawo*, viii, 34 pages. Accra: G B L, 1991. A collection of play songs (Fefehawo) for use by school children and the general public. See Arkaifie: 1999 25.)

Edorh, Marcellinus. *Das Theater in Ghana: Weltsicht, Rituale, Mythen, Tanzdrama „Social Drama“, „Ananse Sem“, „Comic Plays“ und moderne Dramen. Theatre in Ghana*. Frankfurt am Main: Lang, 1991, 339 pages. (This substantial volume in German covers a considerable range of material but does not justify its title. There are, as the title indicates, sections on ritual,

'Ananse-Sem', Comic Play, and so on but large areas are omitted. For example of the recent works in English, only *Dilemma of a Ghost* and *Kivuli* are covered in any detail. Etorh a section on film and on radio, refers to GBS versions of *Tartuffe* or *Daddy's Ghost* by Janet Owusu#. The bibliography is patchy. This volume is not as well known among students of Ghanaian theatre as it should be. There is a copy in SOAS Library.)

Falcone, Roberta. Translated *Anowa*. Published L'Aquila: Japadre, with Introduction and notes, 1991. (The notes direct attention to work by F. K. Buah, *A History of Ghana*, (London: Macmillan), and M. Fortes in A .R. Radcliffe-Brown and D. Forde, Eds. *African Systems of Kinship and Marriage*, London: O.U.P., 1950.)

Gbatey, Wice Kojo. 'Child Development through children's theatre.' *Ghana Motion* as a case study.' SPA BA Thesis 1991. (Children from Thomas Wood Memorial School put on R A Cantley's *Ghana Motion* in June 1991. Because of a crisis, a National Serviceman stepped into the leading role.)

Ghana Broadcasting Corporation (GBC) *Audience Research Domestic Service, Survey on 'Family Affair' and radio theatre*, September 1991, 20 pages. Cited Lettermaier, *et al.*, 1993.

Gibbs, James. 'Spiritual Billionaires.' *West Africa*, 7 October, 1991, 1680-1681. (Review of Accra production of Ben-Abdallah's *Land of a Million Magicians*.)

Gyan-Apenteng, K. and Barbara Akakpo. 'Ama the film: A Slice of Life.' *West Africa*, 15-21 July 1991, 1158. ('Ama, the first African film set and shot in the UK.' Co-directed by Kwesi Owusu and Kwate Nee-Owoo. Owusu said the film had been inspired by Ananse stories 'with sudden pauses and flash-backs'. Reference to Evane [sic] Hunter. Made by Efiri Tete, *Ama* had been well received in Cannes and Los Angeles.)

Hassell, Graham. 'Hit the Road, Jill.' *What's On 31* (London), 17 April 1991. (Review of *Anowa* at the Gate Theatre where it formed part of the Women in World Theatre Season. Directed by Dele Charley.)

Innes, C.L. 'Mothers or Sisters?' In *Motherlands: Black Women's Writing from Africa, the Caribbean and South Asia*. Nasta, Sushila. Ed New Brunswick NJ: Rutgers University Press, 1991, .

Maayang, Lazarus Dempsey. 'PAFAM '90: A Successful Ghafam?' *Uhuru*, 3, 1 (1991), 28030. (On Pan-African Fair for Arts and Music.)

Modebe, Sarah. 1991. (See Aidoo above.)

Morrison, Joy F. 'Forum Theatre in West Africa: An Alternative Medium of Information Exchange.' *Research in African Literatures*, 27, 3 (1991), 29-40.

Nasta, Sushila. Ed. *Motherlands: Black Women's Writing from Africa, the Caribbean and South Asia*. New Brunswick NJ: Rutgers University Press, 1991. (Includes Innes on Aidoo. Rpt in

Jeyifo ed. 2002.)

Quartey, Rex. 'Vortex of Images'. *West Africa*, 1-7 February 1993, 172. (Review of Awoonor's *Until the Morning After: Collected Poems 1963-1985*. A co-publication: Greenwood and Woeli. Includes work about Awoonor's imprisonment.)

Ricard, Alain. 'Ghana.' In Michel Cornevin ed. *Dictionnaire Encyclopedique du Théâtre*, Paris: Bordas, 1991, 368.

Sekyi, Kobina. 'The Sojourner.' In *African Fundamentalism: A Literary and Cultural Anthology of Garvey's Harlem Renaissance*, ed. Tony Martin, (Majority, 1991), 207-216.

Sackey, Catherine. 'Dance Ensemble at Spitalfields.' *West Africa*, 19-26 July 1993, 1278. (Sackey reports on the Ensemble's performance as part of LIFT (London International Festival of Theatre) funded by arts bodies and boroughs. After a street procession, the show started with *The King's Dilemma*, which was well received. Sackey gives a brief history of the Ensemble (Nkrumah 'foresaw the establishment of the group as a way of promoting not only Ghana but Africa as a whole to the Eastern bloc'. She notes that it has recently been moved, by the National Commission on Culture, from the IAS to the National Theatre. She thinks the 'image had been tarnished by the derogatory name "dondologists" ' (Some mistake surely, not a 'name' though Yartey seems to be her source. "Dondology" reflect low status. JG.) Refers to a "brain-drain" caused by individual tourists who, lure away seasoned members of the company with promises...' ('Tourists' a loose term. JG.))

Saint-André Utudjian, Eliane. 'New Modes of Writing in West African Drama: Prison Plays from Sierra Leone, Ghana and Nigeria.' *Commonwealth Essays and Studies* (Dijon), 14, 1 (1991), 70-77.

Ward, W.E.F. *My Africa*. Ghana: Ghana University Press, 1991.

Wright, Derek. Review of *Three West African Plays*. *CRNLE Reviews Journal* (Bedford Park, Australia), 1991, 2, 36-44. (Wright is very enthusiastic about Wartemberg's play (*Corpse's Comedy*) which appears with texts by Oti and Sofola. Describes him as a 'natural and fully matured dramatist', appreciates his sense of timing, combination of exuberant farce 'with incongruous comedy and pure hilarity..' summarises the play as 'rich and adroitly executed comic entertainment'. 44.)

Yartey, Nii. 'Alvin Alley – a Revolutionary in Dance.' Thesis presented for an MA degree, University of Ghana.

Yartey, Nii. 'Alvin Alley – a Revolutionary in Dance: A Historical and Biographical Sketch of his Choreographic Works.' *Research Review* (Legon), 7, 1 and 2, (1991), 87-92.

1992*

NB *Weekly Spectator*, 25 January, 1992. Has information on Acquaye, see Vieta, 1999, 437.)

Note:

6 July - 2 August 1992, the Fifth Theatre Season of the S P A. See Programme.

Following a meeting at Bellagio attended by J H ('Kwabena') Nketia and various funding bodies, an International Centre for African Music and Dance was set up at Legon, see US Secretariat *ICAMD Newsletter* 1, 1 Spring/ Summer 1998.
www.umich.edu/~iinet/icamd/newsletter

In December PANAFEST '92 was held. This Festival was tied in to a playwriting competition which was open to authors of historical dramas. Gocking: 2005, 230, places Panafest in the context of increasing interest in tourist traffic and 'roots' visitors. The following figures were claimed: Ghana attracted 50,000 visitors during the early 80s and 300,000 by 1995, in which year \$237 million was earned from the tourist sector.

Agovi, Kofi. 'Joe de Graft.' *Dictionary of Literary Biography, Black and African Writers, No. 117*, Detroit: Broccoli, Clark, Layman. 1992, 134-140. (Gibbs discussed this in a seminar paper in 1994. See also Gibbs on de Graft below.)

Aidoo, Ama Ata. *An Angry Letter in January*. Coventry: Dangaroo, 1992. ('In Memoriam: The Ghana Drama Studio', 18-20. Includes: 'But the Drama Studio is gone, Robert,/ razed to the ground:/ to make way for someone's notion of/ the kind of theatre/ I / should/ want.')

Akroku, Ruby Doris. 'Puppetry and dramatic presentation in education.' SPA BA Thesis, 1992.

Anyidoho, Kofi. Interviewed by Wilkinson: 1992, 6-16. (Useful biographical material, insights into his own poetry and bibliography. Anyidoho has published on Okai, Ewe poets, Armah and Awoonor. He has written dramatic verse and been involved in Ghanaian theatre in a wide variety of ways.)

Appiah, Anthony. *In My Father's House*. New York: Oxford University Press. 1992. (An important publication by a major philosopher. Cole 2001, 148-9, 160-1, refers to the book and outlines the issues raised in the final (funeral) chapter. She links them with the kind of material handled by Concert Parties.)

Awadzi, Samuel Kofi. 'Puppetry in Ghana.' *Uhuru*, 4, 6 (1992), 49. (Includes interview with Cuban puppeteers, Armando Morales, who was training Ghanaians.) BALE 22480.

Awoonor, Kofi. Interviewed by Wilkinson: 1992, 18-31. (A fascinating outline of Ghanaian literature, that includes a rare reference to Fiwoo's *Tuine Se* or 'Give your Story to Destiny' and background. Notes that Bidi Setsoafia 'did a lot of work in drama ... set in the '40s and '50s'. 21.)

Barton, Judy L. 'Public Affairs, Politics and Destinies of People: An Interview with Ama Ata Aidoo.' *World Literature Written in English*. 32, 2, 33, 1 (1992-1993), 12-21.

Ben-Abdallah, Mohammed. Interviewed by Wilkinson: 1992, see below, 32-45. (Provides background on Concert Party tradition, on school plays and his own experience of the cinema, academic life and the theatre. He saw *Six Characters* .. in his youth. Comments on Sekyi, Soyinka, de Graft; draws on his Ph D thesis, refers to Genet, Brook, Artaud. Provides information on Wartemberg and *Osofo Dadzie*, the creation of *Marriage of Anansewa* (through group work in Akan) and his own writing. Refers to plays for children, *The Blind Hippopotamus* #(in thesis) and *Saman Ba*, # written in Georgia.)

Buck, Claire. Ed. *Bloomsbury Guide to Women's Literature*. London: Bloomsbury, 1992. (Includes entries on Aidoo, Sutherland.) BALE 21282.

Collins, John. *West African Pop Roots*. Philadelphia: Temple University Press, 1992. (Ch 18. Is entitled 'Life on the Road - Modern African Minstrels: The Jaguar Jokers.' Other chapters have relevant material.)

Collins, John. 'The Concert Party: Popular Entertainment and the Ghanaian School Syllabus.' In *The Empowerment of Culture: Development Communications and Popular Media*. Ed. Ad Boeren and Kees Epskamp, The Hague: CESO Publications, no. 17, 1992, (171-7)

Gibbs, James. Paper on Ghanaian Theatre given at Malmo Conference.

Holloway, Karla F C. *Moorings and Metaphors: Figures of Culture and Gender in Black Women's Literature*. New Brunswick, N J: Rutgers University Press. (Includes 'Visions of the Goddess: West African Writers', 141-66. BALE 24766.)

Horne, Nana Banyiwaa. 'Ama Ata Aidoo.' *Dictionary of Literary Biography: Twentieth Century Caribbean, Black and African Writers, (No. 117)*. Ed. Bernth Lindfors and Reinhard Sander. Detroit: Broccoli, Clark, Layman/ Gale. 1992, 34-40. (Includes a valuable bibliography. Horne thinks that *Dilemma*, 'for a short play, has too many acts'. 36.)

Inyama, Nnadozie. 'The 'Rebel Girl' in West African Literature: Variations on a Folklore Theme.' In *Power and Powerlessness of Women in West African Orality*, ed. Raoul Granqvist and Nnadozie Inyama, Umea Papers in English 15, Umea, 1992, 109-121. (Relevant to Aidoo and Sutherland.)

Kennedy, Adrienne. *The Film Club*: Minnesota: University of Press. (Dramatic monologue set in Legon and London. NB: Kennedy lived in Ghana, possibly during the 1960s and studied mask making. This play is described as 'a lyrical monologue (on) the power of popular culture, the movies in particular, and Bette Davis most specifically.'

Korang, Kwaku Larbi. 'Ama Ata Aidoo's Voyage Out.' *Dangaoroo* (Aarhus), 1992, 50-61.

Mensah, Ladzagala. *Notes and Commentary on 'Sons and Daughters' and 'Through a Film Darkly'*. Published by the author, 1972. (The cyclostyled foolscap 90-page book opens with a fairly detailed 'short biography'. This includes the information that de Graft was born on 2 April 1924 and died 1 November 1978, and that he played a Game Warden in the American

Broadcasting Corporation's version of *Born Free*. [This was a TV spin off from the major film and de Graft's character was called 'Joe'.] The 'double volume' study aid follows the conventional pattern for such books, with illustrations drawn from personal experience of the attitudes reflected by characters in de Graft's plays. These include scorn for 'dondology'. Mensah writes well on the change of title from *Visitor from the Past* (1962) to *Through a Glass Darkly* (42.). He can be contacted at P O Box 12981, Accra-North.)

Nkrumah, Kwame. 'The African Genius, Speech delivered at the opening of the I.A.S. on 25 October, 1963.' *African Studies: the Vision and the Reality*. Booklet for the 30th Anniversary Celebration of the Institute of African Studies, 13th March 1992. (Nkrumah's speech, previously published in *The Spark*, is reprinted 12-21.)

Ogunyemi, Chikwenye Okonjo. 'Efua Theodora Sutherland.' *Dictionary of Literary Biography: Twentieth Century Caribbean and Black African Writers, (No. 117)*. Ed. Bernth Lindfors and Reinhard Sander. Detroit: Broccoli, Clark, Layman. 1992, 284-290. Ogunyemi is a major critic of African women writers.)

Okpewho, Isidore. *African Oral Literature, Backgrounds, Character and Continuity*. Bloomington: Indiana University Press, 1992. (Brief comment on Sutherland.)

Opoku-Agyemang, J N. 'A Girl Marries a Monkey: The Folktale as an Expression of Value and Change in Society.' *Asemka* (Cape Coast), 7 (September 1992), 5-12. (Contains brief but useful references to *Anowa* and *The Marriage of Anansewa*.)

Opoku-Agyemang, Kwadwo. 'A Crisis of Balance: The (Mis)representation of Colonial History and Slave Experience as Themes in Modern African Literature.' *Asemka* (Cape Coast), 7 (September 1992), 63-77. (Examines *Anowa*, and argues that the issue of slavery is not the major issue. Does not judge the play on its own terms.)

Owusu, Martin. *African Drama: Analysis and Interpretation*. Legon: Soundstage, 1992, pages 59. ISBN 9964-91-273-0. (On de Graft's *Through a Film Darkly* and *Sons and Daughters*.)

Perbi, Akosua. 'The Relationship between the domestic slave trade and the external slave trade in pre-colonial Ghana.' *Research Review* (Legon: Institute of African Studies), 8, 1-2 (1992), 64-75. (Background to *Anowa* by a historian who has published extensively in this area.)

Rollock, Barbara. *Black Authors and Illustrators of Children's Books: A Biographical Directory*, 2nd ed. New York and London: Garland, 1992. (Includes Sutherland.) BALE 24065, see original edition BALE 14164.

Saint-André, Utudjian Eliane. 'Ghana and Nigeria.' In Bruce King ed. *Post Colonial English Drama: Commonwealth Drama since 1960*. London: Macmillan, 1992. 186-99. BALE 22758.

Wartemberg, Joris. 'The Cedi in Trouble.' *The Mirror* (Accra), 28 August 1993, 14. (Article may be by playwright.) Some doubt about year of publication.

Wilentz, Gay. *Binding Cultures: Black Women Writers in Africa and the Diaspora*. Bloomington and Indiana: Indiana University Press, 1992. (Includes work by Aidoo and Sutherland. Reviewed by Knox, 1993, et al.) BALE 21979.

Wilentz, Gay. 'Toward a Diaspora Literature: Black Women Writers from Africa, the Caribbean and the United States.' *College English*, 54, 4 (1992), 385-405; rpt *She'r* (Fall 1995), 50-52 (in Persian). (Aidoo, Sutherland, et al.) BALE 21980.

Wilkinson, Jane. *Talking with African Writers*. London: Currey, 1992. (The volume had appeared under a different imprint in 1990, but 1992 is Currey's publication date. Volume includes important interviews with Anyidoho, Awoonor and Ben-Abdallah. See under own names above. Also Portsmouth N H: Heinemann, 1992.)

1993*

Document. SPA 6th Theatre Season consisting of seven (7) productions was held 21 June- 10 July 1993 at the Arts Centre, Accra. ('Centre for National Culture'. 'Under the distinguished patronage of Miss Joyce Aryee.'. Programme 'Teasers from the various productions', followed by *Ananse and the Gum Man /Esi; To Shit is Human / Dances; The Black Hermit* (Ngugi); *The Orphan* (chor. Adenku); Musical Variety; Ghana Dance Ensemble, Legon / Tribute to the Living and the Dead (by Victoria Eshun, dir Alfred Kpodo-Brandford); *Doctor Faustus* (dir. Owusu, with Brew Riverson as Faustus; Technical director Ansong Manu. Chor. Adinku and Yaw Asare; Closing Ceremony.. Note *Esi* is by W W Allen; dir. Ansong Manu; Tamakloe; *To Shit is Human* by Tunde Lakoju, dir. Laila Saade. Title consists of half a line from Soyinka – the rest is '.. to voidate divine.' The programme was well printed, a substantial document.

During the year Heile Gerima's *Sankofa* was released. It made use of Cape Coast Castle and of Ghanaian performers, including Guy Warren (Ghanaba) and Alexandra Duah. Ben-Abdallah was an enthusiastic supporter from a position within the government. He is duly credited in the film.

Yvonne Brewster showed interest in arranging a rehearsed reading of Victor Yankah's adaptation of *Antigone, Dear Blood*. This did not happen. However, a two-night run of the play, directed by Efo Mawugbe was scheduled in 2003 or 2004 in the University of Cape Coast Auditorium. A power cut affected the second night. Copies of the text were given to Banham. E- Mail received from Yankah, 29 07 2004. Copy of play among the Banham Papers in the Brotherton Library, University of Leeds.)

The National Theatre came into operation in January 1993. The opening production, *The Leopard's Choice* by Yaw Asare, brought together the National Dance Ensemble, the National Symphony Orchestra and Abibigromma. Note. Because of a dispute over terms etc, only some of the members of Abibigromma, originally at Legon, took up the contracts offered by the National Theatre. The rest remained at the University. As a result two groups with the same name came into existence. This was a bizarre and confusing situation. JG)

Lord Bob Cole , was buried (30 July – 1 Aug 1993). Funeral described in Cole: 2001.

At the beginning of September, the Ghana Dance Ensemble put on *Bukom, The King's Dilemma* and Other Dances at the National Theatre. Tickets C. 2,000 single, C. 3,000 double.

Anon. 'Abibigromma, Dance Ensemble Perform in the US.' *Weekly Spectator*, 13 March 1993, 6. (Performance scheduled in Austin, Texas, as part of a Cultural Exchange.)

Anon. 'Kwadwo Antwi, award-winning musician: Musical Giant.' *West Africa*, 23-29 May 1994, 901. (Example of a performer who has moved bands and countries.)

Anon. 'Workshop for Actors.' *Amannee* (USIS publication, Accra.) August 1993, 20. (Report of Workshop on Drama for Development run by Chuck Mike with Theatre Guild. Play on AIDS done at USIS, Nima and Dodowa.)

Anon.'GHAFES.' *Weekly Spectator*, 28 August 1993, 6. (Announcement of performance of *In All These Things #* by Betty Djokoto, directed by Mr and Mrs Jervis Djokoto with Baptist Students Union and Ghana Fellowship of Evangelical Students, at Calvary Baptist Church.)

Anon. 'AIDS at USIS.' *Weekly Spectator*, 28 August 1993, 6. (A report on Chuck Mike's AIDS drama which made use of mime and black clad performers. It was Street Theatre and had already been put on in Nima and Dodowa.)

Anon. 'C. 35m For PAWA.' *Weekly Spectator*, 28 August 1993, 9. (Report, with photograph, of presentation to Atukwei-Okay of cheque from Soka Gakki International – Japan. Described as a 'true Buddhist organisation'. Presentation made by Daisaku Ikeda towards a \$10 million endowment fund. He is described as 'United Nations Nobel Peace Laureate'. See Okutu 1993 and previous items that refer to Okai's desire to establish PAWA on a firm financial footing.)

Anon. 'Drama.' *Ghanaian Times*, 31 August 1993, 3. (Announcement concerning production of *Through a Glass Darkly* by the Drama Club of Christ the King Youth Association in September.)

Anon. 'Calvary.' *Weekly Spectator*, 9 October 1993, 6. (Calvary Road was the base for a Christian outreach ministry performing at Arts Centre, 15-17 October 1993.)

Anon. 'Okyeame Akuffo, the Ghanaian state linguist: A Human Encyclopedia.' *West Africa*, 1-7 November 1993, 1965. (Article on an okyeame.)

Abdallah, Mohammed Ben. 'What Future for National Theatre?' *Weekly Spectator*, 23 January 1993, 8-9. (In an extended interview given to Akua Dansua, Abdallah spoke about the national theatre building, the need for good maintenance, for an Estate Manager. He mentioned Paul Alibah, a lights man who had been sent to China, the security team. Regarding the charge that the theatre is 'unfinished', Abdallah referred to the need for a projector. That had been in the 1992 budget but there had been problems, The furniture, he said, was coming in and the bulk of the unfinished items were Ghana's responsibility. He spoke of the Board of Directors, of manager Dr Allen W W Tamakloe, of Yartey, Abibigromma and the symphony orchestra, which, he said

was 'a little bit isolated in terms of the practising of their instruments'. It is 'quite good' for them – he thought - to be at the Arts Centre. NB Rawlings had said 'The National Theatre will be a showcase for excellence.' 'We want to show the best of Ghana and the best of Africa here' he suggested that outsiders would challenge locals to raise standards. Questioned about the ownership of Abibigromma, he said 'I don't see that there is anything to be resolved ... I don't know where the problem began..' NB All groups are under the NCC and the National Theatre law brought Abibigromma to the Theatre. He suggested that the University had been out-manoeuvred by the new law and Abibigromma had to move. Said that the University should see the National Theatre as 'its Korlebu- - a reference to links between University Medical School and a major urban hospital. . Suggested the Theatre and the University were working hand in hand, in law.' 'We said Directors of SPA and IAS should be members of the Board of Directors.' Said the National Theatre would be independent of the NCC. This was a diplomatic response that did not clear up issues. JMG.)

Abdallah, Mohammed Ben. Quoted in *Uhuru Magazine*, 5, 6 (1993), 23 on 'duplicating' of Abibigromma. He justifies the duplication of name.

Agoro.. During October 1993 a cultural link was established between Ghana and Denmark through Agoro - a 'Centre for Intercultural Learning and Talent Development'. See document entitled 'Agoro' issued c. 1993.

Amankulor, J. Ndukaku. 'English Language Drama and Theatre,' In *A History of Twentieth Century African Literature*, ed. Oyekan Owomoyela, University of Nebraska Press, 1993. 138-72. (The survey brings some new work to light, for example in writing about the Gambia, but the Ghanaian section is fairly conventional. To brief Bame and Collins-inspired observations on concert party groups and comments on Sutherland, Aidoo and de Graft, Amankulor, he has added references to Kwesi Kay and Kofi Awoonor. He misses Addo though he examines other radio plays. The essay moves backwards and forwards in time disconcertingly and makes some strange judgements. Thinks Ibsen was popular in schools, reads Williamson to suggest that vernacular drama was dropped at Achimota by 1933, misses opportunities to place Sekyi's work and Danquah's chronologically, thinks those who wrote for the BBC's African Theatre received 'a modest stipend' (148), dates Makerere / Kampala Conference 1964, misreads *Edufa* (153), writes vaguely ('Kofi can't 'communicate positively with Anowa, especially about his impotence, ...' 154). Maintains that de Graft's plays had 'a tremendous impact on African theatre in English in the 1960s and 1970s'. Describes *Muntu* as 'a philosophical portrayal...' Despite short-comings, a useful survey of English-Language Drama and Theatre in Africa.)

Amegatcher, Andrew Ofe. *Ghana Law of Copyright*. Accra: Omega, 1993. (See Whiteman: 1995, refers to PNDC Law 110, and MUSIGA and COSGA.)

Ametewee, Awo Mana. *Akan Drama on G.B.C. Television as a tool for the education of adults in selected parts of the Accra metropolis*. M. Phil. dissertation, University of Ghana, Legon. (See later publications under married name: Awo Asiedu.)

Ansah, Kwaw. 'Cinema Brewed in an African Pot.' *The Mirror* (Accra), 4 September 1993, 11. (Film-maker Ansah interviewed by Sakballe, carried originally in *Ecrans d'Afrique*. Ansah

speaks about the success of *Love Brewed* in Kenya and about the problems of recouping the \$1.5 million spent on *Heritage Africa*. Welcomes use of video and refers to *Harvest at Seventeen* that he made, following on from a Ministry of Culture workshop. It was dubbed in Akan and English (on video). Comments on copyright problems and possibility of pornographic films.)

Anyidoho, Kofi. *Oral Poetics and Traditions of Verbal Art in Africa*. Michigan: UMI. (Thesis presented University of Texas, 1983.)

Asare, Alphonse Yaw. *Sam'le Nkonya-Guian Oral Poetry*, M Phil 1993. Catalogue number in Balme Library, Legon, , PL 8021 G5 AS1 in Thesis Room. Key of lost August 2005.

Boadu, Kwame Asare. 'Good Show at Schools Fest.' *The Mirror* (Accra), 28 August 1993, 11. (Report on Basic Education Cultural Festival at Sunyani. Judges from SPA (Stella F. Torgbede) from Winneba and the Ghana Education Service. Harry Sawyerr, Minister of Education, gave key-note address and referred to government funding. Programme included dance-drama.)

Baoten I, Nana Abayie. 'Note on Akwasidae: A traditional festival of the Asante.' *Research Review* (Legon: Institute of African Studies), Supplement 6 (1993), 45-73. (Baoten I refers to Rattray, 1923, 1927, and Bowdich, 1817, noting that the former described spiritual aspects known only to a small circle and the latter concentrated on the social, public event. A detailed account of a festival is included.)

Branch, William B. ed. *Crosswinds: An Anthology of Black Dramatists in the Diaspora*. Bloomington and Indiana: Indiana University Press, 1993. Includes *Edufa* and an Introduction.) BALE 22535, Reviewed Waters: 1994.)

Dansu, Akua. 'National Theatre owns Abibigromma.' *Weekly Spectator*, 16 January 1993. (Article addresses the controversial fact that the National Symphony Orchestra was still using spaces behind the Greater Accra Centre for National Culture (RCNC). Dansu traced the controversy to the movement of Abibigromma from Legon to the District Office of the NCC, near Accra Girls Secondary. Refers to negotiations lasting 18 months before involving the University, NCC, SPA and IAS. MBA said the move was 'a transfer in fulfillment of the provisions of the law establishing the national Theatre.' 'He noted that National Theatres anywhere in the world had three musical companies of dance, music and drama.' CHK William Addo as described as the Acting General Manager of the National Theatre and he agreed the move was 'in fulfillment of the laws.' Nii Yartey, Director of Dance at the National Theatre, did not see the need for the controversy 'especially as the issue had been personalized to some extent. 'Meanwhile the Abibigromma still honours invitations to participate in the University's programmes.')

Debra-Pinamang, Kwesi. 'Asiedu Yirenkyi.' *Uhuru*, 5, 1 (1993), 53-54. (On the playwright. born in 1947.)

Dunton, Chris. 'Conversational disputes.' *West Africa*, 8-14 February 1993, 216. (Review of Aidoo's poetry: *An Angry Letter in January* (1992). Refers to her Drama Studio poem.)

Earle, Eric. 'A man of learning: W E F Ward, C.M.G.' *West Africa*, 29 August- 4 September 1994, 1513. (Obituary of teacher, author and colonial servant who was at Achimota from 1924 to 1940 by a former Education Officer, in Ghana 1952-1961.. Brings in Ghana School Aid, started 1986.)

Eke, Maureen N. "Distortions and Revisions of Africa in Kennedy's and Aidoo's Drama." Paper Presented at the Nineteenth Annual Conference of the African Literature Association (ALA), April 16-21, 1993, Gosier, Guadeloupe. Ithaca, New York: ALA. Cornell University. Department of African Studies. 1993.

Graham-White, Anthony. 'Sutherland.'. In *Contemporary Dramatists*, ed. Berney K.A. Chicago and London: St James, 1993, 645-6. Possibly also see Berney K A and N.G. Templeton, Eds *Contemporary Women Dramatists*,. (Notes Sutherland's interest in relationships with the audience.) See Mark Hawkins-Dady, ed. *International Dictionary of Theatre – Playwrights*.)

Hagan, George. 'Nkrumah's Cultural Policy,' in *The Life and Work of Kwame Nkrumah*, ed. Kwame Arhin , Trenton, N.J.: Africa World Press, 1993, 3-26.

Kamugisha, Eria Ntogoga. *African Drama and the Comic Medium: A Study of Severn Plays of Six Playwrights*. MA Makerere University, 1993. (Sekyi included.)

Knox, Claire E. '*Binding Cultures*'. Review of Wilentz, *Melus*, 22 June 1993.

Lettenmaier, C., S Krenn, W. Morgan, A. Kols, P. Piotrow. 'Africa: using Radio Soap Opera to Promote Family Planning.' *Hygie*, 12, 1(1993) 5-10. (Refers to *Family Affair*, so popular that it is aired twice a week in English and Akan. Raises health and family planning issues.)

N, D. 'Akwaaba.' *West Africa*, 18-24 October 1993, 1892. (Report of an Adzido production in Nottingham. Describes the dance routines, and suggests we are offered a 'highly political drama'.)

Ngugi, wa Thiong'o. *Moving the Centre: The Struggle for Cultural Freedom*. London: Currey, 1993. (Notes that *Muntu*, commissioned in 1976, was banned in 1982 when there was a clamp-down on the theatre.)

Niklas-Salminen, Ritva. *Johdatus Afrikan Maiden Kirjallisuuteen*. Tampere: Tampereen yliopisto, 1993 . (References to Aidoo, Armah, et al.) BALE 21697. In Finnish.

Nkrabeah, Kwame. 'Oh! Abdallah has resigned!' *The Independent* (Accra), 1-7 December 1993, 10. (Part of the story of the playwright/ minister.)

Nkrumah, Margaret E. *Creative Writing and the Nationalist Sentiment in Pre-Independence Ghana*. MPhil, University of Ghana, 1993. (Material on Sekyi and Danquah.)

Okagbue, Osita. 'Owusu, Martin'. *Contemporary Dramatists*, ed. K A Berry. London: St James. 512-3. (Includes a list of publications, some quotation, and an assessment: 'Owusu is to be

commended for his sophisticated experiments with Ghanaian traditional theatre forms which he successfully adapts for the modern theatre'.)

Okafor, Chinyere Grace. 'A Comparative Study of J P Clark's *The Masquerade* and Sutherland's *Foriwa*.' *Commonwealth Essays and Studies*, 16, 1 (1993), 89-95. BALE 22982.

Okutu, Chrispat. 'A \$10 M Fund for PAWA.' *Weekly Spectator* 28 August 1993, 12. (The Fund is to undertake development projects and programmes, envisaged are prizes, short story, script, publishing and translation projects. Also 'PAWA Annual Diaspora Literary Forum and Conference on Children's Literature', regional workshops, PAWA annual lecture, triennial congress, African Writers Week, Writers in Schools Programmes, Film on the Africa book project, Writers in Distress Fund, PAWA Patron of the Arts Awards. Fund launched by Vice-President K N Arkaah. Salim Ahmed Salim of the OAU and Ben-Abdallah Chairman NCNC spoke. C38.6m was realised. C35 m from SGI Japan; c2.5m Dept. of National Lotteries; c500,00 Ghana National Procurement Agency; AFKO Fisheries c200,000; Johnson Wax and GIHOC Distilleries c50,000 each. NB 'Chrispat' is female.)

Owomoyela, Oyekan, ed. *A History of Twentieth Century African Literatures*. University of Nebraska Press, 1993. (A survey that includes comments on concert parties, de Graft, Aidoo and Sutherland.)

Tsikata, Daniel M. 'The Blind and Theatre.' *People's Daily Graphic*, 30 March 1993, 5.

Vieta, Kojo T. 'Ghana: Promising Future.' *West Africa* 28 November – 4 December 1994, 2045-6. (Interview with deputy Minister of Tourism, Owraaku Amofa.)

Yankah, Kwesi. 'Mohammed Ben Abdallah: Is he Killing the Arts?' *Uhuru* (Accra), 6, 21-25. (Yankah gives an account of Abdallah's work in the PNDC, describes him as blunt and diligent; provides a brief c.v., lists his portfolios (Deputy Secretary for Culture and Tourism, Secretary for Education, Secretary of Information, and Chair of the National Commission on Culture). Raises questions about conferences, festivals, copyright, the university, the two Abibigrommas, criticism of colleagues in letters to the V-C, hiring charges for the National Theatre (1.5 million), allegations made against Abdallah and his wife in the press.)

Yartey, F Nii. 'Role of the Arts in Nation Building.' *Weekly Spectator*, 2 October 1993, 12

1994*

During the year Audience Awareness took part an international fringe festival in Canada. Their production for the year was based on *The Flood* by Gunter Grass. The same group, led by Evans Oma Hunter, put on *Taboo* by Kofi Awadzi (1988), *The Yorkshire Tragedy* (credited to W. Shakespeare !), and a version of *Antigone* by Hunter.#

Swiss circus skill performing company, Federlos, toured West Africa. Document: The Programme and Information Circus Theatre Nigeria, Benin, Ghana Switzerland Federlos. Tour 1994. Programme created in Jos 1993/94; company 20 Swiss; 8 Nigerians; 2 Zimbabweans; 2 Ghanaians, 1 French woman. Programme tells the story of creation. Historical notes provide details of Nigerian exchange and Zimbabwean links. Programme includes lists of artists/ writers linked with the project and of supporters.

Production of Osofisan's *Nkrumah Ni ... Africa Ni....* Photographs taken by Eckhart Breitingner. Put on, dir Osofisan, to be part of the ALA Conference, Accra.

Panafest '94 attracted considerable comment, see pieces on 'Darkey' below and by Hall

Anon. 'J.B. Danquah was Tortured.' *Free Press* (Accra), 4 February 1994, 8 and 12. (Details of suffering of politician/ playwright when detained by Nkrumah.)

Anon. 'ECRAG.' *Weekly Spectator*, 1, 2 March 1994. (Saka Acquaye given Award.)

Anon. 'National Theatre Gets Two Visitors.' *Weekly Spectator*, 15 January 1994. (On British Council support for director Anton Phillips and lighting designer Larry Coker, who were flown in to Accra to work on *Old Story Time*.)

Anon. '*Old Story Time*.' *Mirror*, 16 April 1994. (Brief review of National Theatre production.)

Anon. 'Panafest.' *New African* (London), October 1994, 29. (Looks forward to the Festival, indicates its theme, carries the latest news about Stevie Wonder, and mentions 'reverential ceremonies' at the slave castles. I think Wonder was very supportive, though there may have been problems (one yerar) with the piano he was expected to play. JMG.)

Anon. 'Panafest '94.' *Spectator*, 12 November 1994. (Reports that Winnie Mandela was expected. Live TV coverage for South Africa was being arranged. South African Breweries were involved in funding participation of Brenda Fassi, Yvonne Chaka Chaka. *Sarafina* was expected. Note the impact of 'Beer Wars' on funding for 'culture'. JMG.)

Anon. 'Masqueraders in Accra,' *Spectator*, 12 November 1994.

Anon. 'GUTS Festival.' *Spectator*, 19 November 1994, 6. (Freelance Players did *Our Husband ...*; Theatre Mirrors - *Bride for the King* with Potuphy; Talents in *Struggling Black Race* by Kwesi Woods; National Theatre Players put on *Old Story Time* by Trevor Rhone.)

See Anon 'The moving force.' *West Africa*, 5-11 December 1994, 2076-7. (A profile of John Darkey that draws attention to his performances in primary school, his use of the African Heritage Library, and his move to Legon to read English and Theatre Arts in 1978. In 1982, Asiedu Yirenkyi, then Secretary for Culture and Tourism, appointed him to be his Special Assistant. From there he moved to the National Youth Organising Commission where he became involved in planning the 12th World Festival of Youth and Students. He took Kwesi Adu-Amankwa's play *The African Experience* to Moscow where it won a Gold Award. (The author

may be a veteran trades unionist.) In 1989, at the 13th World Festival of Youth and Students, held at Pyongyang, N. Korea, he assisted in the production of *Rays of a New Dawn*. He then did an M Phil at Legon, conducting research on Popular Theatre in Ghana. He was subsequently asked to develop the Community Youth Cultural Programme of the National Commission on Culture, and, more recently, to co-ordinate and organise Panafest '92.).

Anon. 'Panafest.' *New African Life* (London), December 1994, 3. (More build up to the Festival (9th-18th); refers to Sutherland as 'the moving spirit' behind the Festival, and lists the stars expected: Warwick, Fela, Makeba, 'Alpha Blondy, Lucky Dube, Rita and Ziggy Marley and dozens of other top names.')

Abdallah, Mohammed Ben. *Ananse and the Golden Drum A play for children*. Accra: Woeli, 1994. (Described as 'long awaited', available from African Books Collective, Oxford. See above, entry duplicated because of uncertainty over name. Smithsonian libraries PZ8.1 .A13 1994

Adinku, W. Ofotsu. *African Dance Education in Ghana*. Accra: Ghana Universities Press, 1994. (Based on his PhD thesis, this book includes a curriculum and instructional materials for a model B.A. 'Dance in Society'.)

Adjei, Irene Akotowa. 'The relevance of theatre in curbing road accidents: Generating awareness among drivers.' SPA BA Thesis, 1994.

Afful, Bailon. 'Grace Omaboe Quarrels at British Council. *P & P*, 18-25 August 1994, 6. (Reference to a dispute involving Christina Mensah leader and scriptwriter of Dadekotopon Drama Group, who had arrived to audition for the YTV (Yorkshire Television) production about Sean Devereux (*The Dying of the Light*)— or to get forms. There was an exchange of words during which Mensah said she was always left out and Omaboe said 'I don't take shit'. In an interview about the fracas, Omaboe said that YTV had realised how hard working she was. This may be true but there were allegations about the *per diems* the children being chaperoned by Omaboe should have received in cash or kind. See Gibbs: 1994 and 2009 for experience of making the film.)

Afful, Bailon. 'Our Husband has Gone Mad Again.' *P & P*, 18-25 August 1994.

Aidoo, Anthony A and James Gibbs. 'Mohammed Ben-Abdallah at Fifty.' *SPA Newsletter* (Legon), 3 (July-Sept 1994), 18-21.(Rpt. 2001.)

Amegatcher, Andrew. 'Okyeame Boafo Akuffo (1909-1995).' *West Africa*, 12-18 June 1995, 936. (Indicates background to Nkrumah's linguist, or Okyeame, and the complexity of the discourse he cultivated.)

Ankrah, Francis Prince. 'Do the Works of Mohammed Ben-Abdallah *The Trial of Mallam Ilya* and Other Plays Constitute a Trilogy.' *SPA Newsletter* (Legon), 3 (July-Sept 1994), 21. (Response to Djisenu: 1994.)

Anyidoho, Kofi. 'Nkrumah ni ... Africa ni...' *Daily Times*, 19 March 1993. (An account of preparations for a production by Femi Osofisan, playwright and director. Reprinted *SPA Newsletter*, 3 (July-September 1994), 19-20.)

Anyidoho, Kofi. 'PANAFEST '94 Colloquium' *African Literature Association Bulletin*, 21, 1 (1995), 6-7. BALE 26454.

Arkhurst, Sandy. 'The Community Theatre Project: A Rethink.' *SPA Newsletter* (Legon), 2 (Apr-June 1994), 4-6. (On Theatre for Extension Communication.)

Asare, Meshak. 'Twentieth Century African Art'. *West Africa*, 5-11 September 1994, 1542-3. (Asare specialist in children's books and book illustration.)

Awuyah, Chris Kwame. 'Ghana.' In *Encyclopedia of Post-Colonial Literatures in English*. Ed. Eugene Benson and L.W. Connolly. London: Routledge, 1994, 574-7. (Provides historical background crisply and gives an up-beat impression of the situation.)

Baah, Charles Eric. 'Remembering Danquah.' *West Africa*, 14 February 1994, 245. (Memorial tribute. BALE 28674.)

Bailey, John. *The Nottingham Playhouse, 1948-78*, Sutton, 1994. (Follow up for details of West African tour during the Sixties; see Miller 1998.)

Ben-Abdallah, Mohammed. *Ananse and the Golden Drum: A play for children*. Woeli Publishing, 996497809X 28 Summary includes: 'Blinded by greed, he disregards the instructions about the magic drum which cooks the daintiest dishes in the world. He is severely whipped by some angry antelope women. Will Ananse ever learn?' See also 'Abdallah' above.)

Chesaina Swinimer, Ciarunji. *Perspectives on Women in African Literature*. Nairobi: Impact Associates, 1994. (Aidoo, Sutherland.) BALE 24745.

Collins, John. *The Ghanaian Concert Party: African Popular Entertainment at the Cross-Roads*. Buffalo: SUNY, PhD thesis, 1994. (This 604-page thesis, divided in two parts and 24 chapters, draws on personal experience as well as extensive academic research. It includes a bibliography covering more than 28 pages that lists 26 publications by Collins, many of them on music and musicians. See next entry.)

Collins, John. *Highlife Time*. Accra: Anansesem Publications, 1994. 274 pages. (Collins' volume contains a treasure trove of information about Ghanaian musicians, and, given the way that music and drama are fused in Ghana, there is inevitably information on performers in the Concert Party tradition. Collins draws on his experience with the Jagua[r] Jokers and others to make important points about the style of concert party performances. The volume is accessible rather than academic, a series of articles for magazines rather than for journals: there are no footnotes, there is neither a bibliography nor an index. The early chapters provide most material of relevance to this bibliography. Collins is very good on the stock characters of Concert Party groups and explains the role of the 'Bob' in the Introduction [no pagination]. He refers to the

visit - between 1924 and 1926 - of the African-American comedians Glass and Grant but only in the briefest possible way. The Introduction also has a useful paragraph on the way Concert Parties have moved into film - he refers to Bob Cole's *I Told You So*, into television (*Osofo Dadzie* and *Obra*) and into 'photoplay'. He indicates the careers of some of the pioneering female performers, such as Esi Kom and Adelaide Buabeng, in the Workers Brigade Concert Party and Kusum Agoromba. The former also included Margaret Quainoo, and Comfort Akua Dampo [163]. The volume contains invaluable interviews which throw light on the modus operandi of Concert Parties: see for example those with Kwaa Mensah, E K Nyame ('In the early days we began the concert by eight-thirty...' 14; '... the trios had three people who did everything.' 15;) and Kobina Okai (Okine) - he worked with the Akan Trio which revolutionised Ghanaian show business by being the first group to combine highlife music with concert party drama (prior to this, concert party music had been mostly ragtime, quicksteps and foxtrots.) 18. At E K Nyame's funeral, Okai played the role of distraught widow. 18. On the Jagua[r] Jokers, Collins writes that they were formed in 1954 and in 30 years on the road put on 15 to 20 shows a month; he refers to the role of the 'pioneer man' who made the advance arrangements (and elsewhere to the 'Gungadin' or road manager). (Could this be link with ENSA and the experiences in the East during World War II? JMG). Advertising shows involved getting Mark Anthony of Swedru to prepare 'cartoons' or hoardings. The play generally included an opening chorus with echoes of the music of the 20s and 30s; the trio then retired to the changing-room, while a Bob in black and white make-up entertained the audience. The play proper began by midnight and lasted 3 and a half hours; plots often featured family conflicts, especially with wives or orphans, and money problems. Bampoe himself had started acting in Ananse and Bible stories and had then been influenced by the Axim Trio. With friends, he formed the Yankey Trio. He specialised in the role of Opia. Mischievous and manipulative, Opia attracts some venom from the crowd but helps the hero and heroine. 'The character of Opia is, it is argued, an updated version of Ananse the spider, just like the Bob character, who is a fusion of an American minstrel with Ananse. (24) Bampoe had cut out the chalk markings when he learned their origin was in whites copying blacks. [See discussion of this in Kwame Braun's film. And Cole's thesis.] Throughout the cast keeps bursting into song. In 1982, Bampoe was injured in a lorry accident in which some members of his group were killed. In *Orphan Don't Glance Enviously* there is an opening number with echoes of the music of the 20s and 30s; the trio then retire; the show includes 29 highlife numbers, 1 Fanti funeral song; 2 quicksteps; 4 hymns; 1 rock and roll; 1 Congo Number; and 2 Soul. (27). Collins includes a chapter on 'The Nigerian Musical Clown Ajax Bukana - Ghana's State Comedian'. Bukana had performed for Sachmo and Nkrumah, and he made the Queen laugh so much she 'wanted to fall down' (31). He had attended the Moscow State Circus School.)

Djisenu, John. 'Useful Political Lessons from *The Trial of Mallam Ilya*.' *SPA Newsletter* (Legon), 2 (Apr-June 1994), 2-4. (Consideration of Ben-Abdallah's collection of plays.)

Dove, Naa Kwaale. 'One-Act Plays.' *SPA Newsletter* (Legon), 3 (July- September 1994), 3.

Dunton, Chris. 'Aidoo, Ama Ata.' In *Encyclopaedia of Post-Colonial Literatures in English*. Ed. Eugene Benson and L.W. Connolly. London: Routledge, 1994, 27-28.

Dunton, Chris. 'Review of *Nkrumah Ni ... Africa Ni*.' *West Africa*. (Reproduced in part in *SPA*

Newsletter (Legon), 2 (Apr-June 1994), 20-21.)

Ebeogu, Afam. 'The Burden of the Dramatic Experience: A Synoptic and Comparative Analysis.' In *The Gong and the Flute: African Literary Development and Celebration* ed. Kalu Ogbaa Kalu Westport C.T. and London: Greenwood, 1994. BALE 22603.

Eshun, S. '1 June 1994, *Anansewa* at Takoradi.' *Newsletter of the School of Performing Arts*, 3, 15. (See Asiedu: 2003.)

Etherton, Michael. 'Ghana.' *Cambridge Guide to African and Caribbean Drama*. Ed. Martin Banham, Errol Hill and George Woodyard. Cambridge. Cambridge University Press, 1994, 38-41. (A summary of major events. Reprint of Etherton: 1988.)

Ekpong, Monique O. 'Feminist Tendencies in West African Drama: An Analysis of Ama Ata Aidoo's *Anowa*.' *Current Trends in Literature and Language Studies in West Africa*. Ed. Ernest N. Emenyonu and Charles E. Nnolim, Ibadan: Kraft Books, 1994, 20-33.

Gibbs, James. 'Reviews.' *SPA Newsletter* (Legon), 1 (Jan-Mar 1994), 6-22. (Includes comments on Ben-Abdallah's work, on student productions and on a local video production.)

Gibbs, James. 'Reviews.' *SPA Newsletter* (Legon), 2 (Apr-June), 6-19 and 21-22. (Reviews of *Amen Corner*, student productions, South African Plays and Federlos.)

Gibbs, James. 'Reviews.' *SPA Newsletter* (Legon), 3 (July-Sept 1994), 4-14. (Covers student productions, *An Inspector Calls*, and *The Playboy of the West Indies*.)

Glakpoe, V. K. A. *Koklonyinyi*. Accra: Sedco, 1994, 35 pages. (Play text.)# (Possibly a variation of 'Glikpoe' or 'Glakpe'.)

Graham-White, Anthony. 'Sutherland, Efua.' *International Dictionary of Theatre*, ed. Mark Hawkins-Dady. Detroit: St James, 1994, 933-4. (Factual information on Sutherland, her work and writing. In commenting on her productions and plays, Graham-White, a long-standing scholar in the field, suggests that Sutherland will be remembered as a director rather than a writer. (Unlikely. JMG) He examines the plays in relation to Sutherland's interest in narrative techniques and in the use of traditional forms in contemporary texts.)

Gyamfi, Kwadwo. ' *Holding Talks*.' Review, *SPA Newsletter* (Legon), 1 (Jan-Mar 1994), 10. (Review of a Rotimi play.)

Gyamfi, Kwadwo. 'Theatre for Extension Communication.' *SPA Newsletter*, 1 (Jan-Mar 1994), 20.

Jenkins, Ray. 'William Ofori Atta, Nnamdi Azikiwe, J.B. Danquah and the 'Grilling' of W.E.F. Ward of Achimota in 1935.' *History in Africa*, 21 (1994), 171-89. BALE 28676.

King, Bruce. 'De Graft, Joe Coleman.' In *Encyclopaedia of Post-Colonial Literatures in English*.

Ed. Eugene Benson and L.W. Connolly. London: Routledge, 1994, 345. (Considerable confusion mars the biographical section; King credits de Graft with two novels: *The Success Story of the Girl with a Big State Secret* and *Visitors from the Past*. This may be why Agovi thinks de Graft was a novelist. *The Secret of Opokuwa: The Success etc* is by J.O. de Graft Hanson. *Visitor from the Past* was an early title for *Through a Glass Darkly*. JMG.)

Korley, Nii Laryea. 'Where is the show?' *The Statesman* (Accra), 30 January 1994, 10. (Partly an interview with Nii Yartey about choreography.)

Kyinkrom, Kofi. 'The Accra Drama Festival.' *Around Ghana* (Tema) Christmas/ New Year 1994/ 1995, 16-17. (An account of a venture organised by the Ghana Union of Theatre Societies and the National Theatre of Ghana to bring together the best available performances. Productions included *The G-Yard People* by Efo Mawugbe - Ghanaian history from 1844 to the present through the eyes of six people who represent 'a cross-section of the Ghanaian workforce'. *The Firestorm*, Sackey Sowah's play directed by Willie [William] Addo - there were plans to film it; *Our Husband Has Gone Mad Again* (Rotimi); *Struggling Black Race* ('A fictional representation of slavery and the evolution of the Black Diaspora, this play looks at how and why two distinct trains of thought developed in terms of integration and repatriation') written by Kwesi Woode, directed by Kofi Portuphy; *The Meeting* by Jeff Stetson, directed by Chuck Mike that presented 'a fictitious encounter between Malcolm X and Martin Luther King', with performances by Brew Riverson and David Dontoh. #)

Chk Maayang, L D. 'PANAFEST 1994, Black Renaissance. Tidal Waves.' *Uhuru*, 6, 11 (1994), 12-14. (NB PANAFEST was held 9-18 Dec 1994; Aug 29- 7 Sept 1997; 30 July - 8 August 1991 or 9; 27 July - 3 August 2001; July/ August 2003.)

Marshall, Bill. 'Interviewed about his Life and Work.' *SPA Newsletter* (Legon), 1 (Jan-Mar 1994), 3-6. (Questions put by Awo Asiedu; session transcribed by James Gibbs.)

Odame-Ankrah, Charles. 'The Boss is not always Right.' *Kubekrom News* (Western Region), December 1994, 22-24. (Third instalment of a play found in a publication in the SPA Library, Legon. There may be many such ephemeral publications.)

Odamtten, Vincent O. *The Art of Ama Ata Aidoo: Polylectics and Reading Against Neo-colonialism*. Gainesville: University of Florida Press, 1994, 202 pages. (A major study. Part rpt in Jeyifo ed.: 2002.)

Ogunwa, Denrele. 'The tireless crusader.' *West Africa*, 5-11 December 1994, 2080-81. (Portrait of Stevie Wonder indicating his commitment to Panafest: 'the medium to lead the Black and African race into the next Millennium.')

Oparebea, Christiana Carl. 'Dance / Drama Tit Bits.' *Kubekrom News* (Western Region), December 1994, 19-21

Olorunyomi, Sola. 'All roads to Accra.' *West Africa*, 23-29 May 1994, 914. (Short article on ALA conference at which Osofisan's *Play Africa Ni... Nkrumah Ni..* was presented.)

Osofisan, Femi. 'Drama (West Africa).' In *Encyclopaedia of Post-Colonial Literatures in English*. Ed. Eugene Benson and L.W. Connolly. London: Routledge, 1994, 408-12. (This valuable essay draws attention to the close relationship which has existed between writers, such as Sutherland, Aidoo, Ben-Abdallah and Yirenkyi, and the centre of political power in Ghana. Osofisan uses this to explain distinctive qualities of Ghanaian drama in English. Note: Nigerian critics often reflect envy of the political support theatre in Ghana has received. There are some disadvantages. JMG.)

Osofisan, Femi. *Nkrumah Ni... Africa Ni...*, Video tape of production of at the National Theatre, Accra, 1994, at the Du Bois Centre, code 05.

Owusu-Karkra, R. 'Anansewa at Agona'. In *Newsletter of the School of Performing Arts*, 3, 1994, 15.

Nketia, J H Kwabena. 'The Influence of Traditional Media on Social and Individual Behaviour.' *Spectator*, 22 Oct. 1994.

Peil, Margaret, with K A Opoku. 'The Development and Practice of Religion in an Accra Suburb.' *Journal of Religion in Africa*, 3 (1994), 198-227. (The study shows the history of Madina, and the religious affiliation of the inhabitants.)

Sofola, Zulu. 'Sutherland, Efu.' In *Encyclopedia of Post-Colonial Literatures in English*. Ed. Eugene Benson and L.W. Connolly. London: Routledge, 1994, 1548. (Begins 'Born in Akan, in Cape Coast ...' and continues bewilderingly.)

Sutherland-Addy, Esi. 'African Intellectualism in a Global Context'. In *Intellectual Freedom in Ghana*, Ed. Amos Anyimadu, Accra: Anansesem, 1994.

Sutherland, Tracy. 'Reclaiming Africa: An Overview of Theatre-for-Development's Educational Potential.' *Theatre Insight* (Austin), 11 (May 1994), 21-24. (Refers to Kidd: 1979.)

Tanko, Iddrisu Mahamadu. Theatre - an additive strategy for the prevention and eradication of guinea worm: Vitin a case study. SPA BA Thesis, 1994. Acknowledges Ashaiman people and Anastasia Agbeyegah.)

Tonfield, Michael. 'A Chat with Ama Ata Aidoo.' *Uhuru* (Accra), 1 (1994), 49-51.

Vieta, Kojo T. 'Uniting the African Family.' *West Africa*, 5-11 December 1994, 2074. (An interview with John Akunu Darkey on the Festival scheduled to take place from 12-19 December which starts off with an account of the history of Panafest. It draws attention to the importance of the July 1985 declaration of Heads of State and Government about the 'need for an African cultural forum... ' With support from Unesco and the ITI, Panafest was set up. Darkey establishes the context of Panafest, i.e. its relation to the Dakar Festival and to Festac. Notes the success of the 1992 event and the decision to make it biennial. An International Advisory Board and a Panafest Secretariat had been set up to organise it. He then indicates the programme for

1994: it included more than 90 different performances, a colloquium and a children's festival. See Anon 'The moving force'.)

Waters, Harold A. 'Crosswinds'. Review of William B. Branch's *Anthology of Black Dramatists in the Diaspora*. *World Literature Today*. 22 June 1994.
See www.highbeam.com/library/doc0.asp?DOCID

Yamusah, Basig Timothy. Theatre for Development as a viable communication medium for community development: The six childhood killer disease(s) in Dagbon Area and their eradication – as a case study. 1994. (See Gibbs video. Yamusah reports problems with communication, need to coordinate, and resentment that the Gibbs' video might earn someone lots of money (54). Performers did not rehearse.)

1995*

Freelance Players, re-established in 1994, put on Rotimi's *Our Husband ...* dir. Martin Owusu 1994 see *Spectator*, 5 November 1994, 6; and 1995 *Witness for the Prosecution*, dir. Ansong Manu; Middleton Mends played Sir Wilfred.

During the year Marcos Martinez ran workshops on the Suzuki Method of Action with Abibigromma, then led by Asare. Martinez, an actor, director, and Professor of Theater whose interests include "Community and the Sacred in Chicano Theater" (1998); directed *Dirty Works*. That play was based on a novel by Larry Brown that had been adapted by Richard Corley and had been performed in Washington DC before being given a Ghanaian production at the National Theater in Accra See 1995 Martinez

Programme for Ghana Dance Ensemble's visits to the UK to perform 'Solma' and 'The King's Dilemma.' See Sackey 1995; Gibbs: 1995. Programme includes profile of Nii Yartey, names of dancers and musicians.

Cathy Cole's CV includes the following for 1995 : 'Acted in *The Wedding Day* (performed in Twi) Jaguar Jokers Concert Party, National Theatre, Ghana; televised on GBC, March 18 1995,' and 'Acted in "*Onipa Nyi Aye; or Mankind is Ungrateful*" (performed in Twi) Jaguar Jokers Concert Party, National Theatre, Ghana; televised on GBC, July 22.' (Such performances usually go unrecorded. JMG.)

Anon. 'GUTS at Arts Centre.' *Spectator*, 11 February 1995, 6. (Ghana Union of Theatre Societies put on Ghana Theatre Premiere at the Arts Centre: Talents Theatre Company, Theatre Mirrors. References to *Bride for the King* and *The Meeting*, to Dontoh and Brew Riverson. Attendance was by invitation. Transport home was provided.

Anon. 'And the Concert Party.' *Spectator*, 4 March 1995, 6. (The Concert Party programme at the National Theatre was launched during November 1994. Performers included Waterproof, Opain, Jaguar Jokers, and, 'this week', Osofo Dadzie led by S K Oppong.)

?Anon. *Witness for the Prosecution*, put on. See *Spectator*, 25 March 1995, 5.

Anon. 'The African story. Christine Ankrah play at the National Theatre.' *Spectator* 5 November 1994, 6. (Put on by actors from SOS Herman Gmeiner International College, Tema.)

Anon. 'New Robes for the African.' *Guardian* (Lagos), 9 December 1995, p. 18. (On PANAFEST Colloquium. BALE 26455.)

Anon. 'Total facts of a Fiesta.' *Guardian* (Lagos), 9 December 1995, 18 and 21. (Interview with Nana Brefoh-Boateng Chief Director of the National Commission for Culture, on PANAFEST. BALE 21041.)

Anon. 'Panafest: Singing but not Swinging.' *New African* (London), February 1995, 8-?. (Lists some of the problems connected with the Festival: planes late, Stevie Wonder 'refused to leave his hotel room for a jig until a technical problem with his piano was put right' (even then he had to play with the piano out of tune), high prices (C25,000 to hear Stevie Wonder), poor local publicity, big names absent (Dionne Warwick there in 1992, but not in 1994; Fela absent),. Problems with internal transport.

Anon. 'Ghana Theatre Season.' *The Independent* (Accra), 6-17 September 1995. (Reports that the Ghana Union of Theatre Societies had launched a five-week long season during which nine groups would perform. Groups include Talents (Kofi Portuphy), Kukrudu (Sackey Sowah), Theatre Mirrors (Captain Effah-Dartey), Nyankonton Players (Wakefield Ackuaku), Freelance Players (Ansong Manu), Kofi Kozi (V-P David Dontoh). Previous week GUTS had launched the season with a joint production with MUSIGA 'A Mote in the Eye' starring Cynthia Ayikaa.)

Anon. 'A Monument for Our Heritage.' *Kubekrom News* (published by The Centre for National Culture, Western Region, Sekondi), 2, 2 (June 1995), 18-20. An illustrated up-date on the Centre's unfinished Cultural complex which 'promises to be the biggest theatre in Ghana. It can comfortably seat two thousand (2,000) people and would have other supporting facilities such as an Exhibition Hall, Library, Museum, Workshops, Administration Block, Hostel for Artists, Durbar Grounds, Car Park and Restaurant among others.' Some 200,000,000.00 had been spent and a further 250,000,000.00 - 300,000,000 Cedis were required to bring it to 'a functional standard'. The article contains an appeal to various central and regional bodies, to companies and 'the people to adopt the project as their baby...' Reflects the parlous state of one of the Regional Cultural centres. JMG.)

Anon. 'Performing Arts Department.' *Kubekrom News* (The Centre for National Culture, Western Region, Sekondi), 2, 2 (June 1995), 17. (Announces Dance Drama Workshop at Half-Assini, in June 1995.)

Abdulahai, Baba. 'Galaxy of Stars at National Theatre on Sept 15.' *Weekly Spectator*, 2 September 1995. (A musical occasion at the 1,500-seat theatre.)

Agovi, Kofi. 'The King is Not Above Insult: Politics of Good Governance in Nzema Avudwene

Festival Songs'. In *Power, Marginality and African Oral Literature*, ed. Graham Furniss and Liz Gunnar, Cambridge: Cambridge University Press, 1995. (Cited Yankah: 1999. Title suggests that it may draw in part on Agovi's PhD thesis.)

Agyeman-Duah, Ivor. 'Africa's new generation.' *West Africa*, 9-15 January 1995, 38. (Anthony Appiah is questioned about new African writing, Okri in particular. He objects to Okri's attempt to make *The Famished Road* political at the end (Nigeria as an *abiku*), and his decision to publish, as a second [big] book, material that seems to have been cut from the first.)

Agyeman-Duah, Ivor. *Some African Voices of Our Time*. Accra: Anansesem, 1995. (The 80-page book includes interviews with Anthony Appiah, Ngugi wa Thiong'o, and Abena Busia. References to drama are incidental, with Appiah speaking about Soyinka and his role in establishing African drama. Appiah also speaks briefly about the Epilogue to *In My Father's House*. Abena Busia talks about exile.)

Akobila, Baba Norbert. *Theatre for Development tool / medium for creating awareness and finding possible solutions to the overstretched duties and responsibilities of rural women*. SPA BA Thesis, 1995/6. (This student had been sponsored by Zuarungu Theatre Group.)

Amati, Patricia Dzifa. *The ills of over indulgence in African traditional ceremonies: Jamestown, British Accra Community*. SPA BA Thesis, 1995. (Story line of development drama concerns a mother who neglects her children to take part in funeral celebrations. Daughter dies from botched abortion.)

Ametepe, Koku. 'The future looks very bright.' *West Africa*, 4-10 December 1995, 1894-5. (Interview with F. Nii-Yartey through which the history of the Ghana Dance Ensemble emerges, including the split between Legon and Accra, and the issues raised by this. Asked about absence of Ensemble from Ghana videos, Yartey draws parallels with kente and its limited usage in traditional life. Asked about performances in Ghana, he talks about the lack of money, and absence of on-going funding; asserts that Europe-based African dancers tried to prevent the Ensemble being invited to Africa'95; puts appearance down to chance viewing of a video. Regarding commercialization, refers to issue of exposed breasts and Dipo dance staged with breasts covered by calabashes. Refers also to sale of posters and videos - edited in Europe. As for the future, he draws attention to invitations from Zimbabwe and Denmark - the latter for a joint production. Observes that 'Solma' was prepared in collaboration with the French Cultural Centre.)

Amoako, Dr W. K.. Quoted *West Africa*, 27 March 1995, p. 473. (The Executive Director of the National Theatre was quoted in *The Daily Graphic* on the Theatre's need for 'proper funding'.)

Ankrah, Charles O(dame). 'Sekune: A Historical Drama on Sekondi.' # First Instalment. *Kubekrom News* (The Centre for National Culture, Western Region, Sekondi), 2, 2 (June 1995), 27-33. Act iv, sc 1, in 4, 1 (April 1997 edition), 38-40. (Nana Sarkodie emerges as a major character.)

Armah, Kwesi. 'Tryst of Destiny: The Life and Times of Nana Kobina Nketsi IV, Omanhene of

Essikadu, in Kojo B. Maison, *Nana Kobina Nketsia IV: The Spirit of Positive Action*. Lagos: Trust House, 1995, 55 pages. (The centres built in Tamale and Sunyani , and the (original) plans for the National Theatre (never built to that design) are mentioned in the essay by Armah which refers to Nketsia's work for the Arts Council.²⁷ NB This can be classified as a 'funeral brochure. Such documents can provide valuable information about history, politics, educational and cultural development. JMG)

Braun, Kwame and Catherine Cole. 'Ehia Na Adwennen':. Lecture on the history of Concert Party given at USIS, Accra, 25 June, 1995.

Bruner, Charlotte H. Review of the *Heinemann Book of African Women's Poetry*. *World Literature Today*, 22 September 1995.
www.highbeam.com/library/doc0.asp?DOCID

Clerk, Jayana and Ruth Siegel. *Instructor's Manual to Accompany Modern Literatures of the Non-Western World: Where the Waters are Born*. New York and London: Harper Collins, 1995. (Notes on Aidoo, Sutherland *et al.* BALE 21321.

Djisenu, John. 'The Art of Drama.' *Legon Journal of the Humanities*. Legon: Faculty of Arts, 1995, 55-62. (Djisenu is concerned about the definition of drama.)

Fister, Barbara. *Third World Women's Literatures: A Dictionary and Guide to Materials in English*. Westport C.T and London: Greenwood, 1995. (Includes entries on Casely Hayford, Aidoo and Sutherland.) BALE 20905.

Furniss, Graham and Liz Gunnar. *Power, Marginality and African Oral Literature*. Cambridge: C U P, 1995. ISBN 0-521-48061-2. (Includes essays by Agovi and Yankah on political implications of songs. Reviewed by Tonkin, *Journal of African History*.)

Gibbs, James. 'African Arts: Dead or Alive?' *West Africa* (London), 30 October 1995, 1673-5. (Comments on Ghana Dance Ensemble's dance drama at Cardiff.)

Gibbs, James. 'Is this Ghanaian Theatre?' *West Africa* (London), 6 March 1995. (Comments on the inaccuracies in entries on Ghanaian writers in reference book on post-colonial literature.)

Haffar, Anis. 'Ann all time great.' *West Africa*, 13-19 February 1995, 241. (Review of Fred Agyemang's book on Amu.)

Hall, Ian. 'Panafest Dissected.' *West Africa*, 6-12 February 1995, 176-7. (Hall, formerly a music teacher at Achimota School, provides background to the establishment of the festival, with references to Sutherland and Rawlings, the December 1991 'national phase festival', the 'wider participation' in the Festival of 1992. He comments on the quality of Awoonor's paper, and refers to the 'free for all' nature of the programme. Mentions difficulties experienced by ordinary visitors; poor attendance; cancellation of some events; high gate fees for final performance, and absence of Stevie Wonder. Asks for candid discussion, and wonders why Britain was exporting

'groups reproducing Ghanaian music and dance?' Calls for a return to the spirit of 'the initial Black Arts Festival (Senegal 1965)' [sic], and avoidance of Carifesta and Festac problems. Refers to *Ghanaian Times*, 14 December 1994: 'President Unhappy with Panafest's Organisation' and to problems created by scheduling Panafest 1996 during August, This would clash with Notting Hill carnival and come into conflict with then Oguaa Fetu Festival.)

Halm, Ben B. *Theatre and Ideology*. Selinsgrove and London: Susquehanna University Press and Associated University Press, 1995. (Contains a chapter on 'The Ghana National Theatre Movement: Obviating the Problem(s) of Language(s) in the Theatre of Ghanaian-African and Self-and-World Decolonization,' 177-195. A trenchant review of the debate about language in the National Theatre Movement as carried on in Ghanaian publications. Halm comments on contributions by Acquaye, Senanu, Morriseau-Leroy. Places the National Theatre Movement in a broad political context.)

Jahman, Anikulapo. 'Culture Centres Stimulate Growth, says Boateng.' *Guardian* (Lagos), 31 October 1995, 27. (Quotes from National Director of the NCC.)

Katrak, Ketu H. Afterword to Aidoo's *No Sweetness Here. Telling Stories and Transforming Post-Colonial Society*. New York: Feminist Press, 1995, 130-160.

Kerr, David. *African Popular Theatre: From Pre-Colonial Times to the Present Day*. Oxford: Currey, 1995. (A very important study. Note, however, the sequence in the links Kerr traces between Ghana and Malawi are not based on detailed research, and are inaccurate.)

Koranteng, Kenneth. 'African literature.' *West Africa*, 10-16 June 1996, 896. (Koranteng and Therson Cofie frequently wrote to *West Africa* about literary issue. In this sample reference Koranteng asks 'what exactly is an Anansesem...?')

Kuiper, Kathleen, ed. Merriam. *Webster's Encyclopedia of Literature*. Springfield, MA: Merriam-Webster. 1995. (Entries on Aidoo, Armah, Awoonor, Sutherland.)

Maison, Kojo B. *Nana Kobina Nketsia IV: The Spirit of Positive Action*. Lagos: Trust House, 1995, 55 pages. (Tributes by different hands, including Kwesi Brew, K.A. Gbedemah, George Benneh, indicate Nketsia's importance in the nationalist struggle and as Chairman of the Arts Council in the late fifties. His family background in Sekondi, his education at Mfantsipim and his early involvement in trades unionism provided the context for his emergence as a supporter of Nkrumah and the CPP. Much is made of his participation in key acts in the struggle for independence, his time in Ankaful Prison, his chieftaincy at Essikadu, and then his departure for Oxford. He returned with a PhD, in 1959, and quickly became involved with University administration and the arts. His subsequent career involved time at universities in America. The arts centres built in Tamale and Sunyani, and the plans for the national theatre (never built to that design) are mentioned on p. 27 in an essay by Kwesi Armah. The funeral brochure includes quotations from various sources. It regrets that Nketsia did not write more, and complains that he was not given a state funeral. Nketsia's papers were destroyed when his house at Essikadu was set on fire by well-wishers 'out of fear that his papers might have some literature that may be unwanted in the post-coup Ghana or contain some incriminating material.' 51. (Compare with

the destruction of Fiawoo's library and the loss of Nkrumah's papers. JMG.)

Martinez, Marcos. "Africans, Vikings and Chicanos: Observations on decolonizing effects of the Suzuki Method of Actor Training ." http://66.102.9.104/search?q=cache:DS9WR2oh-LkJ:www.theatroedu.gr/EandT_educ_emag_April2003_UK_06.pdf+yaw+asare+suzuki&hl=en&ct=clnk&cd=1&gl=uk&lr=lang_en|lang_fr Martínez is critical of the lack of the complacency and curiosity he encountered. Records that Yaw Asare berated the group and that the eventual performance came off. Directed *Dirty Works*. Accessed 08/04/2007. Posting date uncertain..

Meisner, Nadine. 'Twist and Shout.' *The Times*, (London), 12 October 1995, 41. (Review of Ghana Dance Ensemble performance of *Solma* and *The King's Dilemma* at Sadler's Wells.)

Meyer, Birgit. "'Delivered from the powers of Darkness': Confessions of Satanic riches in Christian Ghana." *Africa*, 65, 2 (1995< 2236-55. (Starts off by looking at the Charismatic element in Roman Catholic churches, and of Bible Study in Presbyterian Churches. Article considers the preoccupation with the Devil in Ghanaian Churches, etc.)

Mitchison, Amanda. 'Buried Treasure.' *Independent Magazine*, 27 My 1995, 20-25. (On Ghanaian coffin-makers Paa Joe and Kane Kwei. Shapes photographed include fish, onion, crab, sports bag, antelope, trowel and eagle.)

Nii-Yartey, F. 'Choreography in Traditional Dances.' In *Ghana Dance Ensemble Programme*. (Programme for *Sola* etc. Nii-Yartey draws attention to the way in which the Ensemble has moved towards dance drama since 1962.)

Nketia, J.H. Kwabena. *A Guide for the Preparation of Primary School African Music Teaching Manuals*. Published for UNESCO by Afram Publications: Accra, 1995. (Although concerned with music, Nketia includes a chapter on dance and a bibliography with some titles related to dance. The booklet grew out of a conference in Zomba, Malawi, 1993, convened by Mitch Strumpf who was a Peace Corps Volunteer in Ghana in the late 60s and did an MA on Ghanaian xylophone music. JMG.)

Nugent, Paul. *Big Men, Small Boys and Politics in Ghana*. Accra: Asempa, 1995. (Includes a useful table of events in the country. Has an account of the 'Culture of Silence', and role of Boahen in challenging it.)

Oparebea, Christie Carl. 'The Cultural Officer in the Web of Decentralization and Participation in Cultural Administration.' *Kubekrom News* (The Centre for National Culture, Western Region, Sekondi), 2, 2 (June 1995), 11-13. (Well-written article in which a useful context for the Culture Centre is provided by reference to Cudjoe 1972, and the concern that the Kumasi Cultural Centre, that received more support than the Arts Council of Ghana, might lead to Akan domination of culture in Ghana. Oparebea thinks the National Commission on Culture is failing to play the strong, co-ordinating role advocated by Cudjoe in order for a national culture to emerge. She draws on her experience in Japan in examining the job of a cultural officer as co-ordinator and refers to Rattray - as one concerned with documentation. Points out need for public relations. She considers pure research, documentation, and publication as important. This

is a trenchant article by a woman who has been outspoken in debates about public service workers' rights. JMG))

Pfaff, Françoise. 'Conversation with Ghanaian Filmmaker Kwaw Ansah.' *Research in African Literatures* (Bloomington), 23, 3 (1995), 186- 193. (While mostly about *Love Brewed... Heritage Africa*, and *Harvest at 17*, some mention is made of Ansah's early plays: *The Adoption* and *Mother's Tears** .)

Piel, Margaret. 'Ghanaian Education as seen from an Accra Suburb.' *Educational Development*, 15, 3 (1995), 289-305.

Quaynor, Edmund. 'Eastern Regional Cultural Centre Complex.' *The Horn* (Centre for National Culture, Eastern Region, Koforidua), April-June 1995, 7-10. (An account of the construction of the Centre, the foundation stone of which was laid by Benibengor Blay in 1965; cost then estimated at C 124,500.00; cost of completing structure now estimated in billions of cedis. Building to include 'hall for performing arts,' open-air theatre, office space, and sleeping space for visiting performers. Author indicates that the need for the Centre is deeply felt and appeals for help to complete the building.)

Sedofu, Stephen. 'Aids.' # *The Horn* (Centre for National Culture, Eastern Region, Koforidua), April-June 1995, 18-22. (First part of a play which uses dialogue to raise awareness about AIDS. Note a photograph on page 16 of the publication shows the Centre's Group, Daasebre Theatre Club, in Owusu's *The Offending Corpse*. # From p. 4 it seems the group had put on set texts by Aidoo and De Graft in schools.)

Sedofu, Stephen. 'Costumes in the Ghanaian Society and Theatre Production.' *The Horn* (Centre for National Culture, Eastern Region, Koforidua), April-June 1995, 12-13. (Argues in favour of holding 'firmly to prescribed costumes both on and off stage... (to) project ourselves and as such urge people to see us as a people with a rich and proud culture.' p 13.)

Serafin, Steven R. and Walter D. Glanze, ed. *Modern Black Writers Supplement*. New York: Continuum, 1995. (Aidoo, Sutherland, et al. BALE 21876.)

Taiwo, Akin. 'Accra: A stop over in Art's place.' *Glendora*, 1, 1 (1995), 60-61. (References to the National Theatre, built by Complant, the Chinese company, between October, 1989 and December, 1993', and to posters for Free-Lance Players production of *Our Husband*.)

Wartemberg, Joris. 'New Deal.' *Spectator*, 1 July 1995, 6. (*King Lion's Law* is described as 'essentially an Ananse story' – on the pattern of *Sarafina*. The story of Ananse as underdog, faced by King Lion who passes a 'Law of Uselessness' ensuring death for those who are useless. 'In the end human hunters come and take the lion away. The moral to the story is that no person is useless to society.' Executive producer David Obiri. Wartemberg said that the show would 'be performed at the Africa 95 Festival in England and at the West End too'. Auditions were scheduled to begin at the Arts Centre on Monday to find a cast of 100. 'It'll be the only time in world history that one man has written and composed songs for a musical drama,' Joris told me.

This was part of a long and unhappy theatrical saga. JMG.)

Whiteman, Kaye. 'An artistic renaissance.' *West Africa*, 21-27 August 1995, 1310. (Matchet's Diary describes Cecilia T. Hastings' Modern African Gallery. He refers to Ghanaian visual artists, notes the influence of Ablade Glover; comments on the work of Ato Delquis, Amon Kotei, and Bucknor. Hastings contrasts the economic constraints of the 70s with the artistic flowering a decade later, refers to galleries, discussion of painting, and building up of collections. Also notes that hotels encourage artists.)

Whiteman, Kaye. 'History as poetry.' *West Africa*, 13-19 November 1995, 1750. (Comments on Abena Busia's writing, her poetry reading in London, and her continuing concern for Ghana.)

Whiteman, Kaye. 'The Sekyis, Father and Son.' *West Africa*, 24 April 1995, 618.

Whiteman, Kaye. Review of Amegatcher, Andrew Ofe. *Ghana Law of Copyright*. Accra: Omega, 1993. *West Africa*, 11-17 September 1995, 1938. (This has implications for playwrights.)

Williams, Augustus A S. *Entertainment in Ghana*. (Unpublished manuscript listed by Cole: 1996.)

Yankah, Kwesi. *Speaking for the Chief: Okyeame and the Politics of Akan Royal Oratory*. Bloomington and Indianapolis: Indiana University Press, 1995. (Refers to rhetorical devices, speech forms etc etc that may be used in plays.)

Yeboah-Afari, Ajoa. 'Artful designs.' *West Africa*, 8-14 May 1995, 722-3. (Reports on 'Seminar for Managers of Culture and National Heritage' and on opening of National Theatre – the Gye Nyame signs were upside down on the desks for the VIP guests. and Jim Reeves 'held sway over the public address system'. John Darkey presented a paper on popular culture. Bemoaned lack of support for the cultural sector – given just 0.27% of total planned expenditure and 0.34% of total secured funding under Public Investment Programme for 1994-6. Betty Mould-Idrisu spoke on copyright, referring to the protection of folklore by Copyright Law PNDC Law 110. Moved on to look at protection of kente and adinkra designs, mentioned the possibility of distinguishing among West African producers of kente and possibility of securing royalties from Far Eastern print producers. See Amegatcher. Note the Copyright provisions may make it illegal for Ghanaians to draw on the national tradition. JMG.)

1996*

Entries below for reflect detailed search of *Weekly Spectator*, see Abdulai and Anon. Other newspaper remain to be searched.)

Documents: Programme for *Tetteh Quarshie II #* by Eko Oyigbo and Samuel Ansong Manu, presented at the Arts Centre, Accra, 28-30 March, 4-6 April. Described as 'a total theatre of dialogue, music and dance,' the play is 'more about today's Ghana than the Gold Coast in 1879' - when cocoa was introduced.)

Programme for Kwaw Ansah's *Mother's Tears* at the National Theatre, directed by Sandy Arkhurst, with Oma Hunter, Dzifa Glikpoe, David Dontoh, *et al.* on, for example, 22 August. Produced by Ansah and Yaw Asare. 22-25 August 1996, gate fee: 5,000C (Two student matinees.)

During the year the National Theatre hosted Concert Parties, sponsored by Key Soap. Entertainment that included variety programmes with stand-up comedians ('Bobs'), plays and bands. Plans were made to take performances to the regions.

Greene (2002, 28) refers to a troupe from Accra presenting an 'exodus re-enactment' from the history of Notsie in the Volta Region. Apparently it received an 'overwhelming response' for a performance that took liberties with the source material.

On, for example, 27 July, the Drama Studio, Legon, hosted 'Matemasie: a monthly entertainment programme.' Programme for 27 July consisted of Adehyeman Dance, Band and Drama Troupe, West African Folkloric Group, Nigerian folk music (John Collins and Josephine Moke), Farouk and his Jazz Ensemble. (Could this last have been Farouk ben Abdallah?)

The National Theatre actors were involved in theatre for development projects.

SPA staff productions during the 1995/6 academic year included *The Island*, an adaptation of *The Crimson Island* by Mikhail Bulgarkov directed by Mary Yirenkyi; student productions included *The Banana Tree* and *The King's Pillow* by (Malawian) James Ng'ombe; *Tobias and the Angel*, *The Proposal*, *The Last Saturday* (Kojo Mawujbe), *A Knife in the Pocket* (Dzifa Glikpoe), *Aluta Continua* (Efo Mawujbe), *The Cure* and *Net Love* (Yirenkyi), and *Wind Versus Polygamy* (Obi Egbuna). It seems likely that Kojo and Efo Mawujbe are actually better known as 'Efo Mawugbe'. His obituary and CV should be amended to include these plays and these productions. JMG

Some theatre people were involved in film projects. These included a film about the murder of stowaways (*Dangerous Voyage*, premiered in Ghana, shown on TV in the UK) and a new Kwaw Ansah piece - a documentary entitled *Cross-roads of People; Cross-roads of Trade*. Ansah became Co-Executive Producer of an African Media Project. *Deadly Voyage* was released dir John MacKenzie, cast included Joss Ackland, David Suchet; Kingsley Ofori as Omar Epps.

NAFAC 96 was held at Cape Coast 27 August - 1 September, 'Sankofa', the Legon Dance Ensemble and Sojaf from Togo were on the programme.

Tributes to Efuia Sutherland, who died 21 January 1996 appeared in various Ghanaian publications and elsewhere; booklets containing a series of Tributes were available at the Funeral Service. See BALE 34028. Contributors to the funeral brochure included, Agovi, Maya Angelou, Deidre Badejo, George Benneh, Adotey Bing, William B. Branch, Johnetta B. Cole, Ossie and Ruby Dee Davis, Naakwaale Dove, Albert K., Ekue, Nana Kwabea, David Longdon, Joe Mensah, Katherine Namuudu, Kwabena, Nketia, Atukwei Okai, Kofi Asare Opoku, Bill Sutherland, Peggy and Roy Watts, Vivian O. Windley, and Merle Worth.

Anon. 'All for Good water.' # *Daily Graphic*, 6 August 1996, 7. (Picture with reference to the students of Chereponi Secondary School staging a play on good water practices and sanitation.)

Anon. 'Tribute to Mrs Efua Theodora Sutherland.' *Weekly Spectator* (Accra), 3 February 1996 5. (Refers, confusingly, to Armah lampooning her as 'Aunt Efua' - see references to 'Akosua Russell' in *Fragments*, and to her influence on Aidoo, Addo and De Graft. Among publications lists, surprisingly, *A Voice in the Forest*. New York: Philomel, 1983 and *Anansegoro*, from Afram, Accra, 1975.)

Anon.? Ghana Tourist Board. 'Tourism - the Way Forward'. *Daily Graphic Supplement*, 5 August 1996. (Reference in Kankpeyeng and DeCorse: 2004.)

Anon. 'Tedeku: 15 million cedis for Nafac.' *Independent*, 7-13 August, 1996. (Encouraging festivals, in this instance one held in Cape Coast 23-24 August, was part of national policy. Critics argued that the people of Cape Coast had not been informed about the plans for the Festival that was to include the National Theatre Dance Ensemble, and other groups.)

Anon. 'Ghana: niche tourism works.' *West Africa*, 25 November – 1 December 1996, 1839-40. (Suggests that 'high-revenue yielding cultural, eco, heritage recreational and conference tourism' are possibilities. Refers to the Fiema-Buabeng Monkey Sanctuary.)

The following items appeared on the Arts page of the *Weekly Spectator*, edited by Baba Abdulai. They have been listed chronologically: The same publication should be scoured for relevant entries for each year of its existence. This list shows the range of articles put before a regular reader.

Anon. 'Kyeremanteng Players Excite K's'i.' WS, 6 January 1996. (Refers to a play about the rejection of Jesus in Israel, written by SPA graduate David Asomaning.)

Abdulai, Baba. 'Law of a Lion.' *Spectator Arts page*, 13 January 1996. (Refers to *King Lion's Law* by Joris Wartemberg 'that is poised to firmly print Ghana's name on the map of world theatre, (it) will be leaving the shores of Ghana in a couple of weeks time.' The production and plans are by Darko Obiri of Ghana International Performing Arts Society (GIPAS), a group that is a 'little over a hundred strong'. Article reports critical acclaim given the production of 'a simple but different Ananse story.' Plot concerns the Law of Uselessness that was passed in the village of the lion solely to get rid of Ananse. Ananse tells humans to catch the lion and conceals others animals with his web. He is made king. Cast included Ola Williams, Marian Anquandah, MacJordon Amartey, Grace Omaboe, Charles Kofi Bucknor, and the Show Time dancers, plus ? Nana Buatsin. Looks forward to rave reviews in the West end and to more tourists.

'Tribute to Mrs Efua Sutherland.' WS, 3 February 1996,.

'Concert Party.' WS, 17 February 1996. (The Abibiman Concert party and White Eagle Concert Party scheduled to perform.)

'Tetteh Quarshie at Arts Council.' WS, 16 March 1996, 7. (Report on a play #written by Eko Oyigbo and Ansong Manu, put on by Freelance Players in conjunction with West African Folkloric Company' staged at the Arts Centre for National Culture. It is described as 'total theatre' with choreography by Nii Kwei Sowah and Emmanuel Tagoe.

'Wages of Sin, film by KSM out soon, WS, 4 April 1996.

‘Solma goes to Cape Coast.’ WS, 27 April 1996, 6. (Choreographed by Nii Yartey, a Ghana-France dance drama.)

‘*The King Must Dance Naked.*’ WS, 4 May 1996, 6. (Produced by Awareness Theatre Inc at the National Theatre. Oma Hunter, Vera Larbi and Vibrations Choir among those involved.)

Note: At this time, e.g. 4 May 96, ABC Brewery was promoting the Abokyer Festival, indeed it was ‘official sponsor’ of that traditional festival, that had become ‘untraditional’ in several ways – such as attracting sponsorship. JMG.)

(Tamakloe, Alfred.’ Fine Arts Library for National Theatre.’ WS, 18 May 1996, 7. (Reports that the state of California was donating a library to the theatre, Komla Amoako explained that the National Theatre was affiliated with Goucher College in Baltimore MD, and Gunnar Biggs of California and San Diego were working in Accra with the NSO. Amoako was following up links with the University of Tennessee in Knoxville, and with South Africans (from the Eastern Cape and Natal, from Johannesburg and Rhodes Universities.’)

“‘Saga of Slaves’ Ready’. WS, 25 May 1996, (Ready for the National.)

‘Schools Drama Festival in Ho.’ WS, 1 June 1996, 7. (It seems six plays had been written by students, partly on educational themes, including ‘teenage waywardness’, and on AIDS as a ‘social canker’. Presented at Volta Regional Centre for National Culture, on 3-7 June.)

‘Foundation for Street Children.’ WS, 8 June 1996, 6. (Reports that *The Queen* (Marshall) and *Love All* (Asiedu) were put on by the Nyankonton Players to raise funds for street-girl-child Day the Art’s Centre.’

‘National Players Reach out Again.’ WS, 15 June 1996. (Photo of Akosua Abdallah. Report on community outreach programme at Kintampo in Brong Ahafo region. In Accra, the Players were working intensively on their French because they hoped to take experimental, bi-lingual theatre to ‘bilingual countries like Egypt, Canada and the Cameroon.. In Kintampo, they did a play on safe motherhood. It seems that about this time Baba Abdulai went to Denmark for three weeks where ‘Images of Africa’ was being presented. Note existence of Cairo International Festival of Experimental Theatre. JMG.)

Abdulai, Baba. ‘Musu wins again.’ *Weekly Spectator*, 13 July 1996, 6. (Refers to controversy surrounding the work which Yartey choreographed with Monty Thompson of the Caribbean Dance Company. Article mentions the use of Danish flags and Nazi goose steps. The set was by David Amoo, and the costumes by Grace Djabetey. The cast, in Denmark, at an Images of Africa Festival, was affected by sickness.)

‘Use drama to Communicate.’ WS, 20 July 1996, 7. (Report on Theatre for Community Development, organised at CNC Akwadum, near Koforidua. E Kwarteng spoke and so did Emmanuel Akortsu on behalf of Obed Ababio, Director of CNC. Reference ? to a furore over *Abosom wo Nkwa*.

'Ghana films at Burkina.' WS, 14 September on showing at Ouagadougou of *Boy from Kumasenu, Mr Mensah Builds a House* and *Heritage Africa*.

Anon ? Abdulai, 'Concert Party on today.' *Weekly Spectator*, 20 September 1996, 6. (Lists Bishop Bob Okalla who is 'back', and, new name, Abibiman Concert Party, plus a 'lady comedian.')

'Actors to Collaborate,' WS, 28 September 1996, 9. (Structures in place to allow Burkinabe and Ghanaian actors to work in each others countries. Grace Omaboe in picture. William Addo spoke of need to reorganise Ghana Actors Guild and to get signatures.

'More Actors Join Guild.' WS, 12 October 1996, 6. (Report of meeting addressed by Willie Addo at Arts Centre. More than 200 attended. Manu, Omaboe and Effa Dartey among those present.)

'Ernest Abbeyquaye the man of the arts.' WS, 16 November 1996, 6. (Profile of a man who studied drama during the 70s, film production at National Film and TV School, Beaconsfield UK and then moved to Ghana Films.)

Adams, Anne V. 'For Auntie Efua from African-American daughters.' *ALA Bulletin*, 22, 3 (1996), 17-18.. (Recalls New Year's Eve 1993/4 in Ghana, and memorial celebration for Sutherland in New York.)

Adelugba, Dapo. 'Efua Sutherland's Departure.' *Nigerian Tribune*, 1 March 1996. BALE 34023.

Addo, Patience and James Gibbs. 'Plays for All.' *West Africa*, 18-24 November 1996, 1810-11. (Report on performances of *Mother's Tears* and of 'Concert Party' at the National Theatre, August 1996.)

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Acheampong, Isaac Attah. *Theatre for Development an effective tool for the creation of awareness and education in communities towards the eradication of poliomyelitis: Nima as a case study*. APA BA Thesis, 1996.

Agyeman, Akua Frimpomaa. *Awareness creating and attitude change in the issue of women suppression*. SPA BA Thesis, 1996.

Alomele, Marion. 'National Theatre Players reach out far again.' *Weekly Spectator*, 15 June 1996. (On the Accra-based group undertaking programmes in Kintampo, Brong Ahafo. They did a play about safe motherhood under the auspices of the Ministry of Health and the World Population Council. Reported to be taking intensive French courses so that the company could act in French and make an impact in the sub-region. Also preparing 'a captivating folk drama' for NAFAC: *The Gathering of the Clan*.)

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Arkhurst, Sandy. 'The Use of Mass Communication Media as an Instrument for Positive Change in the Image of Women: The Case of the Folk Media.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 7-11.

Aveh, Africanus. 'A Revised Film Policy for Ghana.' *Glendora* (Lagos), 1, 4 (1999), 43-45. (Reflects discussions going forward about funding film and video making.)

Azumah, Vincent. 'Ghana's first comedienne.' *P & P*, 15-21 August 1996, 6-7. (The subject is 'Abena Water' (real name Grace Asantewa Offei of Akropong), traced to home in Bubuashie, Accra, and described as 'the wife of Waterproof.' She acted with Ntoboase Concert Party in 1979, and performed on TV. She became a professional in 1989, met 'Waterproof' 'five years ago' and first mounted the stage as 'a comedienne' in 1995 at La. She is planning to add music to the comedy with Waterproof doing the back up vocals. Few grounds for the 'first' tag. JMG.)

Boahen, A Adu. *Mfantsipim and the Making of Ghana: A Centenary History, 1876-1976*. Accra: Sankofa, 1996. (The carefully researched volume has useful background on Kobina Sekyi, and

describes the place of drama under Bartels. See pages 421-2, and 437 for references to Joe de Graft. Note that Michael Dei Anang and Martin Owusu also attended the school which has made a major contribution to Ghanaian theatre history through them and their work. Plays produced included *Murder in the Cathedral* (1955); *Antigone* (1956); *Hamlet* (1957), *The Winter's Tale* (1958), *Tobias and the Angel* (1959), and *Tartuffe* (1960). Some of these were taken beyond the school - e.g. *Winter's Tale* to Legon (Commonwealth Hall). Several members of staff benefited from drama courses in the UK, for example at Winchester.)

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Diallo, Garba. 'Interview with ... Nii Yartey...' Durmam Daxxel homepage – MUSU www.garbadiallo.dk/musu.htm, June 1996. In the interview, Yartey indicates his status as on leave from Legon following shift of company from Legon to the National Theatre, and his position, since 1976, as artistic director and choreographer for the Dance Ensemble. Comments on need to erect monuments in memory of those who died during four centuries of slave trading, also on language learning policies, on reparations, on Danish initiatives, on images of Denmark in Ghana, on experiences in St Croix, and on plans to bring Steel Pan to Ghana. Several elements, regarding possession, spirits of the dead and the ancestors, come through in Yartey's account of productions and working with people from the Caribbean. Raises debate about Images of Africa, Demark 1996 and Africa '95 London – why were these not held in Africa? Meditates on the ties that now lead Ghanaians to defect when in Canada (Yartey lost 6 on one trip – a new middle passage.) Worries about menial jobs that economic migrants perform.)

Djisenu, John K. 'Performance Space and Institutional Organisation in Ghana.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 22-29. (Begins from the premise that 'drama or theatre is a created art whose audience are carefully attracted through purposeful organisation' that makes 'advertisement' a *sine qua non*. Concentrates on the Drama Studio and National Theatre, but shows awareness of the use of other structures.)

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Anon.? Ghana Tourist Board. 'Tourism the Way Forward'. *Daily Graphic Supplement*, 5 August 1996. (Reference in Kankpeyeng and DeCorse: 2004.)

Ewens, Graeme. 'E T Mensah (1919-1996).' *West Africa*, 19-25 August 1996, 1318. (Mensah was given the title 'Okunini'; he had 14 children.)

Fiscian, Jane Lebene, Dzifa Aku Glikpoe's *A Knife in the Pocket*, #directed by Jane Lebene Fiscian. SPA BA Thesis, 1996. (Dzifa was a founding member of Abibigromma 1983. Initially costume and wardrobe mistress, she became a director. This play was put on in April 1995.)

Fiebach, Joachim, 'Dimensions of Theatricality in Africa.' Paper delivered at Copenhagen Conference on 'Theatre in a Multicultural Society', at invitation of Eugenio Barba and Kirsten Hastrup. See Fiebach in Jeyifo, 2002. and Conteh Morgan *et al* ed. 2004. In *Modern African Drama*, ed. Biodun Jeyifo, New York: Norton,

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Ogunwa, Denrele. 'Jimmy would be proud.' *West Africa*, 8-14 April 1996, 560. (A review of P K Addo's award winning play in which Tetteh-Lartey played Roy. Attitudes to James Baldwin's work are central.)

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Owusu, Martin. 'Tragic Drama: An African Dimension.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 42-51. (Using material that had already appeared, for example in Owusu: 1984, this article refers to work by Sutherland and Rotimi concluding: 'As Africans they dramatize the mysteries of life in Africa.' BALE 22927.)

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national patrimonies. In Schmidt, P R and R McIntosh (eds) *Plundering Africa's Past*. Bloomington: Indiana University Press, 1996. (Reference in Kankpeyeng and DeCorse: 2004.)

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Sarfo-Mensah, Robert. *Popular theatre – an effective communication channel for conscientizing people on sanitation issues, the Kweiman experience*. SPA BA Thesis, 1996. (Kweiman is a neglected area inhabited by people who consider Teshi their home. Chief 'flirts' between Kweiman and Teshi, people regard sickness as inevitable. At the last minute Sarfo-Mensah had to use actors from the SPA, not locals as intended. Story reflected reality: a chief who raised funds to buy cows for festivals, neglects development issues, water provision, and WCs. Sickness results and there is an epidemic investigated by a sanitary inspector.)

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Sutherland-Addy, Esi. 'Orthodox Feminism and the African Woman Writer: A Reappraisal.' *Legon Journal of the Humanities*, 9 (1996), 81-98. (Refers to both Efua Sutherland and Ama Ata Aidoo in a discussion that takes issue with Omolara Ogundipe-Leslie's views. Looks at context in which *Foriwa* was written and discusses the performance element in Aidoo's story 'Satisfaction' published in *Imaginative Writing*, University of Cape Coast English Department, 3

(1991).

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Whiteman, Kaye. 'Lightly walks our Queen Mother.' *West Africa*, 5 February 1996, p. 174.

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1997*

What happened in the Ghanaian Theatre – month by month, day by day?

January *Music for a Dream Dance*, performance poetry, see Deandrea: 2002, 167.

May: *All My Sons* (Freelance)

The Secrets of an Ancient Well (Asare, National Theatre)

Musu, Saga of the Slaves, National Dance Company on tour.

Sunday activities at National Theatre include Fun World Show (talented children.)

June: At the National Theatre This week-end, *Ghanaian Chronicle*, 09 05 1997, 8. Performance of Owusu's play *Blocks, Nails and Hammers – A Time to Build*.#

Audience Awareness Artistic Organization presented *Oh When the Raining Seasons Come #* at Cinema Theatre, Abbia, and on 31st 1997 at the Centre Culturel Camerounais On 2 June, there was a 'Rencontre avec Evans Oma Hunter Auteur - Metteur en scene (Ghana)' It was as part of Rencontres Theatrales Internationales de Yaoundé and was supported by the Commonwealth Foundation.

June: Boakye, Paul. *Wicked Games* presented at West Yorkshire Playhouse.

July: Asare, *The Secret of the Ancient Well*, (Asare) National Theatre.

July: Dance Factory and African Youth Orchestra in Durban for Peace Train events.

August: *Fortunes of the Moor* (a 'sequel to *Othello*') by Carlton and Barbara Molette put on by Abibigromma and students from the School of Performing Arts, Legon.

August/ September On Panafest 97 see Acquah, Deandrea 2002: 167, on omission of many proposed performances.

22-28 National Drama Company, Abibigromma took part in Festival de Theatre de la Fraternite

at Assahoum, Togo. Presented the French version of Yaw Asare's *The Secret of an Ancient Well*, directed by Togolese director Beno Sanvee.

24: Ghana Union of Theatre Societies met at the Arts Centre. Ekow Spio-Garbrah quoted as saying 'Theatre can offer employment' in *The Independent*, 28 Aug - 4 Sept 1997, 10. Executive Secretary of GUTS, Smith Asante, and Vice-President Sammy Fischian also spoke, short plays put on.

29: Abibigromma put on Femi Osofisan's *Nightingale for Du Bois*.

Also September 1. Abibigromma (National Drama Company) took 'Bride of the God' to the Ninth International Festival of Experimental Theatre, Cairo. (Note the company had been 4th - of out 60 - in the 1996 Festival.) Also? doing *Secret of the Ancient Well* (Asare) in English and French. Participation in the Festival was followed by four nation tour of the French version.

5: Dance dramas choreographed by Francis Nii Yartey, *Solma* and *The King's Dilemma*, put on as part of September Fest.

?: *Midnight Hotel* written and directed by Osofisan put on by Abibigromma, University of Ghana.

6: Efo Kodjo Mawugbe's *Poverty Club*, a three-hander on the relationship between rich and poor countries put on at the National Theatre, 6 September. Key Soap Concert Party on the 7th.

Bibliography for 1997, Anons first

Anon. 'Master drummers from Ghana.' *West Africa*, 21- 27 April 1997, 651. (Report on Kakatsitsi, a Ga group, linked with Indigenous Peoples, took part in Panafest.)

Anon. 'All My Sons at Arts Centre. *The Ghanaian Chronicle*, 22- 29 May 1997, 8. (The Freelance Players, directed by Samuel Ansong Manu, opened in Miller's play on the 29th in a production funded by USIS and free to the public. Cast included Isaac Acheampong, Fred Amugi, Joseph Smith Asante, and Efua Sey. Note: the production opened at a time when the head of the USIS in Accra, Robertson, was being declared *persona non grata* because of his criticism of the criminal libel law in the country.) See also Arthur Miller's play in Ghana.' *The Independent*, 22-28 May 1997, 12. (As above: notes that there will be five performances.)

Anon. 'Dance Factory, AYO for South Africa.' *The Ghanaian Chronicle*, 22- 29 May 1997, 8. (Account of preparations being made for July trip to South Africa by Dance Factory (formerly Youth Absorption Programme) and African Youth Orchestra. National Theatre Director, Dr Komla Amoako, and Artistic Director, Ms Korkor Armateifio, appealing for sponsorship; Adjetey Sowah (1986 world dance championship), Mike Malone (USIS funded choreographer) and Ebo Hawkson (National Commission on Culture) also involved.)

Anon. 'IRE FM and Panafest '97.' *The Ghanaian Chronicle*, 24 August 1997, 8. (Reports that Jamaican FM station IRE ' is all set to partake in the Panafest '97 excitement'.)

Panafest Programme 28 August to 4 September lists festivals and plays, venues to include Elmina Castle, Cape Coast Theatre (indoors and Forecourt), The Commonwealth Foundation sponsored a Cameroonian dance troupe.

Anon. 'Child survival week observed.' *Ghanaian Times*, 22 May 1997, 3. (Photograph of dramatic sketch relating to education of 'the girl child'.)

Anon. 'National Dance Company on performance tour.' *Daily Graphic*, 22 May, 3. (A Graphic Reporter indicated that F. Nii Yartey's 'Musu, Saga of the Slaves,' co-choreographed with Mante Thompson of the US Virgin Islands was on a DANIDA Sponsored tour of the regions. It had been well received, for example in Wa, where the Wa Na spoke of the need to develop theatre infrastructure in the Region.)

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Amponsah Phyllis C. *Theatre for Communication an effective tool for communication and development: Aburi Presbyterian Women's Training College as a case study on AIDS Awareness*. SPA BA Thesis, 1997. (Story line involved a good and a bad girl. Former proceeds steadily; latter is involved with sugar daddies and contracts AIDS. Cf Bobie 1997.)

Amugi, Fred. Interviewed in *The Mirror*, 15 February 1997, 16. (Referred to by Crabbe: 2001. Full of plans for the Actors Guild. Little achieved by 2001.)

Ankrah, Charles O(dame). 'Sekune: A Historical Drama on Sekondi.' #*Kubekrom News* (The Centre for National Culture, Western Region, Sekondi),. Act iv, sc 1, in 4, 1 (April 1997 edition), 38-40. See also First Instalment, 2, 2 (June 1995), 27-3

Anokye, Frank. 'South Africa's Family Singers for Panafest.' 22- 24 August 1997. 8. (Page includes final programme for Panafest'97.)

Arkhurst, Sandy. 'African Music, Dance and Drama in Community Education.' Unpublished paper presented at the Colloquium on African Theatre, Yaoundé, 16-21 June 1997.

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Bobie, Kingsley Kwabena. *Popular Theatre an effective communication channel for creating awareness and changing people's attitudes on AIDS: Presby Women's Training College, Aburi, as a case study*. SPA BA Thesis, 1997.

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Chew, Shirley. 'Ama Ata Aidoo.' In C. Brian Cox, ed. *African Writers, I* New York: Scribners, 1997, 37-48. (Seems unaware of first appearance of 'Anua'.)

John K. Djisenu. Review of David Kerr. *African Popular Theatre*, in *The Journal of Modern African Studies* (1997), 35, 45-778

Cole, Catherine M. 'This is actually a good interpretation of modern civilisation': popular theatre and the social imaginary in Ghana, 1946-66.' *Africa* (London), 67, 3 (1997), 363-388. (Concentrates on historical change in popular theatre.)

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Islam emphasises the 'comfort' – that family planning brings. Clinic reported five couples attending clinic following the performance. Unprecedented.)

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Eshun-Baidoo, Francis. Quoted in 'Where to Go.' *Daily Graphic*, 23 May 1997, 9. (Reporter indicates that Yaw Asare's *The Secret of an Ancient Well - Only Mothers Know* would be performed by Abibigromma, National Theatre. The play uses two narrators; draws on gender tensions and concern with fertility in society. Cast includes David Dontoh and Irene Opare.)

Gibbs, James. 'Efua Theodora Sutherland.' In C. Brian Cox, ed. *African Writers, II* New York: Scribners, 1997, 833-850.

Gibbs, James. 'Reflections on Five Score, I and II.' *West Africa*, 14-21, and 21-27 July 1997, 1149 and 1189. (Review of Adu Boahen's *Mfantsipim and the Making of Ghana* in which the school's role in relation to drama is indicated. Incorporates references to Sekyi, de Graft, Sutherland, Dei Anang, and Owusu.)

Gibbs, James. 'Remembering Agovi.' *ALAB*, 23 (1997), 1-3.)

Gibbs, James. 'Who is Kofi Basake?: Finding out about village drama in Ghana.' *West Africa* (London), 24 February - 2 March 1997, 318-9. (An account of theatre for development projects run by K E Pickering in the Gold Coast during the 1950's. See Gibbs 2008.)

Gyasi, I K. 'The Confessions of Awoonor.' *The Chronicle* (Accra), 2 April 1997. (Part of a continuing scrutiny, see *Chronicle* 25 March 1997, of Awoonor's political affiliations. The opposition press was critical of his Ghana Revolution, and doubted his loyalty to the country. This came to fresh attention as Awoonor was increasingly prominent in Foreign Affairs. 'His mother is Togolese and father Sierra Leonean' was part of the line taken. He was seen as a 'sectionalist'.)

Hall, Ian. 'Ghana's glory: Jerry's joy (1).' *West Africa* 5-11 May 1997, 730-1. (iii), *West Africa*, 19-25 May 1997, 810-11. (Hall, 'our correspondent' and Radha Williams, President and Director of the Bloomsbury International Society for Racial Harmony Through Arts, Culture and Education' reports on his visit to Ghana for the 40th Independence celebrations. Refers to his having been 'Lecturer in the History of Western Music, and, concurrently, Director of Music at Achimota School'. Refers to the response to the reception of Rawlings at the Commonwealth Institute as 'highly reminiscent of 1960s Beatle mania'. [Screaming teenaged girls? JG] Refers to performances by musical and drama groups, including Abibigromma, and describes the 31st December Women's Movement ensemble present at 6 March as 'vibrant'. Writes that Rawlings' demeanour was 'avuncular'. Records that he had himself been commissioned to compose 'Floreat Ghana' to launch Panafest '97. In Part 3, Hall expands on his search for singers and

instrumentalists to take part in 'Floreat Ghana', and traces the career of Miriam Makeba. Looks ahead to 'exclusively (revealing Rawlings') views on the life of the nation' in part iv.)

Idollor, Danny. 'From Panaflop to pageant.' *West Africa*, 13-19 October 1997, 1651. (Severe critic of Panafest 94, found the 97 version 'more modest but better focused', refers to 'thousands of tourists', noted pledge of OAU's continuing support, enjoyed option of attending the 'local Fetu Afahye' festival. Listed as highlights the performance of the Nigerian troupe and a ritual in which 400 Africans from the Diaspora took new names - and local organiser 'John Darkey' became Akuno Dake. Only low point was the decision of Jewel Ackah to play 'ancient reggae tunes all night long'. Regarded the link with the local festival as very advantageous, and expressed high expectations for 1999.)

Iruh, Elvis Ndubuisi. 'A coffin-maker of distinction.' *West Africa*, 15-21 September 1997, 1497. (Report on 'Paa Joe's' work and on an exhibition of it in the Netherlands.)

Lorentzon, Lief, *An African Focus: A Study of Ayi Kwei Armah's Narrative Africanization*. Stockholm: Almqvist and Wiksell International., 1997. (A publication of a thesis. Does he refer to Armah's playscripts?)

Newell, Stephanie. Ed. *Writing African Women: Gender, Popular Culture and Literature in West Africa*. London: Zed Books, 1997.

Newell, Stephanie. 'Making up their own minds: Readers, Interpretations and the Difference of view in Ghanaian popular narratives.' *Africa*, 67 (1997), 389-405. (The reader-centred approach has implications for reception of other forms of entertainment.)

Okagbue, Osita. 'The Strange and the familiar intercultural exchange between African and Caribbean Theatre.' *Theatre Research International*, 22 (1997), 120-9. (Sutherland.)

Ricard, Alain. 'Concert Party in Lomé and the African Girl in Paris.' In Barber, Karin, John Collins, Alain Ricard, *West African Popular Theatre*. Bloomington, Indiana and Oxford: Indiana University Press and Currey, 1997, 117-182. (Includes text and bibliography on work by Ricard.)

Sekyi, Kobina. *The Blinkards, A comedy, and The Anglo-Fanti – a short story*. London: Heinemann with Readwide. (Readwide Ghana edition reprints Langley's 1971 introduction from the Collings edition. The Twi is revised. 'The Anglo-Fanti' is available in full for the first time since 1918. (For comments on it see 1918.)

Saeed, Aliata. *Theatre as a viable channel to promote the need to educate the girl-child: Naaha a case study*. BA Thesis in SPA Library, 1997.

Utudjian, Eliane Saint-André. 'Uses and misuses of English in *The Blinkards* by Kobina Sekyi.' *Commonwealth* (20:1) 1997, 23-31. 1997.

Williams, Radha. 'Panafest '97 arrives.' *West Africa*, 25-31 August 1997, 1390. (This reads like a reworking of publicity material in which Williams describes the 1997 Festival as the Third, and indicates that '4,000 world-class participants from more than 40 countries' are expected. Link with Hall and the Bloomsbury International Society.)

Wilson-Tagoe, Nana. 'Reading Towards a Theorization of African Women's Writing: African Women Writers within Feminist Gynocriticism.' In Stephanie Newell, ed. *Writing African Women: Gender, Popular Culture and Literature in West Africa*. London: Zed Books, 1997.

Wiredu, John F. and Irene Danysh. 'The Ghanaian Voice, A Ghanaian's Statement: Language in Ama Ata Aidoo's *Changes*. *Legon Journal of the Humanities*, 19 (1997), 89-111. (The playwright as novelist.)

Yankah, Kwesi. 'The sung tale as a political charter in contemporary Ghana.' Paper presented at Bellagio Conference on Practices of Critical Orality in Africa and African Studies, 24-28 February 1997. Listed Cole: 2001.)

1998* It will be noticeable that there are many fewer entries than might be expected for this year, Newspapers have not been consulted; I was not monitoring on-line postings. The only area where there has been extensive investigation is in the SPA Library. Note the number of BA theses submitted for Sandy Arkhurst's course, at one stage called Theatre for Extension Communication.

Documents:

The National Theatre of Ghana: Schedule of Events. Includes programme form November 1998. Notable for 'hair show by CARSON' and small amount of drama. Mission statement and Vision quoted, e.g. 'To become a world-class Theatre by the year 2000 Develop a modern theatre going culture in Ghana.' Advertises the theatre as 'the right place to hold any function you desire.'

Follow up: August Wilson quoted as speaking before *Nat Turner* premiere in Ghana In a 1998 interview (before the play opened in Ghana), Wilson said it was about "people searching, emerging from the 300-year experience of slavery dazed and stunned ... Trying to find out who you are and what happened to you."

<http://www.chron.com/disp/story.mpl/headline/entertainment/4613586.html>

Some events during the year:

Agorde, Wisdom S.K. 2002, lists his plays, *Double Voice*, *Attention Please!!!*, *What Next?* And *Very Busy*, # as written between 1998 and 2000. See US Secretariat ICAMD Newsletter 1, 1 Spring/ Summer 1998. www.umich.edu/~iinet/icamd/newsletter, Includes statement by Nketia

March

March 12, 2007, 8:42AM, August Wilson speaks the blues, Prize-winning playwright's dialogue makes its own music, By Everett Evans, 2007. Houston Chronicle.

27: *Edufa* was given its US premiere at the Lab Theatre, University of Texas at Austin, directed by Steven Arnold to coincide with the ALA Conference on 27 March.

April

Joe Turner at National

July

July 1998 IDEA World Congress of Drama / Theatre in Education met at Kisumu, Kenya. Mary Yirenyi as Acting Secretary. Mhlope and Butake present.

De Graft's *Hamlet / Hamile* the University of Ghana's Golden Jubilee production. See Asiedu 2003, 82-3.

August 5-7 Pacesetters Theatre Company put on *The Native Scholar* by Ferkah Ahenkorah, # at the Arts Centre (Centre for National Culture) Accra. Secretary of company Randy Clottey 231 315, Re Pacesetters Theatre Company, P O Box 884 KN, Kaneshie Accra Director: Emmary Brown. Pacesetters founded 1996 by Cottey, Bee Watara, Gilbert Karikari and George Lomotey Jnr. Originally called Dewuro Ensemble. Past productions *The Belated Apology* (Clottey and Watara), *I Accuse* (tr/ adapted Watara); *The Officer* (tr, adapted, produced Ansong-Manu); *The Club* (S Y Kwamoah, dir. David Ayinsah). There seem to be 22 named or numbered characters (some under studied). Also Dancers, servants etc played by other members of the company etc. Note: By 1998 the Paris-based arts information and cultural projects organisation 'Afrique en Creations' had a web-site in place on which was posted, as part of a continent-wide service, information concerning drama groups and theatre buildings in Ghana. When accessed in March 1999 the detail was sketchy, but Audience Awareness and two other groups were listed with, in each case an address, the names of key office holders and an indication of some productions. A list of venues, such as the National Theatre, was also carried with some information about capacity and facilities.

November

'Schedule of Events' for the National Theatre of Ghana, November '98 carried Mission and Vision statements and listed fifteen events.

Mission: A profitable and multi-functional National Theatre professionally equipped to meet world standards with unique and viable customer oriented programming in the contemporary and traditional arts and other special events taking into account the growth of the National Theatre movement.

Vision: To become a world-class theatre by the year 2000 develop a modern theatre going culture in Ghana .

Programme included fortnightly Sunday afternoon Key Soap Concert Parties. A competition was in progress and quarter-finals were held. Other events included a Forum on AIDS Awareness Day; a Hair Show; musical and Gospel Concerts, a workshop for teachers and (Friday 27th) Theatre Programme for Schools, Drama Series (For Primary/ JSS/ SS). On 28th 'Dzama – Traditional music and dance' was scheduled.

November, NAFAC '98 held in Bolgatanga. Background paper serialised in *Weekly Spectator*, March 1998. (The paper laid emphasis on the preservation of values and the revival of interest in 'traditional' attire, dance, music...)

Other events – not dated

Journal of Performing Arts, 3, 1 (1998-99), ed. Nissio Fiagbedzi, appeared.

On the 7th *Pour[?] Antigone*, a choreographed play, Alliance Francaise Production, was scheduled for 7.00 p.m.,

During the year, the School of Performing Arts put on Soyinka's *Play of Giants* (directed by Benjamin Love Amui) 19-21, and Ngugi and Ngugi's *The Trial of Dedan Kimathi* (directed by Vivian Thelma Asem) 26-28. Ticket prices: students C1000; others C2000. In the programme, the Soyinka play is described as 'new'.)

At about the same time Ben-Abdallah directed Abibigromma in *The Witch of Mopti*. For this production he used a space near the Drama Studio -the set incorporated a huge tree.

Bibliography:

Anon. 'Endowment Fund.' *Weekly Spectator*, 7 March 1999, 6. (Reports that the South African High Commission has given \$1,000 to the National Theatre's Endowment Fund. C1.5 million was donated by Construction Pioneers.) 1999 or 1998????

Anon. 'Joe Turner's come and gone.' *Amannee*, April 1998. (Review of a play at the National Theatre, 17 April 1998, with US Information Service and Abibigromma – National Drama Company. Gilbert McCaulay directed. This is the 'earliest' in time of August Wilson's cycle of history plays.)

Anon. 'KSM Again in *Saga of the Returnee*.' *Ghanaian Chronicle* 23-25 April 1998, 8. (Referred to an expanded version of an earlier show, this version included an additional character also played by KSM.- Kweku Sintim-Misa.)

Anon. 'MMOFRA Foundation Launched at the Pan-African Festival of the Theatre Arts.' *MMOFRA*, May 1998, 1 and 4. (Those present included Brew, Aidoo, Micere Mugo, Bill Sutherland, Eric Ofei, Akonu Dake. Part of Efua Sutherland's legacy.)

Anon. 'The 'King Lion's Law' Rip Off.' *Weekly Spectator* 30 May 1998. (Provides background about the production being undertaken by Ghana International Performing Arts Society (GIPAS) which had been the subject of a press conference given by Monica Quarcoopome. With Grace Omaboe and Eric Ashie she had collected \$63,000. She called for the arrest of Joris Wartemberg and Darko Obiri who had undertaken to arrange a tour of the production after its Accra performance but had simply gone to London. See Wartemberg.)

Anon. 'September Fest '98 Next week.' *Weekly Spectator*, National Drama Company (Abibigromma) performing *Desert Dreams* written by Yaw Asare, Artistic Director of the company. The play is about 'five travellers seeking to realize their dreams beyond the geographical boundaries of Africa'.)

Anon. 'Musu' Goes to Winnisec.' *Weekly Spectator*, 17 October 1998. (Refers to successful visit to Denmark of the production about the slave trade.)

Anon. 'Confab on Culture Ends in Denmark.' *Weekly Spectator*, 5 December 1998. (Abdulai and Alfred Tamakloe attended a conference organised by the Danish Association for the Promotion of African Music, Drama and Art (Dapamada) and presented a paper on 'Coca Cola versus The Revival of African Culture.'

Anon. 'Joe Turner's come and gone.' *Amanee*, April 1998. (Review of a play at the National Theatre, 17 April 1998 with US Information Service and Abibigromma – National Drama Company. Gilbert McCaulay directed. This is the 'earliest' in time of August Wilson's cycle of history plays.)

Abdulai, Baba. 'A chat with Saka Acquaye.' *Weekly Spectator*, 14 March 1998, 6. (Based on hearing Acquaye reminiscing about his friendship with Seth Cudjoe and their contact in the context of the Ghana Arts Council. They had been brought together by Sam Aryeetey of the Film Corporation and disagreed about Cudjoe's tendency to psycho-analyse works of art. Acquaye's life briefly described and his view on art – imagination made divine – quoted.)

Abdulia, Mariam A. *Theatre for Development: an effective tool for the creation of awareness on the issue of family planning: Madina as a case study*. SPA BA Thesis, 1998.

Adu-Bitherman, Vera. *Theatre for extension communication: A viable medium for creating awareness on the importance of breast feeding in the Osu Blogodo community*. SPA BA Thesis, 1998.

Acquaye, Saka. 'Development from The Roots.' *Weekly Spectator*, 23 May 1998. (Following feature by Abdulai, Acquaye provided a passionate statement in which he argues, i.a., for the encouragement of music in schools.)

Agawu, Judith Amata. *Theatre as an effective tool for creation of awareness of the ills of child abuse: Kpando Tsakpe task project*. SPA BA Thesis, 1998. (Made use of Mawuli Bobobo Band. Abuse in this context means carrying heavy loads. The story-line of the play, *Awusi what a mother!*, shows an abused boy dropping out of school and joining a gang of pickpockets.)

Agha-Kuofio, Emelia. *Theatre for Development an effective medium for creating awareness on iodine deficiency disorder and promoting the use of iodised salt in Ghana: Pantang Village as a case study*. SPA BA Thesis, 1998. (Story line strictly on a good family v bad family pattern.)

Agyepong, et al. *Integrating Health education into Malaria Control at District level. (Report). Funded by UNDP, IBRD, WHO Special Program for Research and Training in Tropical Diseases*. (A report which describes how drama was used, illustrations also included.)

Aborkodjar, Emmanuel Ntoso. *Theatre for Development as a communication tool to curb the problem of clashes between Christians and Traditionalists*. SPA BA Thesis, 1998. (Quotes Oga Steve Abah on *Performing Life*, 1997, also draws on Zakes Mda and Ross Kidd.)

Anyane-Yeboah, Abogyewah. *Theatre for Development- an effective tool for creating and intensifying awareness on a clash of ideas between Christians and Traditionalists: A case study from the Anum Traditional Area*. SPA BA Thesis, 1998.

Asare, Yaw. 'Monkey de Work...' *Graphic Showbiz*, 3-9 September 1998. (Column by playwright, director.)

Asiedu, Awo. 'Drama in Ghana: A Historical Perspective.' *Journal of Performing Arts*, 3, 1 (1998-99), ed. Nissio Fiagbedzi, 1-18. (Includes references to some recent plays including Dzifa Glikpoe *Knife in the Pocket* and Sintim Misa's *The Saga of the Returnee*. #Makes use of unpublished papers by Agovi and Tamakloe, and dissertations concerning responses to local TV drama by Charity Binka (1988 on *Osofo Dadzie*) and Harriet Darkwa (1991, a 'uses and gratification study'.)

Asiedu, Awo assisted by Selassie Ahlijah. *Report on the First Phase of the Drama Component of the Information, Education and Communication Strategy for Community School Alliances*, December 1998. Funded by USAID-CSA. (Describes drama used in theatre for development.)

Assuamah, Yeboah O. *Theatre for Development as a communication tool to address the problems of street children: Accra*. Project Report, SPA, Legon. 1998.

Bailey, Marlon M. 'The Last Visitor's Note.' *Glendora* (Lagos), 2, 3 and 4 (1998), 14-18. (Draws on an interview in which Sutherland spoke of need for documentation and on work with children.)

Bampoh, Joyce Asantewa. *Using Theatre for Development to create awareness on the need to properly handle the Cedi note / currency for durability*. SPA BA Thesis, 1998. (Inadequate bibliography and reference system.)

Boh, Charity Afua. *Theatre for Development: A viable communication medium in raising awareness of land degradation and the need for tree planting in Oyibi*. SPA BA Thesis, 1998. (Lists NGOs concerned: Ever Green Club, Green Earth, Friends of the Earth – all working in the area. Seems 31st December (Women's) Movement discriminated against men. There had been attempts to provide gas-cookers in the 1980s, but the cost of cookers had increased sharply in 1991. The sale of charcoal and fuel wood in cities had been banned. Sand 'weaning' also forbidden in certain areas. Storyline involved three contrasted families. A rejects message re tree planting; B receives it - but drinks; C follows scheme through and prospers. Bibliography refers to Boal, Friere, etc.)

Cole, Catherine M. 'Drag is/ Drag Ain't: Gender Play in Ghanaian Theatre.' Paper presented at A L A Conference, Austin, Texas, 28 March. Cole then at the University of California, Santa Barbara.)

Deandrea, Pietro. 'From a Different Dimension: Mohammed Ben Abdallah's Search for an African Theatre.' *Quaderni del Centro Piemontese di Studi Africani* (Torino), 3 (1998), 91-124.

(Draws on interviews as well as published sources.)

Deandrea, Pietro. *Metamorphosis of Genre in Anglophone West African Literature*. PhD thesis Universita' degli Studi Bologna, academic year 1996-1997, submitted 1998. (Includes lists of interviews conducted by Deandrea and of videos at the DuBois Center. Looks at work by Ben Abdallah in particular detail in an exhaustive piece of research on the mixture of genres in Ghanaian drama.)

Demanya, Alberta Deawosinu. *Theatre as a viable channel to propagate the need for girl-child's education. Akyem Oda- Nkwanta as a case study*. SPA BA Thesis, 1998.

Djisenu, John K. 'Some Political Lessons from Abadallah's *The Trial of Mallam Ilya*.' *Journal of Performing Arts* (Legon), 3, 1 (1998-99), ed. Nissio Fiagbedzi, 18-22. (Draws attention to anagrams, rhymes, references that link the play with Nkrumah, his wife, and the Kulungugu bomb. Raises the issue of sexually explicit elements in Ben-Abdallah's work, and draws out the lessons of the play both for those who 'rock the boat of government' and for those who are inadequate office holders.)

Duah, Frederick. *Theatre for Development an effective tool for educating immigrant labourers (kayayo) in Accra, Agbogbloshi experience*. SPA BA Thesis, 1998. (Looks at the plight of porters.)

Frimpong, Elizabeth. *Theatre as an effective tool for Creating Awareness on family planning at Ayi Mansah Village*. SPA BA Thesis, 1998. (An excellent essay.)

Gilbert, Michelle. 'Concert Parties: Paintings and Performance.' *Journal of Religion in Africa*, 28 (1), 1998, 62-92.

Goodall, H.B. *Beloved Imperial;: Sir Gordon Guggisberg Governor of the Gold Coast*. Bishop Auckland: Pentland, 1998, ISBN 1 85821 557 9. (Goodall recalls that the Guggisberg's sang in Kumasi. In 1902. Seems to be drawing on the Guggisberg 1909 publication; writes of the three-hour concert given by the Guggisbergs as 'what may have been the first theatrical performance in Kumasi.' 38-9. Decima had been a member of the D'Oyly Carte Company before her marriage to Guggisberg, and Gilbert and Sullivan material was often favoured.)

Hoeller, Hildegard. 'Ama Ata Aidoo (1942-)' In Parekh, Pushpa Naidu and Siga Fatima Jagne Eds *Post Colonial African Writers: A bi-bibliographical critical sourcebook*. Westport: Greenwood, 1998, 32-39.

Ladele, Omolola. 'The Aesthetics of feminism in Ama Ata Aidoo's drama.' In Olorunleke, Ojo and Lola Ladele eds. *Perspectives in Linguistics and Literature*. Lagos: Ilu Project Associates, 1999, 39-52.

Lokko, Sophia. D. *Body Language Creativity and the Performing Artist: A practical guide for students*. Foreword by Rona Laurie (Harrow Weald) 1998. (Bibliography includes Richard

Bennan *The Alexander Technique Work Book*, and Glynn Macdonald's *Alexander Technique*. There are two titles by Patsy Rodenburg. Regarding the Alexander Technique, Wikipedia has the following: '[It] is a form of education that is applied to recognize and overcome reactive, [habitual](#) limitations in movement and thinking. The Alexander Technique is usually learned from individual lessons with a teacher using specialized hand contact and verbal instructions. The Technique is also taught in groups, often using short individual lessons which in turn act as examples to the rest of the class. The Technique takes its name from [F. Matthias Alexander](#), who first observed and formulated its principles between [1890](#) and [1900](#).'

Machin, Noel. *Government Anthropologist: a life of R S Rattray* Centre for Anthropology and Computing, University of Kent. See http://lucy.ukc.ac.uk/Machin/machin_TOC.html. The whole text is available on line with chapters on The Golden Stool, religion and Art in Ashanti etc.

Massaley, Bachilee Varney. *The problem of drug abuse in Secondary Cycle institutions and finding possible solutions to the menace through an effective communication medium*. SPA BA Thesis, 1998. (It is apparent from marginal comments that the student did not take advice. Performance was at Achimota. It seems that students failed to attend many theatre for development rehearsals.)

John Miller. *Judi Dench with a Crack in her Voice*. London: Orion, 1998. (Dench visited Ghana in the Sixties and writes with affection of the experience.)

Nketia, Kwabena. 'Message from the Director, ICAMD.' See US Secretariat ICAMD Newsletter 1, 1 Spring/ Summer 1998. www.umich.edu/~iinet/icamd/newsletter

Noshie, Bianca N. *Audience Catering in Ghanaian Theatre: A study of catering practices in the Drama Studio*. SPA BA Thesis, 1998 (Chk) (Study looks at lighting, WC provision, etc. etc..)

Opare-Akuffo, Nana Kwaku. *Traditional versus Modern socio-cultural dynamics using theatre for extension communication as a tool: a case study of the Trokosi system at Afife in the Volta Region*. SPA BA thesis, 1998.

Owusu, Martin. *Analysis and Interpretation of Ola Rotimi's 'The Gods are not to Blame'*. Accra: Afrique, 1998. (Cited Agorde 2002.)

Pankani, Winifred. *Theatre for Development: a tool for awareness creation on good sanitation in Kole-Gonno*. SPA BA Thesis, 1998. (Poorly presented.)

Quarcoo, Josephine M. *Theatre for Development - a tool for creating awareness of the importance of education in the Oyarifa Community*. SPA BA Thesis, 1998. (Account refers to a helpful assemblyman, and a discussion drawing attention to good secondary schools in Aburi and Madina, i.e. nearby.)

Quarcoopome. Monica. 'The 'King Lion's Law' Rip Off.' *Weekly Spectator*, 30 May 1998.

Sutherland-Addy, Esi. 'Women and verbal arts in the Oguaa-Edina Area.' *Research Review* (Legon: Institute of African Studies), 14, 2 (1998), 1-39. (Provides evidence that may be linked with the roles played by women in creative arts. See *Anowa*.)

Tobrise, Mabel. *Nigerian Feminist Theatre: Essays on Female Axe [?]'s in Contemporary Nigerian Drama*. Ibadan: Sam Bookman, 1998. (Includes Sutherland.)

Wartemberg, Joris 'Joris Wartemberg Replies.' *Weekly Spectator*, 20 June 1998. (Writing from New York where he was still promoting the musical, now called *African Fable* because of the appearance and impact of Disney's *The Lion King*. Wartemberg denied taking 'one penny from anyone in Ghana to finance my musical or for any other reason'. Explained investing practices, Angels, sums involved, nature of receipts given expenses involved in rehearsing and mounting the show in Accra. The case left in the air.)

Yirenkyi, Asiedu. 'Bill Marshall and the Ghanaian Theatre of the early Seventies.' In *Journal of the Performing Arts* 1, 1 (1998-99), 27- ? 53. (In charting Marshall's career and his response to cultural pressures, Yirenkyi provides insights into his own career as a dramatist. Yirenkyi divides Ghanaian theatre into three phases 1900-1950 English/ African Plays period; 1945-1957 'Vernacular plays period', and 1957-70 'Experimental Theatre Period.' Refers to 'a host' of playwrights who wrote in local languages in the post 1945 period. He includes Osew's (or Osεw's) 'Nana Agyeman Hwehwe' published 1937. See 'Hweεhwε.) Provides biographical information on Marshall ("Black West Indian missionary background") refers to his studies at Guildhall

1999*

See <http://rikwalton.com/ghana> in April 1999 'playwright Kathleen McCreery was invited by the charity 'Street Child Africa' (SCA) to work for a month in Accra..' - with a Catholic group and using Forum Theatre. She was invited back Easter 2000. Photographs of work shown in Accra and Kumasi as well as in the UK. Site, add /sca/Ghana/ has action photographs.

Agoro Newsletter, monthly September 1999, newsletter of CLITAD/ Agoro project, Danida funded. Following MASA contact invitation to Congo Brazzaville. Account of problems involved in getting to Congo Brazzaville for Festival of Pan-African Music, 1-8 August 1999. Note: Agoro Theatre Company took part in Panafest:, also put on a concert party and a play about the slave trade in Cape Coast Castle.)

1999-2000 Nii Yartey and Ben-Abdallah spent time at Northwestern, University, Chicago, as part of the collaborative project between Northwestern and Legon begun in 1996. CODESRIA and Ford Foundation were involved. Reference to Ben-Abdallah planning to complete *Pharaoh: The Life and times of Akhnaten, the Heretic Pharaoh*.#

Ferkah Ahenkorah, see letter 10 02 99, had his play *The Native Scholar* produced in Ghana during August 1998. Since then had written *House of Virtue*. See publication, n d. Abukari's Testament, by [Ferkah Ahenkorah](#), 9964999488 / 9789964999483 / 9964-999-48-8 Manhill Publications

Anon. 'Central Region Students Drama Festival.' *Gri Newsreel*, 24 February 1999. The 5th Studrafest 99 held with theme: Theatre For Development – The Role of the Youth, organised by Regional Directorate of the Centre for National Culture (CNC). A competitive structure, aimed to unearth creativity. Address by Regional Director CNC, Mr Emmanuel Quao, warned about falling for 'the 'uneventful trappings' of foreign cultural influences. Reference made to Efua Sutherland.

Anon. 'Esi Kom fights back.' *Graphic Showbiz*, reported by Gri 25 February 1999. (On sickness, 'batling stiffness of the waist, legs ..', , of Esi Kom stage and TV actress.)

Anon. "'Musu' to go to London.' *Weekly Spectator*, 24 April 1999, 6. Report on invitation to National Dance Company to take production to Pan African Commonwealth Millennium memorial ceremony to honour the people of Africa's contribution to the Commonwealth. Performance to be in Greenwich Park. Reported that Musu was written by Nii Yartey and concerned 'King June and Queen Mary who after experiencing dehumanising treatment revolted together with other slaves. When they realised that they've been outnumbered by the whites, they committed suicide to avoid being captured.')

Anon. 'Studrafest in Cape Coast Today.' *Weekly Spectator*, 29 May 1999, 6. (Central Region Schools Drama Festival in which half-hour plays written by pupils were presented. Article includes some special pleading using Sutherland's name and work and making reference to giants of the Ghanaian theatre. Also includes the note: 'The fact that Ghana theatre is dying a slow death cannot be denied.' Seems to have been organised by Centre for National Culture and to have an SPA and English-language agenda. See Baffour Opoku 1999.)

Anon. 'Dance Factory.' W S 10 July 1999, 6. (Report that the production of *Butterfly*, based on *Madam Butterfly*, 'first showcased' at Kiddafest'98, would go on a tour that would include Cape Coast, Takoradi and Bolgatanga. Story reset in 1950's Gold Coast, name 'Pinkerton' retained.)

Anon. 'Concert Party.' W S 10 July 1999, 6. (Reported on comedians and on Concert Parties including Ciltad/ Agoro and Obeede who put on *Tufu Entie #* about a wife who tries to re-establish her husband's love by securing a love potion from a jujuman.)

Anon. GNA item carried in *Daily Graphic* 23 July 1999, 16. 'Panafest '99 opens tomorrow 'with an expected attendance of more than 5,000 participants.'

Anon. 'Kofi Awoonor threatens *Chronicle*.' Gh C 20 07 99. (Quotes a solicitor's letter claiming scurrilous news items had appeared 23 06 99, and 15 07 99.)

Abayateye, Felix. "PANAFEST Soccer at Oguaa: can Dwarfs hold sway over Hearts today?" *Daily Graphic*, Friday, 6th August, 1999 (Number 147672), 31. (Panafest involved with football!)

Anon. 'Fake OAU Envoy Nabbed at Panafest '99.' *Daily Graphic*, 5 August 1999, 1 and 3.) A Panafest story that hit the headlines concerned the bogus OAU representative, who turned out to be a Burkinabe journalist. Ben Chireck Omar Songo posed as the official representative of the OAU to PANAFEST, and was lavishly entertained. Songo, (referred to in some reports as 'Ben Zongo Chirek Omar') who presented forged documents to Secretariat staff at Cape Coast on 31 July, was given a VIP badge and accorded all diplomatic privileges. He was initially put up at the Oyster Bay Hotel, but he complained that this perfectly adequate hotel was sub-standard and was moved in to Cape Coast. Kojo Yankah presented him to the audience at the Gospel Show held at the Centre for National Culture on the evening of Sunday 1st. (Picked up by Gibbs 'Noticeboard' in African Theatre, 2001.)

Abdulai, Baba. 'ACRAG Winners.' *Weekly Spectator*, 9 January 1999. (Sintim-Misa received Best Actor award; Adshe Drama Group's *Ebusua Kosua*, was best TV production. Soloman Sampa and Kofi Abbeyquaye given Special Honours.)

Abdulai, Baba. 'The Man Akpatse, Concert Party and Brazil.' WS 27 03 99. Reports on William Addo who was i/c of Key Soap Concert Party from 1994. Planning a visit to Brazil's Centro do Teatro do Optimido where there is 'a multidisciplinary theatre company which helps people to produce their own 'theatre forum' with the participation of *Spectators*.' Is this Forum Theatre? JMG)

Agho, Jude. 'The Censorious Nature of the West African Drama'. EJOLLS, 9 (1999), 36-46. (Includes comment on de Graft.)

Agyeman-Duah, Ivor, ed. *Kyremanten and Culture: The Kyrematen Memorial Lectures 1990-1995*. Accra: The Centre for Intellectual Renewal. Includes papers by, for example Ben-Abdallah and Nketia.

Ahinful, Kwamena. 'Whither PANAFEST? A critical analysis.' *Mirror*, 24 July 1999, 18. (The gist of the article is that since African heads of state will not give up titles and national sovereignty then hopes of continental unity are unrealistic. Panafest is seen as Pan Africanist in thrust and unlikely to survive long. Ahinful thinks Nkrumah wanted the HQ of the OAU to be in Accra and sees forces acting against Ghana leadership in OAU also working against acceptance of cultural leadership. Considers Dakar 1965 precursor of PANAFEST.)

Aidoo, Ama Ata. *Dilemma of a Ghost / Le Dilemme d'un revenant. Revue Noire: Contemporary African Art* (Paris), 32 (July 1999) 38-39. (A page of play text in English and French.) There are references to Korkor Amartefio and Widdup Cubagy at the National Theatre.)

Aidoo, Ama Ata. *Anowa*, in *African Contemporary Plays* edited Martin Banham and Jane Plastow. London: Methuen, 1999, 137-206.

Aidoo, Ama Ata. 'Unwelcome Pals and Decorative Slaves or Glimpses of Women as Writers and Characters in Contemporary African Literature.' In Ada Uzoamaka Azodo and Gay Wilentz. *Emerging Perspectives on Ama Ata Aidoo*. Trenton: AWP, 1999, 11-24.

Amoah, Juliet Adime. 'Septemberfest – the Sunlight Arts Festival.'

www.ghana.demon.co.uk/oldfeat/Feat76.html

GRI Feature 22 –09-99 refers to the National Theatre as looked upon by locals as 'the big white ship on land' and as having been built in 1993 'by the Chinese company COMPLANT'.

Commends the energetic 'manager's' for supporting 'the revival of the now popular 'concert party,' a fortnightly event. Concentrates on Septemberfest, instituted 1997, which it describes as a 'five-day festival [spanning] a ten-day period' Yartey's *King's Dilemma* rocked the theatre 'to its foundations'.# Provides résumé of the dance drama and to preparation of *The Dagger of Liberation*, based on Anlo history, and put on by the 'National Theatre player's' [sic].)

Amu, Misonu. 'Creativity and tradition in Nnwonkoro: The contribution of Maame Afua Abasa.' *Research Review* (Legon: Institute of African Studies), 15, 1 (1999) 1-14. (Shows some of the avenues available for a female performer. In this case Abasa focuses on a performer who has been honoured by the Ghanaian state, the Commonwealth Institute and the World Council of Churches.)

Arkaifie, Richard. *Bibliography of the Ewes*, Second Edition. Cape Coast, 1999. IAS, Legon. Dp/Z 3785.Ar4. (It will have been apparent that I am deeply indebted to this pamphlet for references to several plays. JMG.)

Asare, Lys Hayfron. 'Emancipation Day activities begin.' *Ghanaian Times*, 26 July 1999, 1. (Describes march from the Holy Gardens to the Nkrumah Mausoleum, and summarises speeches by Nketia, who is described as 'Director, Department of Dance and Drama of the University of Ghana' and Owuaku Amofa. Nketia spoke about the ending of chattel slavery in the British colonies on 1 August 1834.)

Asare, Yaw. 'Nsaa-Saawa beauty born of blended bits.' *Graphic Showbiz*, 12-18 August 1999, 5. (Column includes a comment on the need for lapel mikes for those involved in the Community Theatre Programme, such as the NCCE, CHRAJ, the Media Commission. Hopes sponsors will help.)

Amenfi, Asebu. 'Comedy of the Family Empire Man and Wife act.' *Ghanaian Chronicle* 7 /8

June 1999, 3. (See Fey, letter, 1999.)

Ansah, Timothy. *Kundum Festival of the Nzemas and Ahantas*. Accra: Onyase Printing Press, ISBN 9988-0-0221-1. (Ansah attended Wesley College, Achimota (Int BA), King's Cambridge (Athletics blue). Then taught at Fijai, Wesley, Nsein Secondary. He provides a detailed account of festivals including costumes ('cloak of weeds', Devil's Riddance, white day, bark cloth (gyan tree), tatters.) Refers to concealing identity to confuse evil forces and to footwear – Asolo.

Asamoah, Comfort. *Theatre for Development an effective tool for the creation of awareness on the issue of environmental degradation and its related problems: A case study of Mallam*. SPA BA Thesis, 1999.

Atafori, Ayuureyisisya Kapini. Interview with S.S. Annobil. 'Core message of Panafest is Development.' *Business Watch* (Accra), 3, 6 (July 1999), 12-15. Annobil predicted a minimum of 3,000 participants, and a maximum of 5,000. Emphasis on 'Youth: the Agenda for the next Millennium.' 80 attending a Youth camp in Adisadel College. Looking for sponsorship but experiencing donor fatigue. 'People will appreciate if the festival is small but well organised.' Disappointed with fund-raising activities in the US. Proposal for a PANAFEST Village, funding idea that every person of African descent all over the world donate a dollar a year. ... PANAFEST has been heard of and accepted world wide as Africa's biggest cultural event. Asked about whether it is a 'mere tourism promotion package' spoke of deals 'for the supply of different products in commercial quantities, especially our craft products, beads, etc.' Overlapping with Emancipation Day events, 'Within a week's interval; we are both organising an International Music Concert.' It was undoubtedly significant that when the 2nd Annual Emancipation Day celebration was held at Assin Manso, the event was, according to the *Graphic* 23 July 1999, 16, organised by the Ministry of Tourism and was addressed by the Deputy Minister of Tourism, Owuraku Amofa.

Avorgbedor, Daniel. "The Turner- Schechner Model of Performance as Social Drama: A Re-examination in Light of Anlo-Ewe *Haló*." *Research in African Literature*, 20 (1999),144-155. (See Conteh-Morgan and Olaniyan, 2004. As the title of the essay suggests, this paper, originally given in 1996 in Toronto, broadens definitions of drama to include elements of performance studies. Avorgbedor refers to Goffman, to patters of 'social drama' put forward by Van Gennepe (1909), Turner and Schechner, and to African Performance Studies. The Anlo -Ewe performance included insults, songs and drama, Haló has been proscribed since 1960.)

Awonor, [sic], Kofi quoted in Anon. 'Cultural Policy and the Role of Art and Culture in Society', *Agoro Newsletter_Ciltad/ Agoro Project*, no. 13 August 1999, 5-6. Culled from Images of Denmark, report, see also Mawugbe

Awoonor. 'Kofi Awoonor threatens *Chronicle*.' *Ghanaian Chronicle*, 20 July 1999. (Quotes a solicitor's letter claiming scurrilous news items had appeared on 23 06 99, and 15 07 99.)

Azodo, Ada Uzoamaka, and Gay Wilentz. Ed. *Emerging Perspectives on Ama Ata Aidoo*. Trenton: AWP, 1999. (Essays included coverage of plays.)

Daniel, Ebow. *Mr Registrar: the making of an amenuensis*. Accra: Woeli, 1999. (Most interesting for background, including 'snapshots' of creative academics including Dawes and Anyidoho.)

Davis, Desmond. 'Huge Turn Out for PANAFEST Expected in Ghana.' Panafrican News Agency, 14 May 1999. A report from London that 10,000 were expected to attend the Festival. 'Too big for the Ghanaian government alone to fund it' so an international committee had been formed. Quotes Kojo Yankah extensively, for example on Emancipation Day. Refers to Panafest village to be built near Elmina to become 'a home for intellectuals, artists and cultural performers'.)

De Graft-Johnson, J W S. '*Service of Thanksgiving, Central Hall, Westminster, 19 May 1999*. Order of service with tributes. Officiating ministers included Frank Topping. De Graft-Johnson overlapped with Soyinka at Leeds, where he stood for student president. He married Kobina Sekyi's daughter, Lily. An engineer who fulfilled assignments for the UN, he was Vice-President in the Third Republic and had spent final years in the UK.)

Elia, Nada. 'To be an African Working Woman': Levels of feminist consciousness in ... *Changes*.' *Research in African Literatures*, 22 June 1999. (On Aidoo's novel.)

Eze, Maureen. 'Diasporic Ruptures and (Re)membering History: Africa as Home and Exile in *Anowa* and *The Dilemma of a Ghost*.' In Ada Uzoamaka Azodo and Gay Wilentz. *Emerging Perspectives on Ama Ata Aidoo*. Trenton: AWP, 1999, 61-78.

Fey, Michael. 'A comedy indeed!' Letter from Michael Fey, in *Ghanaian Chronicle*, 9-10 August 1999, 4. (Letter describing difficulties at National Theatre caused by husband and wife leadership.. Names Executive Officer Komla Amoaku and Director of Operations Korkor – Amartefio. Concludes: 'I humbly wish to know what our law books have to say on this issue.')

Fiebach, Joachim. 'Dimensions of Theatricality in Africa' *Research in African Literature*, 20 (1999). (For annotation see Fiebach 2002 and 2004.)

Gocking, Roger S. *Facing Two Ways: Ghana's Coastal Elite Under Colonial Rule*., Lanham: University Press of America, (Has some comments on Sekyi's political bias.)

Hack, Kristin, *Black Identity and Representation of Race in Black American Theater after 1945*, Master's Thesis, Humbolt University, 1999. (Explores Adrienne Kennedy's work in relation to Kuntu Drama, a form analysed by Paul Carter Harrison 1964. Presumably related to Jahn's ideas on Muntu. Refers to Adrienne Kennedy's time writing when living in Achimota and the time her husband worked at Legon and she lived in Rome. Full name, Adrienne Lita Kennedy; born September 13, 1931, Pittsburgh, PA; daughter of Cornell Wallace and Etta (Haugabook) Hawkins; married Joseph C. Kennedy, May 15, 1953; children: Joseph C., Adam. Addresses: Office--Department of Afro-American Studies, Princeton University, Princeton, NJ 08544. Agent--Bridget Aschenberg, 40 West 57th St., New York, NY 10019)

Marfo, Kofi. *An Introduction to Ghanaian Literature*. London: Minerva, 1999, pages 223, ISBN 0 75410 911 9. (A vanity publication that does not live up to its title. The volume contains nine 'Collected Tales' in Part One, 'Tales from Mythology' in Part Two and some play-scripts in Part Three. # There is no indication that any of the plays has ever been produced. The book also includes 'Examination Questions' and a one-page bibliography.)

Mawugbe, Efo quoted in Anon. 'Cultural Policy and the Role of Art and Culture in Society', *Agoro Newsletter*, Ciltad/ Agoro Project, no. 13 August 1999 Culled from Images of Denmark, report, see also Awonor, [sic]

Moffatt, Nii Addokwei. 'Images of Conflict.' *Graphic Showbiz*, 1 –7 July 1999. (On Background to production, choreography by Yartey and Germaine Acogny, and involvement of French Embassy and Alliance Française. Described as being about the 'winner take all attitude among political, religious, racial, ethnic and gender and other groups which contributes to conflicts among men and women today.' Indicates that admission is by invitations and that these must be collected before the 9th. It seems that the elements of fire, air and water were used to present the issues. Positive reviews by Nanabanyin Dadson, *Daily Graphic*, 23 July 1999. Moffatt, Nii Addokwei *Graphic Showbiz*, 15-21 July 1999, 3, who praised the set particularly. The NCC was in collaboration with the French bodies.

Mifetu, Fortune Yema. *Cedi's Appeal*. Accra: Profeteam, 1999.# (A short play to promote decent handling of Ghanaian paper currency. Flawed by use of minor denominations (C20 note, etc.) and failure to address problems of dirty hands.)

Mawugbe, Efukujo. (Efo Kodzo) *G Yard/ Cour G. Revue Noire: Contemporary African Art* (Paris), 32 (July 1999) 40-1. (A page of play text in English and French.)

McCreery, Kathleen. See <http://www.rikwalton.com/sca/ghana/> accessed 4-Jun-05. An account of her drama work with street children. 'In April 1999 playwright Kathleen was invited by the charity 'Street Child Africa' (SCA) to work for a month in Accra with some of the young people the organisation is helping. The aim of this project was to introduce the children to drama, through workshops and the creation of plays.'

Meyer, Birgit. 'Popular Ghanaian Cinema and 'African Heritage''. *Africa Today*, 46, 2 (1999), 93-114. Accessed http://muse.jhu.edu/journals/africa_today/v046/46/2,meyer. Html. Contrasts Pentecostalist ethos of videos with Sankofa-style message of Ansa's film. Quotes Ansa, Gadzekpo, comments on 'intermediation of Ghanaians in the Diaspora', provides brief history of GFIC (and Malaysian buy out), useful on censorship, national statements on film etc, audiences, history of sects, etc.

Littleton, Jacob. 'Dilemma of a Ghost'. In *World Literature and Its Times*. Ed Joyce Moss and Lorraine Valestuk, Detroit: Gale, 1999. 87-95. (An accessible treatment of the play and its historical background. Sections on the Akan, Reversing the Diaspora, the Necessity of Motherhood, and Reviews.

Mule, Katwiwa. "Re(dis)covering their Shrines from the Wreckages: Oralising and the Creative Imagination in Selected African Women's Drama." Ph.D. Dissertation: Pennsylvania State University, University Park, Pennsylvania. 1999.

Narh, Gifty Djabakie. *Theatre for Development as a viable channel to stimulate creative thinking on the problems of overcrowding and its effects on facilities: University of Ghana as a case study.* SPA BA thesis, 1999. (The project was disrupted by strikes, etc.)

Nketia, J Kwabena. 'Mythology in the World Today.' In *Perspectives on Mythology: Proceedings of a Conference Organized at the University of Ghana, October 21-24, 1997.* Ed Esi Sutherland-Addy, . Accra: Woeli, 1999.

Nkrabeah, Kwame. 'Emancipation – Panafest.' *The Independent*, 5 August 1999, 10. (Argues that 'throughout the history of Ghana, there is no such date in our records 'as Emancipation Day. PANAFEST, he asserts, is for those from abroad. Describes 'Uniting the African Family' as a mystifying title.

Obayiuwana, Osasu. 'With friends like these .. who needs beloved?' *New African*, March 1999. Issue of adaptation of *The Color Purple*.' Busia and Winfry. See on line report

Obo-Nai, Akuorkor. *Theatre for Development - an effective tool for creating awareness on the dangers of living in an insanitary environment: Apapa LA as a case study.* SPA BA Thesis, 1999. (Only four titles in bibliography: Aba, Kidd, Mda.)

Ogede, Ode.' Some Recent Readings of Armah's Works (1990-1999), *ALAB*, 25 (1999). (Ogede's list includes his own work. Note that Armah's impact on the Ghanaian theatre was made early on in his career and is not covered by the time frame of this list.)

Opoku, Baffour. 'Spectator Honoured.' *Weekly Spectator*, 5 June 1999. (Includes account on STUDRAFEST, which involved 10 schools. Highly competitive with University Practice SS winner. Wesley Girls fourth with the best written play, *Ewurama*. # Apparently the Festival has been going since 1995, and attracts significant sponsorship. Playwrights' prizes - flights to another West African country.)

Osei, Joseph. 'The Metaphysical and Moral Significance of Myth of the Golden Stool.' In *Perspectives on Mythology: Proceedings of a Conference Organized at the University of Ghana, October 21-24, 1997.* Ed. Esi Sutherland-Addy, . Accra: Woeli, 1999, 151-60. (Relevant to Ghanaian drama.)

Osei-Nyame, Kwadwo. 'Pan-Africanist Ideology and the African Historical Novel of Self-Discovery: The Examples of Kobina Sekyi and J. E. Casely Hayford.' *Journal of African Cultural Studies*, Vol. 12, No. 2, Literature and History (Dec., 1999), 137-153.

Owusu, Martin. *The Legend of Aku Sika and The Story Ananse Told.* # Legon: Soundstage production. 1999.

_____, *The Legend of Aku Sika*. # Accra: Sedco, 1999.) In the series 'A play for the African Theatre.'

Sutherland-Addy, Esi. Ed. *Perspectives on Mythology: Proceedings of a Conference Organized at the University of Ghana, October 21-24, 1997*. Accra: Woeli,

Tuurosong, Damascus. 'Cape Coast Braces for Panafest.' *Business Watch* (Accra), 3, 6 (July 1999), 10.

Vieta, Kojo T. *The Flagbearers of Ghana*. Accra: Ena, 1999. (A major source for biographical information that includes a section on figures who have made an impact on the arts. Includes entries on Acquaye, Cole, Johnson, Sutherland, Opoku, Bukana.)

Yankah, Kwesi. 'African Folk and the Challenges of a Global Lore.' *Africa Today*, 46, 2 (1999), 9-17. (http://muse.jhu.edu/journals/africa_today/vo46/46/46.2yankah.html 02/03/01. Bibliography includes valuable list of, for example, Yankah's own publications.)

Panafest Official Souvenir Brochure 1999

Indicated that the events was 'organised under the auspices of the organisation of African Unity and the Government of the Republic of Ghana.' Home page <http://www.africaonline.com.gh/Panafest> (Note controversy over this homepage that was taken down because it was not, builder claimed, paid for.)

Aware of shortcomings in '92 and '94 event Kojo Yankah, Chairman Panafest Foundation, observed that Panafest '97 'was adjudged a grand success.' Mike Afedi Gizo, Minister of Tourism, drew attention to the targeting of the 'peoples of African descent in the Diaspora'. The Chairman of the National Commission on Culture plugged a new element: the Slave Route experience with a reference to Assin Manso. He concluded his contribution to the brochure 'Long live Pan-African culture, long live Ghana!'

The Executive Secretary, Sammy S Annobil, provided escape clauses by referring to the brief period since his appointment (9 months), and the need to build a 'new working team to service the Secretariat'. He indicated that inexperienced National Service Personnel were given responsibilities, and ended by indicating the challenge being taken up by what he called 'the Panafest Movement' was to 'move beyond rhetoric to unite the African family to ensure our total emancipation'. A statement that employed rhetoric in the same breath that it stressed the limitations of rhetoric.

The roots of the Festival are traced, for example in 'The History of Panafest,' to Efua Sutherland's 1980 'Proposal for a Historical Drama Festival in Cape Coast.' However, it is clear that the event has 'evolved' far beyond this: for example, it is now heavily biased towards dance, tourism (particularly from the Diaspora) and Pan-africanism. The popular elements represented by the visit of the Jamaican national soccer team and the International Music Concert at the Trade Fair Site (Saturday 7 August to Sunday 8th) are also radical departures from Sutherland's vision.

The need to invoke Efua Sutherland's memory is further illustrated by the inclusion in the brochure of Kofi Anyidoho's obituary of her - the pivotal figure in Ghana's National Theatre Movement.

Owusu, Ben. ('Give traditional cultures recognition – Prof. Nketsiah.', 4 August 1999) While incorporating popular elements, the festival retained substantial intellectual content. This was represented by the Colloquium. Under the theme: Developing Millennium Agenda for the Youth.' Keynote address was given by Professor J.H. Nketia, though it's in an indication of the degree of confusion in the press that his name became Nketsiah in the *Graphic* headline and 'Nketiah' in the subsequent text. Various names of the professor were quoted as calling on African countries to give up the legacy of colonial prejudices and accord traditional culture the necessary recognition.

Okoku, Baffour. 'Fake OAU Official Convicted by Court,' *Ghanaian Times*, 10 August 1999. (Okoku reported that 'Ben Zongo Chirek Omar ... a journalist with a TV station' had been tried, judged and fined. He was found guilty of falsely pretending to be a public officer, being in possession of forged documents, and altering faked documents under section 237.166 and 167 of Act 29/60 of the Criminal Code. A fine of 1.4 million cedis was imposed, of which Cedis 900,000 was due to the Panafest Foundation to offset costs incurred in transportation, accommodation and lodging for two days. Failure to pay would mean 24 months imprisonment followed by deportation.)

Opoku, Akosua Serwaa. *Theatre for Development an effective medium for creating Bilharzia awareness at Manheam*. SPA BA Thesis, 1999.

Sekyere, Ben Owusu.' ' *Daily Graphic*. C 8 August 1999. Songo conveyed the 'felicitations' of the Secretary-General of the OAU to the audience and was given a standing ovation.

2000*

Year's Events

For SPA student productions, April-May 2000, see Asiedu: 2003 thesis. Plays put on included: *Alien King*, *Devil's Disciple*, *Once Upon Four Robbers*, *Witness for the Prosecution*, *Pepper Soup* (Madi) with *Odasani*, *Macbeth*, *The Marriage of Anansewa*.

Ghana Centre of the ITI was consulted via *omahunter75@hotmail*. Planning PIESFESTAC International Peace Festival of Cultures at the Efua Sutherland Children's Park. September

Efo Mawugbe's *March of the Enslaved* was presented in Accra to mark end of chattel slavery in 1834 and 1865. See images www.souleyes.com/backissues/rituals/peyton07.html and 06 accesses 27 09 2005

Streets Alive, Video showed work done during July by Action Aid team in Tamale. Group led

by Patrick Young (Theatre for a Change).

An issue of the *School of Performing Arts Journal*, edited by Fiabedzi, appeared.

Asiedu: 2003 227, refers to an interview conducted in 2000, in which Dartey spoke of the Citizens Centre, a small performance space behind rented accommodation. Dartey referred to Theatre Mirrors' that had been in existence for 14 years.

Gyeabour Asante, author, well-known TV actor in the K, died on 2nd August 2008. An obituary appeared in *The Independent*. See links with Tafo, and book available from Friends of Tafo.

On 31 December 2000 there was a protest at the National Theatre over change of format. Jesse Weaver Shipley wrote this up. (Shipley, Jesse Weaver: 2004, 'The Best Tradition Goes on: Audiences, Televised Soap, and the Transformation of Popular Theatre in Neoliberal Ghana.' Paper based on events at the National Theatre, 31 December 2000.)

African American involvement in ritual/ drama : See Google Groups misc.activism.progressive posting by Ama Okomfo 2000/04/28. This referred to the enstoolment of a descendant of Harriett Tubman, Pauline Copes Johnson, in Ghana during a tour led by John Watusi Branch of the Afrikan Poetry Theatre. Other theatre people involved included Lester Ford, director, and beauty SPIRITs productions.

<http://members.tripod.com/~Amasewa/HarrietTubman.html>

Bibliography

Anonymous articles are listed in the order in which they appeared:

Anon. 'Production of celluloid films to be developed.' *GRI* 13 March 2000. (Article reports move by the National Theatre and Antwi International Company Ltd (AICL), a US-based entertainment service, to show films at the National Theatre. Apparently AICL had installed projectors and intended to bring in 'enlightening, educative and entertaining' American films. Korkor Amarteifio said she was hopeful that local films would be produced. Nani Yaw Antwi said 'his outfit [had] the blessing of all the major film companies in the US, and that Ghanaians should not worry about the films being pirated'. Antwi said 'if it succeeds, big time US film producers could visit Ghana to help develop its film industry, while Ghanaian films shot on celluloid could earn money from the international market'.)

Anon. 'Troupe spreads AIDS awareness message in NR.' *GRI* 15 March 2000. (The Behisum Drama Troupe in Tamale collaborated with MUSIGA on a programme to increase public education regarding HIV/AIDS. Troupe, organised by Hamidu Fuseini, also 'dramatises other events of national importance like the general elections scheduled for late this year'.)

Anon. 'Ola Rotimi – Our husband is gone for good.' *Graphic Showbiz*, 7-13 September 2000, 12. (Reflects Ghanaian interest in Nigerian dramatist.)

Anon. 'Septemberfest is here Again!' www.pefghana/news/details.cfm, accessed 2002-10-13. Begins: 'Come September 26, 2000, the National Theatre will for the fourth year running play

host to the Sunlight International Arts Festival with offerings ranging from music, dance drama and the visual arts.' Reported on consideration of 'slow death of the Ghanaian theatre'. Production of *Anansewa*, included Togolese participation in the person of Nkeli Fakar. It was funded by the Alliance Française. Participation by schools, including the winners of the Cape Coast Theatre Festival. Yartey contributed.)

Anon. 'Subvented theatre organisations to merge.' *Gri* 03 November 2000. (Account of a workshop organised by the National Institutional Renewal Programme and the National Oversight Committee (NIRP and NOC) in Akosombo that recommended reorganisation of subvented organisations. Note that the National Theatre was 'able to generate about 60% of its revenue need' while the other organisations 'depend solely on limited subventions'. Those organisations being the Ghana Dance Ensemble, National Dance Company, and National Symphonic Orchestra. Chess Abeasi, Director-General; of the Private Enterprise Foundation said: 'A merger will not only help the others to benefit from the large corporate organisation sponsorship of the arts, but also develop the arts industry in a wholesome and more dynamic way.' Merger supported. (NB Also recommended 'recapitalization of El Wak stadium.' That stadium sometimes used for athletics.)

Abdallah, Mohammed Ben. 'Le théâtre miroir de l'identité.' (Interview conducted by Denise Coussy.) *Notre Librairie*, 141 (2000), 100-3. (Provides information about Abdallah's career, and about his respect for Fanon. Abdallah replies to questions about plays, western influence, traditions, ambiguity, relationship between negative and positive. Indicates that *The Witch of Mopti* was based on a story often told him by his mother, and that he regards it an allegory of power and its perversions.)

Abdallah, Mohammed Ben. 'On Plays and Playwriting.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film. Matatu* (Amsterdam), 21/22 (2000), 59-68. (Interviewed by Anastasia Agbenyega and James Gibbs. Note: *FonTomFrom* had been some ten years in the making and will be mentioned several time in the next few pages. JG)

Adams, Anne V. 'Revis(it)ing Ritual: The Challenge to the Virility of Tradition in Works by Efua Sutherland and Other African Writers.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 85-94.

Adinku, Ofotsu. 'Justifying Dance Education in Ghana.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 1-6.

Agbenyega, Anastasia and James Gibbs. 'Mohammed Ben Abdallah.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 59-68. (A transcription of a question and answer session conducted for students.)

Aidoo, Anthony A. and James Gibbs. 'Mohammed Ben-Abdallah at fifty.' *African Theatre: Playwrights and Politics*. Oxford: Currey, 2000, 84-88. (A document reprinted from the *School of Performing Arts Newsletter*.)

Ansah, Kwaw. 'On Ghanaian Theatre and Film'. *FonTomFrom: Contemporary Ghanaian*

Literature, Theatre and Film, Matatu (Amsterdam, Atlanta), 21-22 (2000), 301-14. (Interview conducted by Kofi Anyidoho.)

Anyidoho, Kofi and James Gibbs. *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000). (This volume marks a major assessment of developments in, for example, Ghanaian theatre and video production since independence. *FonTomFrom* has relevant articles by Adinku, Anyidoho, Gibbs, Nii-Yartey, Sutherland, Sutherland-Addy, and Yankah. It represented a double issue of the periodical *Matatu*.)

Anyidoho, Kofi. 'Kwaw Ansah: On Ghanaian Theatre and Film.' (Interview.) *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 301-314. (Ansah describes his early encounters with Concert Party (through his father) and his own writing for the stage.)

Anyidoho, Kofi. 'National Identity and the Language of Metaphor.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 1-22. (Refers, i.a., to plays by Danquah, Sutherland and Asare.)

Anyidoho, Kofi. 'Dr Efua Sutherland: A Biographical Sketch.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 77-82. (Reprint of obituary from 1991.)

Anyidoho, Kofi. 'Mother Courage: A Tribute to Auntie Efua from All Her Children in the Arts.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 83-4.

Anyidoho, Kofi. 'L'héritier.' (Interview conducted by Denise Coussy.) *Notre Librairie*, 141 (2000), 46-51. (There are interviews with Okai, Brew and Awoonor in the same publication.)

Baneseh, Mabel Aku. 'Ama Ata Aidoo at sixty ... a blaze of achievements.' *Spectator*, 7 October 2000. (Describes celebrations at Golden Palm Lodge, East Legon. Account includes references to academic and literary achievements; membership of Sisterhood is Global Institute, Association of African Women in Research and Development, Writers for Rights and Literature Development, Organization of Women Writers of Africa. Refers to literary awards and other honours Winner 1987, Nelson Mandela Prize for Poetry, 1992/3 Unesco International PEN Women's Committee Travel Fellow; 1999 Doctor of Humane Letters, Mount Holyoke.)

Barber, Karin. *The Generation of Plays: Yoruba popular life in theatre.* Bloomington: Indiana, 2000. (Barber makes occasional references to the Concert Party tradition: she is struck by differences between Ghanaian and Nigerian popular theatre. She includes Ametewee's 1993 study in her bibliography.)

Ben-Abdallah, Mohammed. 'Bobokyiky's Lament: The Theatre and the African Experience.' Paper presented October 2000, submitted to *Journal School of Performing Arts*. First draft included extensive quotes on Peter Brook's work.)

Campbell, Stencil 'Drama production in Ghana.' Unpublished paper given February 2000. Campbell, University of North Carolina. Author was at Legon for two years. See Agorde.)

Crabbe, Michael. 'Is theatre dying? Freelance Players perform tonight.' *The Mirror*, 5 August 2000, 21. (Accompanied by a cartoon 'Issued by The Freelance Players' which depicts the cast of a play taking a curtain call before an auditorium showing three rows of empty 'reserved' seats, and only three people seated elsewhere. One spectator 'says' 'Such a brilliant performance!' and another 'And no audience! Is the Theatre DEAD in Ghana?' This cartoon drew attention to recent articles on the 'pathetic situation confronting theatre in the country'. Article lists plays selected for performance by the Freelance Players and notes that the group's patron, Mr G J Narh Dometey, had made a personal contribution of Cedis 1 million 'to the players'. Article concludes: 'As we get ready to go and dine with these stars, let us all put it at the back of our minds that it is the collective responsibility of Ghanaians to revive the arts which is [sic] still buried in the bowels of the forgotten myth for if the arts and for that matter the theatre dies our cultural identity falls into a coma.')

Dadson, Nanabanyin. 'Anima Misa Amoah: Little things are what please me'. *Graphic Showbiz*, 7-13 September 2000, 12. (Profile of a leading performer in *Love Brewed in an African Pot*. Misa Amoah was the daughter of a Presbyterian minister who became Moderator of the Presbyterian Church in Ghana, and is the elder sister of Kwaku Sintim Misa. She went Wesley Girls and then acted in *Avenue A* on TV. Stage performances have included roles in *Boesman and Lena* and *People are Living There* (both by Fugard), with Dontoh, Paa C, and Emmanuel Dadson. She worked at the Ghana Film Corporation and enrolled on a three year editing course at the National Film and Television Institute. More recently, while based in London, she had taken roles in *The Lost Fisherman* and *Ama*. She is currently considering working with her brother.)

De Graft-Johnson, Cyrus S. 'Fred Amugi – An actor of the old school.' *Graphic Showbiz*, 24-30 August 2000, 12. (Profiles the President of the Ghana Actors' Guild, who was born in Accra, acted in *Antigone* at Nungua Secondary, when the play was directed by Nick Teye. He then found employment at the Ministry of Finance as an Assistant Store Keeper. Amugi joined the Freelance Players where Kofi Yirenkyi and Manu influenced him. He was involved in various films and videos including *Your Vote is Your Power*, *I Should Say* and *African Timber*. Amugi said that he has not been paid for any of his roles. A Presbyterian, he has firm advice for young people starting in the acting profession.)

Djisenu, John K. 'The Art of Narrative Drama.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 37-43. (Considers work by Sutherland, Aidoo, Yirenkyi, Owusu, and Abdallah.)

Djisenu, John K. 'On Ghanaian Drama'. *Black Arts Quarterly* (Stanford), Spring, 12-14. (Paper on the definition of drama in Ghana. Accessible on line www.stanford.edu/group/CBPA/BAQSpring2000.pdf)

Djisenu, John K. 'Performance Spaces and Institutional Organisation in Ghana.' Justifying

Dance Education in Ghana.’ *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 22-28.

Doku, Francis. ‘Albert Kuvodu – Television and drama made me an actor.’ *Graphic Showbiz*, 17-23 August 2000. (Profile of an actor of 29, educated at Forster International and ANT (?) before going to West Africa Secondary School. Took ‘O’ levels in 1992, by which time he had linked up with the Talents Theatre Company based at the Arts Centre, and acted in *The Struggling Black Race*, *Jogolo*, and *Chaka*. Then took part in *The Trial of Dedan Kimathi* with the National Theatre Players. Kuvodu has also acted in films and on TV.)

Doku, Francis. ‘Festival of Four Plays – with Freelance Players.’ *Graphic Showbiz*, 3 August 2000. (Observes that the ‘theatre in Ghana is dying a slow death.’ Samuel Ansong Manu was directing *Our Husband ...*; Efua Kofi-Larbi was directing Ebo White’s *Devil’s Wife*. Manu was directing Henshaw’s *Dinner for Promotion* and Miller’s *All My Sons* during the August season. Venue ‘Professor Afua [sic] Sutherland Drama Studio; tickets NC5,000 and 10,000.)

Doku, Francis. ‘Only death can stop me – Bee Watara.’ *Graphic Showbiz*, 24-30 August 2000, 12. (Profile of an actor who began his education at Laterbiokoshie Moslem Primary School and then moved on to the Mixed Middle School in the same area. After middle school, he was employed as a cleaner in the Juridical Service. From 1978, he studied graphic art and French. His acting career started in Abidjan during 1992, when he became involved in anti-drug dramas. In May 1994, Watara joined the Theatre Mirrors, and took part in Gloria Yartey’s *For the Love of a Woman*. He also acted in other plays by the same author, including *Nana Adinkra*, *Damages for Libel*, *The Virgin*, *Bride for the King*, and *Trial of Nelson Mandela*. He subsequently had roles in various films, including *Shattered*, and he was working on *Exeat* when he was knocked down and run over. Watara is married with three children.)

Dzunoamenu, William Kwaku. *An investigation into the potency of theatre (TEC) in changing long held attitudes towards girls’ education. Akyem-Oda-Nkwantia as a case study*. SPA BA Thesis, 2000. (Like other School of Performing Arts, first degree thesis, this was lodged in the School’s Library.)

Gibbs, James. ‘Efua Theodora Sutherland: A Bibliography of Primary Materials, with a Checklist of Secondary Sources.’ *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 117-123.

Gibbs, James. Review of *Land of a Million Magicians*. *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 363-6. (Reprinted from *SPA Journal*.)

Gibbs, James. ‘Bill Marshall: On His Life and *The Crows*.’ *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 37-43. (Transcript of a question and answer session conducted before an audience of students of the School of Performing Arts, Legon.)

Gilbert, Michelle. ‘Hollywood Icons, Local Demons.’ *Exhibition Catalogue*, Hartford Ct: Trinity

College. The Exhibition was shown at Tufts where Dontoh, Weaver and others with interests in Ghanaian theatre spoke at a symposium.)

Gocking, Roger. 'A Chieftaincy Dispute and Ritual Murder in Elmina, Ghana, 1945-6'. *Journal of African History*, 41 (2000), 197-219. (This paper reflects illuminatingly on attitudes to ritual (and ritual murder) towards the end of WWII in Elmina.)

Haenger, Peter. 'Slaves and Slave Holders on the Gold Coast: Towards an Understanding of Social Bondage in West Africa.' P. Schlettwein Publishing Switzerland, 2000. (Valuable background.)

Haywood, Anthony. 'Gyeabour Asante' *Independent* ? August / Sept 2000. Obituary. Asante was born in Accra on 4 November 1941. He trained as an actor at Mountview Theatre School. Appeared in *Mixed Blessings*, *The Professionals*, *Bandung File on Soyinka*, and, famously, *Desmonds*. Films: *Day of the Jackal*, *Local Hhero*. With Humphrey Barclay, director of *Desmonds*, he co-founded a production company. Never married. Died Accra 2 August 2000. Bust erected at Tafo where Friends of Tafo have a positive impact on community life.)

Jackson-Davies, Albert. 'Ghana Theatre Needs us: the fact that Ghana's theatre is dying a slow death cannot be denied.' *The Mirror*, 20 April, 2000. (Contribution to debate.)

Killam, Doug and Ruth Rowe. *The Companion to African Literature*, Oxford: Currey, Bloomington: Indiana U P, 2000. (This volume includes entries on Aidoo, Anyidoho, Armah, Awoonor, Ben-Abdallah, Duodu, de Graft, Fiawoo, Marshall, Owusu, Sekyi, and Sutherland. Entries not signed, written by Gibbs and others.)

Maduakor, Obi. 'Joe de Graft & the Ghana Cultural Revival.' *African Theatre: Playwrights and Politics*. Oxford: Currey, 2000, 65-71. (Important essay by a perceptive Nigerian critic.)

Marshall, Bill. 'On His Life and *The Crows*.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film*, *FonTomFrom* (Amsterdam, Atlanta), v(2000), 69-74. (Transcription of an interview.)

Moffatt, Nii Addokwei. 'Araba Stamp resettled.' *Graphic Showbiz*, 17-23 August, 2000, 14. (It had been revealed that popular performer 'Araba Stamp', the stage name by which Margaret Quaino was known, was sleeping in an office at the Arts Centre. KAMA Marketing, GPC, H.M. Films and Alexiboat productions stepped in and rented accommodation for her for three years. Film/ video producers undertook to have parts written for her.)

McCreery, Kathleen,. 'Why should we tell our stories?' In *Writernet*, Vol. 2, No. 6, November 2000.

Moffatt, Nii Addokwei. 'Nante Yie, Alexandra.' *Graphic Showbiz*, 13-19 August, 2000, 14. (Profile of an actor / journalist who performed with Alexandra Duah in *The Corpse's Comedy*. She also acted in *Ama*, *Heritage Africa*, and *Sankofa*, and she wrote plays, including *The Dilemma of an Actor*. Nante Yie was very concerned about the status of performers and the state

of the media.)

Moffatt, Nii Addokwei. 'Septemberfest here again.' *Graphic Showbiz*, 7-13 September 2000, 14. (The programme for the drama festival, supported by Lever Brothers, the Alliance Française and Lease (should it be Lycée?) Afrique, included *The Blinkards*, presented at the 'Folks Place', National Theatre, *The Fifth Landing-Stage* and *The Third Woman*. 29 September *The Marriage of Anansewa* and *Sons and Daughters* (presented by the National Dance Company); 30th *The Story Ananse Told* (Owusu) and *Blood and Tears* (Asiedu Yirenkyi); 1 October, *Sodom and Gomorra* (Yao Asare).

Morrison, Joy. 'Forum Theatre: a cultural form of communication.' In K. Ansu-Kyeremeh and J Morrison (Eds) *Perspectives on Indigenous Communication in Africa*. Legon: University of Ghana Press, 2000.

Newall, Stephanie. *Ghanaian Popular Fiction*. Oxford: Currey, 2000. (A typically scholarly and well researched volume that, i.a., raises issues of mimicry and inter-textuality of relevance to the study of drama.)

*** Newman, S A. 'Regaining our Cultural Heritage: The Case of Christianity and our Traditional Dances.' Justifying Dance Education in Ghana.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 29-32.

Nii-Yartey, F. 'Development and Promotion of Contemporary choreographic expression in Ghana'. *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta) 21-22 (2000), 125-130.

Nyamekye, Mary Ataa. *Data-base for the use of theatre for extension communication in highlighting low standard of education: the Akyem Moseaso case study*. SPA BA Thesis, 2000.

Ofotsu-Adinku, W. 'The Early Years of the Ghana Dance Ensemble'. *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 131-4.

Owusu, Martin. 'The Arts Council of Ghana: The need for re-establishment.' *Ghanaian Times*, 17 June, 2000. (Contribution to discussion about state of the theatre in Ghana.)

*** Owusu, Martin. 'Tragic Drama: An African Dimension.' Justifying Dance Education in Ghana.' *Journal of Performing Arts* (Legon), 2, 1 (June 1996), 42-51.

Owusu, Martin. *The Pot of Okro Soup and Other Plays*. Accra: Black Mask, 2000. (Other plays: *Anane*, *A Bird Called Go-Back for the Answer*. NB Owusu has written TV plays on civic education, the constitution, and road safety. Danida sponsored the latter via a local road safety organisation.)

Owusu, Martin. 'The Hamile.' In *53 Stories for Ghana Schools*. Accra: Black Mask, 2000. (Owusu played Hamile in the film of de Graft's dramatisation. According to Owusu, personal

communication July 2011, the adaptation involved only relocation and the use of Northern Ghanaian-sounding names.)

Rathbone, Richard. *Nkrumah and the Chiefs*. Accra etc Reimmer, 2000. (Refers to the Axim Trio 37, performing plays in support of Nkrumah during 1951. Conflict between a modernising, personality driven nationalist and holders of traditional officers fed into West African drama and can be seen for example, in Soyinka's *Kongi's Harvest*.)

Sasser, Jackson. 'Students Take Audience Across a Deep River.' *W&M News* www.wm.edu/wmnews/06220/deepriver.html An account of 'readers' theatre' performance at Monument of the Black Atlantic Conference. Script prepared by Joanne Braxton, based on correspondence with six young men whom she met in Ghana.

ScriptNet 2000 Charity Skillshare project. Refers to completed scripts, e.g. Victor Yankah's *The Ring* and Derek Sewornu's *A Nite of Destiny*, also work by Tordzro, Kwakofi, and Mfiasi

Sutherland, Efua. 'Children of the Man-Made Lake.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 95 –115. (The play, written in the sixties, is about the population forced to move because the waters were rising behind the Akosombo Dam.)

Sutherland, Efua. 'The Second Phase of the National Theatre Movement in Ghana.' *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film, Matatu* (Amsterdam, Atlanta), 21-22 (2000), 45-57. (Reprint of a crucial 1965 Institute of African Studies, Legon, publication, about the state of the theatre in Ghana.)

Quartey, Dr Rex. 'Is the theatre dying?' *Graphic Showbiz*, 3 August 2000. (Quartey looked back on the achievements of the Drama Studio, referring to productions of work by Clark and Soyinka. He recalls the work of Manu at the Arts Centre, and the 'nursery' it provided for David Dontoh, Grace Omaboe, Abbey Okai, and Willie Addo. Refers also to work of Kofi Portuphy, Abdallah, and Wilson, and observes: 'The theatre today is not too dynamic.' Considers need to built up audiences, to recognise expense of theatre and to meet challenge of videos. Calls for 'a dynamic national sub-committee of the theatre association to be solely responsible for seeking funding and an aggressive advertising campaign to promote plays.' Calls for a continuous drama programme at the National Theatre, for sponsorship, for transfers from Legon to the Arts Centre, and for the ending of the theatrical 'COMA'.)

Yirenkyi, Asiedu. 'Commercialisation of the theatre in Ghana: an option.' Unpublished staff seminar paper, National Theatre, 16 November 2000. (Cited by Forjwuor 2001 and Agorde 2002, this paper appears to have overlapped with a controversial document submitted to the National Theatre on the very sensitive topic of how far that building and body could be expected to pay its way. Yirenkyi's paper may have included some information found in Forjwuor's SPA essay where we read that the National Dance Company has 56 drummers and dancers, and the National Theatre has 19 theatre for extension communication and technical staff. (7). The Government subvention, all figures in millions, recently totalled 378. The income was 512. Cost of staff was 311, travelling expenses 57; administrative expenses 325; programme development

64; repairs/ renewal 39; depreciation 553, Total 1,349; total deficit 459. Forjwuor may follow Yirenskyi in referring to the laws establishing the National Theatre as PNDC Laws 259, and may set the funding in the context of HIPIC. 1987. This sounds like fascinating and vitally important 'inside' information.

2001*

Round up of the Year:

Re. Panafest: Background gleaned from unattributable interviews August 2001: Panafest was taken over by African American Rabbi Kohain Halevi who became 'Executive Secretary. John Darkey was sidelined. Note: At the first Panafest, Darkey was said to be a young man – with 10 million cedis to spend in 10 days. By 011, reports circulated that Cape Coast and Elmina hoteliers had not been paid for previous a Panafest and , as soon as the Executive had money, those bills were settled. For the 2001 Festival, artists were expected to 'donate performances', as a result Abibigromma did not participate. The programme included 'more Reggae than drama'.

] The UK Arts Council sponsored a tour of Margaret Busby's play about Yaa Asantewa / Asantewaa. See publicity material below. Geraldine Connor was involved in the direction, see 2011 10 31 obituary by Margaret Busby that includes: 'Specialising in devising epic theatre events, Geraldine boasted directorial skills guaranteed to add brio to any writer's work. Her daring interpretation turned my historical drama *Yaa Asantewaa – Warrior Queen* into an all-singing, all-dancing extravaganza that toured the UK and Ghana in 2001-02, with stunning carnival-inspired design by Clary Salandy, some 50 dancers, actors, musicians and singers, and the title role shared by three women, depicting the story through dance, song and the spoken word.'

Note the existence of African Art and Culture Development Company (AACD) manager Leeford K. Quarshie, and that the National Theatre offered courses for young people, 5 to 19 years-old.

George P. Hagan, Chairman of the NCC was involved in organising a Stakeholders Workshop in Kumasi on National Cultural Policy. In 2004 the Policy worked on was published. See Hagan, 2004.'

According to the Homepage of Eagle Productions, accessed 2008 03 10 a Drama School: 'Eagle Drama College', was established during the year to train actors for film work. David Dontoh, Kweku Sintim Misah (KSM) and Juliet Asante were involved. KSM was on the Board. A wide range of film-related courses were offered. 'Stanislavsky' is invoked , and the experience of the teachers is mentioned. Eagle Productions also has an Agency.

In 2008 Etiquette was linked up with the School. See <http://www.eagleproductionslimited.com/eagle%20drama%20school.htm>
The web page is poorly written, includes 'The butt stops here.'

During January, Africa Arts Theatre Company was looking for a group to put on *Edufa*, see *Back Stage*, 12 January 2001. (This may have been in the US?) and, during December, the Company advertised in *Back Stage* for designers.

Evans Oma Hunter directed *Little Princess Korkor*, his adaptation of *Antigone*, located in 'a

patriarchal Ga indigenous society where concerns are raised about gender issues'. This was 'co-produced with the Alliance Française' (2001) and transmitted by Ghana Television. Djisenu, 2004, 6 and f.n. 13.)

At the end of January, there were productions to mark the fifth anniversary of the death of Efua Sutherland. The double issue of *Matatu*, dedicated to her memory and entitled *FonTomFrom* appeared. It, contained several articles related to the Ghanaian theatre. It was dated 2000 and for that reason articles have been listed in that year.)

In August Go Global, Garstang presented *Hidden Brutality*, a production on the slave trade at the State Experimental Basic School, Kumasi. It was videoed for Fairtrade, 2002. See 2001 01 24 Play to Kumasi on Ghana Theatre, By Claire Piela, http://www.garstangfairtrade.org.uk/Garstang_Go_Global.htm. For account of production see 2001 08 05 Children in Need. They had a drama specialist. Source <http://www.garstangfairtrade.org.uk/goglobalgoghana.htm> Children in Need, Accra

During October 2001, Abibigromma presented Abibigro. The programme consisted of *The Marriage of Anansewa*, *The Witch of Mopti*, Nii Kwei Sowah's *Ajamutukale*; Rotimi's *Man Talk Woman Talk*, Adinku's *Tukana and the Eternal Idol* and Jessie Offei's *Nightmare*.

Anons in chronological order:

Anon. *Guns and Gandhi in Africa*. (Book review) *African Business*, 1/1/2001. (Bill Sutherland and Matt Meyer's AWP volume is described in terms of dialogues with African leaders over the years. Bill Sutherland was an American pacifist and husband of Efua Sutherland.)

Anon. 'Theatre, untapped tourism potential – GUTS'. *GRI Arts & Culture Ghana* 01 – 03 – 2001, Accra (Greater Accra), 01 March 2001. ('The Ghana Union of Theatre Society (GUTS) on Wednesday said the theatre is an untapped tourism potential and called on policy makers to focus on the development of the arts. Captain Nkrabea Effah-Darteh (RTD), MP for Berekum and National Chairman of GUTS, said Ghana should take advantage of the international dimension of theatre performance to reach out to neighbouring countries. He was speaking at a meeting to announce a special 44th Independence anniversary performance of GUTS in collaboration with the National Theatre and Ultimate Media Limited. The performance to highlight '50 years of Ghana Theatre' was to offer policy makers and politicians the opportunity to understand the arts. Capt. Effah-Darteh said: 'Artists by their endowed abilities as communicators through visual performances interpret otherwise complicated issues to the understanding of all thereby leaving a lasting impression on the memory of the audience.' Ms Korkor Amarteifio, Director of Operations of the National Theatre, urged the government to outline its policy on theatre performance in particular and culture in general. She said the notion that theatre performance is a hobby must be discarded, 'as modern theatre performance demands professional skill and qualifications.' See this in the context on continuing discussion of a National Cultural Policy. Hagan 2004.)

Anon. 'Virgin Island Minister visits National Theatre.' *GRI Arts and Culture on line*. 2001. (Albin Christopher and Ms Eileen Parsons were members of a delegation from the Virgin Islands who visited. They were able to see Dagomba dances and 'a sketch of *Musu*'. Quotes from

visitors are recorded, as is the gift to the visitors of 'two videotapes of *Musu*' that Professor Kombla Amoaku. Executive Director of the National Theatre.

Anon. 'The Re-Enstoolment of Yaa Asantewa - An Epilogue in Asante History'. *Accra Mail* (Accra); December 18, 2001, All Africa.com. Posted to the web December 17, 2001. (This refers to the dramatization of the story of Yaa Asantewa (circa 1835 - 1921) Queen mother of Ejisu who led 'the Asante war against the British colonialists is brought to life through music, song and dance, in a spectacular awe-inspiring performance that leaves you almost overwhelmed with excitement, in the stage epic *Yaa Asantewa - Warrior Queen* written by Ghanaian born international writer, Margaret Busby alias Nana Akua Ackon I. With sponsorship from The Ford Foundation, as well as the Arts Council of England among others, a solid technical team, including Geraldine Connor - artistic direction, Nana Danso Abiam - musical direction, George Dzikunu - choreography and Robert Bryan - lighting design. Great colourful lights, sound and theatrical movements add a special magic to the stage performance expertly executed by the London based Adidzo, the Pan-African Dance Ensemble. The costumes used, designed in amazing masquerade techniques pay a tribute to African heritage, and the imageries depicted in the presentation speak volumes of the greatness of African women, and their role in the flow of life. The show played at the National Theatre in Accra, and was presented in a special showing at the Kumasi Cultural Centre in Kumasi last Saturday. It was quite an event. This is a must-see production, even if only for its spectacle and splendour. The messages in it, universal and contemporary, are equally poignant in spite of the 'showbiz' aspects of it.' NB members of the touring production were received in audience by the Ashantehene. See Photograph sent my Margaret Busby. See McCaskie 2007, for historical contexts. Problems included difficulties in clearing publicity material through customs and engineering challenges posed by having to lower the Golden Stool in the Kumasi performance space.))

African Theatre: Playwrights and Politics. Ed. Martin Banham, James Gibbs, Femi Osofisan. Oxford: Currey, 2001. (Has several articles of relevance to Ghana.)

Anon. 'Efua Sutherland remembered.' *GRI*, 22 January 2001. (Reports a production of *Ananse and the Dwarf Brigade*, involvement of Momfra and Kusum Agoromma. Quiz about Efua Sutherland, and availability of *Tahinta* on tape. Production of *Marriage of Anansewa* also mentioned.)

Anon. 'Panafest adopts Yaa Asantewa documentary.' *The Mirror*, 16 June 2001, 21. (Refers to a film written and directed by Ivor Agyeman-Duah. It had been shown at the African Studies conference and at Leeds where Duah was working with Adzido as 'a consultant for the Arts Council'.)

Anon. Photo, *Mirror*, 4 July 2001, 17. 'Alpha and Omega Youth Organisation play on HIV/AIDS at the 37 Methodist/ Presbyterian Church Auditorium.' Director of organisation Emmanuel K Atizor. Includes information on plans for similar programmes in other parts of the country.)

Anon. 'Concert Party moves to the regions.' *Spectator*, 21 July 2001. (Refers to a regional

competition held at Christ the King Hall, Sunyani, on 3 June where Nyame Nti won the drama section. Tour included Kumasi Cultural Centre on Republic Day; the Volta Region capital (Ho), (Woezor Hotel, 7 July); Takoradi (21 July); Tamale (28 July); Koforidua (8 August). The 22 July show included Ice Kenkey and his 3 Bobs.)

Anon. 'Panafest 2001 and Emancipation Day.' *Mirror*, 4 August 2001, 22. (NB The following, revealing, quote: 'PANAFEST as you would know is the largest and most prestigious event of Africans in the world. It is a very high profile event that has set standards for itself the world over.' It will be celebrated annually.')

Anon. 'PANAFEST – a global fraternity of Culture and the Past.' *The Spectator*, 11 August 2001, 5. (Report includes the following: 'The Recent Pan African Festival (PANAFEST) and Emancipation Day went a long way to relive the painful, yet eventful historical past of Ghana while making it also possible for the country's rich tourism potential to be exposed to the whole ...' JG: Note the fusion of Festival with tourism.)

Anon. 'Sponsors of Panafest and Emancipation Day Celebrations.' *Spectator*, 11 August 2001, 14. (Sponsors included African Development Bank, Western Union, Coca Cola, Kasapreko, Ghana Breweries Limited, all of which were given certificates.)

Anon. 'Youth for Youth' Show marks Emancipation Day Theme: 'Emancipation, Indigenous People, Slavery and Tribalism ' our cultural values.' Source? (Included rap, Harrisco Theatre Company and Glorious Stars.)

Anon. 'Panafest in Pictures.' *Mirror*, 14 August 2001, 13. (Refers to Hon. Hawa Yakubu, Minister of Tourism.)

Anon. 'Ghana: Rap star bans music on radio station.' *Ghanaian Chronicle*, 28 August 2001 (Describes the inefficiency which ruined a rap concert that was being put on for charity. See 'National Theatre fiasco' on Ghana file. If this is an unbiased account then it records a level of incompetence that is staggering. JG.)

Anon. 'The Untold Story of "Super OD"'. *Graphic Showbiz*, submitted 6 September 2001. (The article focuses on Asonaba Kweku Darko, 'Super O.D', who had initially joined Appiah Agyekum's Concert Party and then worked with various groups including Oppong Kyekyeku's Guitar band. Kobina Taylor had arranged for the Oppong Drama group to work in Akan Drama on GTV. At this stage, it is indicated that Joris Wartemberg began writing for them and they became the Osofo Dadzie Group. They subsequently worked in video with HM Films. 'Super O.D.' has (we read) done one-man shows in Germany, Holland, Belgium, Canada, London, Washington, and New York.)

Anon. 'Mac Tontoh and the Kids storm Cape Coast.'

www.ghanaweb.com/ghanahomepage/newsarchive/artikel.php?id=68372

(Refers to musical performances and 'a spectacular drama performance ' by Harrisco Theatre Works that rounded off an event at the National Cultural Centre, Cape Coast. Nana Kwabena Baah Boakye spoke of the need to preserve culture, and avoid 'indecent dressing'. JG: Note

anxiety about bare mid-riffs, and the cry 'I am aware' that is to say 'I am aware you can see my mid-riff.')

Afari, Lydia Sakyibea. *The Rationale for Theatre Management in a Theatre Arts Programme of Studies at Legon*. SPA BA Thesis, 2001. (Argument includes references to legal requirements regarding the use of guns, to audience convenience and to promptness.)

Agoro, N.A. *Topics in Modern African Drama*. Eleyele, Ibadan: Caltrop, 2001. (Aidoo and de Graft are among those mentioned.)

Ahenakwa, Kow. 'Proceed on Leave.' *Mirror*, 23 June 2001, 21. (Reports that KSM was following 'Politically Incorrect', which he put on in January 2001, with a new show. 'From Saga through Politically Incorrect to The Trial of Jesus, KSM keeps upstaging himself.' [sic] (PS KSM had a radio programme on Vibe FM Sundays, 7 am –10 am.)

Adjabeng, Joana Kissiwaa. *Database for effecting (theatre for extension communication) on the problem of low motivation for education (in Brong Ahafo region.) Adentia*. SPA BA Thesis, 2001. (A first class essay. Extensive bibliography including Kidd and Bryam, *et al.*)

Alexander, Simone A. James. 'Brathwaite, Kamau: 'A Selected Bibliographical Update 1990-2002.' *ALAB*, 28 (2001), 55-65. (Useful follow up document on a writer who wrote plays for Ghana in the early 1950s.) Also see: 'Kamau Brathwaite: Revisiting The Mother/Land', 66-73.

Anikulapo, Jahman, and Uduma Kalu. 'We must tell our story ourselves – Armah.' *The Guardian* (Lagos),, 1 December 2001, 35 and 41. (Article written following interview conducted during Ayi Kwei Armah's visit to Nigeria in which he had raised issues regarding publishing - for example with Heinemann.)

Asiama, Elias Kweku, submitted three papers or theses. He was at King Alfred's College, Winchester, accredited by the University of Southampton; PhD awarded 2001, see SPA staff profile

- Buem, Oral History & Cultural Practices: Kings Alfred's College, Winchester, June 2001
- Story – Telling in Buem: King Alfred's College, Winchester, June 2001
- Re-invention of Tradition – The Role of Theatre in the Self – Development of the Buem of Ghana: University of Southampton, UK. December 2001.

Asiedu, Awo. 'Interview with Mohamed Ben-Abdallah'. In *African Theatre: Playwrights and Politics*, ed., Banham, Martin, James Gibbs and Femi Osofisan (Oxford: Currey), 2001, 95-106.

Atoo, Kafui. *Storytelling, Song and Dance in the Classroom Drama in Education*, SPA BA Thesis, 1982. (Topic supervised by Sophia Lokko.)

Awuah, Afua Agyeiwaa. *Management of Amateur Theatre Groups in Ghana: A study of*

Freelance Theatre. SPA BA Thesis, 2001. (The first part is derived from Francis Reid's book. The paper reveals little research. Groups listed: Vision, Royal, Nyakonton, Chew Bones. There is a very, very brief history of Freelance (Players). Maintains that the group was established by de Graft in 1968.)

Bampoe-Addo, Wallace. 'The view from Ghana.' hww.2000.org.uk/ghana/ghanamedia.html> Accessed 23 03 01. (Refers to the films, *The Dying of the Light* and *Deadly Voyage*, made before divestiture of GFIC. Notes the decline of cinemas and the rise of the video parlour. Indicates ScriptNet wanted to guide those writing for TV to stress story rather than moral.)

Bohene, Robert Osei Mensah. *The Practice of Public Relations in the National Theatre*. SPA BA essay. 2001. (Refers to the taking of photographs. Notes National Theatre's PRO had no fax or photocopying facilities. A weak essay.)

Boama, Priscilla. *The Development and Growth of Theatre Management in Educational Institutions. (Three Selected)*. SPA BA Thesis, 2001. (The institutions examined are the University Primary and Junior Secondary Schools, Achimota and the SPA (!) The appendix includes photographs of Achimota's Drama and Theatre Club 1937, and of *The Crucible* 2001; *Blood and Tears* (Yirenkyi, 1998), *Macbeth* (dir. Boama, 1999). Refers to work with primary schoolchildren by Victoria Otieku and 'Mr Amartey' – using the Drama Studio or School and School of Administration Auditorium for week-end shows. Refers to Achimota TTC production of *Aduru* (check), and of *Medicine is Stronger* by Habib Haik, 21.)

Cofie, Judith. *Management Problems in Community Centres in Ghana: A study of the Tema Community Centre*. SPA BA Thesis, 2001. (Not directly on theatre. Note: This year theatre management was to the fore among SPA students. This may reflect presence of visiting lecturer.)

Cole, Catherine M. *Ghana's Concert Party Theatre*. Bloomington: Indiana University Press, 2001., pages 196, 24 b/w photos, 3 maps. \$52.95 hardcover, \$21.95 softcover. This major study was the fruit of extensive research into newspaper holdings and through interviews with senior concert party actors. Cole straightens out some historical points and engages with many very important issues. She discusses Concert and Concert Party, the Trios and the Troupes in a wide ranging, well-informed manner, and she considers major issues of aesthetics, of black face and of drag theory. She distances her research from post-colonial preoccupations and comments with insight on the ambiguities of her own position. Her text and bibliography has been 'raided' for this volume. Her husband, Kwame Braun, filmed a reconstruction of a performance that is very illuminating. Book reviewed by Kevin J. Wetmore for *Theatre Survey*. See below.)

Collins, John. 'The Problems of applying copyright to Ghanaian folklore.' Faculty Lecture, Legon, 6 December 2001. Unpublished.

Crabbe, Michael. 'Wake up, Actors Guild!' *Graphic or Mirror*, 2001. (Follows on from *The Mirror* interview with Fred Amugi in 1997. Concerns hope, expressed earlier, to organise the guild, register some 800 actors, and run training programmes. None of this seems to have happened. Looks at the way films operate with actors from outside the Guild, refers to GAMA Films. www.graphic.com.gh/mirror/entertainment/a15.html accessed 02/03/2004

Cyrus, Bruttoh. *Data-base for the use of Theatre for Extension Communication (T.E.C.) to address negative educational outlook in rural communities: A Daffiama case study*. SPA BA Thesis, 2001.

Erzuah, Mame Kosi. *The place of theatre administration in theatre practice: A study of administration practices at the Drama Studio*. SPA BA Thesis, 2001. (Refers, note poor spelling, to 'laws against obscenity, insightment to racial hatred, breach of peace, sedition, liable, slunder or defamation'. Recommends more comfortable seats, raking, selection of popular plays.)

Forjwuor, Bernard Attah. *Towards effective commercialisation of the theatres in Ghana, a study of the National Theatre, Long Essay submitted to the University of Ghana, 2001*. (Contains some facts and figures that may come from Yirenkyi's report on the National Theatre, 2000. National Dance Company has 56 drummers and dancers; the National Theatre has 19 theatre for extension communication and technical staff. (7) Government subvention, all figures in millions, totalled 378; income 512. Cost of staff 311, travelling expenses 57; administrative expenses 325; programme development 64; repairs/ renewal 39; depreciation 553, Total 1,349; total deficit 459. Refers to the laws establishing the National Theatre as PNDC Laws 259, sets the funding in the context of HIPIC. 1987. Cited in Agorde, 2002.)

Gardiner, Robert. 'TV in Ghana.' www.scriptnet2000.org.uk/ghana/ghanamedia.html> Accessed 23 03 01. (Refers to the birth of G-TV in 1965 and to Marshall's work on *Child from the North*, and to: *Avenue A*, *Calling Dr Mintah*, local language dramas, *Villa Kakalika*, *Jato Krom*, *Osofo Dadzie*, *Cantata*, *Ultimate Paradise*, *Happy Little Children*, *Taxi Driver*.)

Garstang, visit from Garstang group (south of Lancaster). interest in drama in Children in Need Accra and performed *Hidden Brutality* in Kumasi. Claire Piela. See <http://www.garstangfairtrade.org.uk/goglobalgoghana.htm>

Geest, Sjaak van der. 'The performativity of Akan libations: an ethnopoetic construction of reality'. *Ghana Studies*, 4 (2001), 107-38. (The author, a medical anthropologist, has a number of relevant papers to his credit.)

Gibbs, James. 'Joe de Graft: theatrical prophet with strange honours.' *African Theatre: Playwrights and Politics*. Oxford: Currey, 2001, 72-73. (A response to Agovi's profile. Paper first presented at Legon in 1994.)

Gibbs, James. 'Ghana: Theatre'. *Censorship A World Encyclopedia, Volume 2*, Ed. Derek Jones. London: Fitzroy Dearborn, 2001. 951-2. (Considers patronage and prohibition, looks at the influence of the British Council, the fate of J. B. Danquah, the experience of the Osagefo Players, *A Man for All Seasons*, etc.).

Gibbs, James. *Land of a Million Magicians. African Theatre: Playwrights and Politics*. Oxford: Currey, 2001, 89-94. (Review that originally appeared in 1991.)

Gibbs, James. 'Noticeboard'. *African Theatre: Playwrights and Politics*, ed. Banham, Gibbs, Osofisan. Oxford: Currey, 2001, 191-203. ISBN 0-85255-598-9. (Carries extensive account of Panafest 1999 and of disputes concerning Wartemberg's plans to launch a production on Broadway.)

Gibbs, James with Anthony A. Aidoo. 'Mohammed Ben-Abdallah at fifty.' In *African Theatre: Playwrights and Politics*, ed. Banham, Gibbs, Osofisan. Oxford: Currey, 2001, 84-88. ISBN 0-85255-598-9 (A document reprinted from the *School of Performing Arts Newsletter*.)

Kwami, Esmé Akofa. *Problems of Theatre Administration in Ghana: A study of the Arts Centre, Accra*. SPA BA Thesis, 2001. (NB SPA Students eschew studying 'elusive' enterprises such as Concert Parties. They often rely on questionnaires do not undertake detailed research or conduct interviews.)

Lartey, Osbert. 'Mame Dokono' in controversial drainage palaver.' *Ghanaian Chronicle*, 4-5 September 2001, 6-7 (Suggests Grace Omaboe had been close to Rawlings and had allegedly halted drainage construction in Abelemkpe.)

Maaluu, Dagbee Nyuvie Mark. *Theatre for extension communication database for the enhancement of poverty reduction among women through the use of theatre for extension communication: Charia as lab site*. SPA, BA Thesis 2001. (Oga S Abah and Yaw Asare as supervisors / examiners.)

Kathleen McCreery. 'From Street to Stage with Children in Brazil and Ghana.' *The ANNALS of the American Academy of Political and Social Science*, Vol. 575, No. 1(May 2001), 122-147. 'Abstract: Children have lived and worked on city streets since time immemorial. But in recent years, free-market policies have led to a growing gap between rich and poor, unprecedented urbanization, and the fracturing of traditional social structures. One result has been the development of entire subcultures made up of children, including many whose family ties have been cruelly cut. Childhood is supposed to be a time of safety, laughter, and learning. But these children lead stunted lives characterized by fear, shame, and discrimination. That they succeed in organizing and fighting back, as they have in Brazil, that they doggedly strive to realize their dreams of betterment, as they do in Ghana, is a wonder. The author's play, *When I Meet My Mother*, offers a glimpse into the lives of a gang of Brazilian street children in one 24-hour period.' The play script is included.

McCreery, Kathleen, 'Playmaking with Street Children in Ghana', *Writing in Education*, Issue No. 23, Summer 2001, ISSN 1361 8539. Following an invitation from Father Patrick Shanahan, playwright and animator McCreery worked in Accra in 1999 and 2000 with children and young people in refuges organised by Catholic Action for Street Children (CAS) and Street Child Africa. She describes using 'games' recommended by Boal, 'Image Theatre', Theatre of the Oppressed and Forum Theatre techniques to draw out experiences, empower and generate involvement. JG: It took time for Boal to make an impact in Ghana and this is a moving and illuminating account of impact. See McCreery 2001

Maduakor, Obi. 'Joe de Graft and the Ghana Cultural Revival' in *African Theatre: Playwrights*

and Politics, ed. Banham, Martin, James Gibbs and Femi Osofisan (Oxford: Currey) 2001, 65-71.

Manual, *Theatre and Public Relations: A Study of Public Relations Practice at the Drama Studio*. SPA BA thesis, 2001. (Points out that there is no phone booth at the Drama Studio; no lounge; no bar; no lobby. Refers to problems caused by bottles being kicked along the floor, by poor publicity, and by failure to remove old posters. JG: This sounds a delightful pre-mobile phone note.)

Masters, Ian. 'A UK view of film in Ghana.'

www.scriptnet2000.org.uk/ghana/ghanamedia.html>

(Accessed 23 03 01. Looks back to *Love Brewed* and *Heritage Africa*, and to importance of film - even though clean water is also important. Notes *Amistad* was shot in Costa Rica, not Ghana, and points to vicious circle that includes lack of funds for Ghanaian script-writers.)

Mensah, Kweku. 'KSM Interview.' *Daily Graphic*. January 11, 2001, 11. (Includes the following quote by KSM: 'Saga is a one-man-play. It is different from the rest...in *Saga*, I play a character called Kenneth Oduro; it has a story with a beginning, middle and an end. I play other different characters that are connected to the story, that is a play. The others like *Politically Incorrect*, *Pure Madness*, and *Zero Tolerance* are the real stand-up comedies. It is just KSM standing there telling a series of jokes. Because *Saga* is funny and I do it alone, it is mistakenly labelled as a stand-up comedy'. Asiedu: 2003, 227, refers to *The Trial of Jesus Christ* put on by KSM June 2001 at the National Theatre; 6 March 2002. JG Note: KSM is able to attract large audiences to expensive venues.)

Mensah-Kutin, Rose. 'Analysing Gender Politics in Organizations Through Drama.' (In) Tsikata, Dzodzi. *Gender Training in Ghana. Politics, Issues and Tools*. Accra, Ghana: Woeli Publishing Services. 2001.

Moffatt, Nii Addokwei. 'Musu.' *Graphic Showbiz*, 23 – 29 August 2001, 6-7. (An account of the dance drama presented as part of Mid-2001 activities.)

Noshie, Bianca N. *Audience Catering in Ghana Theatres*. SPA BA Thesis, 2001.

Owusu-Addo, Boniface. *The Impact of Strategic Marketing on the Performing Arts Industry in Ghana*. SPA BA Thesis, 2001.

Parkins, Joycelyn Irene. *Effective marketing in the theatre industry in Ghana: The study of the National Theatre*. SPA BA Thesis, 2001.

Quartey, Rex. 'What goes into a play?' *Mirror*, 11 August, 2001, 21. ('Plays are a mirror in life'. Author incorporates brief references to a selection of plays by Soyinka, Aidoo, Marshall, et al.)

Quist H. O. 'Cultural Issues in Secondary Education Development in West Africa: away from colonial survivals, towards neocolonial influences?' *Comparative Education*, Volume 37, Number 3, 1 August 2001. 297-314. (Refers to Sekyi.)

Sarpong, Yaw Akuasi. 'National Theatre gets kids interested in the arts'. *Mirror* 30 June 2001, 21. (On Fun World. Note the *Mirror* has a taste for the bizarre, includes: pictures of the most pierced women, and of child with a long tongue. Includes a feature on a man who wants to sell his testicles.)

Stevens, Brian. 'Works of Haitian Creole Author Live on after Death.' *The Haitian Times*, 25-31 July 2001, 21. (Up-date on Leroy. Refers to *Antigone in Haiti* as a 'critique' of Papa Doc Duvalier <http://hometown.aol.com/mit2usa/Htart3.htm> 14/06/2004.)

Tanzer, Joshua. 'Not enough drama in Ghana'. www.offoff.com/theatre/2001/edufaphp3, dated 22 February 2001. 'Offoff is a guide to 'alternative New York'. In this case there is a review of a production of *Edufa* by the Africa Arts Theater Company. Quote: the 'actors do well with their unfortunately limited material.')

Tetetsu, Asabea Korkor. *Towards the Effective Management of Pan African Historical Theatre Festival. (PANAFEST)*. SPA BA Thesis 2001.

Tetteh, Dudley. 'Panafest launched.' *Spectator*, 21 July 2001, 5. (The Festival was launched by Vice-President, Alhaji Aliu Mahama, on the Theme 'Re-emergence of African Civilisation'. Dates: 21 July to 1st August. Programme to include pilgrimage to Paga (far North), IT forum at UCC, wreath-laying on tombstone of 'Crystal and Carson' at Ass.. Manso. Kojo Yankah still Chair of International Board of Panafest. 'Cook Art' was part of the Festival.) On wreath laying on tombs of Crystal and Carson at Assin Manso see <http://ghanadistricts.com/news/?read=19617>. Date uncertain 2001 10 15.

USAID (2001) Amendment 1: USAID/ Ghana Tourism-Led Economic Growth Promotion Program
http://www.uasid.gov/procurement_bus_opp/procurement/annual.pstatements/ghana.html

Uzoatu, Uzor Maxim. 'Ayi Kwei Armah: Straight as a Pin.' *The Post Express* (Lagos), November 2001, 18.

Wilentz, Gay. 'Demarcating Political Space: African Women's Domain in the Writings of Flora Nwapa and Ama Ata Aidoo.' Paper presented at Southeastern Regional Seminar in African Studies (SERSAS), Fall Meeting, 12 and 13 October 2001, <http://www.ecu.edu/african/sersas/Papers/WilentzGayFall01.htm> (Refers briefly to *Dilemma* and *Anowa*.)

Wilson, Boadu Benjamin. *The Potential of Theatre in industrial marketing in Ghana*. SPA BA Thesis, 2001. (Refers to Lever Brothers' use of drama, and Gold Palm Development Corporation's use of *Osofo Dadzie*. Notes creation of catch phrases e.g. a 'superm' meal. Looks at Admiratus Puris Lintas and Ad Media Ghana Ltd who had used Abibigromma. Suggests students were prepared to work for Ad. Media for a 3,000 cedi lunch – undercutting element not considered.)

Yakohene, Silvana. *The Viability of popular theatre in reversing low girl-child education in Ghana: a database for Nwawasua (Brong Ahafo case study)*. SPA BA Thesis, 2001.

2002*

Document: Flyer for *Yaa Asantewaa Warrior Queen* February 13-17, Purcell Room, Royal Festival Hall, a co-production between: Adzido, Pan-African Dance Ensemble, The African and Caribbean Music Circuit, Black Voices, the Pan-African Orchestra and West Yorkshire Playhouse, written by Margaret Busby, directed by Geraldine Connor, Executive producer Zagba Oyorley, chor. George Dzikunu, £12.50- £17.50. Logos inc Kajans, and (UK) Arts Council.

6 March 2002 KSM put on *Colonial Independence* at the National Theatre, see Asiedu: 2003, 227.)

May 2002 London Conference on Gender , speakers included Aidoo..

Performances were regularly given inside Cape Coast Castle for visitors. See http://www.ncanewyork.com/ghana_conference.htm National Conference of Artists (NCA) of New York (I saw this group perform in 1994. The white masks used by the actors were for JF Kennedy and Mr Bean.) The on-line text reads ‘...One must utilize the tour guide and the special presentations by Africa One, Amakush and expatriates who have settled in Ghana, to get close to the horror of those who were incarcerated here before going through the “door of no return” directly to the ships that would carry those brothers and sisters into a life of slavery. The Africa One presentation and trip into the dungeon, is a must, for those who want to get closer to the truth of the experience. Many leave there in tears. NCA, as in previous international visits, left a plaque at the site. The memorial is inscribed: “In memory of our ancestors, who suffered the cruelest crime against humanity that the world has ever known. We, the survivors vow to insure that such evil will never again be committed by man against man. The National Conference of Artists present this commemorative plaque with commitment to use our artistic talents and creativity to protect, advance and cherish the continuity of our Ancestral memory.’

Yaw Asare died on 1 August 2002. Obituary notices by various hands in were published in a funeral booklet. See, also that by Gibbs in *African Theatre*:

Advert ‘Centre for National Culture (CNC) Cape Coast’ Presents Students Drama Festival (Studrafest 2002). Nine Cape Coast schools involved.

During the latter part of the year, Kofi Anyidoho, Cornell Professor at Swarthmore, organised a programme in the US that brought together Ghanaian writers. The following elements are particularly noteworthy in the present context

November 25 at 7:00 PM in Kohlberg Hall, Scheuer Room
Development of African Dance Theater in Ghana
by F. Nii-Yartey, Artistic Director, National Dance Company of Ghana

A Spring Lecture-Performance Series

As part of Kofi Anyidoho's Course
Beyond Translation: The Challenge of Bi-Lingual Creative Writing in Africa

Mohammed Ben-Abdallah:

Playwright & theater director in the School of Performing Arts, University of Ghana; former Minister of Education & Culture of Ghana; currently a visiting professor at California State University at Dominguez Hills; author of several plays, including *The Trial of Mallam Ilya*, *The Alien King*, *Verdict of the Cobra*, *The Fall of Kumbi*, *The Slaves*, *The Witch of Mopti*, *Land of a Million Magicians*, *Ananse and the Golden Drum*. Many of Ben-Abdallah's plays are informed by a deep knowledge of Africa's long history, much of it drawn from rare Arabic /Islamic sources to which he has direct access. Title of Lecture: 'Bobokiyiki's Lament: The Search for an "Authentic African Theater"'.
Date & Venue: Monday, February 3, 7-9 pm

Awoonor, Kofi. Launched *Matatu (FonTomFrom)* and *Marita* at the National Theatre and Trade Fair Site respectively in October 2002

Anon 'Ghanaian' Dontoh quits drama company, Accra (Greater Accra) 18 April 2002 – see 2002 04 18; www.nclglobal.com/History/Apr2002/18d2002. An account of Dontoh's career up to announcement of resignation from the National Theatre Players. Dontoh was critical of the National Commission on Culture and the conditions he was working under. He had already taken a year away without pay. Article includes list of productions, singles out importance of *Mambo* in the 80s, and the work of Dontoh's own business venture, Golden Kauri. Title should, possibly, be 'Ghanaman'. JG.)

Anon. 'Drama to expose corrupt political practices.' *GRI Arts and Culture on line* 2002 18 12. Report on an International Arts Festival, KIDDFEST 2003. Nigeria sent a 43 strong delegation. The programme organised by National Theatre, Accra, and Korkor Amartefio involved. KIDDAFEST 2003 was scheduled to include a Hip Hop theatre, ECOWAS Mock Parliament, ECOWAS Fashion Show, and performances - both traditional and contemporary.)

Anon. 'Key Soap Concert Party Shocker!' *P and P*, 14-16 October 2002, 16. (Reports that the Jesus Connection Concert Party was the surprise winner with a play featuring Koo Money who stashed away millions as an Electricity Commission of Ghana meter reader and came to a bad (HIV/AIDS etc) end. The much fancied Katakylie Faith Reform and Kingkaro groups were defeated. Clearly theatre with a message was to the fore. JG.)

Anon. Sekondi (Western Region) Western Region cultural festival opens, *Ghana Home Page Entertainment of Wednesday*, 11 December 2002
<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=30413>
'Joseph Aidoo, Western Regional Minister, on Tuesday said the only way the country could sustain socio-economic development is to ensure programmes reflected its cultural background.' See 2002 12 11 Western. Note Efo Mawugbe, Western Regional Director of the Centre for National Culture, announced that the National Festival of Arts and Cultural (NAFAC) would be held in the region next year at a date to be decided. He spoke about the need to promote drama

in schools, and about the impending visit of a 'top concert' courtesy of the National Theatre. Chief present, spoke of ethnic groups displaying culture. Bazaar held.)

Anon. 'Is Ghanaian Society of Composers, Authors and Publishers (GHASCAP) Legal?' *Daily Guide*, 11 October 2002, 7. (The Copyright Society of Ghana (COSGA) questioned GHASCAP's legality.)

Acquaye, Saka www.agate.net/~ile/ahc/saka.html. The versatile artist engaged in correspondence over a scheme to document the work he did in Philadelphia over 30 years before. Sees so much ahead that he does not want to undertake a documenting task. The site carries a message from dawn@shawn.pawn.lawn on newsgroup. 2002-07-06 soc.cultural.indian includes a list of some of Acquaye's achievements, including his leadership of the Ghana Arts Council and work with Wulomei. Brief C.V..

Agorde. Wisdom S. K. *The Story Ananse Told: Martin Owusu's Sankɔfa Play Reclaiming Ghanaian Theatre for Ghanaians*. A thesis submitted to the Faculty of Graduate Studies and Research Department of Drama, Edmonton, Alberta, Spring 2002, for the degree of Master of Arts.' ABSTRACT: This thesis is an examination of *The Story Ananse Told*, one of the best examples of Martin Owusu's plays that use dramatic and theatrical conventions to represent Ghanaian traditions on stage for contemporary Ghanaian audiences. In this thesis I discuss Martin Owusu's *sankɔfa* play *The Story Ananse Told* by applying the traditional concept of *sankɔfa* to his work. I chose the term *sankɔfa*, which I believe best describes his works, and in so doing I have embarked on a journey of discovering what he is reclaiming by describing events in the history of Ghanaian theatre. The thesis investigates what aspects of Ghanaian culture, traditions and rituals are being *sankɔfa* by Owusu. I highlight in *The Story Ananse Told* some of the spectacular ways in which supernatural events are staged in order to illustrate how Owusu has found a way to use the modern stage to *sankɔfa* traditional storytelling.' The sketchy bibliography indicates the base from which this study was produced. Rigorous analysis and a constant questioning of the limited material available necessary. Relies extensively on Agovi.)

Agyeman-Duah, Ivor. 'Home at last'. *West Africa*, 29 April – 5 May 2002, 35. (An interview with Ama Ata Aidoo, on her experiences of publishing. It seems that, after performance of *Dilemma*, 'Longman's representative in Accra was knocking on my door the next day to see the script'. She observes 'publishers are publishers'. Includes an account of the NGO she had set up, Mbaasem.)

Aidoo, Ama Ata. *The Dilemma of a Ghost*. In Jeyifo, Biodun ed. *Modern African Drama*. New York: Norton, 2002, 242-275. (Volume includes relevant critical essays by Brown, Innes, and Odamtten.)

Aidoo, Ama Ata. 'Ama Ata Aidoo in Conversation' with Nana Wilson-Tagoe. *Wasafiri*, 2002, 47-49. (In an undated interview Aidoo discusses the position of women in Akan society and in *Changes*. She speaks about the origin of that novel, partly in a radio play completed in Zimbabwe, and she talks about politics and her introduction to writing. She refers to the oral and literary culture in which she was brought up: her mother told her morning stories, her primary school teachers encouraged afternoon story-telling sessions. At (Wesley Grammar) secondary

school, she discovered Shakespeare and many other writers. One of her teachers, Miss Bowman, gave her a typewriter. In her uncle's chest of drawers, she found *Dracula* and Tennyson's poems.)

Aidoo, Ama Ata. 'Gender and African Languages'. Paper presented at Gender and Literature in Cross-Cultural Contexts Workshop I: Conceptualising Gender in Different Cultural Contexts 2-3 May 2002 Venue: SOAS and UCL (London) Project Leaders: Nana Wilson-Tague (SOAS) and Michael Worton (UCL). Aidoo began 'My remarks shall centre on personal observation ...,' Considers lack of gender specific pronouns in Akan, and need for new pronouns. Says she had considered introducing 'heesh'. Recalled fate of linguistic innovators such as GB Shaw, and refers to gender mixing jokes shared in Ghana.

[Steven J. Salim](#), and Toyin Falola *Culture and Customs of Ghana*. Westport: Greenwood, 2002. (Includes survey of drama and references to Sutherland.)

Amankwah-Gyamfi, Ruth. 'National Theatre honours veteran artists'. *Mirror*, 2 August ? 2002. (See above.)

Amenumey, D.E.K. *Outstanding Ewes of the 20th Century*. Accra: Woeli, 2002. Includes a chapter on 'Reverend Dr Ferdinand Kwasi Fiawoo', 58-72. See also the chapter on Charity Fiawoo. Pays attention to Fiawoo's playwriting and the touring of productions as income generating activities linked to educational institutions. The composition of *Toko Atolia* is dated 1932, and the choice of Ewe is linked, through the Preface to the second edition, to Fiawoo's recognition, following his engagement with classical languages, of the value of writing in Ewe to 'appease the language'. (62). The play won 'first prize from the International Institute of African Languages and Culture in London.' During 1940, a company made up of staff and students of the New Africa University College, that Fiawoo had set up, toured Southern Ewe towns on foot. In 1945, Fiawoo wrote *Tuinese*, in English and Ewe. That play was also toured in 1946 and played in Keta, Lome, Pslime, Hohoe and Kpandu. A one-act play in 8 scenes, it was intended to usher the University College into maturity. The following year an English version was taken to Keta, Accra, Nsawam, Koforidua, Kuasi and Sekondi-Takoradi. Apparently 'The staging of plays became a regular feature. Tours in 1946 and 1947 are mentioned. They 'helped to generate funds for development and advertisement of the school'. (66) In January 1953, following his move into politics, Fiawoo's house was attacked and many documents destroyed. In 1962, Fiawoo wrote *Fiayidziehe*. This had been conceived in the thirties and shared a theme with *Landing Stage* - though it was set among rulers in a particular section of the community. Amenumey has a quote from Fiawoo about his purposes and, in this case, intention to 'enshrine the culture and high ethical standards of our ancestors.' The chapter describes how all copies of the unpublished *Tuinese* were lost, and how, exposed to a resumé, Fiawoo rewrote the play in 1962. The new version was in 3 acts and 7 scenes. Chapter concludes with notes on Fiawoo's family, the honours he received and his interest in naming conventions.)

Amoah, Anima Misa. 'The Name of the Children'. BBC African Theatre. In 2002, a play by Anima Misa Amoah, *In the Name of the Children* won second prize in a BBC competition. It was broadcast on Friday 7th September. Brief summary:. A mother returns home after 12 years away and tries to re-establish a relationship with her children. The play. For copyright reasons it

is not available online.)

Asmah, Kobby. 'To hell is human'. *Daily Graphic*, 30 August 2002, 11. (New show by KSM opening at the National Theatre, 28 September. This was a follow up to *No-Nonsense Master Sgt. Lasisi*.)

Asmah, Kobby. 'New film school opens.' *Daily Graphic*, 30 August 2002, 11. (Academy of Screen Arts opened in East Legon.)

Brown, Lloyd W., '[Oral] Tradition in *Dilemma of a Ghost*.' In Jeyifo, Biodun ed. *Modern African Drama*. New York: Norton, 2002, 582-6. (Previously available in Brown 1981.)

Buckman-Owoo, Jayne. 'Agya Ntow'. *Graphic* (Accra), 18 July 2002. Posted on www.ghanagraphic.com/article.asp?avit=2931, accessed 2002 09 10. (Contains information on the career of a performer who worked with The Workers Brigade, Abibiman Concert Party (linked to Arts Centre), with Kofi Yirenkyi on *Sika Sunsum* (film), with Edinkanfo (Concert Party led by Dontoh), and on various filming projects. Has high hopes for Ghana Actors Guild.)

Collins, John. 'The Ghanaian music industry: a quarter century of problems.' *West Africa* 19 – 25 August 2002, 8-10. (First of three articles in *West Africa* special issue on the Ghana music industry today.)

Deandrea, Pietro. *Fertile Crossings: Metamorphosis of Genre in Anglophone West African Literature*. Amsterdam: Rodopi, 2002, ISBN 90-420-1478-4. (The study has a chapter (46 pages) on Ben-Abdallah, and substantial sections on Sutherland, Aidoo, Addo and Yirenkyi. Deandrea considers particularly the experiences of Okai and Acquah as performance poets, and his discussion of individual works benefits from the use of extensive, original interview material. Aspects of theatre life, theatre buildings and so on are incorporated in the course of a wide-ranging and well-informed discussion.)

Deandrea, Pietro. Review of *FonTomFrom*. 'ALA Bulletin, 28 ¾ (2002), 58-60.

Dogbe, Esi. 'Visibility, eloquence and silence: Women and theatre for development in Ghana.' *African Theatre Women*, ed., Jane Plastow, Currey: Oxford, 2002, 83-99. ISBN 0-85255-591-1. (Using material gathered in Ghana during 1994, Dogbe assesses projects and performance at Weja (sand winning) and Old Ningo (anti-malaria play). She interviewed Yaw Asare at that time, and wrote a PhD on *Culture and the Development Process*, University of Texas at Austin, 1996. Sub-title indicates that it covered material handled in this paper.)

Dontoh, David. 'Concert Party'. In April 2002 David Dontoh and an installation artist presented their work on the current state of Concert Party at Birmingham. The presentation included video clips, interviews, consideration of the impact of commercial sponsorship on a popular art form. Dontoh said that as a student at Legon he had not appreciated (or been encouraged to appreciate) the qualities of the Concert Party tradition. Being in the US had changed his view. See Anon. Above.).

Edmundson, Laura. Review of Catherine Cole's book in *Theatre Journal* (Baltimore), October 2002, 511-3. (Discusses the material on 'black face' and recognises the painstaking scholarship of the study.)

Fiebach, Joachim. 'Dimensions of Theatricality in Africa.' In *Modern African Drama*, ed. Biodun Jeyifo, New York: Norton. 2002, 479-80. (In this paper, first presented at Copenhagen (1996), Fiebach quotes information from Bowdich on different elements, including the carnivalesque, in the of 'odwira Yam festival of the ancient Ashanti empire'. Fiebach has a paragraph about 'complex cultural performances that act out the real power structures and social hierarchies in order to demonstrate their legitimacy...'. He also quotes Rattray: 1975, on the Apo of Tekiman, possibly drawing on William Bosman, early C.18th. This he sees as an '... example of an inversion performance meant to invert power structures and, basically, contradictory social relations for a well- defined (circumscribed) period of time'. Rattray made phonograph recordings of the references to masters 'eating rats' etc. Rpt Conteh Morgan et al eds, 2004.)

Gibbs, James 'Noticeboard – Ghana.' *African Theatre Women*, ed., Jane Plastow, Currey: Oxford, 2002, 129-30. ISBN 0-85255-591-1. (Includes references to Mbaasem and *FonTomFrom*.)

Gibbs, James 'The book without an author – *Marita or the folly of love*.' *Daily Graphic*, 8 October 2002, 9. (Not credited to Gibbs. Review of Stephanie Newell's edition of 1886 novel. Her analysis also provides to *The Blinkards* etc. Rpt *African Literature Today* 24 (2004), 199-204.)

Gibbs, James. 'Yaw Asare – a tribute.' *ALA Bulletin*, 28 2/3 (2002) 41-2. Also in *African Theatre Southern Africa*, ed. David Kerr, 2004, ix-x.

Greene, Sandra E. *Sacred Sites and the Colonial Encounter: A History of Meaning and Memory in Ghana*. Indiana University Press: Bloomington and Indiana, 2002. 200 Pp. ISBN 0-253-215-21517-X £15.00. (Includes brief account of an Accra troupe's performance of Anlo Ewe history (1996), and comments on tolerance of comic extravagance and historical liberties in that performance. There is also a discussion of Festival theatre. (28) The focus of the book is on changing attitudes to the power of traditional beliefs under the impact of colonialism, missionaries, education and so on. Reviewed by Gibbs: 2003.)

Harding, Frances, ed. *The Performance Arts in Africa: a reader*. London: Routledge, ISBN 0-415-26198-8. (Includes Collins 'Comic Opera in Ghana' (1975), 234-243, and Herbert M Cole 'The Art of Festival in Ghana' (1975), 339-358. Cole's is a classic account of festival theatre with focus on Odwira in Akropong - based on research undertaken in 1972. Cole credits students with influencing his thinking, for example see MA thesis by Patricia Crane on 'Odwira, a Drama of the Ashanti.' 1971. Ghanaian informants included Traditional office holders in Akropong and local resident and artist Adi Darko.)

Hasty, Jennifer 'Rites of Passage, Routes of Redemption: Emancipation Tourism and the Wealth of Culture'. *Africa Today*, Volume 49, Number 3, Fall 2002, pp. 47-76. (Abstract: 'This paper examines how the Ghanaian government has appropriated, crafted, and "repatriated" a Caribbean holiday, "Emancipation Day," for celebration as a tourist holiday. Commemorating

the abolition of slavery in the British colonies, Emancipation Day has been transformed by the Ghana Ministry of Tourism into a Pan-African event to attract summer tourists from the African diaspora, involving them in performances of culture and history. Exploring the perspectives of African Americans, Ghanaians, and the state on the celebration of this holiday, I point to the contradictions among local, national, and global agendas that emerge in this revival. I argue that this form of contemporary Pan-Africanism is designed to channel flows of meaning and capital around these contradictions. Circumnavigating confrontation and negotiation among the groups involved, events connected with this holiday depoliticize and ultimately undermine the emancipatory project of Pan-Africanism.'

Innes, C.L. 'Motherhood in Ama Ata Aidoo's Plays.' In Jeyifo, Biodun, ed. *Modern African Drama*. New York: Norton, 2002, 587-90.

King, Bruce. 'Ghana's Concert Party Theatre (review).' *Research in African Literatures* - Volume 33, Number 4, Winter 2002, pp. 206-207 (Excerpt: *Ghana Concert Party Theatre* is an enlightening book once it focuses on theater history and the social contexts. Catherine M. Cole, alas, begins with the now mandatory academic discussion of postcolonial theory, situating and justifying herself, discussion of the hegemony of European epistemologies in African studies, and an obsessive concern with African performers wearing Black Face. After such an unpromising beginning the book gets much better as Cole traces the history of Concert Party Theatre in Ghana from its predecessors until the 1960s.)

Kirby, Jon P. 'A Cobra in our Granary': *Culture-Drama and Peace building, a Culture-Drama Workbook*. Tamale: Tamale Institute of Cross-Cultural Studies, 2002. (Drawing on activities used in psycho-drama, Kirby and co-facilitators ran a peace-building workshop at Nsawam. Kirby's anthropological background comes to the fore and there is an in-depth account of tensions in the north of Ghana. Kirby seems unaware of other developments in drama for change/ conflict resolution. This substantial study is unduly neglected by many working in drama in Ghana.)

Lindfors, Bernth. Ed. *Africa Talks Back*. Trenton: Africa World Press, 2002, 69-88. (Includes an interview with Joe de Graft, said to have been recorded 'in Nairobi on 1 November 1978' – but that was the day de Graft died in Ghana! De Graft described his teaching work in Kenya, initially English language, then drama (in education). Also describes his acting (Othello, 1972; Creon in Anouilh's *Antigone* (dir. James Falkland), with Janet Young in the cast. (Young subsequently directed Langston Hughes *Tambourines to Glory*.) De Graft had a TV role in Murray Carlin's *Not Now Sweet Desdemona*, and played Muntu in *Muntu*. Describes commissioning and context for that play. Maintained his published plays were school level, and that *Muntu* was the 'first attempt at writing for a really adult audience.' (No reference to *Through a Film Darkly* in this context.) Revealingly describes his interest in drama at school (set texts, Shaw, Shakespeare, Eliot) and recalled his delight – an epiphany - as a schoolboy at watching *Twelfth Night*, 1939. Spoke of K Kurankye Taylor's production of Gilbert and Sullivan, *Prince and Pirate* (?) at Mfantshipim, 1941, that was 'a resounding success'. De Graft was also involved with drama at university and as a schoolteacher. Describes attitudes to drama in schools generally, and his good fortune in having support for his Drama Laboratory at Mfantshipim. (NOTE that while at Mfantshipim de Graft introduced Henshaw to Ghana, and Soyinka – thanks to a cyclostyled copy

of *Jero* sent him by a friend in Nigeria. Refers to Sutherland's work, to de Graft Hanson's *The Tragedy of Old Kweku* and Lorraine Gharthey's *The Weekend*. Indicated his purpose in writing *Sons and Daughters* ('to make young people aware that their lives were important ...') For the Drama Studio, he wrote: *Ananse and the Gum Man*; *Village Investment*; *Visitor from the Past*. Provides an account of near employment at Kumasi, and of various roles at Legon and with the Drama Studio. Prompted, he spoke about his poetry and his contacts with publishers. He suggested that of every thousand plays written perhaps five should be published, but creative writers should be encouraged. Asked about relationship between creative writing and independence, de Graft spoke of 'upsurge in writing... in terms of an outburst of enthusiasm for our own way of doing things'. Commented on publishing opportunities in West and East Africa, and on the local, i.e. Kenyan, theatrical scene ('I have never set foot in the Donovan Maule Theatre'.) He spoke about other theatre groups, high costs of productions and moves towards commercialisation. Quote: 'To me, theatre at its most beautiful is ritual. It's closely related to religion ... To hell with this business of shaking your bottom and getting money for it, or splashing light on fancy costumes.' Lindfors referred to his article in *ALT* 8. De Graft picked up issues tackled there, showing awareness of 'serious ritualistic theatre'. He moved on to speak of the basic appeal of drama, and the temptations of commercialism. Commented on audience responses to European and African tragedies. Talked about the laughter at *Dilemma of a Ghost* and the tears at *Twer Anyame, Lean on God* by Joseph Gharthey. The later was 'very popular in the 1940s and 50s'. He drew attention to the presence of 'jolly' music and sad lyrics in Highlife. De Graft then commented on the appeal of Concert Party and on TV's *Asafo Dadze* [sic] /Osofo Dadzie. Commented on directions being taken in Kenyan theatre, including Schools Drama Festival. All in all a remarkable, wide-ranging interview in which Lindfors brought out important biographical material, and engaged de Graft in discussion of major issues. de Graft's presence in Nairobi, raised questions about the influences from West to East Africa. His awareness of the points at which he might have been exaggerating or 'unfair' is disarming. This interview sheds abundant light on a major figure in the Ghanaian theatre and on a variety of phases of Ghanaian theatre.)

Newell, Stephanie. *Literary Culture in Colonial Ghana: How to play the game of life*. Manchester: Manchester University Press, 2002, 0-7190-6274-8 pbk and 0-7190-6273-X. (A detailed, fascinating and perceptive study that includes material on literary and debating societies, on plays in Cape Coast during the 1930s, on the work of Dove, Sekyi and Obeng. Includes passages of close analysis on *The Blinkards* and 'The Anglo-Fanti'.)

Nouryeh, Andrea J. (Semester in London Programme, St. Lawrence University) 'Concert Party Performance vs. Aidoo and Sutherland's Drama: Staging Gender in Ghana.' Paper presented at Conference in London. (Gender and Literature in Cross-Cultural Contexts Workshop I: Conceptualising Gender in Different Cultural Contexts, 2-3 May, 2002 Venue: SOAS and UCL. Project Leaders: Nana Wilson-Tago (SOAS) and Michael Worton (UCL)

Nunoo, Chris. 'Project good image of Ghana: Jake tells film producers.' *Daily Graphic*, 14 2002, 20. (The Minister of Information gave this advice at the Third Ghana Film Awards.)

Nwankwo, Chimalum. 'Celebrating Ghanaian Creativity.' *Jouvert*. (Raleigh, NC), 6, 3. (2002). <http://english.chass.ncsu.edu/jouvert/v613/Fontom.htm> (A favourable review of *FonTomFrom*.)

Concludes: 'The compendious nature of this volume and its special eclecticism or diversity of represented forms make the normal short book review an awesome task. The book is an African standard-bearer in its quality and character as a national compilation. *Fontomfrom*, named after the great drum of the Ewe people, summons its readers into the full cosmos of Ghana's cultural productions. You may not like all you find inside that cosmos, but at least you will know where virtually everything is or how to find whatever you think is not there, from the nebula of folklore to the more palpable spaces of choreography and film-making. And, wait a minute . . . the book also provides the addresses of writers and all the principal players and contributors.'

Odamtten, Vincent O. 'A Bird of the Wayside Sings.' In Jeyifo, Biodun, ed. *Modern African Drama*. New York: Norton, 2002, 590601. (On Aidoo. This is an extract from Odamtten: 1994.)

Oduyoye, Amba Mercy. *Beads and Strings*. Yaoundé and Akropong: Editions Clé and Regnum Africa. ISBN 1 870345 41 x and 2- 7235 0162 0, 2002. (Ghanaian-born Oduyoye writes 'Anowa, the protagonist of Ama Ata Aidoo's drama has never ceased to fascinate me'. Oduyoye is 'haunted' by Anowa's 'priestly vocation'; 'her insistence on chosen toil as self-realisation and her ideal of life-in community empower me. . . Ama Ata Aidoo's personification of Africa as a woman makes sense to me, brings an historical sense to the significance of the name 'Anowa'. Oduyoye links Aidoo's play with Armah's novel, *Two Thousand Seasons*, and with 'Anoa'. She writes Anowa 'was the epitome of a woman participating fully in what is life-sustaining and life-protecting, someone worthy of being named an ancestress.' 76. 'Anoa' was the spelling used in an extract. JG.)

Olaogun, Modupe. 'Slavery and etiological discourse in the writing of Ama Ata Aidoo, Bessie Head, and Buchi Emecheta'. *Research in African Literatures*, 22 June 2002, 171-93.

Owoo, John. '15 Win writing competition on AIDS.' AllAfrica.com. (It seems that the Goethe Instut, InterNations in Accra and National Theatre worked together on a competition. Article refers to author (Dr Lutz van Dijk) and to Mark Sieczkarek, who choreographed an AIDS dance drama with Dance Factory, a group based at the National Theatre, that had been taken to Nigerian, Germany and various Ghanaian towns. The prize-winning stories were published and were very disappointing. JG.)

Owusu, Martin and Benjamin Okyere Asante. *An Interpretive Analysis of Efua T. Sutherland 'Edufa'*. Accra: Black Mask, 2002. (Study guide by team that includes Owusu - a playwright and examiner.)

Street, Regan M. Review of *Ghana's Concert Party Theatre* by Catherine M. Cole In *African Arts*, Winter 2002. See 2002 Street on Cole.
http://www.findarticles.com/p/articles/mi_m0438/is_4_35/ai_104520730 accessed 8/15/2004. An enthusiastic review that includes the description 'a groundbreaking work'.

Sutherland-Addy, Esi. 'Drama in her life, interview with Adeline Ama Buabeng.' *African Theatre: Women*, ed., Jane Plastow, Currey: Oxford, 2002, 66-82. ISBN 0-85255-591-1. (A discursive interview, with an introduction and footnotes, in which Buabeng is placed within the tradition of popular performance in Ghana. There are references (direct or oblique) to many

issues, including the concert party tradition, female impersonation, political influence, the National Theatre, Key Soap support, Efua Sutherland, Araba Stamp, Morisseau Leroy, casting, and television.)

Temin, Jon and Daniel a Smith. 'Media Matters: Evaluating the role of the media in Ghana's 2000 elections.' *African Affairs*, 101 (2002), 585-605. (Valuable study of political developments by observers aware of the dramatic dimension of political events. 'Abstract: The role of the media, both state-owned and private, is an important and often overlooked component of any election, particularly those occurring in developing countries. Unfortunately, the existing academic literature on the subject is thin, especially concerning the recent flurry of democratic elections in Africa. This article briefly reviews the history of the media in Ghana's Fourth republic and then examines the crucial role the media played in Ghana's historic 2000 presidential and parliamentary elections. It details how the media contributed to the general success of the elections in which John Kufuor's New Patriotic Party defeated Jerry Rawlings' incumbent National Democratic Congress. Then, drawing on untapped public opinion survey data from the Ghana Centre for Democratic Development, the Afrobarometer in Ghana, and the University of Ghana, it demonstrates how the various forms of the mass media are 'consumed' by Ghanaians, and how they affect citizens differently. Despite persistent romanticizing of the role of the media in many quarters, it concludes that, while the media are extremely important to certain segments of the Ghanaian population, they are virtually irrelevant to others.'

[http://afraf.oxfordjournals.org/content/101/405/585.short.](http://afraf.oxfordjournals.org/content/101/405/585.short))

Tyler, Dawn. 'Saka Acquaye' posted to soc.culture from <http://agate.net/~ile/ahc/saka.html>. On [google.groups](#) accessed 09/10/04

Tyler (dawn@shawn.pawn.lawn) posted a note and letter from Acquaye. The document gives an address for Acquaye (P O Box 4585, Accra), and a fax number. Acquaye's varied achievements are listed and a letter indicating his own modest distancing of himself from a scheme to document his work in Philadelphia is included. Note particularly the reference to a European tour of *Obadzeng*; the performance of *The Lost Fisherman* at Festac (1977), his work as director of Wulomei and his triumph with *Sasabonsam* put on by Bukom Ensemble, the successor group to Wulomei,. A partial CV is appended from which one can see that Acquaye attended ATRACO 1943-46 and Art Teacher's Course 1947-9. He was a teacher (at St Augustine's 1950-1), and champion hurdler (Gold Coast national team tour of Britain, captain, 1950). He attended Pennsylvania Academy of the Fine Arts (1954-8) and won several awards, including Ware Travelling Scholarship (1958). He was awarded a Fulbright scholarship to study opera, UCLA, 1964.

Wetmore, Kevin J. *The Athenian Sun in an African Sky: Modern African Adaptations of Classical Greek Tragedy*. Jefferson, NC: MacFarland, 2002. ('An ambitious study that misses certain productions, and adaptations, including *Aikin Mata*. Includes sections on *Edufa* and *Odale's Choice*.)

Wood, Byron. 'Unwilling Sacrifices: A performance piece at UNC revisits the ritual behind non-violent social revolution in Ghana.' <http://www.indyweek.com/durham/2002-04-17/ae3.html> accessed 07/05/04. (Reports on the research and performance piece by Soyini Madison. She observed and made a 'play' about the issue of Trokosi during a three-year stay in Ghana. She was

'a witness trying to understand and document a culture in flux, whose contradictions are at times bewildering'. Her alter ego was played at Durham North Carolina by Jules Odendahl. See also News Service Carolina, press release www.unc.edu/news/newsserv/archives/apr02/ghana040802.htm Indicates Soyini Madison was in Ghana 1998-2001 and provides background on her acting experience.

Yan, Haiping. 'Staging Modern vagrancy: Female figures of border-crossing in Ama Ata Aidoo and Caryl Churchill.' *Theatre Journal* (Baltimore), 54 (2002), 245-62. (An analysis that considers *Anowa* as in a line that includes Aidoo's writing such as *Our Sister Killjoy*, and places the play in the context of 'metropolis and periphery' - as discussed by Jacqui Alexander and Chandra Mohanty, Eds *Feminist Genealogies: Colonial Legacies, Democratic Futures* (1997). Language affected by theoretical writings includes 'inscribes', 'tropes', etc. Devotes considerable attention to the endings.)

Yirenkyi, Asiedu. 'Safeguarding Ghana's cultural heritage: The role of educational institutions.' *Amammeresem: Ghana Folklore Magazine*, (Legon), 1 (2002), 4-7.

Young, Patrick. *Streets Alive*, application for work with Action Aid in Tamale. Young, who had previously run a drama workshop in Tamale hoped to visit again, but project applications became bogged down. See, however, work with Theatre for a Change / TfaC.

2003*

AfriCan Theatre Ensemble (ATE) mounted Canadian premier of *Anowa*, directed by Rhoma Spencer who used a 'Greek-style chorus, the movement of the Ashantis and music to inform her directorial approach.' Aidoo attended the performance. October 2003.

Codesria and IASRAH (Northwestern University) promoted an International Symposium on 'Canonical Works and Continuing Innovation in African Arts and Humanities' at Legon, September 2003. Yankah, Awoonor, Irele, Omotoso Adams, Anyidoho, Sutherland-Addy, Gyekye, Amoaku (?) and Collins were among those involved. An excerpt from Ben-Abdallah's *Song of the Pharaoh* was presented by the National Theatre Company, the National Dance Company of Ghana, Noyam African Dance Institute and Guest Artistes.

15 April 2003 10th edition of NAFAC ended in Fijai. See GRi for that date. Mawugbe quoted..

The Bright Future Drama Troup was seen performing (by JG) in the open air at the National Theatre and encouraged. Pderock77@yahoo.com Name subsequently changed to include Arts Foundation.

The Slaves and *Verdict of the Cobra* were directed by Ben-Abdallah at Cal State, in the Dominguez Hills University Theatre Feb- March 2003. Information from www.csudh.edu/theatre/productionprograms.html

Panafest 2003 web site drew attention to the support being received from the African Union, and listed the objectives of the Festival. These stressed links with the Diaspora and contributions to

development. No reference was made to 'historical' drama, though history and drama were present. Programme included a durbar, rites of passage, re-enacting a slave march, candle-lit vigil, and Emancipation Day commemoration. Panafest was held 23-6 July. See www.pefghana.org. Press release 30 May 2003 from www.ghanaweb.com: Press launch of Panafest 2003.' Board members included Esi Sutherland, and Rabbi Kohain Halevi. See Gyan-Apenteng: 2003.)

The Twins, written and directed by Martin Owusu, was presented at Panafest and the Drama Studio, reviewed by Blege. (Many sets of twins were assembled but the show made little use of this. JG.)

Wedding behind closed doors, written and directed by Ebow White, was presented at the Banquet Hall. *Black Star*, a musical about Nkrumah, was revived at the Folks Place, National Theatre. Directed by David Dontoh. (Note: Whyte's career as a man of the theatre is only occasionally glimpsed in these pages. However, there are hints at his productivity.)

Anowa received its Canadian premier in a production by Rhoma Spencer for AfriCan Theatre Ensemble. Aidoo was invited to attend. See AfriCan Theatre Ensemble Website. The same play was directed by Ben-Abdallah and presented (October 2003) at the National Theatre, following the celebration of Aidoo, Awoonor, Armah (not present) and Brew in the Living Legends Series (17 October). (Note: This play lay long unproduced!)

A Star is Born, entertainment programme, was held on 27 December 2003. Four Accra schools were involved: Adenta JSS, Association International School, Basic Services JSS, and 37 Military JSS. Entries focused on female education, FCUBE, funding education, infrastructural development and motivation of education workers.

11 November See Asiama SPA profile accessed 15 12 2010. ' , a play on ecological conservation meant to educate the populace on the purposes of "Close Season" was collaboratively undertaken by the Theatre for Development Unit (BFA Students) and the Wildlife Society during the first semester to expose students to TFD praxis. The project was sponsored by the Wildlife Society. The play was performed on the 11th November 2003 in the open-air in front of the Efua S. Theatre of the School of Performing Arts. (Please there is video footage on the project on request).

Anon. 'Goucher donates a second set of much-needed computers to Ghana.' See Goucher College site; 2003 01 07. ('Goucher' refers to American students who spent winter break studying the art and culture of Ghana, hosted by Komla Amoaku who had personal links with the College. The computers were given to Ho.)

Anon. 'Three Billion Cedis Grant to rehabilitate National Theatre.' *Accra Mail*, 18 March 2003. Posted to <http://allafrica.com/stories/printable/200303190819.html> (The Japanese Government made \$370,491 / C 3 billion available to 'rehabilitate the sound and lighting systems of the theatre'. Mrs Kazuko Asai, Japanese Ambassador to Ghana, signed the

agreement as part of Japan's support for 'cultural development and education'. Mr Hackman Owusu-Agyemang, Foreign Affairs Minister, signed for Ghana – he pointed out the theatre was 'a place not only for cultural and entertainment activities but also a place for hosting public forums and lectures'. Professor George Hagan, Chairman of the National Commission on Culture, announced that 'preparations were underway to rehabilitate cultural facilities in the regions and districts to make cultural values meaningful and acceptable. He called for assistance in that regard.'

Anon '10th edition of NAFAC ends'. *GRI Arts & Culture* 14 04 2005 see www.mcglobal.com/History/Apr2003/15d3a.html. Quotes Mawugbe and others at a 10-day festival on theme 'Culture, Development and the Ghanaian Identity'. Mawugbe as Western Region Director of the NCC, spoke of the importance of heritage. The NAFAC festival at Fijai had suffered from being spread out over several venues. A single venue would be used in future. Samuel Nkrumah-Gyimah, V-P of the NCC also spoke.

Anon. 'School of Performing Arts at 40.' *Campus Update* (Legon) 16 May 2003, 3-4. (Reports on 2 weeks of celebrations and seminars. Thanks conveyed to the Chinese and to Japan. Church Service held. Also stage productions.)

Anon. 'The Girl Who Can.' (Book review of work by Aidoo.) *African Business*, 1 June 2003

Anon. 'Manso Slave Market to be improved to attract tourists.'
www.modernghana.com/.../assin-manso-slave-market-to-be-improve... 5 June 2003.

Anon. 'Let's sustain PANFEST.' *Mirror*, 2 August 2003.

Anon. 'Profanous lyrics and the Youth. ? 2 August 2003. (Youth Day celebration at PANAFEST used to draw attention of young minds to corrupting lyrics. This became a major issue around this time. JG.)

Anon. 'Homowo Drama Festival.' *The Ghanaian Times*, 9 August 2003, 14. (Festival marked by Ghana Union of Theatre Societies (GUTS) at the Citizens Centre, Asylum Down, from 7-23 August. 'Most of the plays ... are original Ghanaian plays.')

Adams, Frank. *Odwira and the Gospel: An exploratory study ...* Ph D University of Wales, 2003, http://www.ocms.ac.uk/abstracts/pdf/2002_adams.pdf. The abstract indicates that this study dates the establishment of the festival to 1717. It examines the symbolic actions, including the feeding of the golden stool to 'solicit blessings from ancestral spirits and ' the purification of the stool as a means of purifying the Asante nation.'

Aidoo, Ama Ata. 'Of Forts, Castles and Silences', first of the 9th DuBois-Padmore-Nkrumah Pan African Lectures, delivered by Aidoo during August 2003.

Akrofi, Eric Ayisi. *Sharing Knowledge and Experience: A Profile of Kwabena Nketia, Scholar and Music Educator*, Accra: Afram, 2003. (Reflects Nketia's input into the cultural scene in Ghana over a crucial period, includes comments on him as a playwright (credits him with

Amanowa p 14) and provides background to the setting up of the ICAMD. Nketia was Chair of the National Theatre Board, 65.)

Alomele, Merari. 'Ghanaba, Nketia Honoured'. *The Spectator*, 2 August 2003, 6. (Reports on a celebratory event held at the National Theatre on 27 July. JG: This format to be followed for other giants, including Acquaye.)

Amankwah-Gyamfi, Ruth. 'National Theatre honours veteran artistes.' *Mirror*, 2 August 03 (Could be 02). Ghanaba and Nketia were honoured in the Living Legends Series. Ben-Abdallah and Nii-Yartey spoke.)

Asiama, Elias K. 'Theatre for Development: Issues, Approaches and Problems.' *Sankofa* (Legon), 1, 1 (2003), 75-

Asiedu, Awo Mana. 'Playwrights and their Audiences: Soyinka, Abdallah and Osofisan.' *Sankofa* (Legon), 1, 1 (2003) 31-47. (A version of this paper was presented during May 2004 Faculty of Arts Colloquium, Legon, under the title: 'Any Good Play should Reach Any Audience.' The quote 'Any Good..', is from Osofisan, and the paper draws quite extensively on interviews with the authors listed in the title of the article. Asiedu considers issues of language and interpretation – listing Pavis in her bibliography,

Asiedu, Awo Mana. *West African Theatre Audiences: A Study of Ghanaian and Nigerian Audiences of Literary Theatre in English*. PhD thesis, University of Birmingham, January. (In addition to chapters on play reception, the thesis includes an interview with Arkhurst that includes comments on working with Sutherland, on the creation of *Anansewa*, and on problems with the National Theatre. The thesis also has a transcription of an interview with Kweku Sintim-Misa in which he talks of his writing, productions, and experiences of the National Theatre. Refers to *Saga*, *Politically Incorrect*, etc. 359-66.)

Azu, Vance. 'The man KSM .' *The Mirror* 26 July 2003, 3.. (Profile indicates that KSM is the son of the Right Reverend Godfried Kwadwo Sintim-Misa, Moderator of the Presbyterian Church. He was born 5 December 1965 in Kumasi, was educated at UST Primary, Presec Legon 1970-71, and then Prempeh 1972-7. He spent one year at NAFTAI. Went to the US in about 1982, enrolled at Hartford Connecticut, did a BA in Theatre Arts, and moved to NYU to do an MFA (in film production). He returned to Ghana in January 1996 after 14 years in the US. He is married to Mavis Ampah and they have 4 children. KSM has drawn large audiences, but only in Accra for *The Saga of the Returnee*, *Politically Incorrect*, *Pure Madness*, *Zero Tolerance*, *The Trial of Jesus Christ*, *Colonial Independence*, *Take Cover*, and *Afia Siriboe*, his new show is about Afia Siriboe, who has been divorced four times. He has performed in the UK and North America, and has a programme on Radio Choice, 'That's My Opinion', that, he says, he uses to revive Christianity among non-churchgoers. He preaches change.)

Bartels, Francis. *The Persistence of Paradox: memoirs of F.L. Bartels*. Accra: Ghana Universities Press, 2003. (See 236 On staff plays at Mfantsipim - *Murder in the Cathedral*, produced Ian Roddick. Strange he doesn't mention *Oedipus* that Roddick took over from de Graft, see Barbara Roddick: 2006, 63.) 1956-60: *Antigone*, *Hamlet*, *Winter's Tale*, *Tobias and*

the Angel, Tartuffe. Productions were taken from the School to Accra or Legon, and to Cape Coast Town Hall. Bartels insisted pupils did the same play as the staff. There were protests at this. Bartels seems to have pushed his view through. He refers to producer Murray Haggis who did *Tartuffe* in March 1960 'in the new Drama Laboratory' opened 1959. Observes that the 'boys outclassed their teachers.' Bartels' list is not comprehensive, but it is helpful. Note the Index to the book is sometimes 'out' and sometimes inadequate.)

Bebli, Bismarck. 'Two women narrate woes at NRC.' *The Ghanaian Chronicle*, 11, 55 (14 February 2003). (The National Reconciliation Commission (NRC) heard stories that might be considered a national theatre for the national soul. Note Cameron Duodu, journalist, playwright, was named before the NRC as one of those involved in executions after the 4 June 1979 Uprising. He immediately denied involvement and indicated that he intended to sue for defamation.)

Ben-Abdallah's *The Slaves* and *The Verdict of the Cobra* presented in Carson, California, February and March 2003; Ben-Abdallah directed, <http://www.csudh.edu/theatre/productionprograms.html>
Quotes author on *The Slaves* having been written in 1972. It was first presented at the National Culture Centre in Kumasi, and subsequently toured and filmed for TV. Ben-Abdallah said that it 'won first prize in the Randolph Edmonds Award for Playwriting - a competition organized by the National Association for Speech and Dramatic Arts (USA) 'and thus became my first play to be presented in the USA.'

Benson, Susan. 'Connecting with the Past; Building the Future: African-Americans and Chieftaincy in Southern Ghana. *Ghana Studies*, 6 (2003), 109-134. (In the context of a broad discussion of relationships between African-Americans and Ghana, Benson mentions new titles coming into use (such as *Nkosuo*) and the flow of funds (to village communities) rather than individuals that conferring of title on a non-indigene may result in. There are tensions: 'In the past our fathers sold chief killers. Now their children return to buy titles.' Notes that Molefe Asante wanted to build a \$1 million Pan-African Cultural Centre in Tafo, plans include a theatre, see www.susubiribi.com, Benson, 127.)

Blege, Walter. Review of *The Twins, Graphic Showbiz*. Details not known.

Bubuama, MacDonald. 'PANAFEST, Emancipation will unite Africans.' *Daily Graphic*, 28 July 2003, 17. (Kojo Yankah spoke at the Emancipation event at Assin Praso Heritage Village. There were tributes to Efua Sutherland and to Rawlings 'who also put forward the idea of Emancipation Day in 1998 after attending a similar event in the Caribbean in 1998'. The Minister of Tourism was not present.)

Coker, Joy. '3rd BFM International Film Festival shows Ghana Films'. www.ghana.co.uk/entertainment/film.htm. (An update on the work of ScriptNet, and the work produced which was shown in London, films include *Singh, the Next Meal, Members Only, Lareba*. Victor Yankah possibly involved.)

Collins, John. 'Ghanaian women enter into popular entertainment.' *Journal of the Humanities*

(Ile-Ife), 3, 1 (2003), 1-10. (Includes material on Adelaide (sic) Buabeng, Araba Stamp, the Workers' Brigade Concert Party, and singers, both Ghanaian, such as Diana Kwami, and non-Ghanaian, including Miriam Makeba. Extensive bibliography on highlife music etc.)

Cape Coast Archive Exploring and Preserving Cape Coast, Ghana Digital media Lab, University of Virginia <http://hitchcock.itc.virginia.edu/CapeCoastArchive>. Document concerns Cape Coast heritage. Relevant here in view of general concern with heritage and specific concern with Cape Coast as a cradle for theatrical activities.

Dako, Kari. *Ghanainisms: A Glossary*. Accra: Woeli. (Has definitions of some relevant words, including "anasegoro", and "anasesem", Draws on student essays and on novels for the first two, Asare Konadu, 1967 :99 (*A Woman in her Prime*) and Kojo Laing, 1986: 3 (*Search Sweet Country*), rather than making links with Sutherland or Ben-Abdallah. Includes examples of use of 'concert', 'concert drama', 'concert party', 'concertman'. Also "funny man". This illuminating and very carefully researched glossary includes a valuable list of 'Common Ghanaian Acronyms'.)

Donkor, David Afriyie, *Pan-African Nationalism and Theatre Discourse in the New Political Economy of Ghana*. www.codesria.org/Links/conferences/anniversary_papers.htm Codesria 30th Anniversary conference. Presented at Dakar Conference in December 2003. (Abstract Indicates that Donkor took issue with what he saw as the 'art theatre' emphasis of National Theatre Movement and the Ghana National Theatre . He advocated engagement with the 'political-economic conditions of artistic production.' The abstract was put on line at http://www.codesria.org/IMG/article_PDF/article_a553.pdf)

Etsiba, Kweku Daniel. 'Theatre in Ghana,' [www.geocities.com.paa t/TIG.htm](http://www.geocities.com/paa_t/TIG.htm). Accessed 01 01 2004. This online survey touches on a significant number of relevant issues, including ritual and drama, television drama and theatre for development. The essay is somewhat marred by pomposity: it includes the line: 'The reconstruction of dramatic literature accessed inputs from..' And there are some points at which assertions are made that need citation. For example, Casely-Hayford is listed as a dramatist. Although it is clear that Etsiba has undertaken relevant reading (Etherton, Agovi, Traore, et al.), there is no bibliography. I am uncertain of the date this was posted. 2003 is arbitrary. See also next entry.

Etsiba, Kweku Daniel. 'Reflects on TFD in Ghana.' http://www.reocities.com/paa_t/TFDINGHANA.htm. Etsiba's reference to Kisseman Project and to SPA may help to place him. He writes with an awareness of the limitations of some SPA-sponsored TFD projects and alludes to experiences outside as well as inside Ghana. Date of posting uncertain. Accessed 04 03 2012.

Gibbs, James. Review of Greene, Sandra E. *Sacred Sites and the Colonial Encounter*. Bloomington: Indiana University Press. In *Leeds African Studies Bulletin*, 65 (2003), 74-5.

Gyamfi, Ruth A. 'Panellists discuss how the National Theatre impacts on ... Arts and Culture in Ghana.' *The Mirror*, 9 August 2003, 29. (Interviews with Atukwei Okai, Nketia, Korkor Amarteifio, Komla Amoako, Alhaji Sidiku Buari, Bella Ahu, Francis Doku, Samuel Amponsah.

A number of claims were made: Nketia spoke on the need for schools to do more; Amarteifio said: We have trained professionals, organised widely admired children's programmes, 'taken Concert Party out of its grave,' provided international contacts ..; Amoako indicated that funds come from Germany, Britain, Japan, from UNICEF, UNESCO and USAID; and he said we need more from Government. Sidiku stressed the MUSIGA angle and concluded 'If the theatre gets more money, access to the theatre will be far less expensive'; Ahu maintained the theatre attracts tourists; Doku spoke about the 'rich cultural heritage' and Kiddafest; Amponsah referred to general approval.)

Gyan-Apenteng, Kwadwo 'Sankofa'.. 'Panafest set to thrill!' *Michigan Citizen*, 2 August 2003. (One of those on the board has an article published in the US. Refers to over 5,000 artists from some 40 countries attending.)

Halm, Ben B. 'Atalanta's Apples: Postcolonial Theory as a Barrier to the "Balance of Stories".' *Research in African Literatures* - Volume 34, Number 4, Winter 2003, pp. 155-173. (Article by graduate of Legon SPA who has written on Ghanaian theatre.)

Hardwick, Lorna. 'Greece and Rome: Reception Studies.' *New Surveys in the Classics*, 33, Oxford: OUP, 2003. (Includes a page or so on *Odale's Choice*, considers the function of the Chorus (reduced). Observes 'This leaves a greater role for the audience in developing their own response.' Refers to subsequent revivals. (Hardwick's book was reviewed by Martin M. Winkler in *Bryn Mawr Classical Review*, 2004.04.16, on line accessed 10.01.2006. There is a reference to *Antigone* under Nkrumah.)

KSM, Sintim-Misah. 'Asemsebe.' 28 August 2003, 3. (Fanciful exchange in the matter of Kufour v Rawlings. asembeksm@hotmail.com . This is the performer as columnist/ journalist.)

Lambert, Richard. 'Impressions of Ghana.' *GRI* , January 2003, 32-3. (An expatriate visitor writes and includes references to TV dramas and 'Home Use'. Suggests that Concert Party at the National Theatre showed Ghanaians' ability to laugh at themselves.)

Marshall, Bill. *Shadow of an Eagle and Stranger to Innocence*, Accra: Sedeco, 2003, ISBN 9964 722 338, 34. Plays first published 1969.

Mawugbe, Efo Kodjo. 'Uneek Person Interview' (Date uncertain could be 2000/1 www.africaonline.com/uneek/uneek%20person.Htm Mawugbe identified as the author of *Luta Continua* (taken to URTNA?) and *In the Chest of a Woman* . Writing for radio, TV and children also recognised. Mawugbe was educated in Kumasi and then at Mawuli (left 1978). He is employed by the National Commission on Culture, as Director for the Centre for National Culture, Accra. He started attending the SPA at the age of 49. Wants to set up a theatre company and a school. Hopes to die on stage. This did not happen see 2011.)

Migraine-George, Theresa. 'Ama Ata Aidoo's orphan ghosts: African literature and aesthetic postmodernity.' *Research in African Literatures*, 22 December 2003, 83-95. (Focuses on the plays to show 'how Aidoo, already in the early 1960s and '70s, was tackling issues relevant both to the specific conditions of African literature and to various aesthetic and ideological aspects of

literary postmodernism, homelessness, exile, the loss of personal and communal bearings in “the context of shifting social, political and ethical standards.” (Odamtten 28).’. References are made to Joyce, Woolf, Awoonor, Senghor, Sartre, and to Aidoo’s poem ‘Spices’. This last appeared in *Homemaking: Women Writers and the Politics and Poetics of Home*, ed Catherine Wiley and Fiona R Barnes, New York: Garland, 1996, 25.. See www.highbeam.com/library/doc0.asp?

Moffatt, Nii Addokwei. ‘PANAFEST kicks off.’ *Mirror*, 26 July 2003, 28. (Reports that PANAFEST opened at National Theatre on the 24th July. Announced a play by Owusu (*The Twins*) on the 29th, and the Vigil for Emancipation Day (31st). There was to be a concert to round things off.)

Nutor, Nutor Bibini. ‘Panafest Launch Spells Hope for Continent.’ *Ghanaian Times*, 2 August 2003, 14. (Reports launch of Organization of African Development Initiative Systems’ at Adisadel during Panafest by Nkrabea Effah-Darteh, linked with Black Lineage Reality Research Centre (BLRRC). The *Pan African Post*, a newspaper, ‘Arise and Shine Africa, a patriotic cassette, and Effah-Darteh’s *The Pan African Renaissance* and the hidden prophecy, a book, were also launched.)

Owusu, Martin Okyere. ‘Drama and Cultural Education: A Theatre Perspective.’ *Sankofa* (Legon), 1, 1 (June 2003), 1-15. (Refers to drama at Mfantshipim and other schools, to *The Blinkard* [sic], Fiawoo’s work and *The Third Woman* (Danquah). In listing recent writing for the stage, Owusu mentions de Graft’s *Village Investment* and Sebastian Kwamuar’s *Dagger of Liberation* that are only occasionally mentioned. Concludes with strong recommendations for the teaching of drama. he advocates support, from the Ministry of Education, for ‘the production of children’s play and creative drama for the classroom and stage.’ Points out that his *Adventures of Sasa and Esi* had been ‘taken off the list of recommended texts for class five in 1968 for reasons most discouraging.’ (12) Seems by ‘someone’ replaced it with *Alice in Wonderland* that was deemed to ‘provide a better source of inspiration.’

Quaicoe, Shirley. ‘Panellists from Cape Coast express views on PANAFEST and Emancipation’. *The Mirror*, 2 August 2003, 20. (Includes comments from Esi Sutherland (–Addy).)

Quist, Isaac M. ‘Homowo Drama Festival.’ *The Ghanaian Times*. 9 August 2003, 14. (One of the few items in the ‘entertainment and lifestyle’ section that refers to drama, in this case to the Ghana Union of Theatre Societies (GUTS) Festival held in August at the Citizens’ Centre Asylum Down, Accra. It seems that four new groups had joined GUTS.)

Quist, Isaac M. ‘Turning Point’ caused tears’. *Spectator*. 17 April 2003, 6. (Reference to a ‘No-nonsense tragedy’.)

Salm, Steven J (@steve’). *The Bukom Boys: Subcultures and Identity Transformation in Accra, Ghana*. Ph. D. dissertation for the University of Texas, 2003. (In a thesis that draws on interviews, newspaper reports and novels, Salm looks at the musical and dance sub-culture in part of Accra. In doing so, he provides background to the impact of imported musical forms and to the changing musical tastes of Concert Party performers.

Salm, Steven J., 'Rain or Shine We're Gonna' Rock: Dance Sub-Cultures and Identity Construction in Accra, Ghana.' In *Sources and Methods in African History: Spoken, Written, Unearthed*, ed. Toyin Falola and Christian Jennings. Rochester: University of Rochester Press, 2003, pp. 361-375. Available in part at http://books.google.co.uk/books?id=CS5tHpdMMa4C&pg=PR19&lpg=PR19&dq=salm+bukom+square&source=bl&ots=bMekgaOuhe&sig=0ugY_Wn4LEC9p3Iabve_mM3xXHg&hl=en&sa=X&ei=7ZtUT-akKYOI0QWk8tHFCw&sqi=2&ved=0CB8Q6AEwAA#v=onepage&q=salm%20bukom%20square&f=false

Shiple, Jesse Weaver. *National Audiences and Consuming Subjects: A Political Genealogy of Performance in Neo-Liberal Ghana*. PhD Thesis presented 2003. (Includes chapter on Concert Party at the National Theatre, with audience reactions. Shipley has made a variety of worthwhile studies of aspects of Ghanaian life that include performance elements. Note his interest in hip-hop and other musical traditions, and his 'publications' through films/ videos and monitor (<http://www.pilgrimages.org.za/>)

Waja, Kwame. 'Film producers call for govt intervention.' *Daily Graphic*, 9 August 2003, 12. (Calls attention to the competition from Nigeria. 'He suggested that collaboration between actors along the West African sub-region should be regulated to ensure that films produced do not introduce elements of cultural infestation'. Bernard Bosumpra spoke of impact of Copyright Bill before Parliament. See Collins' concern about this issue.)

Yirenkyi, Asiedu. *Two Plays: Dasebre and The Red Ants*. Legon: Department of Theatre Arts, 2003

2004*

Documents: Annual Review for Village Aid, note link with Josephine Sackey. *date-line*. This NGO was one of several active in Ghana that used TFD techniques.)

March Launch of the Ephraim Amu Foundation. Amu's position as a creative and resourceful artist negotiating his way through traditions means that, although his contributions were largely in the field of music, those interested in the theatre must be aware of his achievements. The pattern of establishing a Foundation is a worthy one. See <http://www.modernghana.com/news/51934/1/ephraim-amu-foundation-launched.html>

April 11th The Great Ride as developed through improvisational methods by the Youth Guild of the Tema Community 4 Meridian Presbyterian Church of Ghana, was performed on the 11th of April, 2004. This project was sponsored by the minister in charge and the session of the Church. (there is video footage on the project on request). See Asiana SPA profile: accessed 15 12 2010.

26-30 May 2004 'Theatre for a Change', Interactive theatre presented an event on gay issues at

the National Theatre (Dance Hall). Supported by Action Aid, the British Council, the *Guardian* and 14 NGOs working on HIV/AIDS. It seems that there was a performance of the play in which 'a gay man contacted a young man in need, had sex with him and gave him money'. The young man then had unprotected sex with young women and infection spread. The performance included 'the touch tag improvisation'. The article posted on line reported that various lines emerged: no gay sex, no unprotected gay sex. The audience reaction included verbal abuse of the actor playing the gay male character. Observer accounts for this negative response to an attempt to stimulate informed discussion about gay issues include comments on religious upbringing/ education of those who intervened. Report was carried on www.mask.org.za/SECTIONS/AfricanPerCountry/ABC/ghana/ghana_9.htm (This experience raises many issues: it shows progressive theatre activities, innovative techniques, and the unleashing of reactionary prejudices. Several articles by Patrick Young of TfaC appeared in the *Guardian* (London). See Festival Report on line that indicated that 3,500 attended. Correspondence with Actionaid re homophobic interjections. See <http://www.theatreforachange.com/testimonials.html>

6-9 October 1st National Congress of Artists and Cultural Workers on theme of harnessing the potential of arts and culture for national development, held at the National Theatre. Opening programme included expectation of 'Kufour's' presence, contributions by Rex Quartey, George Hagan, Selbi Ashong-Katai, Nii Oma Hunter, Nketia, and Jude Lomotey. Papers were given by Ablade-Glover (on art exhibitions), Berfi Appenteng (press), Anyidoho (literary consciousness), Ashong-Katai (film); Nii-Yartey (dance); Esi Sutherland-Addy (cultural administration since 1957), Selbi Ashong-Katai (funding culture and health insurance for cultural workers), Bernard Bosomprah (contracts, copyright), and Naa Kwaale Dove (theatre in promoting tourism and national development). Performance given of *Ali Dondo* by Bill Marshall, directed Dzifa Glikpoe.

Barn Forson's translation of *Julius Caesar* was put on at the Drama Studio.

2004 03 17 'The Osagefo Theatre Company from Ghana' performed *Verdict of the Cobra* at Bard College, see <http://inside.bard.edu/tools/pr//fstory.php?id=703>

September 2004, *Innocence*, a play by Dea Loher, was put on at Goethe Institute, as a Ghanaian-French-German coproduction, directed by Isaach de Bankolé, assisted by Dzifa Glikpoe. (Loher is regarded as a major new voice in the German theatre; de Bankole is an experienced film actor, who played in the remake of *Casino Royale* (2006).

December 03 2004 Sekondi – Takoradi group, West Coast Productions House, put on Mawugbe's *Ananse Kweku-Ananse*. See www.ghanatoday.com/showbiz/index.php?option=new&task=viewarticle&sid=67&itemid=61. Support given by William Arthur of Sky Power.

4th December 2004, see Asiana SPA profile, accessed 15 12 2010. The Great Census 'was written, directed and performed at the Tema Community Trinity Presbyterian Church on the 24th December, 2004 during 'the forenoon service'. Sponsored by the Tema Community 4 Presbyterian Women Fellowship Members.

19th December Papers carried news about Kiddafest held at the Efua Sutherland Park. National Theatre involved.

Web sites During this year a number of relevant websites came to my attention because they carried information on theatre topics

Smart:

www.ghanaweb.com/GhanaHomePage/people/pop-up.php?ID=150 carried a piece on Adowa Smart/ Belinda Naa Ode Oku, and there were nearby pages on other entertainers: Afandoh, KSM, Comfort Nana-Tuffour. Put together these profiles revealed something of the shape of the Ghanaian theatre – from satire to films, Workers Brigade to GAG (Guild).

Talented Youth Theatre (TYT) www.comminit.com/africa/experiences/pds62004/experiences-2589.html Information posted on Soul Beat Africa site about a musical/ theatre group that had been organised in Ghana to ‘promote the welfare of youth, and help youth appreciate their African culture’. It has health, economic and socio-cultural aims.’ Accessed 2004 11 01.)

2006 03 04 Anon (Ghana High Commission. ‘Let’s translate political independence into economic reality – Akomea.’

www.ghanaweb.com/GhanaHomePage/newsArchive/printnews.php?ID=53495 9 March 04. Describes performance with David Dontoh recreating Independence Declaration (1957) with Ghana Actors Guild. Accessed 21 06 04.

Adjoa Andoh directed a rehearsed reading of *The Blinkards* at the Drill Hall, London, 12 September 2004. (She had promised her father she would promote the play. See programme and note Andoh’s aspiration to put on a full production.)

Anon. A profile of Super OD (Asonaba Kweku Darko.

<http://www.ghanaweb.com/GhanaHomePage/people/pop-up.php?id=226> accessed 07 06 04). After early experience as a driver’s mate, Darko began training for the police – says he was turned down because he could not pay a £3 bribe! Joined Appiah Agyekum’s Concert party as backing vocalist, moved around from one group to another, sometimes ‘joking’ – a talent inherited from his mother, a k a Jake Johnson. Acted in commercials and with group that became Osofo Dadzie. Darko has recently travelled internationally with a one-man comedy show.)

Anon. ‘Panafest will remain the bona fide property of Ghana - Yankah.’ www.ghanaweb.com source GNA. Quotes Yankah at inauguration of a 25-member national executive committee (NEC), planning Panafest 2005.

Anon. ‘NAFTI embarks on traditional story collection.’ *GRI Art & Culture* 2004-03-16. Accra (Gh) 16 March 2004. It was reported that the National Film and Television Institute, (NAFTI) would embark on a programme of collection and compilation of materials on traditional story telling that will serve as a prototype of African Cinema to be adopted by African Film-makers. See. 2004-03-16 Storytelling)

Anon. The need to promote the development of culture – Hagan'. *GRI Art & Culture* [2004. Accra (Gh.) 27 April 2004 – 'Professor George Hagan, Chairman of the National Commission on Culture (NCC), has underscored the need to promote the development of culture because, he thinks, it would create the desired platform for an accelerated economic growth and wealth creation.' See 2004 04 27 Hagan.)

Anon. 'Accra selected for shooting *Mission Impossible III*.' *GRI Art & Culture*, 2004-05-26. (On Ghana as a location for action movies, see 2004 0526 Film.)

Anon. 'Ghana to participate in Black Festival in USA .' *GRI Art & Culture*. (Report begins 'Accra (Gh.) 4 June 2004 - Ghana is to participate in next year's National Black Arts Festival (NBAF), one of the biggest annual premiere cultural festivals held in Atlanta, United States.' The Ghana entry is to explore the Joseph Paradox. See 2004 06 04 US Festival.)

Anon. 'GUTS Launches Golden Theatre Festival.' On ghanaweb.com/GhanaHomePage 15 July 2004.

<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=61744&nav=previous>, also see 2004 06 16 GUTS

(Report about the launch of a project to 'catapult theatre' to new, high levels in Ghana. Plans for a Ghana Golden Theatre Festival, Jan/ March 2007. Festival will involve 16 groups performing in Accra and Kumasi, and eight selected for the second round. They will perform daily at the National Theatre for eight weeks. The Final 4 will be selected and play for another 4 weeks. Hon Nkrabea Effah Darteh, President of GUTS and MP for Berekum Deputy Minister for Local Government and Rural Development involved. Festival will coincide with 50 years of independence. Theatre Mirrors put on *Honourable Business* 'a hilarious political comedy' by Gloria Yartey, dir. Emmery Brown. (This event did not 'come off'. Dartey later vied for the Presidency. JG)

Anon. 'Dontoh to star with Tom Cruise.' 23 July 2004.

www.newsinghana.com/entertainment/Dontoh-to-star-with-Cruise.htm

Showbiz reported that Dontoh had been contacted to act as the African head of state in *Mission Impossible Part 3*. Dontoh told a journalist about the low rates offered by local producers, the profits made from showing work on TV in Europe (40,000 euros) and the News in Ghana. See 2007 07 23 Dontoh

Anon. 'US Supports African Dance Institute'. Accra Oct 5 2004 GNA; see

<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=67093>

Nii Yartey signed an agreement with the US for the support of 'The NOYAM African Dance Institute, a brainchild of Mr Nii-Yartey which was established in 1998'. See Noyam's website for pictures and up-date.)

Anon. 'Grant in Aid of Dance. *Accra Mail* (Accra) October 4, 2004

Posted to the web October 4, 2004. See Ghana Theatre file.

Anon. 'Two Quit National Theatre Top Posts.

<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?>

ID=67307 accessed 01/11/2004 Filed '2004 10 05 Nation Theatre'. Reads: 'Two of the grand movers on the Ghana theatre management scene, Professor Komla Amoako, Executive Director, and Korkor Amarteifio, the Director of Programmes, have left their positions at the National Theatre.' Amoako had been Executive Director since 1994; Amarteifio began a four year contract in 1994, and renewed for another 4 years in 1998. 'At the expiration of the contract, the existing board's term of office was up so it could not renew it again.' The Administrative Secretary of the National Theatre is Theophilus Armah. He spoke highly of Amarteifio. There is a three member Interim Management Committee to assist the Board, which includes Michael H. Attipoe, Mike Amon Kwafu, Mrs Rose Fynn. Also a reference to a new board with Joyce Rosalind Aryee as Chair. (She is described as CEO of the Ghana Chamber of Mines.) Board also includes Martin Owusu and Prof Takyiwa Manu, also a headmaster and a broadcaster. Vacated posts will be advertised.

Anon. '[Mac Tontoh And The Kids Storm Cape Coast .](#)' - [ModernGhana.com](#) October 24 2004. See [www.modernghana.com/.../mac-tontoh-and-the-kids-storm-cape-coa...](#) ('Harrisco Theatre Works put up a spectacular drama performance to round off the event' Play written and directed by Sam S. Adams, Event Manager.)

Anon. 'National Theatre closes down for rehabilitation.' Accra, Nov. 25, GNA – 'National Theatre of Ghana would be closed down for a year for rehabilitation works, Mr Afari Aboagye, Coordinator Theatre Development and Education, said on Thursday.' Major problem seems to have been chewing gum on chairs and on carpets. The Chinese were going to help with the refurbishment. See 2004 11 25 Ghana Theatre.

Adjaye, Joseph. *Boundaries of Self and Other in Ghanaian Popular Culture*. Westport: Praeger, 2004. A study of festivals and rites, informed by personal insight and a theoretical structure. Refers to Dipo initiation rites, to Bakute and Takyiman Festivals. Draws on Bakhtin, Van Genep, and Turner. Refers to funerals. Reviewed favourably by Pype in 2005) in *African Studies Quarterly*. (see <http://www.africa.ufl.edu/asq/v8/v8i2a18.htm>. See also *Canadian Journal of African Studies* in 2006. That reviewer places the work in the context of ritual studies and notes that ritual is seen in relation to performance studies. Includes comment on Adjaye's attempt to situate work in 'what (Adjaye) sees as postmodern cultural studies'. Includes: 'By attempting too much, Adjaye ends up doing too little.'

Adu-Sarkodie, Yaw. "Aids in Africa is everyone's responsibility." *For a Change Magazine*, i.e. written for Initiatives of Change, previously MRA, an organisation with a long history of involvement with drama in Ghana.

Asiama, Elias. 'The Concept of Development in Ghana.' In *Sankofa* (Legon), 2, 1 (January 2004), 35- 46. (Paragraph two begins 'The word development is today a household, but ...' Asiama draws on the Buem case study that is central to his Southampton PhD thesis. An essay with the same title as this was later published by Asiama in WAACLALS journal during 2005, pp 1-9.)

Asiedu, Awo (Mana). 'Returning to the "Motherland", Illusions and Realities: of Female

characters in *Dilemma of a Ghost* and *Legacies*.' In *Sankofa* (Legon), 2, 1 (January 2004), 1-34. (Another version of this paper, entitled 'Literary Manifestations of the African Diaspora', was delivered at Cape Coast, during November, 2003. The final sentence links the plays discussed to the issue of relationships between 'Africans on the continent and Africans in the Diaspora' and ponders 'how far or near (we are) .. to reaching ... a stage of understanding and co-operation?' An essay with the same title was published by Asiedu in WAACLALS journal (Calabar) during 2005, 132-146.)

Avorgbedor, Daniel. "The Turner-Schechner Model of Performance as Social Drama: A Re-examination in Light of Anlo-Ewe *Haló*." In *African Drama and Performance*, edited John Conteh-Morgan and Tejumola Olaniyan, Bloomington: Indiana University Press, 2004, 227-237. (Reprint of *RAL*, 1999. As the title of the essay suggests, this paper, originally given in 1996 in Toronto, broadens definitions of drama to include elements of performance studies. Avorgbedor refers to Goffman, to patterns of 'social drama' put forward by Van Gennep (1909), Turner and Schechner, and to African Performance Studies. The Anlo -Ewe performance included insults, songs and drama,. Note: Haló has been proscribed since 1960.) Refer to *Research in African Literature*, 20 (1999), 144-155.

Ben-Abdallah, (Mohammed). 'Theatre and The African Experience: Contributions of The Kemetic Civilization.' In *Sankofa* (Legon), 2, 1 (January 2004), 113-128. (Provides insights into Ben-Abdallah's personal search, from childhood through journeys in East and North Africa. Refers to Artaud, Boal, Freud, etc. An essay with the same title was published by Ben-Abdallah in *WAACLALS Journal* (Calabar), 54-65) during 2005.)

Ben-Abdallah was quoted on 'Taking the pulse of Ghana'
<http://news.bbc.co.uk/2/hi/africa/375292/stm>. Accessed 18 10 2004.

(In a survey about the pride Africans have in being African, Abdallah, described as 'a pan-Africanist and a professor of Theatre Arts', spoke about contributions made to Europe and America by Africans and the need to be proud of 'automobiles and spaceships and mobile phones and so on.' 'We must use them'.)

Cephas, Jos Garneo and Anita Hayhoe . 'Right to medical care still not accessible to all, *Daily Guide* (Accra), November 24, 2004. (An account of TfaC performances in Jamestown that tackled issues of gay sex.)

Djisenu, John. 'Cross-Cultural Bonds between ancient Greece and Africa: Implications for contemporary staging practices.' . Sent to Gibbs March 2004 and tabled at May Conference on 'The Classics in Post-Colonial Worlds' held in Birmingham under the auspices of the Open University. Published 2007, 72-85. The paper was published in 2007, see Hardwicke and Gillespie, eds.

Deandrea, Pietro. 'Transatlantic I-Con: The many shapes of Ananse in contemporary literatures.' *Journal of Transatlantic Studies*, 2, 1 (2004), 1-26. (Refers to *The Third Woman*, *The Marriage of Anansewa* and *Major Genti and the Achimota Wars* (Laing). The well-researched article directs the reader to numerous sources on Ananse, on tricksters and comic heroes.)

Gibbs, James. 'Ghana: Theatre'. *Censorship A World Encyclopedia, Volume 2*, Ed. Derek Jones. London: Fitzroy Dearborn, 2001. 951-2. (Considers patronage and prohibition, looks, i.a., at the influence of the British Council, the fate of J. B. Danquah, the experience of the Osagefo Players, and of the Cape Coast production of *A Man for All Seasons*.)

Doni-Kwame, Felix. *Profile of Mo Mission*. (A booklet, undated but circulated on 2004. Includes material on the Rev'd Dr Samuel Kwaw Akesson, an anthropologist who worked with Barton on Mass Education. He was the father of Professor Florence Dolphyne.. E mail enquiry sent October 2004.)

Doortmont, Michael R. ed *The Pen-Pictures of Modern Africans and African Celebrities by Charles Francis Hutchison*, Leiden: Brill, 2005. (Includes entries on Sekyi 394-6, refers to Taunton School, rather than Queen's College, Taunton, and to Awoonor-Williams, 431.)

Dove, Mable. *Selected Writings of a Pioneer West African Feminist*. Nottingham: Trent Editions, 2004. (Edited by Stephanie Newell and Audrey Gadzekpo, the volume includes an Introduction that sets Dove's writing in an intellectual and social context. It refers to Mable Dove, whose mother was a Buckman of Osu, as having female relatives who hosted 'amateur dramatic performances' xiii. The volume includes *A Woman in Jade*, 59-90, that originally appeared in the *Times of West Africa*, November–December 1934. Regarding the play the editors point to the influence on the author of Hollywood films and romantic novels, and to the didactic elements. Suggests it condemns 'young white officers in Ghana... for their sexually exploitative behaviour towards African women', xvii. In part *Woman in Jade* is a response to the play *Black Cargo*.)

Ezeigbo, Akachi. 'Constraints and Challenges of the Woman Glass Ceiling Crasher: The Woman Writer's Perspective.' *Vanguard* (Lagos), 28 November 2004, all Africa.com/stories. (Ezeigbo refers to Aidoo in the context of writing about Nwapa, Head, Ogot, Beyala, Alkali, and quotes her on the importance of creating strong women. Aidoo: 'People have always assumed that to be feminine is to be silly and to be sweet. But I disagree. I hope that in being a woman writer, I have been faithful to the image of women, women, who are viable in their own right.')

Fiebach, Joachim. 'Dimensions of Theatricality in Africa.' In *Modern African Drama*, Selected and edited by Biodun Jeyifo, New York: Norton, 471-485. Rpt from *RAL*, 30, 4 (Winter 1999), 186-201. Refers to Goffman and Turner, Bowditch and Rattray Chernoff and Esslin.)

Geest, Spaak van der. 'Grandparents and Grandchildren in Kwahu, Ghana: the performance of respect.' *Africa*, 74, 1 (2004), 47-61. (An anthropological analysis of attitudes to grandparents. The testimony from teenagers suggests that they respect elderly members of their families and spend time with them. However, observation indicates that it is (only) the very young who actually interact with the old. Teenagers 'perform' respect. There is useful background here for *Anowa* and other Aidoo works. The bibliography takes us into the literature on ageing and gift giving, kinship and marriage. Geest has published elsewhere on related topics, including *RAL* 1996.)

Gapyear.com Offers opportunities to teach drama to 8 – 14 year-olds in Sakumono, nr Tema. One month costs £695! Flights not included, accommodation in Tema, see www.gapyear.com

and www.tematema.com

Gibbs, James. 'Antigone's African Sisters.' Paper presented at Birmingham Conference on Classics in Post-Colonial Worlds, May 2004. (Includes an historical account of productions of *Antigone* in Ghana from the 1930s. Subsequently published see Gibbs: 2007.)

Gibbs, James. 'Ghana' in *A History of Theatre in Africa*. Ed Martin Banham, Cambridge: Cambridge University Press, 2004, 0 521 80813 8, 159-170. (A brisk survey.)

Gibbs, James. 'Obituary of Yaw Asare'. *African Theatre Southern Africa*. Oxford: Currey, 2004. 0-85255-597-0, ix-x.

Gibbs, James 'Books and Theses on Ghanaian Theatre.' A check list. 2005.

Hagan, George P, Chair of NCC can be credited with 'The Cultural Policy of Ghana', See <http://www.artsinafrica.com/uploads/2011/04/Ghana.pdf>. Accessed 04/03/2012. The text includes, in the Acknowledgements, a summary of the history of cultural policies since 1957. The 2004 policy document recognises the role of the drama in national life and describes the theatre infrastructure in the country. It lays down, for example, that 'the design of theatres should be based on African indigenous architecture as well as African concepts as well as traditions of performance.' (8.4.2) Quite a 'kick in the face' for the National Theatre. JG)

Hayhoe, Anita. 'Young people in Ghana learn about safe sex from real-life stories.' *The Guardian*, 1 December 2004. On Line. (An account of work by Theatre for a Change, supported by *The Guardian* (London) and organised by Patrick Young that uses the stories of young people as the basis for AIDS education. The group has 250 members and aims to get 36,000 involved.)

Hayhoe, Anita. 'The Struggle for gay and lesbian rights'. *Ghanaian Chronicle*, 28 October 2004. On line http://community.jhr.ca/articles_frame_single.php?Lang=%&contentID=65&PH (Indicates difficulties of gay community. Link with response to Interact.)

Hoeller, Hildegard. 'Ama Ata Aidoo's Heart of Darkness.' *Research in African Literatures*, 22, March 2004, (On Conrad and *My Sister Killjoy*.)

Holt, Derek. Interviewed by Valerie Korsah and G. Kinglsey-Agbley, for 'Teachers Gallery' *Brochure for Old Achimotan Dinner Dance*, 2004, 17-19. (Holt refers to concern about choice of *Government Inspector* for production in 1959 and the H/M's visit to Nkrumah to answer questions about it. Holt was stage manager for *Androcles*. (18) He refers to cultural activities being held on Fridays. Other contributors to the Brochure refer to the G & S productions. It seems Adrian Sherwood rewrote the patter songs to give them local relevance.)

Kankpeyeng, Benjamin W and Christopher R. DeCorse, 'Ghana's Vanishing Past: Development, Antiquities and the Destruction of the Archaeological Record. *African Archaeological Review*, 21, 2 (June 2004), 89-128. (Although, as the title suggests, this paper concerns archaeological remains, the argument and the examples used are very relevant to the campaign to come to terms with Ghana's traditions in the performing arts. Examples are provided of villagers selling off

terracotta figures, of traders' houses in Cape Coast being allowed to crumble, of forts being neglected or 'restored' with little or no attempt to record details of the structure or undertake adequate research. American funds made available in Cape Coast and El Mina have 'by passed' the Ghana Museums and Monuments Board, and made little or no attempt to leave the museum infrastructure stronger on departure. Hotels near Accra have been built on Iron Age settlements, and swimming pools excavated without a record being kept. Sacred Groves have been cut down. Reference is made to a Foundation for the Preservation of Castles and Forts in Ghana, and to the Save Elmina Association (1996). The former had no web presence at 24/05/2005, and the latter no e mail contact.)

Korang, Kwaku Larbi. "*Literary Culture in Colonial Ghana: "How to Play the Game of Life"*" (review of Stephanie Newell's work)". *Research in African Literatures*. - Volume 35, Number 1, Spring 2004, 208-210. (Newell's book contains references to Mable Dove.)

Korang, Kwaku Larbi. *Writing Ghana, Imagining Africa*. Rochester: University of Rochester Press, 2004. Rochester Studies in African History and the Diaspora, ISSN 1092-5228. (Includes an extended analysis of Sekyi's place in the history of ideas and several pages on *The Blinkards*. Places Nkrumah's Caribbean advisors as selected partly because they could be no threat politically. See Sherwood: 2006. See review by Gibbs, 200XXX .)

Kwei, Rebecca. 'Mavis joins the Gospel Train.' *The Mirror*, 25 December 2005. CHK (On former Osofo Dadzie actor, Mrs Teneboah-Mensah. She says the group 'became Cantata' two years after she joined. She left after S K Opong died and is now singing. Ghana web table reveals Super OD was, by a very large margin 60%, considered the funniest member of the Osofo Dadzie group. Fred Aadae 18.9% was considered the next funniest.

MacRae, Suzanne. Paper on *Anansewa* presented at the April 2004 ALA Conference.

Miescher, Stephan . Review of "*Literary Culture in Colonial Ghana: How to Play the Game of Life*" (Review of Newell's book). *Africa Today* - Volume 51, Number 2, Winter 2004, pp. 145-147 . Indiana University Press.

Nanton, Phillip and Anne Walmsley. 'Henry Swanzy'. *The Guardian* (London), 20 March 2004, 17. (Obituary that refers to (British) broadcaster/ editor Swanzy's work with the BBC and GBC. Also to his family links with Ghana and his time as head of programmes at GBC (1954-58). Swanzy edited *Voices of Ghana* that included work by Ofori. JG wrote Walmsley suggesting Swanzy must have experienced pressure from Nkrumah and may have unpublished play scripts. She replied referring to limited contacts between Swanzy and those bearing his name in Ghana.) See <http://www.guardian.co.uk/news/2004/mar/20/guardianobituaries>

Ofori, Genevieve Kafui Aku *Evegbe Fefenlodanuwo Fe Gomedokpe: Fiawoo fe Gome dze dowo* ' (The Foundation of Ewe Literary Drama: Fiawoo's Pioneering Work). Legon PhD on Fiawoo's three plays published. Awarded Academy of Arts and Sciences Prize 2004. This is clearly a major work that should be published.) This was published ISBN 10: 9988626207; ISBN 13: 9789988626204, Verlag: Woeli Pub. Services

Opoku-Agyemang, Kwadwo. 'Ama Ata Aidoo: The literary artist and the creative process.' Paper presented at the Sasakaw Conference Centre, University of Cape Coast, May 2 2004.

Okoampa-Ahoofe, Kwame. 'Finally, a pioneer is honoured.' *New York Beacon*, 28 April 2004. (On the setting up of the Amu Foundation. At this time US-Based Okoampa-Ahoofe, whose father worked in the School of Music and Drama - forerunner of the SPA, often wrote on cultural and political affairs on line.)

Onumah, Ebenezer Kwamina. 'Remembering the slave trade.' *Methodist Recorder* (London) 18 March 2004, 12. (Reports that the Ghana Dance Ensemble performed 'a dramatic sketch on slavery' at launch of UN Year to commemorate 'the struggle against slavery and its abolition' (Cape Coast Castle)

Deandrea, Pietro. 'Conjuring the Conjugal: the Disruption of Some Western Mores in Two Ghanaian Novels.' In *Step Across this Line*, ed. Alessandra Contenti, Maria Paola Guarducci and Paola Splendore. Venezia: Cafoscarina, 2004, 161-8. (Refers to *Blinkards*, *Marita* and *Changes*.)

Quayson, Ato. 'Pre-Texts and Intermedia: African Theatre and the Question of History.' In Conteh Morgan and Olaniyan, 2004, 46-52. (Refers, i.a. to work by Newell and Akyeampong (1996); to Nkrumah's use of a 'linguist', to the plays of Ben Abdallah, such as *The Trial of Mallam Ilya*, 'that have a 'deliberate alienating effect with a recourse to strongly bawdy language while at the same time trying to celebrate something of the strength of indigenous Hausa culture within the postcolonial world marked by corruption and disenchantment. The point is that African playwrights are producing theatre as an intermedium precisely as a conduit for meditations on historical processes.' 51. The article is a version of one that appeared in Rubin, 1997, 41-44. The quotation reflects the linguistic register!)

Ricard, Alain. *The Languages and Literatures of Africa*. Oxford: Currey, 2004. (Includes relevant material on Fiawoo and Oforu-Appiah. Omits Sekyi, Armah, Sutherland from a wide-ranging discussion.)

Sintim-Misa, Kwaku. 'Asemsebe: (Uncensored thoughts of KSM).' Posted *Ghana Press*, Thursday, July 15, 2004

Uko, Iniobong. 'A Failed Sexual Rebellion: The Case of Ama Ata Aidoo's *Anowa*'. In *New Women's Writing in African literature, ALT 24*, edited by Ernest N. Emenyonu. Oxford: Currey, 2004, 130-7. (Considers *Anowa*'s 'Sexual Rebellion' in an essay with a bibliography that includes works by Catherine Acholonu, Helen Chukwuma, Faye V. Harrison, Femi Ojo-Ade, Filomina Steady and others. Begins: 'The phenomenon of sexual rebellion in this study is conceptualized as a deviation relating to sex, an abandonment of the usual roles performed by that sex, an ignominious regard for the general social expectation of every member of that sex to fit into certain socio-cultural frameworks.')

Shipley, Jesse Weaver. 'The Best Tradition Goes on': Audiences, Televised Soap, and the Transformation of Popular Theatre in Neoliberal Ghana.' In *Producing African Futures: Ritual*

and Reproduction in a Neoliberal Age. Studies of Religion in Africa (26), Leiden: Brill, 2004, 106-140.. (Paper refers to events at the National Theatre, 31 December 2000. Explores evolution of Concert Party at the National Theatre. Also forthcoming in *Neoliberalism and Social Reproduction in Africa*.

Shiple, Jesse Weaver. 'The African Trickster State, and Visa Versa.' See cas.uchicago.edu.

Wetmore, Kevin. Review of Banham: *A History of African Theatre*. *Theatre Survey*, 2004, 313-4.

Yankah, Victor. 'Effective Theatrical Communication for National Development: Greater Accra and Central Region of Ghana.' Seminar paper presented IAS, Legon, 24 February 2004. May also have been given, in whole or part, at the Performing Africa Conference, Leeds, 2004.

Young, Patrick. InterACT / Theatre for a Change Project.' Updates March, April November 2004. (Coverage carried in the *Guardian*, describes work with young people on AIDS education etc.. See controversy over handling of gay issues and the way forum type theatre was used by homophobes. For position of Gay and Lesbian responses see articles by Anita Hayhoe. (Young previously worked with Streets Alive, and made a video in Tamale.)

2005*

Documents: programme for *The Twins* put on for the Twins Foundation, Abibigromma, SPA, written and directed by Owusu.

Programme for *A.P.T.S.* put on by the Theatre Arts Department in collaboration with Mbaasem and the Morel Trust. Directed by Kenneth Fiati Senyo, at Drama Studio, Legon, August 2005. (This was retitled *Prison Graduates*.)

Background papers on publications and web information, on The British Council and *the Theatre in Ghana: 60 Years of Interaction, of Books, Articles and Theses on Ghanaian Theatre* produced by Gibbs for the August 2005 Researching Ghana Theatre conference.

9 January Professor George Hagan called for arts to be democratised.

During the year *The Miser* was put on at Legon by Role Model Multimedia, see http://www.mycedis.com/prince_ifram.php. That site contains an account of work of David Tetteh-Quarshie and Barbara Odai. See 2007 production *Prince of Egypt*, linking Moses and Danny Whyte. The latter a high-profile cancer sufferer.

05 August Theatre For Development Bureau Africa, director Dr Asiana Elias/ Elias Asiana, Legon, began on line as blogspot.com accessed 16/03/2006. See Accra project with market women on HIV/AIDS. 2006 03 16. There were very few postings and in 2011 the site had not been fully built.

27 August 2005 Conference on Researching Ghanaian Theatre, held at Legon, papers presented by Hunter, Addo, Adjah, Awo Asiedu, Gibbs, Aveh. Those present included Nketia, Sutherland,

Anyidoho, *APTS* by Efo Mawugbe presented at the Drama Studio that week-end and the following week-end. Plans to publish the papers fell foul of shifting fortunes of publishing houses.

See 2005 05 08 Lutheran Media Ministries on drama based on Bible stories in local languages in the Northern and Upper Regions.

May 2005 Department of Music (and Theatre Arts) at Cape Coast, students presented *Demon Crazy* by Victor Yankah.

Papers presented at the ALA Conference, Boulder, Colorado, April 2005: Included the following: Africanus Aveh. 'Ideology, Authenticity, and the Image: (Mis)Representing Ghana on the Screen'.

Moradewun Adejunmobi. 'Video Film and Commercial Narrative in Ghana and Nigeria.' Also Wumi Raji and Kwaku Larbi. Note Ben-Abdallah's *The Slaves (Revisited)*, a 'new' version of the play was presented at Cape Coast by Ma'at Productions. The revised text was dated 'February 2005'. Reviewed in *Research in African Literatures*, by Tiziana Morosetti. See below.

Anon. 2005 05 19. 'Cape Vars theatre students go 'Demon Crazy', *Graphic Showbiz*, 19-25 May 2005, 3. (Puff for Victor Yankah's play, that followed Marshall's *The Queue*. Quotes head of Music (and Theatre), Dr Isaac R. Amuah, on the introduction of Theatre Studies into the Music Department.

Ben-Abdallah, Mohammed. *The Slaves (revisited)* production script, dated February 2005, basis of Panafest production, 2005., Ma'at Productions.

Anon. 'Pass film-making bill to enhance quality of production – Hesse,' see www.ghananna.web. 7 February 2005. (Refers to a call by Rev Dr Chris Hesse to improve quality of film making in Ghana. Hesse mentions Nkrumah's efforts to establish a film industry and to films made 'by westerners' such as 'Unhappy Non-White', 'The Corrupt Politician' and 'The Happy Slave' Regretted sale of GAMA Film Theatre to the Malaysians.)

Anon. 'All is set for the 7th PANAFEST, says Yankah.' www.ghanahomepage.com 11 February 2005. (Report on preliminary work by PANBAFEST Foundation. Event to be held from 21 July to 1 August. Theme: 'The Re-emergence of African Civilization'.

Anon. Drama at Alliance Française, <http://www.accra-mail.com/mailnews.asp?id=12766> Posted: Thursday, April 28, 2005. (On 29 April 2005, the Alliance Française, in collaboration with the French Embassy in Accra, presented *When the Rainy Seasons Come* by the Awareness Theatre International Group. There is a note on the group and Hunter.) Accessed 11 05 2005.,

Anon. 'National Theatre marks AU Day.' Accra, May 25, GNA. ('Togbe Ehlah, Deputy Director, National Commission on Culture, in-charge of Arts, on Wednesday called on Africans to unite in order to pull resources to fight ignorance, disease and hunger afflicting the continent. Also quoted Nana Akraasi-Sarpong on plight and needs of African culture. See: <http://www.ghanaweb.com/GhanaHomePage/NewsArchive/artikel.php?ID=82269>

Anon. 'Ghanaian writers participate in international symposium.' 31 July 2005, See www.ghanaweb.com/GhanaHome Page/newsarchive/artokel.php?ID=86975. Refers to delegation member Alex Agyei-Agiri, as 'a poet, novelist and lawyer', author of *Unexpected Joy at Dawn*. The group, led by 'Professor Atukwei Okai' visited Libya. In the UK for African Visions, October 2005, referred to also as a playwright. No record at this time of work having been registered in this bibliography 28-Sep-05.)

August 2005 'Joint theatre show links Plymouth to Ghana', adaptation of *Romeo and Juliet* put on by students from Devon, Cornwall, and Sekondi-Takoradi. See www.creative-partnerships.com/news/87750. File 2005 08 01 Shakespeare.

Anon. 'Poor infrastructure affecting tourism in Western Region.' www.ghanaweb.com regional news. Quotes Mawugbe on plans for a Shama Ahanta East Metropolitan Kundum Festival, which would be a regular and annual event.

Allen, Clare, 'Teaching Drama to Children in Ghana: trials, tribulations and triumphs,' Post conference paper, submitted for Researching Ghanaian Theatre Conference, Legon, August 27, 2005

Anyidoho: 'Prof Anyidoho Tells his Story', on <http://graphicghana.info/article.asp?arid?=9443> accessed 21 12 2005/ (Includes details of early life, and father('Kpodo'), problems with financing schooling, experience of kente weaving, time at Accra Teacher Training College, involvement with *Talent for Tomorrow*, training at Advanced Training at Winneba, post at Achimota, degree at Legon, post-graduate work at Texas, return to Legon, visits to Swarthmore, and family.

Asiama, Elias Kwaku. "Dondology – Audiology – Visiology". Paper submitted for Researching Ghanaian Theatre Conference, Legon, August 27, 2005.

Asiedu, Awo. 'Researching Ghanaian Theatre: Reflections on the Process .' Paper presented at Researching Ghanaian Theatre Conference, Legon, August 27 2005.

Aveh, Africanus. 'Paper presented at Researching Ghanaian Theatre Conference, Legon, August 27 2005.

Bailey, Anne C. *African Voices of the Atlantic Slave Trade: Beyond the Silence and the Shame*. Boston: Beacon Press, 2005. (Chapter 2 is headed 'The Incident at Atorkor'. This examines the 1850 incident involving the capture of drummers related to Chief (Togbui) Ndorkutsu that provides insight into the operation of the slave 'trade' and has left an enduring mark. The study provides useful background to Fiwoo's writing and to commemoration of the traffic in human beings.)

Bonney, Emmanuel. 'Panafest kicks off July 24.' *Graphic*, 13 July 2005
Accessed 18 07 2005: (Kojo Yankah on plans. There were suggestions that the Government had not come up with the promised financial support. Programme to include durbar, carnival,

emancipation day, and bazaar, it was stressed it was a developmental, educational and spiritual occasion, not a tourism event. Black performers had been asked to seek their own sponsorship. No Ghana government agency was supporting any Ghanaian artists – as yet. Looked forward to launching the Joseph Project in 2007.)

Coe, Cati. *Dilemmas in African Schools: Youth Nationalism, and the Transformation of Knowledge*. Chicago: University of Chicago Press, 2005. (A study, with field work carried out in Akropong and Abiriw, that examines how ‘Culture’ has been used by politicians and the education system,. A fascinating account in which Coe draws together information from a wide range of sources. She includes details on performances in the 1990s as well as more recently. See references to festival performances in previous years, analysis of Young Pioneers’ work, details on clashes between Boy Scouts and YPs, etc etc..)

Dembrow, Michael. “Kwaw P. Ansah” Profile linked to Portland festival see <http://spot.pec.edu/~mdembrow/ansah.htm>.

Donkor, David. ‘Trickster in the City: Comedian Bob Okalla and the Performance of Democracy in Ghana’s 1996 Presidential Campaign.’ Paper presented at Mid-America Alliance for African Studies 2005 Conference Missouri State University, Springfield, MO, September 2005.

Easby, Sarah. ‘Hello’ contribution to TfaC site, see 2005 07 17 TfaC Easby. <http://www.theatreforachange.com/index.html#> accessed 23-Mar-07

Hello, I am Sarah and I’m now back in the UK after an incredible 2 months spent with Theatre for a Change. I went to Ghana to work and carry out research with Theatre for a Change as part of my Masters in Theatre and Development (University of East Anglia) and found myself thoroughly absorbed and fascinated by the work going on.

Gibbs, James. *The Legon Seven*. Llangynidr: Nolisment, New Edition. 2005. (A history of a campus theatre groups October 1968 to June 1970.)

Gibbs, James. “Ghana and Moral Re-armament: a largely forgotten encounter from the 1950s with continuing relevance.” Paper presented at Researching Ghanaian Theatre Conference, Legon, August 27, 2005.

Gibbs, James. ‘What’s on-line in the Ghanaian Theatre?’ Towards a *Directory to on-line sources on the Ghanaian Theatre*, and a Ghana Theatre History Website.’ 18/07/2005. (Paper prepared as background for conference.)

Gibbs, James and Christine Matzke, ”Accents yet unknown”: Examples of Shakespeare from Ghana, Malawi and Eritrea.” In *Shakespeare’s Legacy: The Appropriation of the Plays in Post-Colonial Drama*, ed. [Norbert Schaffeld](#), Trier: Wissenschaftlicher Verlag, 2005, pp. 15-36.. (Gibbs is responsible for the Ghana coverage that includes reference to de Graft’s *Mambo* and sees Shakespeare as a liberating presence for de Graft.)

Giomanni, Francesca. ‘Panafest 2005: The Re-Emergence of African Civilization. *See afriche e*

orienti - the journal (Bologna), issues 2005

Gocking, Roger. *The History of Ghana*. Waterford, Conn: Greenwood, 2005. DT510.5.G63. (Valuable sections on Sekyi and several portraits of notable people. Offers occasional remarks on literary issues although the focus is on history and politics.)

Hagan, George. Quoted 'Democratise arts and culture to promote democratic values.' See www.ghanaweb.com, on Ghana Theatre documents 2005 01 17 Hagan. Speaking at a three-day meeting of the Commonwealth Foundation Arts and Culture Experts Group meeting in Accra, called for the creation of a Culture Trust Fund for the promotion of Commonwealth Cultural Events.

Halm, Ben 'Agoro's New Clothes: The Legacy of the Ghana National Theatre Movement and the Ghanaian Theatre Today.' Paper tabled at Conference on Researching the Ghanaian Theatre, Legon, 27 08 2005.

Halm, Ben 'Archival, Skeptical and Holistic: The Three Pillar Stages and Necessities of Researching Ghanaian Theatre.'" Paper tabled at Conference on Researching the Ghanaian Theatre, Legon, 27 08 2005.

Hunter, Evans Oma. 'Creativity, Culture, Coups, Curfews: the past, present and future of the Ghanaian Theatre' Paper presented at Researching Ghanaian Theatre Conference, Legon, August 27 2005.

Kemp, Renee. 'An Apology in Ghana.' www.pbs.org/wonders/Episodes/Epi3/3_rete4d.htm 14 01 2005 Kemp describes visit to Cape Coast 'last year' for Panafest, and witnessing a ritual apology from chiefs in a clearing 'just outside Accra'. She refers to the removal of any justification of action by predatory young African-Americans, describes the occasion as 400 years in coming and the atmosphere as joyous.

Morosetti, Tiziana. 'Panfest 2005: Review of ben Abdallah's *The Slaves Revisited*. *Research in African Literatures*, 39, 2 (Summer 2007), 227-232.

Newell, Stephanie. 'Devotion and Domesticity: The reconfiguration of Gender in Popular Christian Pamphlets from Ghana and Nigeria.' *Journal of Religion in Africa*, 35, 3 (2005), 296-323. (Draws on responses about reading derived from a questionnaire used in 1998.)

Pype, Katrien. Review of Adjaye 2004 in on line *African Studies Quarterly*, 8, 2 (Spring), 2005. [//web.africa.ufl.edu/asq/v8/v812a18.htm](http://web.africa.ufl.edu/asq/v8/v812a18.htm). Review of Adjaye *Boundaries of Self and Other in Ghanaian Popular Culture*. *African Studies Quarterly*, 8, 2 (Spring 2005), on line <http://web.ufl.edu>. (A very enthusiastic review.)

Reed, Ann. 'Slave Trade Memory: Ghana's Heritage Tourism and the Promotion of African Identity.' Paper presented at Mid-America Alliance for African Studies 2005 Conference Missouri State University, Springfield, MO, September 2005. . (Reed was at Indiana University.)

Richards, Audrey. 'What is to be Remembered? : Tourism to Ghana's Slave Castle-Dungeons.'

Theatre Research International. 57, 4 (December 2005), 617-638. (This paper looks at 'performances of memory'. Specific theatre references appear in allusions to Jeyifo's collection of African plays and to Aidoo's work. More than this, she looks at behaviour and presentation. For example, she reflects on the presentation of experience in Elmina and Cape Coast, and the filtering of accounts for visitors from different communities. She refers to the way African American experience is pushed to the fore in certain exhibitions, even though only an estimated 5% of 'captives' - she notes the preference given to that word - were destined for America.)

Steggstra, Maryke. *Dipo and the Politics of Culture in Ghana*. Accra: Woeli, 2005. (Originally published in Germany as *Resilient Rituals: Krobo Initiation and the Politics of Culture in Ghana*. Munster. Includes 'Performing Culture Tourism; (312-4) Quotes source on the proliferation of Dipo shrines in Kloweki area (Kodjonya)' because of love for money.' 313. Quotes Nketia 1955 and 1986 on issues of culture and development.

Looks back to a 1988 editorial in the *Ghanaian Times* on the invention of festivals to raise tourist income. Refers to the Festival of Yilo Krobo first held in 1992 - it marks the descent of the Krobo from the mountain in 1892. Refers to Mike Harden on African Jewels undergoing a Dipo Initiation. See www.Dispatch.com/news a 'faux rite' without real significance, part of a commercial culture. Refers to Durbars put on for 'busloads of US exchange students from Legon'. 316. This suggests the rituals are 'acted'.

Sutherland, -Addy, Esi and [Aminata Diaw](#). Eds. *Women Writing Africa: West Africa and the Sahel*. USA: Feminist Press, 2005.

Theatre for a Change. Website material accessed 12 06 2005 on www.theatreforachange.com/ourmethods.html

2006*

Department of Theatre Arts, Legon: scheduled productions during September-November 2006, in the Amphitheatre, or Drama Studio. Programme: *Witch in My Heart* (Kuper, dir Phyllis Ahiabile); *Medicine for Love*, (dir Ama Achia Prempeh); *Dr Faustus* (dir: Abba Wiba Nunoo); *Alien King* (dir: Macdonald Nannor); *For the Love of a Woman* by Gloria Yartey (dir: Winfred Aboakye); *Etuo Atu Bare** by Godwin Kotey (dir Godwin Kotey - staff production); *Moonshine Solidarity* (dir Kelvin Dodzi); *Six Characters in Search of an Author* (dir Isaac Asare Owusu).

During the year Media and Films Ghana presented 'A Night of Total African Theatre Experience'. Programme (!)

Tema Theatre see www.tematema.com programme for recruiting Gap Year volunteers from the UK to take part in 1) teaching drama, and 2) drama productions in Ghana. Cost £1,395 for accommodation and productions costs. July set for the project.

Unsigned material accessed on the web and arranged by date of posting:

2006 02 26 'Joe de Graft Students Drama Festival launched' Ghanaweb report on launch at

Mfantsipim. 12 Central Region Schools involved. Leone de Graft spoke at the launch about the discipline shown by her husband, and his ensuring that 'the right thing was done in the house'. She said all his poems 'were centred on life in the village'. [!] All the productions are to be of texts by Joe de Graft.)

2006 03 02 'Ajax Bukana is dead.' ghanaweb report on death of 'state comedian', James Kehinde Ajayi, who rose to fame in 1958.

2006 03 04 Winneba report from Ghanaweb on Osagyefo Theatre Company Innovation, a cultural development based in Winneba. Note: There is a group with a similar name based in Luton, UK. 49th Independence Celebrations.

2006 03 15 Report regarding Efua Sutherland, theatre festival 2006, <http://www.newsinghana.com/entertain.php?story=1543> 'Efua Sutherland remembered', Posted On: Wednesday 15th of March 2006 07:22:32 PM
'A theatre festival would [sic] be organised through out the year to commemorate the 10th anniversary of the late Dr Efua T. Sutherland, an international acclaimed writer and leader of the theatre movement.' *Anansewa* to be presented at ALA Conference, May 2006.

2006 03 16 TFDBA 'Bubiashie Control Market Women in HIV/AIDS theatre' GNA | Posted: *Thursday, March 16, 2006* <http://www.accra-mail.com/mailnews.asp?id=15906>: Accra Daily Mail: Begins: '30 market women drawn from the Bubiashie Control Market have participated in a "Theatre for Development" project on HIV/AIDS in Accra.'

2006 05 15 Wharton; <http://news.scotsman.com/uk.cfm?id=731792006>, Author's wizard idea for play gets Dublin debut. See GREIG CAMERON Scotsman 15 05 2006. 'IRVINE Welsh's new play about the private lives of the Munchkin characters from The Wizard of Oz is to receive its world premiere in Dublin. 'Irvine's next play is apparently to be about Black sportsman, about Wharton. This may not have been written, or it may have become a play for TV. JG

2006 03 17 Bubiashie

<http://www.ghanaweb.com/GhanaHomePage/blogs/blog.php?blog=30&article=1000000081>
Control Market Women on HIV/AI, Submitted on 2006-03-17 17:18:53 (modified 2006-03-17 17:20:18) Bubiashie Control Market Women ends training on HIV/AIDS Transmission, '30 market women in Bubiashie Control Market have participated in a theatre for development project on HIV/AIDS in Accra.' Samuel Attah Boateng leader; see TFDBA

2006 05 18 'KSM Death Warrant', <http://www.graphicghana.info/article.asp?artid=12138> Stay Awake Or Die!) (5/18/2006 'KSM is at it again, the man known for his theatrical innovations and sizzling humour is ready to launch another of his hilarious one-man-plays about life.' Show is called 'Death Warrant', opening at British Council. KSM has -plans for a drama group.

2006 05 18 Oseikrom <http://www.graphicghana.info/article.asp?artid=12143>
Oseikrom Concert Party (5/18/2006) A report on the replacement for Key Soap Concert Party.

Programme originated from Kumasi [when National Theatre closed.] Partymen named, Agya Koo praised highly.

Anon. 'Nkrumahndela to rock Accra again.' *Graphic Showbiz*. Thursday 4 May 2006. http://www.sportsggh.com/article.php3?id_article=113 Accessed 11 07 06: 'By popular request, patrons of the theatre will once again have the opportunity to see Nkrumahndela arguably the best Pan-African drama production ever staged in Ghana at the Accra International Conference Centre on May 23.' See 2006 05 04. See programme for performance 2006 04 23. Includes profiles of Hunter, Adjetey Anang, K Roland / Ronnie Akom, Nii Nuklpa Okerchiri, director, Abeshie Cultural Group. Tuma'tuma Theatre project 233 20 899 1010

May 2006 performance of *Marriage of Anansewa* at ALA Conference Accra. Part of a Sutherland Season that was launched in March 2006. *Commended by John Lemley 07 07 06 e mail. See programme. The play was directed by Sandy Arkhurst, with Braimah Watara (Ananse) and Marcia Olivette (Anansewa), also Abena Takyi. Part of the Efua Sutherland Theatre Festival, ring 233 21 777 308, fundraising was by Creative Storm 233 219 11 840.

2009 06 20 Tonight Kwa Zulu Natal, 'Hip-hop theatrical.' June 20, 2006. <http://tonight.co.za/index.php?fArticleId=3299571&fSectionId=410&fSetId=204>. Article about Daniel Banks who had moved on to South Africa '[a]fter spending three months at the University of Ghana.' Article opens: "Daniel Banks has the gift of the gab when it comes to initiating significant cultural conversations. The New York University academic and his baseball cap have become a familiar sight in the Market Theatre precinct over the past few weeks where he has been networking, workshopping, watching performances and talking.' See Ghana Theatre '2006 06 20 Banks'

ALA Conference, relevant papers and details PANEL D1:

WOCALA Panel I: Ama Ata Aidoo: The Past of History, The Present of Literature

1. Maureen N. Eke (Central Michigan Univ): "Resisting the Erasure of Slavery: Ama Ata Aidoo's Recovery of Diaspora Memory in *Anowa* and *The Dilemma of a Ghost*."
2. Omofolabo Ajayi-Soyinka (Univ. of Kansas, Lawrence): "If We Count Slaves, Secrets Will... OUT?"
3. Ada U. Azodo (Indiana Univ. Northwest): "Recasting Postcolonialism: Ama Ata Aidoo's Project of Re-visioning the Past and Re-Envisioning the Present in *Anowa* and *The Dilemma of a Ghost*."

PANEL B7:

West African Theatre:

1. Jade Maia Lambert: "Ama Ata Aidoo's *Anowa*: Performative Practice and the Postcolonial Subject"

Mary Jane Androne (Albright College): "Male Characters in Ama Ata Aidoo's *Changes: A Love Story* - Nervous Masculinities"

PANEL I.2:

Women, Writing, and Pan-Africanism:

1. Naana Opoku-Agyemang (Univ. of Cape Coast): "Memory as Resistance: Ama Ata Aidoo on the subject of the African Diaspora"

PANEL C3:

Dance-Drama-Music-Literature: TOTAL THEATRE Experience in Ghana

1. Kofi Anyidoho (Univ. of Ghana) [Chair]: "Sing the Poem, & Dance the Song"
2. F. Nii-Yartey (Univ. of Ghana): "The Development of Dance in Ghana: The Contemporary Dimension".
3. Mohammed ben Abdallah (Univ. of Ghana):
4. Willie Anku (Univ. of Ghana):

PERFORMANCES:

THE SLAVES: written & directed by Mohammed ben Abdallah, [In collaboration with the School of Performing Arts, University of Ghana-Legon]. Talk back session saw strictures by John Lemley and Molaria Ogundipe-Leslie. E mail 07 07 06 from Lemley.

Venue: Efua Sutherland Drama Studio, University of Ghana - Legon.

[Tickets available at Registration & at the Gate]

8:00 - 10:30pm - A Special Performance of *The Marriage of Anansewa* by Efua T. Sutherland [as part of the Efua T. Sutherland Theatre Festival in commemoration of the 10th Anniversary of her passing]

] Venue: Aday Kesse Hall, La Palm Royal Beach Hotel, Accra.

[Tickets available at Registration & at the Gate]

2006 07 06 Studrafest. Anon. 'Stakeholders urged to study Ghana's culture to reflect current trends.' See <http://www.ghanaweb.com/GhanaHomePage/regional/artikel.php?ID=106958>
Ghana Home Page Ghana doc 2006 07 07 Studrafest. Tema gathering of secondary schools involved in arts festival, sees culture used to confront issues of discipline and respect.

11 July 2006 – 20 July. Michael Walling visited Ghana regarding Border Crossings' plans for a production. See Blog.

2006 07 27 Appiah 'Jackie Appiah — Eloquent And Exciting Actress' See Graphic (7/27/2006) <http://www.graphicghana.info/article.asp?artid=13278>. On a film actress and her career.

2006 07 28 Hagan on Ghana Theatre. Anon. 'Ghana: Actors Urged to Be Professional, Transparent in Activities.' *Accra Mail*, July 28, 2006. <http://allafrica.com/stories/200607280932.html>. Accessed 2006-08-11 GNA. 'Professor George Hagan- Chairman of the National Commission on Culture (NCC) - on Wednesday urged the Ghana Actors Guild to be professional and transparent in their activities. Occasion was the launching of the Ghana Actors Guild Awards 2006 in Accra.

2006 08 03 'Agya Koo: Ahead Of The Pack.' Graphic . (8/3/2006) <http://www.graphicghana.info/article.asp?artid=13385>. (Comedian who worked with Agoro

Beso Concert party and then started Tetemofra Concert. Has done solo performances and acted in films. See: 2006 08 03 Agya Koo

2006 08 15 Road deaths drama; http://www.ghanaweb.com/public_agenda/article.php?ID=5677; accessed 15/08/2006; date of report uncertain; 'Road Safety Campaign Yields Marginal Results'.

The annual Greater Accra Regional Road Safety Campaign which was started four years ago is beginning to yield results, although marginally. Statistics made available by the Greater Accra Regional MTTU Commander ACP Victor Tandoh say since the inception of the Campaign in 2002, the accident rate has declined by 18 percent.' Report by Bernice Donkor and Francesca Twumasi indicates a drama on overtaking/ loading/ speeding and poor maintenance was performed.

Collins, John 'A Century of Changing Locations of Ghanaian Popular Entertainment Venues'. Paper presented at conference on Afrique and History, Paris, June 2006. (Focusing on musicians, this paper provides abundant insight into spaces available to performers. These spaces have included social clubs, cinemas, compound houses and theatres. The paper draws attention to the cultural centres established, often by prominent instrumentalists, to cater for tourists interested in music.' On the whole these are venues for music and dance rather than drama. Collins indicates the importance of the School of Performing Arts in providing for 'hundreds of foreign students' who visit Ghana.)

2006 08 17 Araba Stamp Laid To Rest

<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=109163> Accessed 2006 08 22. Account of the funeral of 70 year-old who had joined the Brigade Drama Group at Nungua. She died in poverty, without a 'bedroom apartment'. (See concern above about her sleeping arrangements.) Her body was laid in state in the forecourt of the Arts Centre. Various actors were interviewed and there was talk of the lack of support for the theatre.

31 08 2006, Ghana: Sutherland Symposium Takes Off On Monday, <http://allafrica.com/stories/200608250978.html> *Ghanaian Chronicle* (Accra), August 25, 2006. Posted to the web August 25, 2006. 'A THREE-day series of lectures, panel discussions, and performances have been planned from Wednesday August 3 as part of the year-long Efua Sutherland Theatre Festival.' *Edufa* and other plays included. Jeyifo, Anyidoho and Osofisan present. See 2006 08 25 On Sutherland event,

Anon. 'Kofi Annan's Homecoming.' Graphic Ghana

<http://www.graphicghana.info/article.asp?artid=14158>, See: 2006 10 26 Ghana @ 50

Includes: 'The National Dance and Theatre Companies as well as other private groups will create pieces that reflect Black Identity, Pan Africanism, Freedom, Sovereignty, African Unity and International Solidarity - all of which will be showcased in numerous locations throughout the year./ Other previous works by celebrated playwrights, which will be performed include "The Marriage of Anansewa" (Efua T. Sutherland), "The Blinkards" (Kobina Sekyi), "The Third Woman" (J.B. Danquah) and "Through a Film Darkly" (J.C. De Graft). /Others are "The Legend of Aku Sika", (Martin Owusu), "Blood and Tears" (Asiedu Yirenkyi), "Ananse in the Land of Idiots" (Yaw Asare) and "Ananse

and the Gum Man" (J.C. De Graft).

2006 11 01. KIDDAFEST 2006. Enforce Law On Suspended Sentence — Hajia Alima (11/1/2006) <http://www.graphicghana.info/article.asp?artid=14195> ‘Mr Michael Attipoe, the Chairman of the Interim Management Committee (IMC) of the National Theatre of Ghana, spoke on the theme, “Shaping tomorrow through the arts”.’

2006 11 11. World Modeling Contest For Accra. Indicates that the National Theatre had been refurbished and would be used for an event in December. See Graphic <http://www.graphicghana.info/article.asp?artid=14359>

2006 11 17 Mawugbe. Accessed BBC site with details of 2006 joint 3rd Prize winner for *Once Upon a Time in Lagos*.
http://www.bbc.co.uk/worldservice/specials/1040_african_perform/page4.shtml

2006 11 18 Yosakoi Festival ends in Accra, *The Saturday Statesman*, 18/11/2006 . the reference is to a Japanese Festival

http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1431§ion=6

‘This year's Yosakoi Festival of Unity and Dance was held at the Efua Sutherland Children's Park, with 19 groups comprising four school groups and 15 professional dance groups.’ (Theme of Unity; explored through dance competitions; an Achimota School group went to Japan; it was compulsory to use one kind of Japanese castanets; presumably funded by Japan.)

2006 11 20 A Distances. ‘Ghana: Bilingual Drama At Alliance Française, *Accra Mail* (Accra), <http://allafrica.com/stories/200611201623.html>

November 20, 2006, Posted to the web November 20, 2006. "A Distances" a hilarious bilingual theatre show that employs the use of visual and poetic devices will be performed at the Alliance Française in Accra on tomorrow, November 21, 2006.

2006 11 20 NAFAC Talk of Culture and wealth creation.

http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1447§ion=6 NAFAC 2005 opens at last in Wa. *Ghana News Agency*, 20/11/2006

2006 11 22 Ho Centre. Theatre Complex at Ho to be ready for 50th anniversary, GNA Posted: *Wednesday, November 22, 2006*.

‘The Volta Regional offices and theatre of the Centre for National Culture (CNC) is to be completed before March 3, next year in time for the celebration of Ghana at 50. Mr Emmanuel Sedode, consultant on the project gave the assurance when the Regional Minister, Mr Kofi Dzamesi and some heads of ministries, departments and agencies (MDAs) and chiefs inspected 13 projects being executed in the Ho Township. See <http://www.accra-mail.com/mailnews.asp?id=19064>

2006 11 30 Highlife Celebration. (11/30/2006),

<http://www.graphicghana.info/article.asp?artid=14634>, The New York University with site office

in Ghana and Heritage Development, a social development and event management consultancy, are collaborating in partnership with the National Theatre of Ghana on a celebratory event on Ghanaian highlife music.

2006 12 06 Donkor MSU Ghanaian [David Donkor] draws on family experience to work on play about lynching in Missouri State University. <http://www.news-leader.com/apps/pbcs.dll/article?AID=/20061206/COLUMNISTS13/612060310>

‘MSU play won't let community forget lynching. The invitation shocked me. "Strange and Bitter Crop: A Performance of Memory and Hope." The flier I got via e-mail makes it clear that this is a play about lynching, inspired partially by the 1906 burning of three innocent black men in the Springfield Public Square. That's the what. The free production will be at 7 p.m. Thursday at the Balcony Theatre in Missouri State's Craig Hall, room 207.

2006 12 08 Richard Danquah, dancer, choreographer, cultural ambassador in Norway, died. http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1658§ion=6

See 2006 12 08 Richard Danquah dancer

2006 12 13 From Young, account of TfaC's visit to Malawi. Stephen Fry did voice over for a CNN report (Turner Broadcasting.) See also the following

‘Celebrations marking this year's World Aids Day, by [Theatre for a Change](#) Ghana (TFAC) showcased a series of activities under the theme *'keeping the promise, walking the talk'*. The event featured ‘out of school’ youth groups in and around James Town, with performances capturing aspects of the work these groups carry out in their communities. *'The target of individual behaviour change has yielded very positive results and the individuals participating in the programme today are living testimonies of how the organisation has kept its promise'* - Patrick Young. By walking the talk TfaC are reaching out to various schools and communities.’ British Council News December 2006

Signed publication

Addo, Francis. ‘Theatre Mirrors Performs

,’ <http://dailyguideghana.com/portal/modules/news/article.php?storyid=401>

Posted by [Mohamed](#) on 2006/10/27 5:19:29 (68 reads)

An interesting and enthusiastic drama group, Theatre Mirrors, would stage a dramatic performance at the Citizens Centre, Asylum Down in Accra, come Saturday October 28./ The drama, entitled, “The Ends of Mercy”, would bring out surprising super star performances from star actors as Kwame Nontwiwi, as Nii Wentum II the King, in a story by Ghana's Shakespeare, Gloria Yartey. 2006 10 27 Theatre Mirrors

Asare, Yaw *Ananse in the Land of Idiots*. Legon: StudyGhana Foundation, 2006, 9988-0-3684-1

Asiedu, Awo Mana with Sarah Dorbgadzi. ‘Competitive Youth Theatre Festivals in Ghana: Stage Motion and Studrafest.’ *African Theatre: Youth*. Oxford: Currey, 2006, 16-24. (Includes account of Sankofa and Stage Motion, a drama festival for second cycle schools in Accra and the Eastern Region. Sankofa, an NGO, was founded by Daniel Clark and supported by GBC,

Asanka Local, and Papaye. Clark works at Shangri la Hotel and runs a children's theatre club there. Children pay 20,000 c per session. Fourth competition, February 2004. Productions included work by Yirenkyi, Osofisan, de Graft, and 'Wartenberg' [Wartemberg]. The article includes an account of Studrafest which decides on the plays the schools have to present. The 10th festival required productions of work by Maimane, Lirondo, de Graft, and Alhassan. The article includes information gained from interviewing participating pupils. Part of the volume is on line <http://books.google.co.uk/books>

Astbury, Sonja. 'Grooving To A New Beat.' Education Reporter. '<http://www.prestontoday.net/viewarticle2.aspx?sectionid=2166&articleid=1919559>
'DANCE students have been getting into the mood and grooving to a distant beat under the guidance of talented artiste Johnson Edu.' Edu had worked at the National Theatre in Ghana. 2006 12 13 Edu, see *Lancashire Evening Post*.

Berg, Linda. 'Ghanaian poet shares snapshots of writer's life with students.' 01:00 AM EST on Wednesday, November 22, 2006 Providence on line . On writing.

http://www.projo.com/ri/providence/content/mcpoet22_11-22-06_FA2VT14.3382c3f.html

PROVIDENCE — An eighth-grade boy sidles up to Christina Ama Ata Aidoo, a renowned African playwright, poet, novelist and critic. By now, the author has finished speaking at Samuel Bridgham Middle School and the library has emptied. "What do you write for fun?" Jeremy Paz asks shyly. "I always write for fun," says Aidoo, who is wearing a traditional Ghanaian skirt and top made of waxed prints. "My only regret is that I don't give myself enough time to write as much as I'd like." See 2006 11 22 Aidoo

Boateng, Theresa. 'Ghana: Ghanaians Must Read - Papa Owusu Ankomah.'

<http://allafrica.com/stories/200608310905.html>, [Accra Mail](#) (Accra), August 31, 2006, Posted to the web August 31, 2006, 2006 0831 Sketches at GLB. See account of intensive conference.

Buckman-Owoo, Jayne. 'KSM Splits Ribs '(11/30/2006),

<http://www.graphicghana.info/article.asp?artid=14627> .Includes: 'In all the stand-up shows that have so endeared the man KSM to the elite patrons of Ghanaian comedy, none had exuded so much energy and electricity as at last Sunday's thriller.'

Cunningham, Eric, ed with others. *Gold Coast and Ghana Memories*, Ghana School Aid, 2006. This includes accounts relating to drama in schools and by the British Council Players. See particularly: Barbara Roddick on Drama at Mfantshipim ('The Legacy of Africa: Recollections of Mfantshipim School 1953-62,' 63-66) and Robert Mares on the British Council Players ('Memories of Nkrumah's Ghana', 145-8).

Donkor, David Afriye. (Northwestern University), 'Claiming Speech at Ekumfi Atwia: Supplanted Acts and Displaced Narratives in the "House of Stories".' Paper presented PSi # 12, London, June 2006. On Donkor see Congratulation to David Afriye Donkor who received the MSU Distinguished Young Alumni Award on April 25, 2003. We learn: David was a graduate student in the Department of Ethnic Studies in 1996-1998, and also taught a course as an adjunct faculty. 'Currently' he is a Ph.D. candidate at Northwestern University. Minnesota State University, Mankato.

Gains, Kevin K. *American Africans in Ghana: Black Expatriates and the Civil Right Era*. Chapel Hill: University of North Carolina, 2006, xiv, +342, 0-8078-3008-9 Reviewed Doortmont, *Journal of African History*. In this important study Gains refers to returnees and the Black American community. He mentions Wright, Mayfield, Angelou, and the Sutherlands – more on Bill than Efu..

Mantey, Joana. 'Regional Float Educates West African Transport Workers.' *Listen to report by Joana Mantey* VOA News, Accra, Ghana, 30 November 2006

<http://www.voanews.com/english/Africa/2006-11-30-voa62.cfm>

' A regional float aimed at promoting awareness of HIV/AIDS has just made a stop-over in Accra. The Love Life Caravan aims to educate transport workers along the Abidjan to Lagos transport corridor. The float, which began its journey from Cote d'Ivoire in late November, will make a final stop in Lagos Nigeria on the 9th of December. It has been mounting educational campaigns on HIV/AIDS through music and other interactive activities.' Drama was included. See 2006 11 30 Love Life Caravan

Lentz, Carola. *Ethnicity and the Making of History in Northern Ghana*. Edinburgh: Edinburgh UP, 2006, 0-7486 2401-0. (Topics treated by eminent German authority include identity.)

Newell, Stephanie. 'Entering the Territory of Elites: Literary Activity in Colonial Ghana.' In *Africa' Hidden Treasures: Everyday Literacy and the Making of Self*. Ed. Karin Barber, Bloomington: Indiana UP, 2006, 211-35. (Important study by a researcher who has made great contributions to the understanding of work by Sekyi, Mable Dove and others.)

Nyanor, Linda. 'Ghana: Theatre for a Change Hits Target.' *Ghanaian Chronicle* (Accra), November 9, 2006, Posted to the web November 9, 2006 <http://allafrica.com/stories/200611090788.html> Includes

THE USE of Interactive Theatre performances and workshops as an innovative and rigorous educational tool for behaviour change cannot be undervalued in enhancing the socio-economic and cultural development of the country. See 2006 11 09 TfaC

Owoo, John. 'Nkrabea, The Man Of Destiny Promises A Political Shock.'

Graphic Ghana <http://www.graphicghana.info/article.asp?artid=14293> Includes:

'Theatre man, Nkrabea Effah-Dartey, has retreated into backstage and gearing up to strike what he describes as the biggest shock on the world of politics.' He will run for President on the New Patriotic Party ticket. Nkrabea, 'who has over 100 scripts to his credit,' has a theatre group, Theatre Mirrors, that 'has put up over 1,000 public performances.' Plans include support for the arts ' there are 93 jobs for every single production', and upgrading of PANAFEST that has, he said, 'degenerated into disco sessions, slave walks and musical extravaganza..'

Ramdhanie, Bob. 'African Dance in England – Spirituality in Theatrical performance. University of Surrey, 10 June 2006 Keynote doc, available on line www.surrey.ac.uk/Dance/AHRB/Bob-Tamdhanie-Keynote.Doc. Arts Management specialist Ramdhanie refers to Peter Badejo at length and to Felix Cobson, Ben Baddoo, and George Dzikunu in passing.

Sherwood, Marika. "George Padmore and Kwame Nkrumah" Conference paper, Legon, July 2006. (JG: Padmore is important as a thinker and writer, activist and ideologue. The Padmore Papers in the Padmore Library, Accra, indicate that Padmore wrote or influenced major policy

statements delivered by Nkrumah. Who, I wonder, wrote the speech delivered at the opening of the IAS? Who guided Nkrumah's thinking about the Drama Studio and the NTM?)

Sutherland-Addy, Esi. 'Creating For and with Children in Ghana: Efua Sutherland: a retrospective.' *African Theatre: Youth*. 2006, Oxford: Currey, 1-15. (The article begins by drawing on Efua Sutherland's 1976 paper 'The Playwright's Opportunity in Drama for Our Children'. It responds to work carried out as part of the Children's Drama Development Programme and at the Drama Studio. The focus then shifts to Sutherland's own plays and the extent to which they were influenced 'by her convictions about the synergy between creating drama for children and children's play.' (2) Four of the plays are considered: *Tahinta*, *Vulture! Vulture!*, *Children of the Man-Made Lake* and *Ananse and the Dwarf Brigade*. (The date given for the last is 'c. 1968/ 2000' a period that is discussed in end-note 7.) Sutherland-Addy adjudges her mother to have 're-told and expanded' the Akan Fanti version of a choric story in *Tahinta*, and suggests that *Vulture Vulture* 'sticks very closely to the original text' (3) She draws attention to the building into 'theatrical pieces ... (of) ... informal aspects of children's play.' (3) The opportunities for spontaneity in the texts are noted as is the fact instincts are liberated when, for example, the 'dwarves' pummel Ananse, a role played by an adult. Groups or choruses appear in all four plays, often responsible for providing refrains. Sutherland-Addy notes the extent to which *Children* differs from the other plays in terms of the extent of material derived from games. She then moves on to consider the issue of language, aware that many Ghanaian children speak more than one, and pointing to her mother's recognition of the need 'to validate play language'. The respect for 'the childlike playfulness that averts the sense of the tragic' is also recognised and the denouements of the plays, which eschew one dimensional moralizing, are examined. End-notes provide important information on the building of the Drama Studio (The Sloan Foundation is listed among the funders), and on the field reports on games and child rearing that may be in the Sutherland Archive. The article is illustrated by photographs from the same Archive. Note: The Alfred P Sloan Foundation was established in 1934 and was initially linked with General Motors. It has not been mentioned in other accounts I have seen of the funding of the Drama Studio.

Welsh, Irvine. Reported to be working on a film script about Arthur Wharton, born in Ghana, who played in goal for Preston North end in the 1880s, when they were 'The Invincibles'. This script has not emerged to date (2012 03 04.) See 2006 05 15 Wharton and <http://news.scotsman.com/uk.cfm?id=731792006>

Wilson-Tagoe, Nana. 'The Politics of History and the Vernacular in Early Twentieth-Century Ghana: Situating Gaddiel Acquah's Oguaa Aban in Ghanaian Social and Literary History.' *Research in African Literatures* - Volume 37, Number 3, Fall 2006, pp. 83-102' Abstract The paper's main argument is that texts do not have exclusively specific textual origins but are produced within historical conditions and linked to a variety of other texts within the broad spectrum of literary history. In retrieving and re-positioning Gaddiel Acquah's historical poem of 1930 in Ghanaian literary history, it explores the impact of social and political contexts on its production and examines its intertextual links with contemporary texts in Ghanaian literature. It argues that while such textual connections illuminate differing negotiations of historical memory across time they at the same time reveal continuities in perspective and suggest plural rather than linear movements in literary history.' The paper's intertextual reading of Gaddiel Acquah's

Oguaa Aban, includes cross-references to Ayi Kwei Armah's *Two Thousand Seasons*, Opoku-Agyeman's *Cape Coast Castle*, and Ama Ata Aidoo's *Anowa* .

2007*

Theatrical productions were major elements in the programme for the celebration of Ghana@50.

See <http://www.ghana50.gov.gh/events/index.php?op=theatre>

Everyman / Owusu version and *Street*, Jan 24-7

The Prince and the Slave, Feb 28

Blinkards 22-25 Feb, produced by Martin Owusu, dir. Derrick Sewornu (Programme in collection.)

The Slaves (Revisited), March

Co-existence (sometime advertised as *One Nation; One People*), dir. Willie Anku and Martin Owusu, advertised for 22-25 April, but dates 26-29 on programme together with 'Peaceful Coexistence' - a poetic interlude by Efo Mawugbe performed by Rebecca Dorgbadzi; (Programme in collection.)

Ananse and the Gum Man, die Agyeman Ossei, see programme, put on by Abibigromma School of Performing Arts at the National Theatre

The Fifth Landing Stage, May 24-27

The Third Woman, June 21-24, later advertised 24-27 see programme for *Blinkards*

The Marriage of Anansewa, July 26-29

Dilemma of a Ghost, August 23-26

The Offending Corpse, Sept. 27-30

Sons and Daughters, Oct 25-28

The Legend of Aku Sika, Nov. 22-25

Ananse and the Land of Idiots, Dec. 28-30

A booklet entitled *Ghanaian Theatre Classics* was published by the Ghana@50 Secretariat. Reference Asiedu: 2007. Awo Asiedu wrote an account of the season for a conference in South Africa.

Department of Theatre Arts produced the following plays: Nov Dec: *Death and the King's Horseman, I Told You So* (by Egbert Adjeso and Stanley Manu) ; *Antigone* (Anouilh) ; *The Love of the Nightingale* (Timberlake Wertenbaker); *Shaka the Zulu* (F M Mulikita) ; *An Enemy of the People*; *The Tree Climber* (Tewfik Al-Hakim) . Four of these were put on in the Amphitheatre and three in the Drama Studio.)

During October the drama students at Cape Coast put on: *Jero, The Gods Are Not to Blame* and *Dilemma* ... 'by Ama Atta [sic] Aidoo'. The latter directed by Elolo Gharbin,...

Anonymous on line documents in chronological order

2007 01 20, 'Talents rehearse for Jubilee celebration.' Posted on: 20-Jan-2007

THE Talents Theatre Company have started a series of rehearsal performances to stage a play entitled, "The Black Star" as a prelude to the climax of the Golden Jubilee Celebrations of the independence of Ghana. / The title of the play is taken from a book

written by a Nigerian writer and diplomat in the early 1970's, Uwa Hunwick, and the setting is a hypothetical newly independent African country-Songhai. See 2007 01 20 Dontoh <http://www.myjoyonline.com/entertainment/read.asp?contentid=854> 2007 01 20 Dontoh

2007 01 31 2 plays, Theatre Classics, poor patronage!, JIVE writes <http://www.myjoyonline.com/entertainment/read.asp?contentid=1166>
Posted on: 31-Jan-2007 Ghanaian theatre seems to have gone through a facelift in the last few years. (Refers to productions fn productions of *Streetism* by Okyere Asante and *Everyman*, adapted and directed by Martin Owusu. One by SPA other by Eastern Drama Group, Koforidua.

2007 02 05 Walling's The Border Crossing blog carried news that Elsie Owusu was doing the set for *Dilemma*. 2007 11 01 *Dilemma*..

[2007 02 05 Asare etc](#)

[2007 02 05 'Why "Rambo" Was Sued For Being Too Rich' 05 02 07](#)
http://www.ghananewstoday.com/entertainment/gnt_cnent_detail.cfm?tblNewsCatID=21&tblNewsID=811 Considers the poverty of Ghanaian actors, refers to Araba Stamp's death in poverty and quotes Yaw Asare on need for drive, criticises Ghanaian writers for lack of productivity. Refers to the poverty of 'Ghanawood'.

2007 02 08 'Ghana Actors' Guild Awards.' [Accra Mail](#) (Accra), February 8, 2007. Posted to the web February 8, 2007<http://allafrica.com/stories/200702080668.html>
GNA WE read: 'The Minister for Chieftaincy and Culture, Mr. S.K. Boafo will on Saturday February 17, 2007 be the Guest of Honour at the first ever Ghana Actors' Guild Awards, which will take place at the National Theatre in Accra. Awards would be given in several categories including Best Feature Film, Best TV Mini Series, Best Soap Opera, Best Stage Theatre, Best Actor/Actress, Best Supporting Actor/Actress, Best Director, Best Talent and Best Script among others. (2007 02 08 gag AWARDS.)

2007 02 12 Koforidua Account of 'concert-show' and 'theatre-show'. According to CNC Deputy Director, Steve Sedofu, time consciousness was insisted on through the programme that was 'nation-wide'.

2007 02 15 "Fishermen not Lost Afterall." *Daily Graphic* article on revival of Acquaye's 'folk opera' at the National Theatre 'last week'. Dir Nii Addokwei Moffat. George Dizkunu, choreography; sponsored by Ministry of Tourism and Diasporan Relations as well as various businesses: Akra Kushite production Company, Kwame Nkrumah Memorial Park; Akosombo Textiles, Goil and Media Magique.

2007 02 22 GAG: Actors' Day of Honour Graphic Showbiz.
Posted on: 22-Feb-2007 'It was a memorable night of celebration for patrons and

members of the Ghana Actors Guild (GAG) at the National Theatre last Saturday as the association held its first ever awards night.' (Sparse attendance; several film credits; Y B Bamptoe, Kofi Middleton Mends and Mary Yirenkyi were honoured; and the Rev Kofi Yirenkyi was posthumously honoured. JG.)

2007 03 01 Blinkards;

<http://www.myjoyonline.com/archives/entertainment/200703/2154.asp>

By 'Showbiz', review that raises important questions about the production and the organisation of the drama programme. Posted on: 1-Mar-2007. 'They Came To see 'Blinkards' Except for a few available seats on the second floor of the 1,500 seater auditorium, the National Theatre was full last Saturday evening and what was showing was not KSM.' Note the performance was free..

2007 03 03 'Sch Of Performing Arts Launches Theatre Season.,

SPM season, on <http://www.myjoyonline.com/archives/entertainment/200703/2192.asp>

Posted 3 March 2007

The School of Performing Arts of the University of Ghana, has launched its Theatre Season, an annual event intended to showcase some of the major productions to be staged in the school within the academic year.

This year's season dubbed "CAL Bank Season of Theatrical Events," will witness a repertoire of classic indigenous Ghanaian works of arts and theatre in drama, dance and music. It will take place at the Efua Sutherland Studio.

The line-up of five productions includes: *The Beautiful Ones Are Not Yet Born*, by Ayikwei Armah which runs from March 1- 4 and *Oedipus Rex* by Sophocles to be performed on March 8, 9, 10 and 11.

The rest are "Music and Dance of Our Time", by the Music and Dance Departments which will come off on March 15, 16, 17 and 18, *Etuo Ato Bare*, by Godwin Kotey on March 22, 23, 24 and 25 and, *The Diary of Adam and Eve*, a musical to be performed on March 29, 30 and 31 and April 1.

2007 03 04 BBC World Service report on response to *Blinkards*, c. 3.30 am. Included interviews with Owusu and Mawugbe. School pupils attending the production were asked what they were coming to see. Some did not know. Those interviewed on the way out spoke of the lessons they had learned about discriminating in adopting alien cultural traditions. Mawugbe referred to the need to re-establish high standards so that audiences knew they were going to see high-quality productions.

2007 2 03 06 Independence celebrations included a march past and dance sequences.

2007 02 15 and 27 *The Daily Graphic*, articles listed by Asiedu: 2007.

2007 03 23 Ama Ata Accessed. Walling's blog on BBC site.

<http://www.bbc.co.uk/africabeyond/africanarts/17676.shtml> Dialogue with Ama Ata Aidoo, 'Theatre director Michael Walling made a research trip to Ghana in July 2005, setting up a co-production of Ama Ata Aidoo's play.' AAA talks about growing community of diasporic Africans in Accra in c 1960.

2007 04 01 Bird flu drama; Avian Influenza Behavior Change and Communications Support Activity; <http://www.comminit.com/en/node/265783/38#> Programme Summary: ‘In April 2007, Ghana experienced an outbreak of avian influenza in one region, and it quickly spread to two other regions. In response, the United States Agency for International Development (USAID)'s behaviour change and communication (BCC) project, AI.COMM (which is managed by the Academy for Educational Development, or AED), created a short-term emergency communication campaign in an effort to address these outbreaks. ‘

2007 04 15 ghanabase.com carried piece on “Mighty Diamonds did their best ... but” Referred to ‘appalling’ turn out for first concert in the National Theatre. Group went on to play their Reggae music at Ho Sports Stadium and Gyandu Park, Sekondi

2007 04 24 ‘Ghana: Maestro Barenboim Meets Ghanaians.’ [Accra Mail](#) (Accra), April 24, 2007 Posted to the web April 24, 2007. See <http://allafrica.com/stories/200704240050.html> ‘Last night the National Theatre was the scene of a unique cultural event: The performance of Beethoven's Ninth "Choral" Symphony. The Orchestra and Chorus of La Scala Milan was conducted by Principal Guest Conductor, Daniel Barenboim. They arrived in Ghana, their first ever in Africa, on Monday evening and were feted to a grand reception by the Italian Ambassador to Ghana, Mr. Fabrizio De Agostini./ The reception attracted many people including former UN Secretary General, Kofi Annan, Ministers of State, diplomats, classical musicians and a cross section of the Ghanaian public. The delegation was led M. Stephane Lissner, Superintendent of La Scala and Letizia Moratti, the Mayor of Milan. 2007 04 24 La Scala

(JG: Kofi Annan’s bizarre ideas about encouraging the arts led to a quick visit from La Scala, with Barenboim. Students and staff at Legon were not informed or invited.)

2007 05 01 China Writes Off Cost Of National Theatre, (5/1/2007)

<http://www.graphicghana.info/article.asp?artid=16597>, *Daily Graphic*. ‘China has written off the cost of constructing the National Theatre in Accra. / The Theatre, which symbolises China-Ghana friendship, has thus become a gift from the Chinese Government.’ (The decision taken during Mr Jia Qinglin’s visit at end of April; included refurbishment - cost \$2 million; other smaller debts also cancelled. See 2007 05 01 China writes off.)

2007 07 11 Funding. (Danish) ‘Fund disburses money for cultural activities.’ Posted: *Wednesday, July 11, 2007* <http://www.accra-mail.com/mailnews.asp?id=1678>. Refers to the following: ‘The Ghana Cultural Fund has approved a total of GHC 62,300.00 (623 million cedis) for a number of projects, which encompass the performing, literary and visual arts. /Groups and organizations that are to benefit from the amount, which forms part of a grant instituted by the Danish Centre for Culture and Development and the Embassy of Denmark in Accra are Sirigu Women’s Organization for Pottery and Art, Sub Saharan Publishers, Theatre for A Change, Mmofra Foundation and Takashi Music. / Members of the board of the fund who approved the applications include Mr. Flemming Bjork Pedersen, Danish Ambassador in Accra, Professor John Collins, celebrated ethnomusicologist and lecturer at the Music Department, University of Ghana, Mr. Seth Dei, Businessman and art collector, Professor Irene Odotei, President of the Historical Society of Ghana and Madam Frances Ademola, Director, The Loom Gallery, Accra.

19 July, 2007 07 *Prince of Egypt*, General News of Thursday, July 19, 2007. This was a reference to staged version of the DreamWorks animated film that the PENZA Literary Society (PLS) Legon put on at the National Theatre and other venues. Very considerable musical and theatrical resources were deployed in the production – as can be seen from the clip uploaded on You Tube. The audience are clearly very responsive. This was only one of the productions put on by the Pentecost Students Association (PENSA). The Legon chapter was formed in the early 1980s and uses music and drama to evangelise. See <http://www.pensalegon.org/ministries/departments> <http://www.youtube.com/watch?v=vgr9f9G6pRg> accessed 06 03 2012.

2007 07 23 Death of Ben Halm. The Fairfield University website carried the following announcement and tribute: ‘Award-winning playwright and associate professor of English in (the Center for Arts and Sciences), died on Tuesday, July 23,(2007) after a long illness. He was 49.’ He earned ‘a bachelor of arts degree from the University of Ghana and held an M.F.A. from York University in Canada. He also earned an M.A. and a Ph.D. from Cornell University...’His publications included’ *Theatre and Ideology*. Several of his plays were produced in the U.S. and Canada, including a production of *Ota Benga, Elegy for the Elephant* staged at Fairfield University in 1997. He also directed plays on campus and acted in productions in Ithaca, N.Y., Toronto, and St. Louis, where he taught for two years at Webster University. He was a playwright-in-residence at the Theatre Passe Muraille in Toronto.’ Fairfield is a Roman Catholic institution North East of New York, near Bridgeport. http://www.fairfield.edu/press/mem_halm.html See also <http://fairfieldmirror.com/2007/09/08/awardwinningfairfielduniversityprofessorbenhalmdiesat/> JG: *Ota Benga* was an African inhumanly exhibited in an American zoo as ‘the missing link’.

Anon. ‘Late Danny Whyte Honoured.’ http://www.modernghana.com/GhanaHome/NewsArchive/news_details.asp?menu_id=1&id=VFZSTk5VNUVWVE09 ‘FOUNDER AND executive director of the Danny Whyte and Ivor Burford (DWIB) Leukemia Trust, the late Danny Whyte was honored with a grand theatre performance of “The Prince of Egypt” in Accra on Sunday. The theatre performance was organized by the DWIB Leukemia Trust in partnership with the National Theatre and Role Model Multi-media, a media organization that offers top professional services in theater, film and television events, to raise funds for the Trust.’ (NB Group had put on *The Miser* at Legon in 2005. Tetteh-Quarshie quoted as saying the ‘theatre industry is a viable sector for show business in Ghana.’ Whyte had died of cancer in London during May. This report provides an example of drama linked with funerals.

2007 08 29 2007 08 29 Districts Birim drama, see also Abban below <http://www.ghanadistricts.com/news/?read=7585&PHPSESSID=2ee55d93e9ce0148ce97fc5fea4a3401> BIRIM NORTH: Theatre to enhance information dissemination. Report reveals that ‘A 40-member theatre troupe to promote community dialogue and action for sustainable development has been inaugurated at New Abirim in the Birim North District. ‘The members of the troupe, known as Akyem Perfect Stars, have been trained to build and manipulate puppets to educate the youth in the community as well as help train them to acquire skills.’)

2007 11 18 Owusu <http://lifestyle.ghanabase.com/movies/2007/186.asp> ‘*The Legend Of Aku Sika* At The National Theatre Times ‘ Posted on: 18-Nov-2007. ‘Ghana @50 Secretariat

continues the Ghanaian Theatre Classics at the National Theatre with Martin Owusu's ECRAAG Award-winning play, *The Legend of Aku Sika* from November 22 to 25, at 7.30 p.m. each night.' Article includes a brief account of the play and a biographical note on Owusu. See 2007 11 18 Owusu.)

Abban, Peter. 'Highlight Govt achievements through drama', *The Statesman*, 28/08/2007 http://www.thestatesmanonline.com/pages/news_detail.php?newsid=4578§ion=1 'The Birim North District Chief Executive Emmanuel Nana Acquah-Frempong, Friday urged the two theatre troupes in the Akyem Kotoku Traditional Area to dramatise the success stories of Government in the area./Delivering the key note address to inaugurate the troupes known as "Akyem Perfect Stars" at New Abirem, Nana Acquah-Frempong said introduction of the National Health Insurance Scheme, the school capitation grant and the school feeding programme need to be dramatised for more participation. '(JG writes: Youths had trained for 6 months; Stratcom Africa, CDIC, and gold-mining company Newmont had been involved. See 2007 08 28 [Troupes in Birim North.](#))

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Islamic influences, education and current activities. See 2007 06 27 MBA Also on modernghana, see 2007 06 27b

Anyidoho, Kofi. 'Poetry as Dramatic Performance.' *African Literature: An Anthology of Criticism and Theory*, eds Tejumola Olaniyan and Ato Quayson, Malden MA: Blackwell, 2007, 382-90.

Ansdell, Caroline. 'Questions with Danny Sapani.' <http://www.whatsonstage.com/index.php?pg=207&story=E8821176464143> 'Questions With... Danny Sapani. Date: 14th May 2007. 'Actor Danny Sapani – who opens this week in the UK premiere of the 'lost' 1930s African-American play *Big White Fog* at the Almeida – explains how theatre saved him at the age of six & why he's enjoying excavating history. Refers to his Ghanaian family and his plans to retire to Ghana. 2007 05 14 Sapani

Arkhurst, Sandy. "Kodzidan," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 165-74.

Asiedu, Elias K. 'Theatre for Development.' *International Journal of Multi-Disciplinary Scholarship* (Accra North), 1, 1 (2007), 170-179. (Note overlap with Asiana 2004, and paragraph beginning 'The word *development* is today a household one ...')

Asiedu Awo Mana . "Slavery and Folklore in the Plays of Ama Ata Aidoo", in *Theatre and Slavery*, ed Michael Walling, London: Border Crossings, 2007, 1-904718-06-X, 99-118.

Asiedu, Awo Mana. 'Theatre and Performance, an Important Component of Ghana's 50th Anniversary Celebrations of Independence.' Paper given at FIRT/ IFTR, Stellenbosch, 10-14 July 2007. (Picks up a number of the controversies prompted by the theatrical element in the celebrations. Bibliographical references in this paper have been absorbed into this document.)

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Boakye, Cynthia. ' Ghana Music Awards: the great - and not so great – moments.' Statesman, 12/05/2007
http://www.thestatesmanonline.com/pages/news_detail.php?newsid=3439§ion=6, 'Lights off at National Theatre, and stand by generators failed for 20 minutes at prestige event.' Charterhouse were the sponsor of an event that suffered because of inadequate infrastructure.). See 2007 05 12 Nat Th Music

Bondzi, Jacqueline Afua. '*In the Chest of a Woman*.' Ghanaian Chronicle, 17 August 2007, on allafrica.com/stories/200708170693.html (A very favourable review of a play by Mawugbe put on in honour of Mrs Georgina Theodora Wood, with Agatha Ofori as Yaa Serwaah. It seems the acting was strong, the set evocative, and the starting time strictly adhered to. The plot summary indicates that gender issues were treated in an historical context. The play is by Mawugbe.)

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Gbelia,, Alice. Review of *Dilemma*, London, posted 2007 11 17 *Dilemma* reviews, <http://www.bordercrossings.org.uk/dilemmarev.html> see 2007 11 17 *Dilemma*

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Harruna Attah A R. Ghana: Daniel Barenboim. [Accra Mail](http://www.ahref.com/accra-mail) (Accra) COLUMN, April 24, 2007, Posted to the web April 24, 2007. <http://allafrica.com/stories/200704240045.html> See 2007 04 24 Ninth

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CULTURAL NEWS, *Thursday, August 16 – 22, 2007*. See 2007 08 16 Mawugbe’s of a woman. Production at National theatre of play ‘first written and directed some 22 years ago.’ Production, put on in honour of Georgina Wood, lasted three hours. Mawugbe, described as Deputy Executive Director (Artistic) of the National Theatre, said it was to be toured to Koforidua, Capoe Coast, Takoardi and Kumasi. Review begins

!

Where there’s a woman, there’s magic. That’s how African writer, Ntoshage Shange, expressed her conviction that one can never always grasp the rationale behind a woman’s actions. Similar sentiments were re-echoed at the National Theatre last week where Efo Kodjo Mawugbe’s play, *In the Chest of a Woman*, ran for three nights.

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In 1896 the British seized power in Kumase. In 1901 Asante became a Crown Colony. The monarchy was abolished and central government disbanded (McCaskie 2000a; Wilks 2000). In 1935 'indirect rule' restored both in modified forms (Tordoff 1965: 402-10). Colonial officialdom was convinced that its modernized reinstatement of the past would meet with approval, but just to be sure it canvassed opinion in advance of the restoration. Chiefs were asked for their views. The response was positive, so much so that it focused attention on dissenters. Among the most strident of these was Kwabena Owusu, chief of the territorial division of Edweso (Ejisu). His hostility to restoration raised British eyebrows, for Edweso was barely a dozen miles east of Kumase and was generally regarded as a core member of the old Asante state. Kwabena Owusu was supported by all of his divisional chiefs in rejecting the restoration of kingship and confederacy. He argued as follows.¹ He claimed that any political order led by a restored Asantehene would reimpose Edweso's 'tyrannous subjection' to Kumase, for his ancestors had been victims of central government's duplicity and predation ever since the creation of Asante. Like the Kumase Oyoko dynasty and many others, the Asona clan royals of Edweso and their kin at Ofinso immigrated into the Kwaman area in the course of the seventeenth century. All these peoples banded together with Osei Tutu to throw off Denkyira overlordship.² Prior to the decisive battle of Feyiase (1701), Osei Tutu's spiritual adviser Komfo Anokye called for a volunteer to T. C. MCCASKIE was, until 2006, Professor of Asante History, Centre of West African Studies, University of Birmingham. He is now Professor of the History of Africa at the School of Oriental and African Studies, University of London.

NB T McMaski sic see 'Writing, Reading and Printing Death: Obituaries and Comemoration in Asante.' In *Africa's Hidden Treasures: Everyday Literacy and the Making of Self*. Ed. Karin Barber, Bloomington: Indiana UP, 2006, 341-84..

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http://www.thestatesmanonline.com/pages/news_detail.php?newsid=2840§ion=62007_03_09. Refers to Gordon Nikoi Kotey's performance as Oedipus and to a 'cast of able actors'. Looks briefly back to *Beautiful Ones* and ahead to a Kotey play. Dir. by Owusu.

Morgan, Mary. 'British PM's slave speech angers Ghanaians, 27/03/2007
http://www.thestatesmanonline.com/pages/news_detail.php?newsid=2858§ion=1 'Sunday was the 200th anniversary of the slave trade in Britain, and Ghana was the centre of commemorative events, with a concert held at Elmina Castle in the Central Region to mark the occasion. See 2007 03 27 Elmina event. Poetry and performance, with dance included.

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Okai, Atukwei. 'A farewell to the Maestro, Saka Acquaye.' *Accra Daily Mail*, 2 April 2007. (A personal memoir.)

Paintsil, David Allan 26 June' Ghana: Citizens Urged to Participate in Panafest.'

<http://allafrica.com/stories/200706260945.html>

Ghanaian Chronicle (Accra)

26 June 2007 Posted to the web 26 June 2007, Cape Coast

THE CO-CHAIRMAN of the Pan African Historical Theatre Festival (PANAFEST) and Omanhene of Oguaa Traditional Area, Osabarima Kwesi Atta II, has called on Ghanaians to participate in the PANAFEST/Emancipation and Joseph Project festivals slated from July 22 to August 2, this year. 2007 06 26 Take part in Panafest

Phillips, Amowi Sutherland. "Chronology," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 239-241.

Phillips, Amowi Sutherland. "Preface," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007):1-5..

Powell, Lucy review of *Dilemma*, London, Metro, 19th November 2007,
<http://www.bordercrossings.org.uk/dilemmarev.html>

Quaye, Peterking. "Kiddafest 2008 to launch soon. www.modernghana.com (Reports that the Accra International Children's Arts Festival, KIDDAFEST 2008, reported to be approach. Weekly Fylla quotes Executive Director of the National Theatre to the effect that it will be launched on 20 December 2007 at 'Home of Stars'. National Theatre"promomark3b@gmail.com

Raja, Zarina. Review of *Dilemma*, London, posted 2007 11 17 *Dilemma* reviews,
<http://www.bordercrossings.org.uk/dilemmarev.html> see 2007 11 17 *Dilemma*

Richards, Sandra. "Dramatising the Diaspora's Return: Tess Onwueme's *The Missing Face* and

Ama Ata Aidoo's *The Dilemma of a Ghost*," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 113-21.

Rotimi, Ola. "The Attainment of Discovery: Efua Sutherland and the Evolution of Modern African Drama," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 18-23.

Sarforo, Eric Joshua and Kwasi Owusu Poku. 'From West Africa to the West End.' (Report from Theatre for a Change / TfaC Members.)

http://blogs.guardian.co.uk/theatre/2007/03/from_west_africa_to_the_west_end.html See 2007 04 13 TfaC, saw *Harder They Come*, *Boeing Boeing*, and *Generations*, ie Stratford East, West End, Young Vic. Ill-equipped to make comparisons.

In Ghana, where our group performs, theatre is very different to Britain. We'll be taking a few ideas back home after a tour of London and beyond.

We work with a company called [Theatre for a Change](#) in Ghana, Africa. We were invited by [Aduna](#) to the UK to facilitate theatre performances at the British Museum to commemorate Ghana's 50th independence anniversary, and also to hold workshops in other communities. Thanks to our director, Patrick Young, there were also arrangements to see some theatre performances in the UK and it was an amazing experience to compare theatre here in London and in Ghana.

Secovnie, Kelly O. 'Cultural Translation in Ama Ata Aidoo's *The Dilemma of a Ghost* and *and Tess Onwueme's The Missing Face* in *JACL*, 2007, 127-49.'

Sutherland, Efua. Interview with Femi Osofisan "'There's a Lot of Strength in Our People' : Efua Sutherland's Last Interview," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 201-9.

Sutherland-Addy, Esi. "Creating for and with Children: Efua Sutherland's Children's Plays," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 80-93. (Rpt of earlier publication.)

Sutherland-Addy, Esi. "The evocative power of the poet at the court.' In *Chieftaincy in Ghana: Culture, Governance and Development*. Ed. Irene K. Odotei and Albert K. Awedoba. Accra: Sub-Saharan, 2006,. (One of 41 essays.)

Twum-Barima V O D. "Dr J B Danquah, Ghana's President we never had", Part 1 in *The Statesman* 2007 01 15, courtesy Twum barimah's archives.

Walling, Michael. Border Crossing Blog. During the year, Walling provided an account of work undertaken towards the production of *Dilemma of a Ghost*, and of the production itself. Reviews posted on See Border Crossings Blog Archives, <http://bordercrossingsblog.blogspot.com/>

Watts, Margaret (Peggy), "Spirit of the Red Earth: Remembering Efua," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 228-9.

Wellington, H.N.A. "Architecture: Spatial Deployment for Community Experience (Encounter with Efua Sutherland)," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 179-92.

Wilson-Tagoe, Nana. 'Representing Culture and Identity: African Women Writers and National Culture.' In *Africa after Gender*, eds Catherine M. Cole and Manuh Takyiwaa, Bloomington: Indiana UP, 2007, 223-38.

2008*

CAN, African (Football) Cup, played in Ghana, Jan-Feb. Opening ceremony, not seen, commended. Devised by Yartey, Owusu etc with mass participation advisors. The music programme seemed to be heading for disaster with groups saying they had not been contacted. Some compared the performances unfavorably with the Malian stars who had played at a previous competition. The medal ceremony was marked by impromptu movements. The medal party did not know where to stand. The ribbons on the medals were not in a loop. There 'weren't enough medals'. One player received that already given out. Much was forgiven by the high spirits. Egypt beat Cameroon in the final; Ghana came third, beating Ivory Coast in the playoff. JG)

A production of Timberlake Wartembake's *Nightingale* involving staff and students of the SPA, Legon, was revived during March

2008 01 09 Anon. 'London theatres InterACT! with African project, TfaC London.'
See <http://www.officiallondontheatre.co.uk/news/display/cm/contentId/97322>

First published 09 Jan 2008: Practitioners from four of London's theatres spent the final months of 2007 proving that the reach and effect of Theatreland goes far beyond the boundaries of London and the UK. Sending videos via the internet, workers from the [Almeida](#), [Hampstead](#), [Roundhouse](#) and [Young Vic](#) connected with those at Theatre for a Change (TfaC), an African non-governmental organisation using theatre to change ways of life.' See 2008 01 09 Tfac London

2008 01 12 Anon. 'Ghana @ 50 Classics: More A Display Of Skills, Talent.' 2008 01 12
Classics Season, <http://lifestyle.ghanabase.com/arts/2008/219.asp>
Times, Posted on: 12-Jan-2008.

THE curtain call after the October 2007 performance of Joe de Graft's *SONS AND DAUGHTERS*, also happened to the final-finale for the Theatre Classics planned by the Ghana @ 50 Secretariat.

One fact that will forever linger in the memory of all who patronised the series is the abundant lack of competence in event organisation and planning. Much of the publicity for the productions was by text.' (The article does not assess the season or give much information about the de Graft production. Subsequent articles stressed the amount of money missing after the celebrations. Imported vehicles were also 'lost'.)

2008 01 12 Anon. 'An Appraisal of the Theatre Companies

'The writer is a Theatre critic.' Story from Ghanabase.Com News:

<http://lifestyle.ghanabase.com/features/2008/217.asp> Published: 1/12/2008

'GHANA can boast of possessing one of the largest and most beautiful theatre buildings on the African continent.

Besides this, she can also boast of having produced a great number of renowned dramatists, musicians and dancers like Asiedu Yirenkyi, Martin Owusu, Mohammed Abdallah, Kwabena Nketia, Nii Yartey etc. who have contributed tremendously in their various fields to bring honour to the country.' Concludes, after a realistic assessment of the condition of 'professional theatre companies' in Ghana, with proposal that a divisions 'solely responsible' for area be set up within Ministry of Chieftaincy and Culture. See 2008 01 12 Companies.

2008 03 07 Etiquette` tour in Ghana, Posted: *Friday, March 07, 2008* *Accra Mail*

On 6, 7 and 8 March 2008, British Council will host a UK interactive theatre tour in Ghana called 'Etiquette'.

Etiquette is an interactive half-hour theatre performance based on an audio script experienced by two people in a public space.

The interactive experience takes the form of two people seated at a table opposite one another listening to and acting out the instructions they hear in their headphones. The assumption is that all people are actors and the world is our universal stage and so the performers are made up of everyday people 2008 03 07 Etiquette

<http://www.accra-mail.com/mailnews.asp?id=4134>

2008 03 28 Actors not paid. 'Ghana @50 Secretariat fails to pay actors after anniversary performances,' myjoyonline.com, Fri, 28 Mar 2008

Almost one year after the main events for the celebration of Ghana's 50th independence anniversary took place; many of the performers and contractors are yet to be paid.

<http://www.modernghana.com/music/6611/3/Ghana-50-secretariat-fails-to-pay-actors-after-anniversary-p>

(At one point there were several supportive comments attached to the article. By 2008 04 04 they had been removed.)

2008 03 29 Easter Drama Fiesta **Theatre Groups Hold Easter Drama Fiesta 29 March 2008.** on Lifestyle See <http://lifestyle.ghanabase.com/arts/2008/252.asp>

Six theatre groups from the Ghana Union of Theatre Societies embarked on a series of

drama performances in Accra last week to mark the Easter festivities, and to coincide with this year's International Theatre Day, which fell on Thursday, March 27.

Dubbed: "Easter Drama Fiesta," it was aimed at giving Ghanaians the opportunity to experience and enjoy live theatre performance and rekindle the dying theatre industry in the country.

(Lists groups involved: Theatre Mirrors, Vision Theatre, Smile Theatre, etc.

performances poorly attended (only casts of other plays). Effah dartey mentioned. Abdul Sheriff quoted. Decline /death of theatre discussed.

April 2008 Drama Preview: 'Where Is The Chief?' Source: Times
2008 <http://lifestyle.ghanabase.com/arts/2008/261.asp>

Posted on: 20-Apr-

Where is the Chief? is the title of a play written by Gloria Yartey that will rock the theatre landscape next Sunday, April 27.

It will be staged by the Theatre Mirrors Group at the Citizens Centre, Asylum Down, Accra, from 8p.m. to celebrate the 22nd anniversary of the group.

Set in Kyebi, the district capital of Akyem Abuakwa, about 60 years ago, 'Where is the Chief?' unfolds the story of how a CID man disguises himself as a cocoa farm labourer, goes to stay in Kyebi and investigates the murder of a chief called Nana Akyea Mensah.

In the 1990s, a wizard of a CID man, retired Police Assistant Commissioner, H.A Nuamah, painstakingly wrote a very detailed account of the story, complete with pictures, and published it as a book: "THE KIBI MURDER CASE.

2008 05 10 2008 05 10 Call for season/

- Actors Guild calls on minister Entertainment of Monday, 18 May 2009
- <http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=162281>
- Accra, May 18, GNA - An eight-member delegation from the Ghana Actors Guild led by its Chairman, Samuel Odoi Mensah has paid a courtesy call on the Minister of Chieftaincy ..' Called for support for a rtheatre season. Mr Mensah announced that plans for an actors village at Gomoa were 'far advanced'.

2008 08 06 Nima production See 'The Legend of Aku Sika'.

<http://entertainment.thinkghana.com/news/200808/2374>. php. Report of Kathy Knowles Theatre Company production of The Legend of Aku Sika (Owusu), at the Niuma/ Maamobi Learning Centre, Kanda Highway. Directed by Canadian Eric Roase in association with Martin Legend legend@yahoo.com. The theatre company was formed under the auspices of the Osu Library Fund, a Canadian organisation. For further information see osuchildrenslibrary.ca Director's Letter. Includes For the second year in a row, Eric Rose, a theatre director from Calgary, and his wife, Caitlin Gallichan-Lowe, a drama teacher, spent three weeks with our library members helping them develop theatre skills. At the end of the session, the Nima drama

troupe performed *The Legend of Aku Sika* in front of an audience of 250. Martin Owusu, a playwright and professor from the University of Ghana, attended the performance, and was so impressed that he invited the troupe to perform the play in his large theatre at the university this month. Martin Adjei, the troupe's director, is excited about this amazing opportunity to perform in a professional theatre! (see the site for further information on the visits of Eric Rose and his wife to Ghana, and accounts of their work.)

2008 09 09 National Theatre ???

Dr Seth Koranteng elected Mpraeso Constituency NDC Parliamentary aspirant

<http://news.myjoyonline.com/politics/200809/20369.asp>

.

2008 08 10 KSM

KSM: Ghana's entertainment prefect, My Joy on line

<http://news.myjoyonline.com/entertainment/200810/21536.asp>

'KWEKU Sintim-Misa (KSM), a film director, script writer dramatist and comedian extraordinaire, describes himself as the entertainment prefect of Ghana. And in honour of that accolade, he has given the assurance that he will continue to be a comedian for the rest of his life.' New Shoe 'Castle or Suicide'. 2008 10 11 KSM Sent note re Slatic ie slapstick

2008 09 01 See report on Aowa in RSA Sept 2008

Ampah, Samuel , Etiquette' tour in Ghana. [Entertainment](#)

<http://theghanaijournal.com/2008/03/07/%E2%80%98etiquette%E2%80%99-tour-in-ghana/>

See 2008 03 07 Etiquette Ampah. Mostly the press release.

Asiedu, Awo Mana. 'Making use of the stage in West Africa: the role of audiences in the production of efficacious theatre.' *Studies in Theatre and Performance*, 28, 3 (2008), 221-236. This contribution to a specialist journal draws on Asiedu's PhD thesis. It includes a discussion of theoretical issues, and telling quotations about the intentions of West African dramatists from Soyinka, Osofisan, Sowande and ben-Abdallah. The reception of *Once Upon Four Riobbers* at Legon is referred to and there is an extended analysis of responses to *Land of a Milliommn Magicians*. Refers to Asiedu's MPhil Thesis (Legon 1993) on Akan Drama on GBC television. (See under Ametewee.)

Greenwood, Judith, Review of *The Legacy of Efua Sutherland: LUCAS Bulletin* 70 October 2008, <http://www.leeds.ac.uk/lucas/website07/Bulletin/Book%20reviews.htm>. (Favourable.)

Gyan-Appenteng, Kwasi. 'A tribute to Paddy Animpong,' 01 03 2008 *Mirror*. <http://www.myjoyonline.com/features/200803/13988.asp> 2008 03 01 (Writes on Animpong as inspiring teacher at Oukwapeman sp, and as product of Legon. Brief reference to him as playwright. See Gibbs on Animpong.

NAME???? 2008 01 19 CAN (African (Football) Cup of Nations_) held Ghana January – February 2008) NB Openibng ceremony involved Nii Yartey as choreographer and, possibly, Martin Owusu.) Entertainment Programmes co Liven Ghana 2008
In the News - Sat, 19 Jan 2008

http://www.modernghana.com/GhanaHome/music/music_details.asp?menu_id=3&sub_menu_id=501&menu_id2=83&id=VG1wSmVVNW5QVDA9

Various Entertainment programmes have been drawn up by the National Theatre, the Local Organising Committee of the Ghana 2008 tournament and some travel and tour operators for the teeming fans who will troop into the country. They include cultural performances, food bazaars, exhibition of Ghanaian crafts and textiles and the featuring of selected Ghanaian theatre classics, musical shows and tours to various attractions in the country.

The Artistic Director of the National Theatre, Efo Kodzo Mawugbe, told the Daily Graphic that from January 20 to February 10, seasoned cultural troupes would perform within the precincts of the theatre as a way of portraying Ghana's rich culture to the many foreigners who would visit the country. He named the troupes as the Mustapha Tetteh Addy and Obonu group from Kokrobite in Accra, Takashi, Sakumo Cultural Troupe, the Dagara Group, Djein Bii and the Navrongo troupe. He said giants of live band music, the Western Diamonds, would also be available to provide soothing and scintillating highlife music to the public.

Efo Mawugbe said a food bazaar would also be held at the forecourt of the theatre to showcase Ghanaian cuisine. With regard to the Ghanaian theatre classics, he said, they would be featured on days when there were no matches and newly discovered and talented Ghanaian actors and actresses would perform. He named the classics as "Ananse in the Land of Idiots", "In the Chest of a Woman", "Acquired pris NAME???? 2008 01 19 CAN (African (Football) Cup of Nations_) held Ghana January – February 2008) NB Openibng ceremony involved Nii Yartey as choreographer and, possibly, Martin Owusu.) Entertainment Programmes co Liven Ghana 2008
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Addo, Francis. 'No dais for Concert Party Comedians.' Modernghana.com

No Dais For Concert Party Comedians

In the News - Wed, 23 Jan 2008

[◀ Previous](#) [Next ▶](#)



http://www.modernghana.com/GhanaHome/music/music_details.asp?id=VG1wSmVrOVJQVDA9&menu_id=3&menu_id2=83

Begins: 'CONCERT PARTY comedians in the past were no doubt the lords of comedy who through their comic prowess gave audiences a great deal of laughter.' 'Beatwaves' interviews Ice Water (Omane Asiedu) who says '.. the focus of concert party has changed to films.' Bemoans lack of sponsorship. Currently employed as a production assistant at the National Theatre.

Asiedu, Awo. Awo Mana Asiedu, *University of Ghana, Legon, Accra*, "Masculine Women, Feminist Men: Assertions and Contradictions in Mawugbe's 'In the Chest of a Woman' paper

presented at Conference of African and Afro-Caribbean Performance Berkley, California, September 2008.

Ben-Abdallah, Mohammed. The Trial of Mallam Ilyia, in Abibigoro Drama Seeries with Preface by author , 'A critical overview' by Yaw Asare, 'Legon, 2001', and a Glossary xvi = 77 pp.

Jones, Toby. "Changing behaviour", Spectator, 20 February 2008, see http://www.spectator.co.uk/the-magazine/arts/514411/part_4/changing-behaviour.shtml

"Toby Jones on how theatre is being used in Malawi to help stop the spread of Aids."
TfaC moving to Malawi and using Forum Theatre with sex workers. Note Ghanaians Eric and Samuel mentioned. No surnames! In December 2007, Jones referred to ' Atiemo and Saforo.'

Doortmont, Michael R. Review of Gains: *American Africans in Ghana*. In *Journal of African History*, 49, 2 (2008), 319-20. (Review, refers to Wright, Mayfield and others.)

Gaines, Kevin. ' African American Expatriates in Ghana and the Black radical tradition.' In *Transnational Blackness: Navigating the Global Colour Line*, ed Manning Marable and Vanessa Agard-Jones. NY: Macmillan, 2008, 293-300. Comments on Angelou, Mayfields, DuBois, etc. Has material on AMSAC and the late Fifties.

Gibbs, James. 'Saka Acquaye: A talent is gone.' *New Legon Observer*. February 2008. (Rpt.)

Gibbs, James. 'The Passing of Paddy Animpong.' MyJpoy on line 3 March 2008. <http://www.myjoyonline.com/features/200803/13988.asp> Continues thread started by Gyan-Appenteng,

Gibbs, James. Etiquette, Najiablog 12 03 2008. Rehearsed British Council drama polict history and asked about responses to Rotozaza Naijablog.blogspot.com Not posted. Sent to Wordsbody see 2008 03 19 Etiquette

Newell, Stephanie.' An Introduction to the Writngs of J.G. Mullen, an African Clerk, in the *Gold Coast Leader, 1916-1919*.' *Africa* 78, 3 (2008). Fascinating exrtract from newspaper also included. Full text iof memoir available on line.

Nii-Yartey, F. 'Globalization and African Culture: The Role of the Arts.' In *International Journal of Multi-Disciplinary Scholarship* (Accra North), 2 (2008), 72-81. (explores role of Arts and Culture as a 'vehicle for development' in Africa.)

Ogundare, Funmi. British Council Introduces Experimental Theatre to Students, By Funmi Ogundare, 03.18.2008, <http://www.thisdayonline.com/nview.php?id=106261>

The British Council has introduced the Experimental theatre technique to students, aimed at

improving their practice and the theatre industry in Nigeria . **2008 03 18 Etiquett in Nigeria**

Owusu, Hilda. 'Maame Dokono – She's not that tough after all.'

<http://ghanareview.com/review/index.php?class=Arts> 2008 08 27 2008 08 27 Maame Dokonor.
(On political position of a leading actor.)

Plastow, Jane. Review of *Theatre and Slavery* ed Michael Walling, *The Drama Review*, 53, 3 (2009), 176-7. (Largely descriptive.) Final paragraph suggests theatre should give way to activism if political change is to be effected.)

Roddick, Barbara, interviewed for St Monica's Road to Freedom Project.

<http://www.stmonicauk.org/smk/Exhibition/tabid/55/Default.aspx..>

Site accessed 2009 07 03 Interview recorded 17 May 2008. (Mrs Roddick speaks about drama at the school, about *The Government Inspector*, with Kofi Annan, and about *Hamlet*, produced in 1957 with Joe de Graft in the title role. The play was put on in both the Gold Coast and in Ghana. She refers to the work of de Graft and Bartels, of the Head's encouragement of productions since they brought set-texts alive and improved spoken English. She refers to de Grafts' commitment to local initiatives. Interview was conducted by Sam Aalker in Alford, on 17 May 2008.)

Walling, Michael. 'Border Crossings' African Theatre: Companies, ed. James Gibbs, Oxford: Currey, 2008 109-122. (Edited selection of blogs.) Also Blog 2008 01 14 Dzifa, Walling, Monday, January 14, 2008. [Dzifa's Fellowship](#) , On her movements and contacts.

[Wagner](#), Elizabeth. 'Ananse' residency showcases Ghanaian dance, drama and drums, Issue date: 10/8/08 Section: [A & E](#) See 2008 10 08 Ananse Goucher College, <http://media.www.thequindim.com/media/storage/paper618/news/2008/10/08/AE/ananse.Residency.Showcases.Ghanaian.Dance.Drama.And.Drums-3475249.shtml>Goucher

Ghanaian artists Eलो Gharbin and Marian Mensah, both from the Department of Music **and Theatre Studies at the University of Cape Coast in Ghana, have shared their** knowledge and culture with Goucher in "The Story Ananse Told."

Yeboah, Kofi. 2008 01 19 CAN Opening, Opening Will Be Grand, Sports News - Sat, 19 Jan 2008 [Daily Graphic](#)

http://www.modernghana.com/GhanaHome/SportsArchive/sports_details.asp?menu_id=2&id=VFZSVk1FMVVWVFE9

Tomorrow opening ceremony of the 26th Africa Cup of Nations dubbed Ghana 2008 will showcase a spectacular and awesome cultural performance that will stun the entire world, the executive producers of the event have promised.

About 2,500 performers, made up of students from the University of Ghana, musicians, professional dance groups, acrobats, cultural troupes and primary school-children have been taken through several days of rigorous rehearsals to serve a delicacy of rich Ghanaian culture to the world.

"The performance on Sunday has been structured, nurtured and it will explode!" a

lecturer at the School of Performing Arts of the University of Ghana and Creative Director of the show, Mr Godwin Kotey, remarked at a media briefing in Accra yesterday.

2009*

Reference to Ghana Cultural Magazine, that was produced with EU support and distributed free. Glikpoe directed *Tibi's Law* (Jean Verdun). Taken to Cairo, October. Muwagbe won a BBC prize. James Ebo Whyte edited Rover Report. Published in Accra rovermanproductions@yahoo.com

2009 01 22 Juliet Ibrahim, Talent Watch: Juliet Ibrahim, Ghana movie actress Juliet Ibrahim going for the game in the Industry JTON article on part Liberian part Lebanese actress working in Ghana.

2009 01 23 Ebo White. See Anon, 'Lack of reading begets poor society – Ebo White.' Should be Whyte23 January 2009. MyJoyonline.com/news/200901/25462.asp. White is described as Chief Executive Officer of Rover Man Productions, and as a playwrights. He spoke at an event to launch *Things Visible and Invisible* by Kofi Bentum Quantson. First five copies of book sold for 300 GHc each.

2009 02 06 Book Launch at the British Council. GBC News reported on the launch of The Legacy of Efua Sutherland, noted presence of Esi Sutherland-Addy, Anne V. Adama 'Ama Atta Aidoo' [sic] and David Dontoh. Included drama.

2009 02 24 Commey's Play See

http://dailyguideghana.com/newd/index.php?option=com_content&task=view&id=2225&Itemid=257

Comedy at National Theatre entitled 'Romantic Nonsense' by Nii Commey. Well received.

2009 02 27 Vagina M., blog by Adventures from the bedrooms of African women' Nana Darko blogged briefly after seeing the production at Efua Sutherland Drama Studio.

2009 03 06 Dadson, Kojo Dadson sings 'who is Ghana'

<http://topics.myjoyonline.com/entertainment/200903/27190.asp>

On an 'hilarious actor' who had appeared in *Loved Brews [sic] in African Pot*. Attended St Augustines, and acted there. Represented Ghana in 1978 at World Festival of Music. 'owns an acting and music school called BG talent Institute located in the Ring Road near the Bus Stop restaurant Accra.' (ON line source shows IPMC supports **BG BG TALENT INSTITUTE** - BG Talent Institute, an Acting and Music school located on the Ring Road near Bus Stop Restaurant, received support from IPMC. BG received a cash donation of GH¢ 400 together with an Office space at the IPMC Ring Road branch premises. See

http://www.ipmcghana.com/social_responsibilities/index.php

2009 04 02 Dzifa Glikpo e mailed about Ben Abdallah's new version of The Fall of Kumbi, written for 2007; being presented to people of Ghana by the National Theatre.

2

2009 07 24 Conference. Legon conference on revisiting Modernizations, included papers on film and drama, including Malik Gaines on Efua Sutherland, Emma Sandon on Boy Kumasenu, Cole on the Postcolonial Incredible, and Sutherland-Addy on Funerals. Emailed Sandon and Gains.

Anon. Cinderella told in the African way Accra, March 7, GNA

<http://www.ghanaweb.com/GhanaHomePage/NewsArchive/artikel.php?ID=158775>

See 2009 03 07 African Cinderella

- The National Theatre, Ghana and the National Touring Theatre of Sweden is to produce a film to highlight some of the challenges women and children go through particularly in Africa as well as finding solutions to them.

The project dubbed: "The African Cinderella" tells a story of how step children, especially suffer in second marriages. The story brings on board rich Ghanaian cultural heritage in areas of Proverbs, idioms, costume and palatial as well as rural settings to make individuals relate with it.

Efo Kojo Mawugbe, Artistic Director, National Theatre said the project was an artistic product meant for export and therefore would bring best experiences and characters to carry out the various themes: Self Esteem and woman empowerment and child abuse among others. "This project aims also at teaching and bring back lost values to the society", he added.

2009 03 26 Aidoo

[http://www.ghanaian-](http://www.ghanaian-chronicle.com/thestory.asp?id=11127&title=Maulvi%20Wahab%20launches%20new%20book)

[chronicle.com/thestory.asp?id=11127&title=Maulvi%20Wahab%20launches%20new%20book](http://www.ghanaian-chronicle.com/thestory.asp?id=11127&title=Maulvi%20Wahab%20launches%20new%20book)
Maulvi Wahab launches new book, | Posted: *Thursday, March 26, 2009*

A 188-page book titled Reflection: A Journey Toward Peace, written by Maulvi A. Wahab Adam. Ameer and Missionary in Charge of the Ahmadiyya Muslim Mission has been launched in Accra.

The book is a compilation of thoughts of the author on diverse topics such attitudes, appreciation, divine bounties, faith, fallibility, freedom and the Sharpsville Massacre, which were broadcast on GBC radio and television in the 1980s under the programme title "Reflections".

2009 05 07 The rise and rise of Ebo Whyte, on Ghana News,

<http://news.myjoyonline.com/features/200905/29727.asp>

See success of Unhappy Wives; Confused Husbands and Mr President Watch Your Move. Former ran for 12 performabce at the National; and 2 in Kumasi – also done pool-side at Coconut Grove Regency Hotel – that venue only seated 450 and many were turned away. New work is What Dad Left Behind , about inheritance disputes. Whyte prefers ‘untrained actors’ because they are punctual. His last production cost 70,000 ‘with the biggest chunk of this bill going to the artistes.’ He said ‘Artistes should live like someone who works in a bank.’ Whyte read statistics at Legon, trained as an accountant, and worked in bookselling, pharmecuticals and in marketing vehicles. He hosts an inspirational programme – Food for Thought – on JoyFM. He is also involved with Rover Report Monthly – that has a readership of 8000. He attended Osu Presby Seconday and Legon; married in 1983 and has no biological children. His screen play, ‘The Good Neighbnour’ ,has been bought by am American company.

2009 05 19 No theatre Bolga,

<http://www.ghanaweb.com/GhanaHomePage/regional/artikel.php?ID=162353>

Regional News of Tuesday, 19 May 2009,

Upper East CNC lacks theatre. Interview with Naa Tungbani: no reeds for weavers, middle men exploiting leather workers, Bolgatanga theatre still at foundation height. Source GNA.

2009 05 23 Resurgence of drama See Myjoy source for this date. Promotes TLG Concepts, referes to Romantic Nonsense and Kiss the Corpse. Lists effective dramatists, including Mawugbe, announces playwrighting competition, publicises performance of Kiss the Corpse at National Theatre May 22/23

2009 06 04 Mills snubs June 4. The Ghana Journal www.modernghana.com See 2009 06 04 MBA. Abdallah to speak at 30th anniversary of June 4.part of the rawlings line up.

2009 06 28 Theatre Mirrors ‘For the Love of a Woman at Citizens Centre.’

www.graphicghana.com carried an article on a production by Theatre Mirrors, play by Gloria Yartey, directed Emmary Brown. Reports that the play had launched stars., and had been performed 150 times. Theatre Mirrors reported to have been in existence for 23 years. The Citizens Centre is at Asylum Down.

2009 07 07 Article on Charles Amankwa Ampofo. ‘Love Radio And TV But ...’

<http://www.graphic.com.gh/society%20and%20lifestyle/page.php?news=1904>

Article includes references to Oبرا, Adabaraka Drama Troupe, (Ataa Mensah involved and they put on *Owuraku*), and Filaco Drama Troupe (toured schools),. Ampofo formed Kyirem Drama Troupe (that went to Cuba in 1978 and Russia in 1985). Article includes names of original *Oبرا* cast: Omaboe, Dontoh, Joe Eyison, Charles Adumah, Emry [sic] Brown, Abankwa Duodu, Esi Kom, Prince Yawson, Adjoa Smart and C K Boateng. His mother’s home town is Obosomase.

2009 08 18 Mawugbe: 'Efo Kodjo Mawugbe wins BBC play writing award', won with The Prison Graduates, £2,500 prize. <http://news.myjoyonline.com/entertainment/200908/34096.asp>

Addo, Francis Efua Sutherland Book Launched

http://dailyguideghana.com/newd/index.php?option=com_content&task=view&id=1980&Itemid=257

A BOOK titled "The Legacy of Efua Sutherland: Pan African Cultural Activism" was on Thursday launched in honour of the late Efua Theodora Sutherland, a Ghanaian educator, publisher, artist, activist, director, dramatist and writer, who holds a special place in twentieth century African studies.

The launching ceremony was organized by the British Council in Accra in collaboration with Ayebia Clark Publishing Limited-UK, publishers of the 271-page book, at the British Council in Accra.

The event attracted a number of intellectuals including prolific and gifted writer Professor Ama Ata Aidoo, who chaired the occasion. 2009 02 09 Book launch

Akenoo, Michael 'Where ar they now?' Series by a Theatre Critic see run in GT on Saturdays

2009 08 28 Ghanaian Times, on Ben Abdallah. Locates him at Winneba and Cape Coast

2009 09 05 Ghanaian Times 18 'Spotlight on Ofotus [sic] Adinku'. Refers to training and work as a dancer and choreographer.

Anny, Josh. 'Poorly organized Panafest ends, but last concert was good.' Daily Express (Accra), 8 August, 2009. (Final paragragh contains a reference to need for government involvement.)

Asiama, Elias. 'Ghanaian Community Theatre in Promoting National Development.' In *Journal of Performing Arts* (Legon), 4, 1 (2009-2010), 136-142.

Basiouny, Dalia. 'Searching for Experimentation in Experimental Theatre Fest.' Daily News Egypt, 15 October 2009. Disappointed by Glikpoe's production of *Tibi's Law* by Jean Verdun <http://www.thedailynewsegypt.com/article.aspx?ArticleID=25152>

Bown, Lalage. 'Ambassador Kwesi Brew.' *Ghana School Aid Newsletter 2007-2008*. (April 2009), 22-23. (Refers to Brew as one of the first undergraduates at UCGC, where 'he read English and became known on campus and in accra for his talents as an actor, playing a memorable Dr Faustus as well as appearing in modern comedies, some of which he wrote himself.' 22.

Nuwati, Brooke, publicity officer behind 2009 04 23 New Theatre, <http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=160988>, The Perfect

Picture Breaks Box Office Hits at the Silver Bird Cinemas. (This refers to a film, *The Perfect Picture*, at the multiplex screens at the Mall, Accra.)

Crow, Brian. 'African Brecht.' *RAL*, 40, 2 (spring 2009), . (Crow focuses on a Nigerian University production of *The Good Woman of Setzuan*, but refers to Abdallah's *Land of a Million Magicians*. He explores the reactions of African theatregoers 'many (of whom) are sustained by the conviction that morality is a matter of permanent truths or fixed essences, rather than, as in Brecht's formulation, of dialectical relationships.')

Gadugah, Nathan. 'Nkrumah's 100th birthday commemoration committee inaugurated.' My joy on line , 2 June 2009. See 2009 06 02. Ben Abdallah and Esi Sutherland on the committee.)

Gibbs, James, *Nkyin-Kyin: Essays on the Ghanaian Theatre*. Amsterdam: Rodopi, 978-90-420-25167-2 xxv, 238 in *Cross/Cultures Readings in Post/Colonial Literatures in English*, no. 98, 2009

Gibbs, James. 'Seeking Sekyi', Seminar given SPA, Legon, 20 October 2009. (Audience include Mrs H V H Sekyi.)

McCreery, Kathleen. 'When I Meet My Mother' . 'In *The Continuum and other plays*, ed. by Rory Kilalea, Weaver Press, Harare, 2009. (First published 2001.)

Roddick, Barbara and Jennifer MacDougall, Review of *The Legacy of Efua Sutherland in Ghana School Aid Newsletter 2007-2008*. (April 2009), 21-2.

Sey, Magdalene on drama festival Cape Coast **2009 11 03 drama fest**

<http://www.theghanaianjournal.com/2009/11/03/students-encouraged-to-pursue-theatre-arts/> Students encouraged to pursue theatre arts, Posted by [admin](#) on November 3, 2009 at 9:42 am in [Arts](#)

The Central Regional Director of the Center for National Culture (CNC), Mr Emmanuel Quao, has emphasized the need for students in the country to pursue theatre arts to the highest level. He said the University of Cape Coast (UCC) has introduced Theatre studies and that it would be easy for them to pursue the course to the highest level. This, he said, this would help them to assist the country in promoting cultural and good traditional values which will promote discipline in the country. He indicated that the fading of these traditional values have contributed immensely to the negative tendencies such as armed robbery, prostitution, "sakawa" and occultism among the youth.

Shiple, Jesse Weaver. 'Comedians, Pastors, and the Miraculous Agency of Charisma.' *Cultural Anthropology*, 24, 3 , 523-552.. (The interest in performance and 'fakery' makes this article of interest to those concerned with the theatre in Ghana.)

Wetmore, Kevin J. 'A Rotimi in the Sun': Lorraine Hansberry, Ola Rotimi and the Connections of African Diasporan Theatre.' *Profformio*, 1, 1 (2009) 5-14. Refers to Aidoo's

Dilemma in context of *Raisin in the Sun*.)

Zaney, G D 'Ghana Prepares to celebrate Panafest / Emancipation and World Tourism Days' ,on www.modernghana.com 2009 07 10 Panafest. (Refers to Forthcoming events: e.g. Panafest to be held 16 July – 1st August. Dates Emancipation Day from 1998; and Panafest to 1992 'a s a biennial event' linked to telling 'the truth about the history of Africa.' Mrs Azumah-Mensah , Minister of Tourism, spoke about these events.

2006*

Some major theatre-related events

Department of Theatre Arts, Legon: scheduled productions during September-November 2006, in the Amphitheatre, or Drama Studio. Programme: *Witch in My Heart* (Kuper, dir Phyllis Ahiabile); *Medicine for Love*, (dir Ama Achia Prempeh); *Dr Faustus* (dir: Abba Wiba Nunoo); *Alien King* (dir: Macdonald Nannor); *For the Love of a Woman* by Gloria Yartey (dir: Winfred Aboakye); *Etuo Atu Bare #* by Godwin Kotey (dir Godwin Kotey – staff production); *Moonshine Solidarity* (dir Kelvin Dodzi); *Six Characters in Search of an Author* (dir Isaac Asare Owusu).

During the year, Media and Films Ghana presented 'A Night of Total African Theatre Experience'. Programme (!)

Tema Theatre see www.tematema.com for details of a programme for recruiting Gap Year volunteers from the UK to take part in 1) teaching drama, and 2) drama productions in Ghana. Cost per participant £1,395 - for accommodation and productions costs. July set for the project.

Anonymous articles in Chronological Order:

2006 02 26 'Joe de Graft Students Drama Festival launched' Ghanaweb report on Festival opening at Mfantshipim. Twelve Central Region Schools involved. Leone de Graft spoke at the launch about the discipline shown by her husband, and his ensuring that 'the right thing was done in the house'. She said all his poems 'were centred on life in the village'. [!] The productions in the Festival were to be of texts by Joe de Graft.)

2006 03 02 'Ajax Bukana is dead.' ghanaweb report on death of 'state comedian', James Kehinde Ajayi, who rose to fame in 1958.

2006 03 04 Report on Ghanaweb about Osagyefo Theatre Company Innovation, a cultural development based in Winneba. Note: There is a group with a similar name based in Luton, UK. Referred to 49th Independence Celebrations.

2006 03 15 Report regarding Efua Sutherland, theatre festival 2006, <http://www.newsinghana.com/entertain.php?story=1543> 'Efua Sutherland remembered', Posted On: Wednesday 15th of March 2006 07:22:32 PM
'A theatre festival would [sic] be organised through out the year to commemorate the 10th anniversary of the (death of the) late Dr Efua T. Sutherland, an international acclaimed writer

and leader of the theatre movement.' *Anansewa* to be presented at ALA Conference, May 2006.

2006 03 16 TFDBA 'Bubiashie Control Market Women in HIV/AIDS theatre' GNA | Posted: Thursday, March 16, 2006 <http://www.accra-mail.com/mailnews.asp?id=15906>: Accra Daily Mail: Begins: '30 market women drawn from the Bubiashie Control Market have participated in a "Theatre for Development" project on HIV/AIDS in Accra.'

2006 05 15 Wharton; <http://news.scotsman.com/uk.cfm?id=731792006>, Author's wizard idea for play gets Dublin debut. See Greig Cameron *Scotsman* 15 05 2006. 'Irvine Welsh's new play about the private lives of the Munchkin characters from *The Wizard of Oz* is to receive its world premiere in Dublin. 'Irvine's next play is apparently to be about Black sportsman, about Wharton. This may not have been written, or it may have become a play for TV. JG (Wharton was born in Ghana in 1865.)

2006 03 17 Bubiashie

<http://www.ghanaweb.com/GhanaHomePage/blogs/blog.php?blog=30&article=1000000081> **Control Market Women on HIV/AI**, Submitted on 2006-03-17 17:18:53 (modified 2006-03-17 17:20:18) Bubiashie Control Market Women ends training on HIV/AIDS Transmission, '30 market women in Bubiashie Control Market have participated in a theatre for development project on HIV/AIDS in Accra.' Samuel Attah Boateng was a leader; see TFDBA above.

2006 05 18 'KSM Death Warrant', <http://www.graphicghana.info/article.asp?artid=12138> Stay Awake Or Die!) (5/18/2006). 'KSM is at it again, the man known for his theatrical innovations and sizzling humour is ready to launch another of his hilarious one-man-plays about life.' Show is called 'Death Warrant', opening at British Council. Report that KSM had plans for a drama group.

2006 05 18 Oseikrom <http://www.graphicghana.info/article.asp?artid=12143> Oseikrom Concert Party (5/18/2006) A report on the replacement for Key Soap Concert Party. Programme originated from Kumasi [when National Theatre closed.] A Partymen named Agya Koo praised highly.

Anon. 'Nkrumahndela to rock Accra again.' *Graphic Showbiz*. Thursday 4 May 2006. http://www.sportsgh.com/article.php3?id_article=113 Accessed 11 07 06: 'By popular request, patrons of the theatre will once again have the opportunity to see Nkrumahndela arguably the best Pan-African drama production ever staged in Ghana at the Accra International Conference Centre on May 23.' See 2006 05 04. See programme for performance 2006 04 23. Article includes profiles of Hunter, Adjetey Anang, K Roland / Ronnie Akom, Nii Nukpa Okerchiri, director, Abeshie Cultural Group. Tuma'tuma Theatre project 233 20 899 1010. See also [Okerchiri Facebook, Twitter & MySpace on PeekYou](#), www.peakyou.com/_okerchiri - [United States](#), describes *Nkrumahndela* as being by Nii Nukpa Okerchiri. Performance dates May 23 and 24.

May 2006 performance of *Marriage of Anansewa* at ALA Conference Accra. Part of a Sutherland Season that was launched in March 2006. *Commended by John Lemley 07 07 06 e mail. See programme. The play was directed by Sandy Arkhurst, with Braimah Watara (Ananse)

and Marcia Olivette (Anansewa), Abena Takyi also involved. Part of the Efua Sutherland Theatre Festival, for information ring 233 21 777 308, fundraising was by Creative Storm [233 219 11 840].

2009 06 20' Tonight Kwa Zulu Natal, 'Hip-hop theatrical.' June 20, 2006.

<http://tonight.co.za/index.php?fArticleId=3299571&fSectionId=410&fSetId=204>. Article about Daniel Banks who had moved on to South Africa '[a]fter spending three months at the University of Ghana.' Begins: "Daniel Banks has the gift of the gab when it comes to initiating significant cultural conversations. The New York University academic and his baseball cap have become a familiar sight in the Market Theatre precinct over the past few weeks where he has been networking, workshopping, watching performances and talking.' See Ghana Theatre '2006 06 20 Banks'

The ALA Conference programme for the sessions held in Ghana included the following relevant papers and details PANEL D1:

WOCALA Panel I: Ama Ata Aidoo: The Past of History, The Present of Literature

1. Maureen N. Eke (Central Michigan Univ.): "Resisting the Erasure of Slavery: Ama Ata Aidoo's Recovery of Diaspora Memory in *Anowa* and *The Dilemma of a Ghost*."
2. Omofolabo Ajayi-Soyinka (Univ. of Kansas, Lawrence): "If We Count Slaves, Secrets Will... OUT?"
3. Ada U. Azodo (Indiana Univ. Northwest): "Recasting Postcolonialism: Ama Ata Aidoo's Project of Re-visioning the Past and Re-Envisioning the Present in *Anowa* and *The Dilemma of a Ghost*."

PANEL B7:

West African Theatre:

1. Jade Maia Lambert: "Ama Ata Aidoo's *Anowa*: Performative Practice and the Postcolonial Subject"

Mary Jane Androne (Albright College): "Male Characters in Ama Ata Aidoo's *Changes: A Love Story* - Nervous Masculinities"

PANEL I.2:

Women, Writing, and Pan-Africanism:

1. Naana Opoku-Agyemang (Univ. of Cape Coast): "Memory as Resistance: Ama Ata Aidoo on the subject of the African Diaspora."

PANEL C3:

Dance-Drama-Music-Literature: TOTAL THEATRE Experience in Ghana

1. Kofi Anyidoho (Univ. of Ghana) [Chair]: "Sing the Poem, & Dance the Song"
2. F. Nii-Yartey (Univ. of Ghana): "The Development of Dance in Ghana: The Contemporary Dimension".
3. Mohammed ben Abdallah (Univ. of Ghana):
4. Willie Anku (Univ. of Ghana):

PERFORMANCES:

THE SLAVES: written & directed by Mohammed ben Abdallah, [In collaboration with the School of Performing Arts, University of Ghana-Legon]. Talk back session saw strictures by John Lemley and Molar Ogundipe-Leslie. E mail 07 07 06 from Lemley.

Venue: Efua Sutherland Drama Studio, University of Ghana - Legon.

[Tickets available at Registration & at the Gate]

8:00 - 10:30pm - A Special Performance of *The Marriage of Anansewa* by Efua T. Sutherland [as part of the Efua T. Sutherland Theatre Festival in commemoration of the 10th Anniversary of her passing]

] Venue: Aday Kesse Hall, La Palm Royal Beach Hotel, Accra.

[Tickets available at Registration & at the Gate]

2006 07 06 Studrafest. Anon. 'Stakeholders urged to study Ghana's culture to reflect current trends.' See <http://www.ghanaweb.com/GhanaHomePage/regional/artikel.php?ID=106958> Ghana Home Page Ghana doc 2006 07 07. Studrafest. Tema gathering of secondary schools involved in arts festival, sees culture used to confront issues of discipline and respect.

11 July 2006 – 20 July. Michael Walling visited Ghana in connection with Border Crossings' plans for a production of *Dilemma of a Ghost*. See Blog reproduced in *African Theatre: Companies*, see below.

2006 07 27 Appiah 'Jackie Appiah — Eloquent and Exciting Actress' See *Graphic* (7/27/2006) <http://www.graphicghana.info/article.asp?artid=13278>. On a film actress and her career.

2006 07 28 Hagan on Ghana Theatre. Anon. 'Ghana: Actors Urged to Be Professional, Transparent in Activities.' *Accra Mail*, July 28, 2006. <http://allafrica.com/stories/200607280932.html>. Accessed 2006-08-11 GNA. 'Professor George Hagan- Chairman of the National Commission on Culture (NCC) - on Wednesday urged the Ghana Actors Guild to be professional and transparent in their activities. Occasion was the launching of the Ghana Actors Guild Awards 2006 in Accra.

2006 08 03 'Agya Koo: Ahead Of The Pack.' *Graphic*. (8/3/2006) <http://www.graphicghana.info/article.asp?artid=13385>. (Comedian who worked with Agoro Beso Concert Party and then started Tetemofra Concert. Has done solo performances and acted in films. See: 2006 08 03 Agya Koo.

2006 08 15 Road deaths drama; http://www.ghanaweb.com/public_agenda/article.php?ID=5677; accessed 15/08/2006; date of report uncertain; 'Road Safety Campaign Yields Marginal Results'. The annual Greater Accra Regional Road Safety Campaign which was started four years ago is beginning to yield results, although marginally. Statistics made available by the Greater Accra Regional MTTU Commander ACP Victor Tandoh say since the inception of the Campaign in 2002, the accident rate has declined by 18 percent.' Report by Bernice Donkor and Francesca Twumasi indicates a drama on overtaking/ overloading/ speeding and poor maintenance was performed.

2006 08 17 'Araba Stamp Laid To Rest.'

<http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=109163> Accessed 2006 08 22. Account of the funeral of 70 year-old 'Araba Stamp' who had joined the Brigade Drama Group at Nungua. She died in poverty, without a 'bedroom apartment'. (See concern above about her sleeping arrangements.) Her body was laid in state in the forecourt of the Arts Centre. Various actors were interviewed and there was talk of the lack of support for the theatre.

31 08 2006, Ghana: Sutherland Symposium Takes Off On Monday, <http://allafrica.com/stories/200608250978.html> *Ghanaian Chronicle* (Accra), August 25, 2006. Posted to the web August 25, 2006. 'A Three-day series of lectures, panel discussions, and performances have been planned from Wednesday August 3 as part of the year-long Efua Sutherland Theatre Festival.' *Edufa* and other plays included. Jeyifo, Anyidoho and Osofisan present. See 2006 08 25 On Sutherland event,

Anon. 'Kofi Annan's Homecoming.' Graphic Ghana

<http://www.graphicghana.info/article.asp?artid=14158>, See: 2006 10 26 Ghana @ 50

Includes the following: 'The National Dance and Theatre Companies as well as other private groups will create pieces that reflect Black Identity, Pan Africanism, Freedom, Sovereignty, African Unity and International Solidarity - all of which will be showcased in numerous locations throughout the year. Other previous works by celebrated playwrights which will be performed include "The Marriage of Anansewa" (Efua T. Sutherland), "The Blinkards" (Kobina Sekyi), "The Third Woman" (J.B. Danquah) and "Through a Film Darkly" (J.C. De Graft). Others are "The Legend of Aku Sika", (Martin Owusu), "Blood and Tears" (Asiedu Yirenkyi), "Ananse in the Land of Idiots" (Yaw Asare) and "Ananse and the Gum Man" (J.C. De Graft).'

2006 11 01. KIDDAFEST 2006. Enforce Law On Suspended Sentence — Hajia Alima (11/1/2006) <http://www.graphicghana.info/article.asp?artid=14195> 'Mr Michael Attipoe, the Chairman of the Interim Management Committee (IMC) of the National Theatre of Ghana, spoke on the theme, "Shaping tomorrow through the arts".'

2006 11 11. World Modelling Contest For Accra. Indicates that the National Theatre had been refurbished and would be used for an event in December. See Graphic <http://www.graphicghana.info/article.asp?artid=14359>

2006 11 17 Mawugbe. Accessed BBC site with details of 2006 joint 3rd Prize winner for *Once Upon a Time in Lagos*.

http://www.bbc.co.uk/worldservice/specials/1040_african_perform/page4.shtml

2006 11 18 Yosakoi Festival ends in Accra, *The Saturday Statesman*, 18/11/2006. The reference is to a Japanese Festival

http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1431§ion=6

'This year's Yosakoi Festival of Unity and Dance was held at the Efua Sutherland Children's Park, with 19 groups comprising four school groups and 15 professional dance groups.' (Theme of Unity; explored through dance competitions; an Achimota School group went to Japan; it was compulsory to use one kind of Japanese castanets.)

2006 11 20 A Distances. 'Ghana: Bilingual Drama At Alliance Française, [Accra Mail](#) (Accra), <http://allafrica.com/stories/200611201623.html>

November 20, 2006, Posted to the web November 20, 2006. "A Distances" a hilarious bilingual theatre show that employs the use of visual and poetic devices will be performed at the Alliance Française in Accra on tomorrow, November 21, 2006.

2006 11 20 NAFAC Talk of Culture and wealth creation.

http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1447§ion=6 NAFAC 2005 opens at last in Wa. [Ghana News Agency](#), 20/11/2006

2006 11 22 Ho Centre. Theatre Complex at Ho to be ready for 50th anniversary, GNA Posted: *Wednesday, November 22, 2006.*

'The Volta Regional offices and theatre of the Centre for National Culture (CNC) is to be completed before March 3, next year in time for the celebration of Ghana at 50. Mr Emmanuel Sedode, consultant on the project gave the assurance when the Regional Minister, Mr Kofi Dzamesi and some heads of ministries, departments and agencies (MDAs) and chiefs inspected 13 projects being executed in the Ho Township. See <http://www.accra-mail.com/mailnews.asp?id=19064>

2006 11 30 Highlife Celebration. (11/30/2006),

<http://www.graphicghana.info/article.asp?artid=14634>, The New York University, with site office in Ghana, and Heritage Development, a social development and event management consultancy, were collaborating, in partnership with the National Theatre of Ghana, on a celebratory event about Ghanaian highlife music.

2006 12 06 Donkor MSU Ghanaian [David Donkor] draws on family experience to work on play about lynching in Missouri State University. <http://www.news-leader.com/apps/pbcs.dll/article?AID=/20061206/COLUMNISTS13/612060310>

'MSU play won't let community forget lynching. The invitation shocked me. "Strange and Bitter Crop: A Performance of Memory and Hope." #The flier I got via e-mail makes it clear that this is a play about lynching, inspired partially by the 1906 burning of three innocent black men in the Springfield Public Square. That's the what. The free production will be at 7 p.m. Thursday at the Balcony Theatre in Missouri State's Craig Hall, room 207.

2006 12 08 Richard Danquah, dancer, choreographer, cultural ambassador in Norway, died. http://www.thestatesmanonline.com/pages/news_detail.php?newsid=1658§ion=6

See 2006 12 08 Richard Danquah dancer

2006 12 13 From Young, account of TfaC's visit to Malawi. Stephen Fry did voice over for a CNN report (Turner Broadcasting.) See also the following

'Celebrations marking this year's World Aids Day, by [Theatre for a Change](#) Ghana (TFAC) showcased a series of activities under the theme 'keeping the promise, walking

the talk'. The event featured 'out of school' youth groups in and around James Town, with performances capturing aspects of the work these groups carry out in their communities. 'The target of individual behaviour change has yielded very positive results and the individuals participating in the programme today are living testimonies of how the organisation has kept its promise' - Patrick Young. 'By walking the talk TfaC are reaching out to various schools and communities.' British Council News, December 2006

Signed articles in Alphabetical Order

Addo, Francis. 'Theatre Mirrors Performs

'<http://dailyguideghana.com/portal/modules/news/article.php?storyid=401>

Posted by [Mohamed](#) on 2006/10/27 5:19:29 (68 reads)

An interesting and enthusiastic drama group, Theatre Mirrors, would stage a dramatic performance at the Citizens Centre, Asylum Down in Accra, come Saturday October 28./ The drama, entitled, "The Ends of Mercy",# would bring out surprising super star performances from star actors as Kwame Nontwiwi, as Nii Wentum II the King, in a story by Ghana's Shakespeare, Gloria Yartey. 2006 10 27 Theatre Mirrors

Asare, Yaw. *Ananse in the Land of Idiots*. Legon: StudyGhana Foundation, 2006, 9988-0-3684-1. (Playscript published. Driving force behind StudyGhana is Africanus Aveh.)

Asiedu, Awo Mana with Sarah Dorbgadzi. 'Competitive Youth Theatre Festivals in Ghana: Stage Motion and Studrafest.' *African Theatre: Youth*. Oxford: Currey, 2006, 16-24. (Includes account of Sankofa and Stage Motion, a drama festival for second cycle schools in Accra and the Eastern Region. Sankofa, an NGO, was founded by Daniel Clark and supported by GBC, Asanka Local, and Papaye. Clark works at the Shangri la Hotel and runs a children's theatre club there. Children pay 20,000 c per session. Fourth competition, February 2004. Productions included work by Yirenkyi, Osofisan, de Graft, and 'Wartenberg' [Wartemberg]. The article includes an account of Studrafest which decides on the plays the schools have to present. The 10th festival required productions of work by Maimane, Lirondo, de Graft, and Alhassan. The article includes information gained from interviewing participating pupils. Part of the volume is on line <http://books.google.co.uk/books>.

Astbury, Sonja. 'Grooving To A New Beat.' Education Reporter. '

<http://www.prestontoday.net/viewarticle2.aspx?sectionid=2166&articleid=1919559>

'Dance students have been getting into the mood and grooving to a distant beat under the guidance of talented artiste Johnson Edu.' Edu had worked at the National Theatre in Ghana. 2006 12 13 Edu, see *Lancashire Evening Post*.

Berg, Linda. 'Ghanaian poet shares snapshots of writer's life with students.' 01:00 AM EST on Wednesday, November 22, 2006 Providence on line. On writing.

http://www.projo.com/ri/providence/content/mcpoet22_11-22-06_FA2VT14.3382c3f.html

PROVIDENCE — An eighth-grade boy sidles up to Christina Ama Ata Aidoo, a renowned African playwright, poet, novelist and critic. By now, the author has finished speaking at Samuel Bridgham Middle School and the library has emptied. "What do you write for fun?" Jeremy Paz asks shyly. "I always write for fun," says Aidoo, who is

wearing a traditional Ghanaian skirt and top made of waxed prints. “My only regret is that I don’t give myself enough time to write as much as I’d like.” See 2006 11 22 Aidoo.

Boateng, Theresa. ‘Ghana: Ghanaians Must Read - Papa Owusu Ankomah.’ <http://allafrica.com/stories/200608310905.html>, *Accra Mail* (Accra), August 31, 2006, Posted to the web August 31, 2006, 2006 0831 Sketches at GLB. See account of intensive conference.

Buckman-Owoo, Jayne. ‘KSM Splits Ribs’ (11/30/2006), <http://www.graphicghana.info/article.asp?artid=14627>. Includes: ‘In all the stand-up shows that have so endeared the man KSM to the elite patrons of Ghanaian comedy, none had exuded so much energy and electricity as at last Sunday’s thriller.’

Collins, John ‘A Century of Changing Locations of Ghanaian Popular Entertainment Venues’. Paper presented at conference on Afrique and History, Paris, June 2006. (Focusing on musicians, this paper provides abundant insight into spaces available to performers. These spaces have included social clubs, cinemas, compound houses and theatres. The paper draws attention to the cultural centres established, often by prominent instrumentalists, to cater for tourists interested in music.’ On the whole these are venues for music and dance rather than drama. Collins indicates the importance of the School of Performing Arts in providing for the ‘hundreds of foreign students’ who visit Ghana.)

Cunningham, Eric, ed with others. *Gold Coast and Ghana Memories*, Ghana School Aid, 2006. This volume includes accounts relating to drama in schools and by the British Council Players. See particularly: Barbara Roddick on Drama at Mfantsipim (‘The Legacy of Africa: Recollections of Mfantsipim School 1953-62,’ 63-66) and Robert Mares on the British Council Players (‘Memories of Nkrumah’s Ghana’, 145-8).

Donkor, David Afriye. (Northwestern University), ‘Claiming Speech at Ekumfi Atwia: Supplanted Acts and Displaced Narratives in the “House of Stories”.’ Paper presented PSi # 12, London, June 2006. On Donkor see ‘Congratulation to David Afriyie Donkor’ who received the MSU Distinguished Young Alumni Award on April 25, 2003. We learn: Donkor was a graduate student in the Department of Ethnic Studies in 1996-1998, and also taught a course as an adjunct faculty. At the time, he was a Ph.D. candidate at Northwestern University. Minnesota State University, Mankato. . On Donkor see <http://perf.tamu.edu/blog/people/david-donkor/>

Gains, Kevin K. *American Africans in Ghana: Black Expatriates and the Civil Right Era*. Chapel Hill: University of North Carolina, 2006, xiv, +342, 0-8078-3008-9 (Reviewed Doortmont, *Journal of African History*. In his important study, Gains refers to ‘returnees’ and the Black American community in Ghana, from the 1950s. He mentions Wright, Mayfield, Angelou, and the Sutherlands – more on Bill than Efu..

Mantey, Joana. ‘Regional Float Educates West African Transport Workers.’ *Listen to report by Joana Mantey* VOA News, Accra, Ghana, 30 November 2006

<http://www.voanews.com/english/Africa/2006-11-30-voa62.cfm>

’ A regional float aimed at promoting awareness of HIV/AIDS has just made a stop-over in

Accra. The Love Life Caravan aims to educate transport workers along the Abidjan to Lagos transport corridor. The float, which began its journey from Cote d'Ivoire in late November, will make a final stop in Lagos Nigeria on the 9th of December. It has been mounting educational campaigns on HIV/AIDS through music and other interactive activities.' Drama was included and the route chosen because it was one along which diseases were being transmitted. See 2006 11 30 Love Life Caravan

Lentz, Carola. *Ethnicity and the Making of History in Northern Ghana*. Edinburgh: Edinburgh UP, 2006, 0-7486 2401-0. (Topics treated by eminent German authority include identity. (Note: Much more attention has been given to the study of South and Middle Belt Ghana than to the North.)

Newell, Stephanie. 'Entering the Territory of Elites: Literary Activity in Colonial Ghana.' In *Africa's Hidden Histories: Everyday Literacy and the Making of Self*. Ed. Karin Barber, Bloomington: Indiana UP, 2006, 211-35. (Important study by a researcher who has made great contributions to the understanding of Ghanaian writing, including work by Sekyi and Mable Dove.)

Nyanor, Linda. 'Ghana: Theatre for a Change Hits Target.' [*Ghanaian Chronicle*](#) (Accra), November 9, 2006, Posted to the web November 9, 2006
<http://allafrica.com/stories/200611090788.html>. Includes

THE USE of Interactive Theatre performances and workshops as an innovative and rigorous educational tool for behaviour change cannot be undervalued in enhancing the socio-economic and cultural development of the country. See 2006 11 09 TfaC

Owoo, John. 'Nkrabea, The Man Of Destiny Promises A Political Shock.' *Graphic Ghana* <http://www.graphicghana.info/article.asp?artid=14293> Includes: 'Theatre man, Nkrabea Effah-Dartey, has retreated into backstage and gearing up to strike what he describes as the biggest shock on the world of politics.' He will run for President on the New Patriotic Party ticket. Nkrabea, 'who has over 100 scripts # to his credit,' has a theatre group, Theatre Mirrors, that 'has put up over 1,000 public performances.' Plans include support for the arts 'there are (he said) 93 jobs for every single production', and upgrading of PANAFEST that has, he said, 'degenerated into disco sessions, slave walks and musical extravaganza.'

Ramdhanie, Bob. 'African Dance in England – Spirituality in Theatrical performance. University of Surrey, 10 June 2006 Keynote doc, available on line www.surrey.ac.uk/Dance/AHRB/Bob-Tamdhanie-Keynote.Doc. Arts Management specialist Ramdhanie refers to Peter Badejo at some length and to Felix Cobson, Ben Baddoo, and George Dzikunu in passing.

Sherwood, Marika. 'George Padmore and Kwame Nkrumah.' Conference paper, Legon, July 2006. (JG: Padmore is important as a thinker and writer, activist and ideologue. The Padmore Papers in the Padmore Library, Accra, indicate that he wrote or influenced major policy statements delivered by Nkrumah. Who, I wonder, wrote the speech delivered at the opening of the IAS? Who guided Nkrumah's thinking about the Drama Studio and the NTM?)

Sutherland-Addy, Esi. 'Creating For and with Children in Ghana: Efua Sutherland: a retrospective.' *African Theatre: Youth*. 2006, Oxford: Currey, 1-15. (The article begins by

drawing on Efua Sutherland's 1976 paper 'The Playwright's Opportunity in Drama for Our Children'. It responds to work carried out as part of the Children's Drama Development Programme and at the Drama Studio. The focus then shifts to Sutherland's own plays and the extent to which they were influenced 'by her convictions about the synergy between creating drama for children and children's play.' (2) Four of the plays# are considered: *Tahinta*, *Vulture! Vulture!*, *Children of the Man-Made Lake* and *Ananse and the Dwarf Brigade*. (The date given for the last is 'c. 1968/ 2000' a period that is discussed in end-note 7.) Sutherland-Addy adjudges her mother to have 're-told and expanded' the Akan Fanti version of a choric story in *Tahinta*, and suggests that *Vulture! Vulture!* 'sticks very closely to the original text.' (3) She draws attention to the building into 'theatrical pieces ... (of) ... informal aspects of children's play.' (3) The opportunities for spontaneity in the texts are noted as is the fact instincts are liberated when, for example, the 'dwarves' pummel Ananse, a role played by an adult. Groups or choruses appear in all four plays, often responsible for providing refrains. Sutherland-Addy notes the extent to which *Children* differs from the other plays in terms of the extent of material derived from games. She then moves on to consider the issue of language, aware that many Ghanaian children speak more than one, and pointing to her mother's recognition of the need 'to validate play language'. The respect for 'the childlike playfulness that averts the sense of the tragic' is also recognised and the denouements of the plays, which eschew one dimensional moralizing, are examined. End-notes provide important information on the building of the Drama Studio (The Sloan Foundation is listed among the funders), and on the field reports about games and child rearing that may be in the Sutherland Archive. The article is illustrated by photographs from the same Archive. JG writes: The Alfred P Sloan Foundation was established in 1934 and was initially linked with General Motors. It has not been mentioned in other accounts I have seen of the funding of the Drama Studio.

Welsh, Irvine. Reported to be working on a film script about Arthur Wharton, born in Ghana, who played in goal for Preston North end in the 1880s, when they were 'The Invincibles'. This script has not emerged to date (2012 03 04.)See 2006 05 15 Wharton and <http://news.scotsman.com/uk.cfm?id=731792006>

Wilson-Tagoe, Nana. 'The Politics of History and the Vernacular in Early Twentieth-Century Ghana: Situating Gaddiel Acquaaah's Oguaa Aban in Ghanaian Social and Literary History.' *Research in African Literatures* - Volume 37, Number 3, Fall 2006, pp. 83-102'. Abstract: The paper's main argument is that texts do not have exclusively specific textual origins but are produced within historical conditions and linked to a variety of other texts within the broad spectrum of literary history. In retrieving and re-positioning Gaddiel Acquaaah's historical poem of 1930 in Ghanaian literary history, it explores the impact of social and political contexts on its production and examines its intertextual links with contemporary texts in Ghanaian literature. It argues that while such textual connections illuminate differing negotiations of historical memory across time they at the same time reveal continuities in perspective and suggest plural rather than linear movements in literary history.' The paper's intertextual reading of Gaddiel Acquaaah's *Oguaa Aban*, includes cross-references to Ayi Kwei Armah's *Two Thousand Seasons*, Opoku-Agyeman's *Cape Coast Castle*, and Ama Ata Aidoo's *Anowa* .

2007*

Some major theatre-related events

Theatrical productions were major elements in the programme for the celebration of Ghana@50. See <http://www.ghana50.gov.gh/events/index.php?op=theatre>. The following were scheduled:

- *Everyman* - Owusu version and *Streetism*, by Okyere Asante, Jan 24-7 #
- *The Prince and the Slave*,# (Kofi Akpabi, an 'historical play', written 1991.) Feb 28
- *Blinkards* 22-25 Feb, produced by Martin Owusu, dir. Derrick Sewornu (Programme in collection.)
- *The Slaves (Revisited)*, March
- *Co-existence* (sometime advertised as *One Nation; One People*), dir. Willie Anku and Martin Owusu, advertised for 22-25 April, but dates given as 26-29 on programme together with 'Peaceful Coexistence' - a poetic interlude by Efo Mawugbe performed by Rebecca Dorgbadzi; (Programme in collection.)
- *Ananse and the Gum Man*, dir Agyeman Ossei, see programme, put on by Abibigromma School of Performing Arts at the National Theatre, Accra.
- *The Fifth Landing Stage*, May 24-27
- *The Third Woman*, June 21-24, later advertised 24-27 see programme for Blinkards
- *The Marriage of Anansewa*, July 26-29
- *Dilemma of a Ghost*, August 23-26
- *The Offending Corpse*, Sept. 27-30
- *Sons and Daughters*, Oct 25-28
- *The Legend of Aku Sika*, Nov. 22-25
- *Ananse and the Land of Idiots*, Dec. 28-30

A booklet entitled *Ghanaian Theatre Classics* was published by the Ghana@50 Secretariat. Reference Asiedu: 2007. Awo Asiedu wrote an account of the season for a conference in South Africa.

Department of Theatre Arts, legon, produced the following plays: Nov Dec: *Death and the King's Horseman, I Told You So* (by Egbert Adjeso and Stanley Manu#) ; *Antigone* (Anouilh) ; *The Love of the Nightingale* (Timberlake Wertenbaker); *Shaka the Zulu* (F M Mulikita) ; *An Enemy of the People* (Ibsen); *The Tree Climber* (Tewfik Al-Hakim) . Four of these were put on in the Amphitheatre and three in the Drama Studio.)

During October the drama students at Cape Coast put on: *Jero, The Gods Are Not to Blame* and *Dilemma* ... 'by Ama Atta [sic] Aidoo'. The latter directed by Elolo Gharbin.

Anonymous articles in Chronological Order:

2007 01 20, 'Talents rehearse for Jubilee celebration.' Posted on: 20-Jan-2007

THE Talents Theatre Company have started a series of rehearsal performances to stage a play entitled, "The Black Star" # as a prelude to the climax of the Golden Jubilee Celebrations of the independence of Ghana. / The title of the play is taken from a book written by a Nigerian writer and diplomat in the early 1970's, Uwa Hunwick, and the setting is a hypothetical newly independent African country-Songhai. See 2007 01 20

Dontoh <http://www.myjoyonline.com/entertainment/read.asp?contentid=854> 2007 01 20
Dontoh

2007 01 31 2 plays, Theatre Classics, poor patronage!, JIVE writes
<http://www.myjoyonline.com/entertainment/read.asp?contentid=1166>
Posted on: 31-Jan-2007 ‘ Ghanaian theatre seems to have gone through a facelift in the last few years.’ (Refers to productions of *Streetism* by Okyere Asante #and *Everyman*, adapted and directed by Martin Owusu. One by SPA other by Eastern Drama Group, Koforidua. (See reference to *Street* above.)

2007 02 05 Walling’s The Border Crossing blog carried news that Elsie Owusu was doing the set for *Dilemma*. 2007 11 01 *Dilemma*..

2007 02 05 Asare etc on the Ghana@50 website. Profile included information about output. ‘During that time his output included, in addition to plays already written #, *King Kokroko*, *Bride of the Gods*, *The Choice*, and *Ananse and the Price of Greed*. Asare returned to Legon in 1999 as a full-time lecturer at the School of Performing Arts, where he continued to write for the stage, radio, television and video. /Yaw Asare was among the most versatile and accomplished of those active in the Ghanaian theatre. At the time of his passing in 2002, he was probably best known for *Ananse in the Land of Idiots*, *Leopard’s Choice*, and *Secrets of an Ancient Well*.’

2007 02 05 ‘Why "Rambo" Was Sued For Being Too Rich’ 05 02 07
http://www.ghananewstoday.com/entertainment/gnt_cnent_detail.cfm?tblNewsCatID=21&tblNewsID=811 Considers the poverty of Ghanaian actors, refers to Araba Stamp’s death in poverty and quotes Yaw Asare on need for drive, criticises Ghanaian writers for lack of productivity. Refers to the poverty of ‘Ghanawood’.

2007 02 08 ‘Ghana Actors’ Guild Awards.’ [Accra Mail](http://allafrica.com/stories/200702080668.html) (Accra), February 8, 2007. Posted to the web February 8, 2007
GNA We read: ‘The Minister for Chieftaincy and Culture, Mr. S.K. Boafo will on Saturday February 17, 2007 be the Guest of Honour at the first ever Ghana Actors’ Guild Awards, which will take place at the National Theatre in Accra. Awards would be given in several categories including Best Feature Film, Best TV Mini Series, Best Soap Opera, Best Stage Theatre, Best Actor/Actress, Best Supporting Actor/Actress, Best Director, Best Talent and Best Script among others. (2007 02 08 gag AWARDS.)

2007 02 12 Koforidua Account of ‘concert–show’ and ‘theatre-show’. According to CNC Deputy Director, Steve Sedofu, time consciousness was insisted on through the programme that was ‘nation-wide’.

2007 02 15 “Fishermen not Lost Afterall.” *Daily Graphic* article on revival of Acquaye’s ‘folk opera’ at the National Theatre ‘last week’. Dir Nii Addokwei Moffat. George Dizkunu, choreography; sponsored by Ministry of Tourism and Diasporan Relations as well as various

businesses: Akra Kushite production Company, Kwame Nkrumah Memorial Park; Akosombo Textiles, Goil and Media Magique.

2007 02 22 GAG: Actors' Day of Honour'. *Graphic Showbiz*.

Posted on: 22-Feb-2007 'It was a memorable night of celebration for patrons and members of the Ghana Actors Guild (GAG) at the National Theatre last Saturday as the association held its first ever awards night.' (Sparse attendance; several film credits; Y B Bampoe, Kofi Middleton Mends and Mary Yirenkyi were honoured; and the Rev Kofi Yirenkyi was posthumously honoured. JG.)

2007 03 01 Blinkards;

<http://www.myjoyonline.com/archives/entertainment/200703/2154.asp>

By 'Showbiz', review that raises important questions about the production and the organisation of the drama programme. Posted on: 1-Mar-2007. 'They Came To see 'Blinkards' Except for a few available seats on the second floor of the 1,500 seater auditorium, the National Theatre was full last Saturday evening and what was showing was not KSM.' Note the performance was free..

2007 03 03 'Sch Of Performing Arts Launches Theatre Season.' SPA season, on

<http://www.myjoyonline.com/archives/entertainment/200703/2192.asp>

Posted 3 March 2007

The School of Performing Arts of the University of Ghana has launched its Theatre Season, an annual event intended to showcase some of the major productions to be staged in the school within the academic year.

This year's season dubbed "CAL Bank Season of Theatrical Events," will witness a repertoire of classic indigenous Ghanaian works of arts and theatre in drama, dance and music. It will take place at the Efua Sutherland Studio.

The line-up of five productions includes: *The Beautiful Ones Are Not Yet Born*, # by Ayikwei Armah which runs from March 1- 4 and *Oedipus Rex* by Sophocles to be performed on March 8, 9, 10 and 11.

The rest are "Music and Dance of Our Time", by the Music and Dance Departments which will come off on March 15, 16, 17 and 18, *Etuo Ato Bare*, #by Godwin Kotey on March 22, 23, 24 and 25 and, *The Diary of Adam and Eve*, #a musical to be performed on March 29, 30 and 31 and April 1. #

2007 03 04 BBC World Service report on response to *Blinkards*, c. 3.30 am. Included interviews with Owusu and Mawugbe. School pupils attending the production were asked what they were coming to see. Some did not know. Those interviewed on the way out spoke of the lessons they had learned about discriminating in adopting alien cultural traditions. Mawugbe referred to the need to re-establish high standards so that audiences knew they were going to see high-quality productions.

2007 2 03 06 Independence celebrations included performative elements: a march past and dance sequences.

2007 02 15 and 27 *The Daily Graphic*, articles listed by Asiedu: 2007. See below.

2007 03 23 Ama Ata Accessed. Walling's blog on BBC site.

<http://www.bbc.co.uk/africabeyond/africanarts/17676.shtml> Dialogue with Ama Ata Aidoo, 'Theatre director Michael Walling made a research trip to Ghana in July 2005, setting up a co-production of Ama Ata Aidoo's play.' AAA talks about growing community of diasporic Africans in Accra in c 1960.

2007 04 01 Bird flu drama; Avian Influenza Behavior Change and Communications Support Activity; <http://www.comminit.com/en/node/265783/38#> Programme Summary: 'In April 2007, Ghana experienced an outbreak of avian influenza in one region, and it quickly spread to two other regions. In response, the United States Agency for International Development (USAID)'s behaviour change and communication (BCC) project, AI.COMM (which is managed by the Academy for Educational Development, or AED), created a short-term emergency communication campaign in an effort to address these outbreaks. ' #

2007 04 15 ghanabase.com carried piece on "Mighty Diamonds did their best ... but" Referred to 'appalling' turn out for first concert in the National Theatre. Group went on to play their Reggae music at Ho Sports Stadium and Gyandu Park, Sekondi

2007 04 24 'Ghana: Maestro Barenboim Meets Ghanaians.' [Accra Mail](#) (Accra), April 24, 2007

Posted

to the web April 24, 2007. See <http://allafrica.com/stories/200704240050.html> 'Last night the National Theatre

was the scene of a unique cultural event: The performance of Beethoven's Ninth "Choral" Symphony .The

Orchestra and Chorus of La Scala Milan was conducted by Principal Guest Conductor, Daniel Barenboim. They

arrived in Ghana, their first ever in Africa, on Monday evening and were feted to a grand reception by the

Italian Ambassador to Ghana , Mr. Fabrizio De Agostini./ The reception attracted many people including

former UN Secretary General, Kofi Annan, Ministers of State, diplomats, classical musicians and a cross

section of the Ghanaian public. The delegation was led M. Stephane Lissner, Superintendent of La Scala and

Letizia Moratti, the Mayor of Milan. 2007 04 24 La Scala. (JG: Kofi Annan's bizarre ideas about encouraging

the arts led to a quick visit from La Scala, with Barenboim. Students and staff at Legon were not informed or

invited.)

2007 05 01 China Writes Off Cost of National Theatre, (5/1/2007)

<http://www.graphicghana.info/article.asp?artid=16597>, *Daily Graphic*. "China has written off the cost of constructing the National Theatre in Accra. / The Theatre, which symbolises China-Ghana friendship, has thus become a gift from the Chinese Government.' (The decision had been taken during the visit made by Mr Jia Qinglin at end of April; 'gift' included refurbishment -

cost \$2 million; other smaller debts also cancelled. See 2007 05 01 China writes off.)

2007 07 11 Funding. (Danish) 'Fund disburses money for cultural activities.' Posted: *Wednesday, July 11, 2007* <http://www.accra-mail.com/mailnews.asp?id=1678>. Includes the following: 'The Ghana Cultural Fund has approved a total of GHC 62,300.00 (623 million cedis?chk) for a number of projects, which encompass the performing, literary and visual arts. /Groups and organizations that are to benefit from the amount, which forms part of a grant instituted by the Danish Centre for Culture and Development and the Embassy of Denmark in Accra are Sirigu Women's Organization for Pottery and Art, Sub-Saharan Publishers, Theatre for A Change, Mmofra Foundation and Takashi Music. / Members of the board of the fund who approved the applications include Mr. Flemming Bjork Pedersen, Danish Ambassador in Accra, Professor John Collins, celebrated ethnomusicologist and lecturer at the Music Department, University of Ghana, Mr. Seth Dei, Businessman and art collector, Professor Irene Odotei, President of the Historical Society of Ghana and Madam Frances Ademola, Director, The Loom Gallery, Accra.' (JG: The last named has links with Africa University Press, the Transcription Centre, etc.)

2007 07 19 *Prince of Egypt*, # General News of Thursday, July 19, 2007. This was a reference to a staged version of the DreamWorks animated film that the PENZA Literary Society (PLS) Legon put on at the National Theatre and other venues. Very considerable musical and theatrical resources were deployed in the production – as can be seen from the clip uploaded on YouTube. The audience are clearly very responsive. This was only one of the productions put on by the Pentecost Students Association (PENSA). The Legon chapter was formed in the early 1980s and used music and drama to evangelise. See <http://www.pensalegon.org/ministries/departments> <http://www.youtube.com/watch?v=vgr9f9G6pRg> accessed 06 03 2012.

2007 07 19 Anon. 'Late Danny Whyte Honoured.' http://www.modernghana.com/GhanaHome/NewsArchive/news_details.asp?menu_id=1&id=VFZSTk5VNUVWVE09 'FOUNDER AND executive director of the Danny Whyte and Ivor Burford (DWIB) Leukemia Trust, the late Danny Whyte was honored with a grand theatre performance of "The Prince of Egypt" in Accra on Sunday. The theatre performance was organized by the DWIB Leukemia Trust in partnership with the National Theatre and Role Model Multi-Media, a media organization that offers top professional services in theater, film and television events, to raise funds for the Trust.' (NB The Group had put on *The Miser* at Legon in 2005. Tetteh-Quarshie quoted as saying the 'theatre industry is a viable sector for show business in Ghana.' Whyte had died of cancer in London during May. This report provides an example of drama linked with funerals.)

2007 07 23 Death of Ben Halm. The Fairfield University website carried the following announcement and tribute: 'Award-winning playwright and associate professor of English in (the Center for Arts and Sciences), died on Tuesday, July 23,(2007) after a long illness. He was 49.' He earned 'a bachelor of arts degree from the University of Ghana and held an M.F.A. from York University in Canada. He also earned an M.A. and a Ph.D. from Cornell University...' His publications included' *Theatre and Ideology*. Several of his plays were produced in the U.S. and Canada, including a production of *Ota Benga*, *Elegy for the Elephant* # staged at Fairfield

University in 1997. He also directed plays on campus and acted in productions in Ithaca, N.Y., Toronto, and St. Louis, where he taught for two years at Webster University. He was a playwright-in-residence at the Theatre Passe Muraille in Toronto.' JG writes: Fairfield is a Roman Catholic institution North East of New York, near Bridgeport.

http://www.fairfield.edu/press/mem_halm.html See also

<http://fairfieldmirror.com/2007/09/08/awardwinningfairfielduniversityprofessorbenhalmadiesat/OtoBenga> was an African inhumanly exhibited in an American zoo as 'the missing link'.

2007 08 29 2007 08 29 Districts Birim drama, see also Abban below

<http://www.ghanadistricts.com/news/?read=7585&PHPSESSID=2ee55d93e9ce0148ce97fc5fea4a3401> BIRIM NORTH: Theatre to enhance information dissemination. Report reveals that 'A 40-member theatre troupe to promote community dialogue and action for sustainable development has been inaugurated at New Abirim in the Birim North District. 'The members of the troupe, known as Akyem Perfect Stars, have been trained to build and manipulate puppets to educate the youth in the community as well as help train them to acquire skills.')

2007 11 18 Owusu <http://lifestyle.ghanabase.com/movies/2007/186.asp> 'The Legend Of Aku Sika At The National Theatre Times.' Posted on: 18-Nov-2007. 'Ghana @50 Secretariat continues the Ghanaian Theatre Classics (Season) at the National Theatre with Martin Owusu's ECRAAG Award-winning play, *The Legend of Aku Sika* from November 22 to 25, at 7.30 p.m. each night.' Article includes a brief account of the play and a biographical note on Owusu. See 2007 11 18 Owusu.)

Signed articles in Alphabetical Order

Abban, Peter. 'Highlight Govt achievements through drama', *The Statesman*, 28/08/2007 http://www.thestatesmanonline.com/pages/news_detail.php?newsid=4578§ion=1 'The Birim North District Chief Executive Emmanuel Nana Acquah-Frempong, Friday urged the two theatre troupes in the Akyem Kotoku Traditional Area to dramatise the success stories of Government in the area./Delivering the key note address to inaugurate the troupes known as "Akyem Perfect Stars" at New Abirem, Nana Acquah-Frempong said introduction of the National Health Insurance Scheme, the school capitation grant and the school feeding programme need to be dramatised for more participation. '(JG writes: Youths had trained for 6 months; Stratcom Africa, CDIC, and gold-mining company Newmont had been involved. See 2007 08 28 [Troupes in Birim North.](#))

Adams, Anne V. "Revis(it)ing Ritual: The Challenge of the Virility of Tradition in Works by Efua Sutherland and 'Fellow' African Women Writers," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayeibia, 2007), 104-12. JG This was a major publication that included several articles of relevance to this bibliography.)

Adams Anne V. and Esi Sutherland-Addy . "Introduction," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayeibia, 2007), 6-16.

Addo, Francis. "Mirrors Present The Wrong Dish.", see www.modernghana.com/GhanaHome/music_details.asp?menu... Material on a production at the Citizen Centre, Asylum Down. The 'dish' referred to had a sexual connotation. Play # written by Gloria Yartey # and directed by Emmary Brown. 'The captivating drama invokes the healthy and detrimental day-to-day activities of some traditional rulers and how this affects their immediate subjects. /This dives into the Ghanaian traditional setup, where chiefs are so powerful that it is literally accepted that women in their kingdom belong to them, but so says tradition - they dare not touch somebody's wife See 2007 10 27 Mirrors.)

Aidoo, Ama Ata. "An Interrogation of an Academic Kind," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 230-233.

Angelou, Maya. "Tribute to a Sister," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 223.

Anyidoho, Kofi. "Dr Efua Sutherland," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 235-238. (Important biographical account.)

Anyidoho, Kofi. "Mother Courage: A Tribute to Auntie Efua from All her Children in the Arts," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 224-225.

Ampon, Fanny Nana. 'Dr Abdallah stood by his values.' *Daily Graphic*, 2007 06 27 <http://www.graphicghana.info/article.asp?artid=17341>. A profile that includes material on Islamic influences, education and current activities. See 2007 06 27 MBA Also on modernghana, see 2007 06 27b

Anyidoho, Kofi. 'Poetry as Dramatic Performance.' *African Literature: An Anthology of Criticism and Theory*, eds Tejumola Olaniyan and Ato Quayson, Malden MA: Blackwell, 2007, 382-90.

Ansdell, Caroline. 'Questions with Danny Sapani.' <http://www.whatsonstage.com/index.php?pg=207&story=E8821176464143> Questions With... Danny Sapani. Date: 14th May 2007. 'Actor Danny Sapani – who opens this week in the UK premiere of the 'lost' 1930s African-American play *Big White Fog* at the Almeida – explains how theatre saved him at the age of six & why he's enjoying excavating history. Refers to Sapani's Ghanaian relatives and his plans to retire to Ghana. 2007 05 14 Sapani

Arkhurst, Sandy. "Kodzidan," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 165-74.

Asiedu, Elias K. 'Theatre for Development.' *International Journal of Multi-Disciplinary Scholarship* (Accra North), 1, 1 (2007), 170-179. (Note overlap with Asiama 2004, and paragraph beginning 'The word *development* is today a household one ...')

Asiedu Awo Mana . “Slavery and Folklore in the Plays of Ama Ata Aidoo”, in *Theatre and Slavery*, ed Michael Walling, London: Border Crossings, 2007, 1-904718-06-X, 99-118.

Asiedu, Awo Mana. ‘Theatre and Performance, an Important Component of Ghana’s 50th Anniversary Celebrations of Independence.’ Paper given at FIRT/ IFTR, Stellenbosch, 10-14 July 2007. (Picks up a number of the controversies prompted by the theatrical element in the celebrations. Bibliographical references in the paper have been absorbed into this document.)

Ben-Abdallah, Mohammed. ‘*The Slaves*’ in *Theatre and Slavery*, ed Michael Walling, London: Border Crossings, 53-85, 2007, ISBN 1-904718-06-X. (This is *Slaves Revisited*, the later version.)

Boakye, Cynthia. ‘Ghana Music Awards: the great - and not so great – moments.’ Statesman, 12/05/2007
http://www.thestatesmanonline.com/pages/news_detail.php?newsid=3439§ion=6, ‘Lights off at National Theatre, and stand by generators failed for 20 minutes at prestige event.’ Charterhouse were the sponsor of an event that suffered because of inadequate infra-structure.). See 2007 05 12 Nat Th Music

Bondzi, Jacqueline Afua. ‘*In the Chest of a Woman*.’ Ghanaian Chronicle, 17 August 2007, on allafrica.com/stories/200708170693.html (A very favourable review of a play # by Mawugbe put on in honour of Mrs Georgina Theodora Wood, with Agatha Ofori as Yaa Serwaah. It seems the acting was strong, the set evocative, and the starting time strictly adhered to. The plot summary indicates that gender issues were treated in an historical context.)

Border Crossings, see blogs posted by Michael Walling. Including reviews of the production in London of *Dilemma of a Ghost* November. Collected in *African Theatre: Companies*.

Boye, Clement Adzei. ‘Work Resumes On WR Theatre Project.’ Ghana Resource Centre.
http://www.modernghana.com/GhanaHome/NewsArchive/news_details.asp?menu_id=1&id=VFZSSk1VMVValE9&gender=General_News: ‘See 2007 03 10. ‘Construction work on the Regional Theatre complex at Fijai, near Sekondi, has resumed after 18 years of delay./ Work on the 3,000-seater theatre, according to the contractors, had delayed because of the slow pace in the release of funds for the project. ...’ (JG: Note this refers to one of the theatre complexes/ cultural centres in the country. Progress on construction had often been held up.)

Branch, William. “Efua Theodora Sutherland: A Personal Reflection,” in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 219-220.

Cole, Catherine M. ‘Give her a slap to warm her up: Post-Gender Theory and Ghana’s Popular Culture.’ In *Africa after Gender*, eds Catherine M. Cole and Manuh Takyiwaa, Bloomington: Indiana UP, 2007, 270-84.

Collins, John. ‘The Entrance of Ghanaian Women into Popular Entertainment,” in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy

(Banbury: Ayebia, 2007): 47-54.

Dadson, Nanabanyin. 'How Ghana @ 50 is heading towards a no-celebration.' *National Daily Graphic*, 27 January 2007. (Cited Asiedu: 2007. Dadson was critical of the selection of *Everyman* and *Streetism* in the Ghanaian Classics Season. Wrote: 'Anyway. The theatre performances on the programme have been titled "season of Ghanaian about the two short plays to be performed this weekend – "Every man" and "Streetism". There may be a dearth of drama works in the country but the situation is not that bad, to borrow a medieval morality play and force a Ghanaianess on it or take a relatively recent play on street children and label it as a classic. Come on guys! If I had my own way to do anything to the artistes programmes, I would focus on making the shows that have been mentioned in the programme of activities really grand affairs which people would remember for a long time to come.' A substantial attack on Wereko-Brobbe.)

Djisenu, John. "Cross-Cultural Bonds between ancient Greece and Africa: Implications for contemporary staging practices," in *Classics in Post-Colonial Worlds*. eds Lorna Hardwick and Carol Gillespie, Oxford: UP, 2007, 72-85.

Donkor, David. "*Kodzidan Mbogwo*: Supplanted Acts, Displaced Narratives, and the Social Logic of a Trickster in the 'House of Stories'," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 38-46.

Duodu, Cameron. "Oh No, Not again", *General News* 6 Nov 2007. newtimesonline.com. Duodu refers to his experience of writing a radio play, *The Powers* for Ghana Theatre. # Mentions Henry Swanzy, Mrs Evans-Ampofo who played Maame Wata, and astute director of Broadcasting, James Millar. see 2007 11 06 Duodu. (Correspondence with Duodu about the play was not fruitful. Gibbs accused of slimy treatment. Seems Duodu unhappy about neglect in *FonTomFrom* and emphasis on Armah in that book.)

Gbelia,, Alice. Review of *Dilemma*, London, posted 2007 11 17 Dilemma reviews, <http://www.bordercrossings.org.uk/dilemmarev.html> see 2007 11 17 Dilemma

Gibbs, James. "Antigone and her African Sisters: West African versions of a Greek Original," in *Classics in Post-Colonial Worlds*. ed Lorna Hardwick and Carol Gillespie, Oxford: UP, 2007, 54-71, ISBN 978-0-19-929610-1.

Gibbs, James. "Sold down the Coast: Slave Trading in J. Kwesi Fiawoo's *The Fifth Landing-Stage*" in *Theatre and Slavery*, ed Michael Walling, London: Border Crossings, 86-98, 2007, ISBN 1-904718-06-X.

Gibbs, James. Programme Notes for *The Dilemma of a Ghost* dir. Michael Walling, Border Crossings and the National Theatre of Ghana, London, and on tour.

Gibbs, James. 'Saka Acquaye: A talent is gone.' *Daily Graphic*, 31 March 2007. (Brief obituary. Longer text submitted. Rpt *New Legon Observer*, 2008.)

Gibbs, Jonathan. Review of *Dilemma*, London, *Time Out*, posted 2007 11 17 *Dilemma* reviews <http://www.bordercrossings.org.uk/dilemmarev.html> see 2007 11 17 *Dilemma*. (No relation of James Gibbs.)

Glikpo, Dzifa interviewed by Molaria Wood, Ghana Theatre Documents 2007 11 08 Dzifa, from <http://www.bbc.co.uk/africabeyond/> She spoke on her career and the London production of *Dilemma of a Ghost*.

Goff, Barbara and Michael Simpson. *Crossroads in the Black Aegean: Oedipus, Antigone and Dramas of the African Diaspora*. Oxford: OUP, 2007. (Includes a close analysis of Brathwaite's *Odale's Choice*, 219-238.)

Gmanyami, Jonathan. 'Artiste Profile: Efo Kojo Mawugbe.' *Spectator* http://spectator.newtimesonline.com/spectator/index.php?option=com_content&task=view&id=945&Itemid=28 An extensive profile that lists Mawugbe's plays.)

Harruna Attah A R. Ghana: Daniel Barenboim. *Accra Mail* (Accra) COLUMN, April 24, 2007, Posted to the web April 24, 2007. <http://allafrica.com/stories/200704240045.html> See 2007 04 24 Ninth

Heywood, Felicity. 'Theatre for a Change.' <http://www.bbc.co.uk/africabeyond/africanarts/18596.shtml> Profiles the unique and highly successful interactive theatre group from Ghana ahead of their UK tour in March 2007. See 2007 03 23 TfaC in UK.

Jeyifo, Biodun. "When *Anansegoro* Begins to Grow: Reading Efua Sutherland Three Decades on," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 24-37. (Influential contribution by a major critic.)

Jones, Toby. 'Drama out of a Crisis.' *Guardian*. See 2007 12 01 TfaC See http://arts.guardian.co.uk/theatre/drama/story/0,,2219963,00.html#article_continu "To mark World Aids Day, Toby Jones explores the work of a theatre group promoting behaviour change and self-advocacy in Africa..." Theatre for a Change (TfaC) and Complicité in Malawi. Saturday December 1, 2007, guardian.co.uk

July, Robert. "'Here, Then is Efua': Sutherland and the Drama Studio," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 160-4.

Komasi, Mabel. "Efua Theodora Sutherland: Visionary Pioneer of Ghanaian Children's Literature," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 68-79.

Korley, Nii Laryea. 'Good and Evil in The Chest Of A Woman?'

<http://www.ghanaculture.gov.gh/index1.php/09/privatecontent/File/swf/privatecontent/File/index1.php?linkid=65&archiveid=877&page=1&adate=16/08/2007>
CULTURAL NEWS, *Thursday, August 16 – 22, 2007*. See 2007 08 16 Mawugbe's play in production at National Theatre of play is described as 'first written and directed some 22 years ago.' Production, put on in honour of Georgina Wood, lasted three hours. Mawugbe, described as Deputy Executive Director (Artistic) of the National Theatre, said it was to be toured to Koforidua, Cape Coast, Takoradi and Kumasi. Review begins: 'Where there's a woman, there's magic. That's how African writer, Ntoshage Shange, expressed her conviction that one can never always grasp the rationale behind a woman's actions. Similar sentiments were re-echoed at the National Theatre last week where Efo Kodjo Mawugbe's play, *In the Chest of a Woman*, ran for three nights.'

Laast, Florence. "My mentor," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 215-9.

Lemly, John. "Hesitant Homecomings in Hansberry and Aidoo's First Plays," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 122-130. (Explores links between *Raisin in the Sun* and *Dilemma*.)

McMullan, Michael. "'Tommy' (Efua Sutherland)," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 210-214. (Recollections of a DC in training taught Twi in London.)

Mawugbe, Efo, Video clip found at www.africanbews.com/site/list_messages/13659, Links poor audience attendance to curfews. (Dzifa Gklikpoe emailed response. See Ghana Theatre Documents 2007 12 06 Efo video.)

McCaskie, T.C. 'The Life and Afterlife of Yaa Asantewaa.' *Africa: The Journal of the International African Institute*, 77, 2, 2007, 151-179. The article refers to Margaret Busby's *Yaa Asantewaa: Warrior Queen* and describes the tension between Rawlings and Kumasi over the celebration of 1900-2000. The influence of Agyeman-Duah as historical consultant to Busby's text is drawn to the reader's attention. McCaskie observed the coming together of various perspectives on the Queen, for example as an inspiration to activists. At the end of the play, she was linked with other foremothers such as Queen Hatshepsut. McCaskie draws attention to the fact that the main role was shared and that the Ghanaian performer was an Ewe. (MB was e mailed about the paper.) ('In 1896 the British seized power in Kumase. In 1901 Asante became a Crown Colony. The monarchy was abolished and central government disbanded (McCaskie 2000a; Wilks 2000). In 1935 'indirect rule' restored both in modified forms (Tordoff 1965: 402-10). Colonial officialdom was convinced that its modernized reinstatement of the past would meet with approval, but just to be sure it canvassed opinion in advance of the restoration. Chiefs were asked for their views. The response was positive, so much so that it focused attention on dissenters. Among the most strident of these was Kwabena Owusu, chief of the territorial division of Edweso (Ejisu). His hostility to restoration raised British eyebrows, for Edweso was barely a dozen miles east of Kumase and was generally regarded as a core member of the old Asante state. Kwabena Owusu was supported by all of his divisional chiefs in rejecting the restoration of kingship and confederacy. He argued as follows.1

He claimed that any political order led by a restored Asantehene would reimpose Edweso's 'tyrannous subjection' to Kumase, for his ancestors had been victims of central government's duplicity and predation ever since the creation of Asante. Like the Kumase Oyoko dynasty and many others, the Asona clan royals of Edweso and their kin at Ofinso immigrated into the Kwaman area in the course of the seventeenth century. All these peoples banded together with Osei Tutu to throw off Denkyira overlordship.² Prior to the decisive battle of Feyiase (1701), Osei Tutu's spiritual adviser Komfo Anokye called for a volunteer to T. C. MCCASKIE was, until 2006, Professor of Asante History, Centre of West African Studies, University of Birmingham. He is now Professor of the History of Africa at the School of Oriental and African Studies, University of London.

NB T McMaski [sic] see 'Writing, Reading and Printing Death: Obituaries and Commemoration in Asante.' In *Africa's Hidden Treasures: Everyday Literacy and the Making of Self*. Ed. Karin Barber, Bloomington: Indiana UP, 2006, 341-84..

Morgan, Mary. 'Theatre: Oedipus Rex and upcoming plays.'
http://www.thestatesmanonline.com/pages/news_detail.php?newsid=2840§ion=62007 03 09. Refers to Gordon Nikoi Kotey's performance as Oedipus and to a 'cast of able actors'. Looks briefly back to *Beautiful Ones* and ahead to a Kotey play#. Dir. by Owusu.

Morgan, Mary. 'British PM's slave speech angers Ghanaians, 27/03/2007
http://www.thestatesmanonline.com/pages/news_detail.php?newsid=2858§ion=1 'Sunday was the 200th anniversary of the slave trade in Britain, and Ghana was the centre of commemorative events, with a concert held at Elmina Castle in the Central Region to mark the occasion. See 2007 03 27 Elmina event. Poetry and performance, with dance included.

Okai, Atukwei. 'A farewell to the Maestro, Saka Acquaye.' *Accra Daily Mail*, 2 April 2007. (A personal memoir.)

Paintsil, David Allan 26 June' Ghana: Citizens Urged to Participate in Panafest.'
<http://allafrica.com/stories/200706260945.html>

Ghanaian Chronicle (Accra)

26 June 2007 Posted to the web 26 June 2007, Cape Coast

THE CO-CHAIRMAN of the Pan African Historical Theatre Festival (PANAFEST) and Omanhene of Oguaa. Traditional Area, Osabarima Kwesi Atta II, has called on Ghanaians to participate in the PANAFEST/Emancipation and Joseph Project festivals slated from July 22 to August 2, this year. 2007 06 26 Take part in Panafest

Phillips, Amowi Sutherland. "Chronology," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 239-241.

Phillips, Amowi Sutherland. "Preface," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007):1-5.

Powell, Lucy review of *Dilemma*, London, Metro, 19th November 2007,

<http://www.bordercrossings.org.uk/dilemmarev.html>

Quaye, Peterking. "Kiddafest 2008 to launch soon. www.modernghana.com (Reports that the Accra International Children's Arts Festival, KIDDAFEST 2008, reported to be approaching. Weekly Fylla quotes Executive Director of the National Theatre to the effect that it will be launched on 20 December 2007 at 'Home of Stars'. National Theatre"promomark3b@gmail.com

Raja, Zarina. Review of *Dilemma*, London, posted 2007 11 17 *Dilemma* reviews, <http://www.bordercrossings.org.uk/dilemmarev.html> see 2007 11 17 *Dilemma*

Richards, Sandra. "Dramatising the Diaspora's Return: Tess Onwueme's *The Missing Face* and Ama Ata Aidoo's *The Dilemma of a Ghost*," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 113-21.

Rotimi, Ola. "The Attainment of Discovery: Efua Sutherland and the Evolution of Modern African Drama," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 18-23. (Quite an old piece.)

Sarforo, Eric Joshua and Kwasi Owusu Poku. 'From West Africa to the West End.' (Report from Theatre for a Change / TfaC Members.) http://blogs.guardian.co.uk/theatre/2007/03/from_west_africa_to_the_west_end.html See 2007 04 13 TfaC, saw *Harder They Come*, *Boeing Boeing*, and *Generations*, ie Stratford East, West End, Young Vic. Ill-equipped to make comparisons. 'In Ghana, where our group performs, theatre is very different to Britain. We'll be taking a few ideas back home after a tour of London and beyond. We work with a company called [Theatre for a Change](http://www.theatreforachange.org) in Ghana, Africa. We were invited by [Aduna](http://www.aduna.org) to the UK to facilitate theatre performances at the British Museum to commemorate Ghana's 50th independence anniversary, and also to hold workshops in other communities. Thanks to our director, Patrick Young, there were also arrangements to see some theatre performances in the UK and it was an amazing experience to compare theatre here in London and in Ghana. They were at the British Museum on 4 March 2007.)

Secovnie, Kelly O. 'Cultural Translation in Ama Ata Aidoo's *The Dilemma of a Ghost* and Tess Onwueme's *The Missing Face* in *JACL*, 2007, 127-49.'

Sutherland, Efua. Interview with Femi Osofisan "'There's a Lot of Strength in Our People' : Efua Sutherland's Last Interview," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 201-9. (Lines on the National Theatre among those quoted.)

Sutherland-Addy, Esi. "Creating for and with Children: Efua Sutherland's Children's Plays," in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 80-93. (Rpt of earlier publication.)

Sutherland-Addy, Esi. "The evocative power of the poet at the court.' In *Chieftaincy in Ghana: Culture, Governance and Development*. Ed. Irene K. Odotei and Albert K. Awedoba. Accra:

Sub-Saharan, 2006.. (One of 41 essays.)

Twum-Barima V O D. “Dr J B Danquah, Ghana’s President we never had”, Part 1 in *The Statesman* 2007 01 15, courtesy Twum Barimah’s archives.

Walling, Michael. Border Crossing Blog. During the year, Walling provided an account of work undertaken towards the production of *Dilemma of a Ghost*, and of the production itself. Reviews posted on See Border Crossings Blog Archives, <http://bordercrossingsblog.blogspot.com/> And in *African Theatre: Companies*.

Watts, Margaret (Peggy), “Spirit of the Red Earth: Remembering Efua,” in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 228-9.

Wellington, H.N.A. “Architecture: Spatial Deployment for Community Experience (Encounter with Efua Sutherland,” in *The Legacy of Efua Sutherland: Pan-African Cultural Activism*, ed. Anne V. Adams & Esi Sutherland-Addy (Banbury: Ayebia, 2007): 179-92.

Wilson-Tagoe, Nana. ‘Representing Culture and Identity: African Women Writers and National Culture.’ In *Africa after Gender*, eds Catherine M. Cole and Manuh Takyiwaa, Bloomington: Indiana UP, 2007, 223-38.

2008*

Some major theatre-related events

CAN, the African (Football) Cup, was played in Ghana, Jan-Feb. Opening ceremony, not seen, commended. Devised by Yartey, Owusu etc with mass participation advisors – does that mean Israelis? The music programme seemed to be heading for disaster with groups saying they had not been contacted. Some compared the performances unfavourably with the Malian stars who had played at a previous competition. The medal ceremony (seen) was marked by impromptu movements. The medal party did not know where to stand. The ribbons on the medals were not in a loop. There ‘weren’t enough medals’. One medal recycled. Much was forgiven by the high spirits. Egypt beat Cameroon in the final; Ghana came third, beating Ivory Coast in the playoff. JG)

A production of Timberlake Wertenbaker’s *The Love of the Nightingale* involving staff and students of the SPA, Legon, was revived during March

Anonymous articles in Chronological Order:

2008 01 09 Anon. ‘London theatres InterACT! with African project, TfaC London.’ See <http://www.officiallondontheatre.co.uk/news/display/cm/contentId/97322> First published 09 Jan 2008: Practitioners from four of London’s theatres spent the final months of 2007 proving that the reach and effect of Theatreland goes far beyond the boundaries of London and the UK. Sending videos via the internet, workers from the [Almeida](#), [Hampstead](#), [Roundhouse](#) and [Young](#)

[Vic](#) connected with those at Theatre for a Change (TfaC), an African non-governmental organisation using theatre to change ways of life.' See 2008 01 09 Tfac London

2008 01 12 Anon. 'Ghana @ 50 Classics: More A Display Of Skills, Talent.' 2008 01 12 Classics Season, <http://lifestyle.ghanabase.com/arts/2008/219.asp> Times, Posted on: 12-Jan-2008.

THE curtain call after the October 2007 performance of Joe de Graft's SONS AND DAUGHTERS, also happened to the final-finale for the Theatre Classics planned by the Ghana @ 50 Secretariat.

One fact that will forever linger in the memory of all who patronised the series is the abundant lack of competence in event organisation and planning. Much of the publicity for the productions was by text.' (The article does not assess the season nor does it give much information about the de Graft production. Subsequent articles stressed the amount of money missing after the celebrations. Imported vehicles were also 'lost'.)

2008 01 12 Anon. 'An Appraisal of the Theatre Companies

'The writer is a Theatre critic.' Story from Ghanabase.Com News:

<http://lifestyle.ghanabase.com/features/2008/217.asp> Published: 1/12/2008

'GHANA can boast of possessing one of the largest and most beautiful theatre buildings on the African continent./ Besides this, she can also boast of having produced a great number of renowned dramatists, musicians and dancers like Asiedu Yirenkyi, Martin Owusu, Mohammed Abdallah, Kwabena Nketia, Nii Yartey etc. who have contributed tremendously in their various fields to bring honour to the country.' Concludes, after a realistic assessment of the condition of 'professional theatre companies' in Ghana, with proposal that a divisions 'solely responsible ' for the area be set up within Ministry of Chieftaincy and Culture. See 2008 01 12 Companies.

2008 03 07 Etiquette` tour in Ghana, Posted: Friday, March 07, 2008 *Accra Mail*

On 6, 7 and 8 March 2008, British Council will host a UK interactive theatre tour in Ghana called 'Etiquette'. /Etiquette is an interactive half-hour theatre performance based on an audio script experienced by two people in a public space. /The interactive experience takes the form of two people seated at a table opposite one another listening to and acting out the instructions they hear in their headphones. The assumption is that all people are actors and the world is our universal stage and so the performers are made up of everyday people

2008 03 07 Etiquette
<http://www.accra-mail.com/mailnews.asp?id=4134>

2008 03 28 Actors not paid. 'Ghana @50 Secretariat fails to pay actors after anniversary performances,' myjoyonline.com , Fri, 28 Mar 2008: 'Almost one year after the main events for the celebration of Ghana's 50th independence anniversary took place; many of the performers and contractors are yet to be paid. <http://www.modernghana.com/music/6611/3/Ghana-50-secretariat-fails-to-pay-actors-after-anniversary-p>

(At one point there were several supportive comments attached to the article. By 2008 04 04 they had been removed.)

2008 03 29 Easter Drama Fiesta Theatre Groups Hold Easter Drama Fiesta 29 March 2008. on

Lifestyle See <http://lifestyle.ghanabase.com/arts/2008/252.asp>

Six theatre groups from the Ghana Union of Theatre Societies embarked on a series of drama performances in Accra last week to mark the Easter festivities, and to coincide with this year's International Theatre Day, which fell on Thursday, March 27.

Dubbed: "Easter Drama Fiesta," it was aimed at giving Ghanaians the opportunity to experience and enjoy live theatre performance and rekindle the dying theatre industry in the country.

(Lists groups involved: Theatre Mirrors, Vision Theatre, Smile Theatre, etc. performances poorly attended (only casts of other plays). Effah Dartey mentioned. Abdul Sheriff quoted. Decline /death of theatre discussed.)

April 2008 Drama Preview: 'Where Is The Chief?' Source: *Times*. Posted on: 20-Apr-2008
<http://lifestyle.ghanabase.com/arts/2008/261.asp>

Where is the Chief? is the title of a play # written by Gloria Yartey that will rock the theatre landscape next Sunday, April 27./ It will be staged by the Theatre Mirrors Group at the Citizens Centre, Asylum Down, Accra, from 8p.m. to celebrate the 22nd anniversary of the group./ Set in Kyebi, the district capital of Akyem Abuakwa, about 60 years ago, 'Where is the Chief?' unfolds the story of how a CID man disguises himself as a cocoa farm labourer, goes to stay in Kyebi and investigates the murder of a chief called Nana Akyea Mensah. / In the 1990s, a wizard of a CID man, retired Police Assistant Commissioner, H.A Nuamah, painstakingly wrote a very detailed account of the story, complete with pictures, and published it as a book: "THE KIBI MURDER CASE. See also

<http://www.modernghana.com/news/163256/1/drama-previewwhere-is-the-chief.html>

2008 05 10 2008 05 10 Call for season/

- Actors Guild calls on minister Entertainment of Monday, 18 May 2009
- <http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=162281>
- Accra, May 18, GNA - An eight-member delegation from the Ghana Actors Guild led by its Chairman, Samuel Odoi Mensah has paid a courtesy call on the Minister of Chieftaincy ..' Called for support for a theatre season. Mr Mensah announced that plans for an actors village at Gomoa were 'far advanced'.

2008 08 06 Nima production See '*The Legend of Aku Sika*'.

<http://entertainment.thinkghana.com/news/200808/2374>. php. Report of Kathy Knowles Theatre Company production of *The Legend of Aku Sika* (Owusu), at the Niuma/ Maamobi Learning Centre, Kanda Highway. Directed by Canadian Eric Roase in association with Martin Legend legend@yahoo.com. The theatre company was formed under the auspices of the Osu Library Fund, a Canadian organisation. For further information see osuchildrenslibrary.ca Director's Letter. Includes For the second year in a row, Eric Rose, a theatre director from Calgary, and his wife, Caitlin Gallichan-Lowe, a drama teacher, spent three weeks with our library members helping them develop theatre skills. At the end of the session, the Nima drama troupe performed *The Legend of Aku Sika* in front of an audience of 250. Martin Owusu, a playwright and professor from the University of Ghana, attended the performance, and was so

impressed that he invited the troupe to perform the play in his large theatre at the university this month. Martin Adjei, the troupe's director, is excited about this amazing opportunity to perform in a professional theatre! (See the site for further information on the visits of Eric Rose and his wife to Ghana, and accounts of their work.)

2008 09 09 National Theatre ???

Dr Seth Koranteng elected Mpraeso Constituency NDC Parliamentary aspirant

<http://news.myjoyonline.com/politics/200809/20369.asp>

2008 08 10 KSM, KSM: Ghana's entertainment prefect, My Joy on line

<http://news.myjoyonline.com/entertainment/200810/21536.asp> 'KWEKU Sintim-Misa (KSM), a film director, script-writer dramatist and comedian extraordinaire, describes himself as the entertainment prefect of Ghana. And in honour of that accolade, he has given the assurance that he will continue to be a comedian for the rest of his life.' New Show 'Castle or Suicide'. 2008 10 11 KSM Sent note re Slatic ie slapstick.

2008 09 01 See report on *Anowa* in RSA Sept 2008

Signed Articles in alphabetical order

Ampah, Samuel. Etiquette' tour in Ghana. [Entertainment](#)

<http://theghanaijournal.com/2008/03/07/%E2%80%98etiquette%E2%80%99-tour-in-ghana/>

See 2008 03 07 Etiquette Ampah. Mostly the press release.

Asiedu, Awo Mana. 'Making use of the stage in West Africa: the role of audiences in the production of efficacious theatre.' *Studies in Theatre and Performance*, 28, 3 (2008), 221-236. This contribution to a specialist journal draws on Asiedu's PhD thesis. It includes a discussion of theoretical issues, and telling quotations about the intentions of West African dramatists from Soyinka, Osofisan, Sowande and ben-Abdallah. The reception of *Once Upon Four Riobbers* at Legon is referred to and there is an extended analysis of responses to *Land of a Million Magicians*. Refers to Asiedu's MPhil Thesis (Legon 1993) on Akan Drama on GBC television. (See under maiden name 'Ametewee'.)

Greenwood, Judith, Review of *The Legacy of Efua Sutherland: LUCAS Bulletin* 70 October 2008, <http://www.leeds.ac.uk/lucas/website07/Bulletin/Book%20reviews.htm>. (Favourable.)

Gyan-Appenteng, Kwasi. 'A tribute to Paddy Animpong,' 01 03 2008 *Mirror*.

<http://www.myjoyonline.com/features/200803/13988.asp> 2008 03 01 (Writes on Animpong as inspiring teacher at Okuapeman, and as product of Legon. Brief reference to him as playwright. See Gibbs on Animpong.

Addo, Francis. 'No dais for Concert Part Comedians.' *Modernghana.com*

In the News - Wed, 23 Jan 2008,

http://www.modernghana.com/GhanaHome/music/music_details.asp?id=VG1wSmVrOVJQVD A9&menu_id=3&menu_id=83

Begins: 'CONCERT PARTY comedians in the past were no doubt the lords of comedy who through their comic prowess gave audiences a great deal of laughter.' 'Beatwaves' interviews Ice Water (Omame Asiedu) who says '... the focus of concert party has changed to films.' Bemoans lack of sponsorship. Currently employed as a production assistant at the National Theatre.

Asiedu, Awo. [Awo Mana Asiedu], , "Masculine Women, Feminist Men: Assertions and Contradictions in Mawugbe's 'In the Chest of a Woman' paper presented at Conference of African and Afro-Caribbean Performance Berkley, California, September 2008.

Ben-Abdallah, Mohammed. *The Trial of Mallam Ilya*, in Abibigoro Drama Series with Preface by author , 'A critical overview' by Yaw Asare, 'Legon, 2001', and a Glossary xvi = 77 pp.

Jones, Toby. "Changing behaviour", *Spectator*, 20 February 2008, see http://www.spectator.co.uk/the-magazine/arts/514411/part_4/changing-behaviour.shtml
"Toby Jones on how theatre is being used in Malawi to help stop the spread of Aids."
TfaC moving to Malawi and using Forum Theatre with sex workers. Note Ghanaians Eric and Samuel mentioned. No surnames! In December 2007, Jones referred to 'Atiemo and Saforo.' See account above.

Doortmont, Michael R. Review of *Gains: American Africans in Ghana*. In *Journal of African History*, 49, 2 (2008), 319-20. (Refers to Wright, Mayfield and others.)

Gaines, Kevin. 'African American Expatriates in Ghana and the Black radical tradition.' In *Transnational Blackness: Navigating the Global Colour Line*, ed Manning Marable and Vanessa Agard-Jones. NY: Macmillan, 2008, 293-300. Comments on Angelou, Mayfields, DuBois, etc. Has material on AMSAC and the late Fifties.

Gibbs, James. 'Saka Acquaye: A talent is gone.' *New Legon Observer*. February 2008. (Rpt.)

Gibbs, James. 'The Passing of Paddy Animpong.' MyJoy on line 3 March 2008.
<http://www.myjoyonline.com/features/200803/13988.asp> Continues thread started by Gyan-Appenteng,

. (This may be duplicate entry.) XXX

Mullen, J.G. 'A Clerk's Account of WWI,' *Africa*, 78, 3 (2008), 401-9. 'with annotations by Stephanie Newell'. (Useful bibliography regarding WWI. Full text available on on-line version of journal. Reprinted from c 1916.).

Newell, Stephanie.' An Introduction to the Writings of J.G. Mullen, an African Clerk, in the *Gold Coast Leader, 1916-1919*.' *Africa* 78, 3 (2008). Fascinating extract from newspaper also included. Full text of memoir available on line.

Nii-Yartey, F. 'Globalization and African Culture: The Role of the Arts.' In *International*

Journal of Multi-Disciplinary Scholarship (Accra North), 2 (2008), 72-81. (Explores role of Arts and Culture as a 'vehicle for development' in Africa.)

Ogundare, Funmi. British Council Introduces Experimental Theatre to Students, By Funmi Ogundare, 03.18.2008, <http://www.thisdayonline.com/nview.php?id=106261>

The British Council has introduced the Experimental theatre technique to students, aimed at improving their practice and the theatre industry in Nigeria . 2008 03 18 Etiquette in Nigeria

Owusu, Hilda. 'Maame Dokono – She's not that tough after all.'

<http://ghanareview.com/review/index.php?class=Arts> 2008 08 27 2008 08 27 Maame Dokono. (On political position of a leading actor.)

Plastow, Jane. Review of *Theatre and Slavery* ed Michael Walling, *The Drama Review*, 53, 3 (2009), 176-7. (Largely descriptive. Final paragraph suggests theatre should give way to activism if political change is to be effected.)

Roddick, Barbara, interviewed for St Monica's Road to Freedom Project.

<http://www.stmonicauk.org/smk/Exhibition/tabid/55/Default.aspx..>

Site accessed 2009 07 03. Interview recorded 17 May 2008. (Mrs Roddick speaks about drama at the school, about *The Government Inspector*, with Kofi Annan, and about *Hamlet*, produced in 1957 with Joe de Graft in the title role. The play was put on in both the Gold Coast and in Ghana, i.e. either side of the Independence Celebrations in March. She refers to the work of de Graft and Bartels, of the Head's encouragement of productions since they brought set-texts alive and improved spoken English. She refers to de Graft's commitment to local initiatives. Interview was conducted by Sam Walker in Alford, on 17 May 2008.)

Vinorkor, Mark-Anthony. 'CAN (African (Football) Cup of Nations) held Ghana January – February 2008) NB Opening ceremony involved Nii Yartey as choreographer and, possibly, Martin Owusu.) Entertainment Programmes co Liven Ghana 2008. See 2008 01 19 CAN In the News - Sat, 19 Jan 2008

http://www.modernghana.com/GhanaHome/music/music_details.asp?menu_id=3&sub_menu_id=501&menu_id2=83&id=VG1wSmVVNW5QVDA9

Various Entertainment programmes have been drawn up by the National Theatre, the Local Organising Committee of the Ghana 2008 tournament and some travel and tour operators for the teeming fans who will troop into the country. They include cultural performances, food bazaars, exhibition of Ghanaian crafts and textiles and the featuring of selected Ghanaian theatre classics, musical shows and tours to various attractions in the country. /The Artistic Director of the National Theatre, Efo Kodzo Mawugbe, told the Daily Graphic that from January 20 to February 10, seasoned cultural troupes would perform within the precincts of the theatre as a way of portraying Ghana's rich culture to the many foreigners who would visit the country. He named the troupes as the Mustapha Tetteh Addy and Obonu group from Kokrobite in Accra, Takashi, Sakumo Cultural Troupe, the Dagara Group, Djein Bii and the Navrongo troupe. He said giants of live band music, the Western Diamonds, would also be available to provide soothing and scintillating highlife music to the public. /Efo Mawugbe said a food bazaar would also be held at the forecourt of the theatre to showcase Ghanaian cuisine. With regard to the

Ghanaian theatre classics, he said, they would be featured on days when there were no matches and newly discovered and talented Ghanaian actors and actresses would perform. He named the classics as “Ananse in the Land of Idiots”, “In the Chest of a Woman”, “APTS”, “The Story Ananse Told” and “The Marriage of Anansewaa,” among others. The Ghana Dance Ensemble, he said, would also perform some choreographed pieces while the National Symphony Orchestra would also be featured on many of the programmes.

Walling, Michael. ‘Border Crossings, in’ *African Theatre: Companies*, ed. James Gibbs, Oxford: Currey, 2008 109-122. (Edited selection of blogs.) Also Blog 2008 01 14 Dzifa, Walling, Monday, January 14, 2008. [Dzifa's Fellowship](#) on her movements and contacts.

[Wagner](#), Elizabeth. 'Ananse' residency showcases Ghanaian dance, drama and drums, Issue date: 10/8/08 Section: [A & E](#) See 2008 10 08 Ananse Goucher College, <http://media.www.thequindecim.com/media/storage/paper618/news/2008/10/08/AE/ananse.Residency.Showcases.Ghanaian.Dance.Drama.And.Drums-3475249.shtml>Goucher

Ghanaian artists Elolo Gharbin and Marian Mensah, both from the Department of Music and Theatre Studies at the University of Cape Coast in Ghana, have shared their knowledge and culture with Goucher in "The Story Ananse Told."

Yeboah, Kofi. 2008 01 19 CAN Opening, Opening Will Be Grand, Sports News - Sat, 19 Jan 2008 [Daily Graphic](#)
http://www.modernghana.com/GhanaHome/SportsArchive/sports_details.asp?menu_id=2&id=VFZSVk1FMVVWFVE9

Tomorrow’s opening ceremony of the 26th Africa Cup of Nations dubbed Ghana 2008 will showcase a spectacular and awesome cultural performance that will stun the entire world, the executive producers of the event have promised. /About 2,500 performers, made up of students from the University of Ghana, musicians, professional dance groups, acrobats, cultural troupes and primary school-children have been taken through several days of rigorous rehearsals to serve a delicacy of rich Ghanaian culture to the world. /“The performance on Sunday has been structured, nurtured and it will explode!” a lecturer at the School of Performing Arts of the University of Ghana and Creative Director of the show, Mr Godwin Kotey, remarked at a media briefing in Accra yesterday.

2009*

Some major theatre-related events

Reference to *Ghana Cultural Magazine*, that was produced with EU support and distributed free. Glikpoe directed *Tibi's Law* (Jean Verdun) with the National Theatre. It was taken to Cairo, October.

Mawugbe won a BBC prize. James Ebo Whyte edited *Rover Report*. Published in Accra rovermanproductions@yahoo.com

Anonymous articles in Chronological Order

2009 01 22 Juliet Ibrahim, Talent Watch: Juliet Ibrahim, Ghana movie actress Juliet Ibrahim going for the game in the Industry JTON article on part Liberian, part Lebanese actress working in Ghana.

2009 01 23 Ebo White. See Anon, 'Lack of reading begets poor society – Ebo White [sic].’ Should be Whyte, 23 January 2009. MyJoyonline.com/news/200901/25462.asp. 'White' is described as Chief Executive Officer of Rover Man Productions, and as a playwright. He spoke at an event to launch *Things Visible and Invisible* by Kofi Bentum Quantson. First five copies of book sold for 300 GHc each.

2009 02 06 Book Launch at the British Council. GBC News reported on the launch of *The Legacy of Efua Sutherland*, noted presence of Esi Sutherland-Addy, Anne V. Adama 'Ama Atta Aidoo' [sic] and David Dontoh. Included drama.

2009 02 24 Commey's Play See http://dailyguideghana.com/newd/index.php?option=com_content&task=view&id=2225&Itemid=257

Comedy at National Theatre entitled '*Romantic Nonsense*'# by Nii Commey. Well received.

2009 02 27 Vagina M., blog by Adventures from the bedrooms of African women'. Nana Darko blogged briefly after seeing the production at Efua Sutherland Drama Studio.

2009 03 06 Dadson, Kojo Dadson sings 'Who is Ghana'
<http://topics.myjoyonline.com/entertainment/200903/27190.asp>
On an 'hilarious actor' who had appeared in *Loved Brews [sic] in African Pot*. Attended St Augustine's, and acted there. Represented Ghana in 1978 at World Festival of Music; 'owns an acting and music school called BG Talent Institute located in the Ring Road near the Bus Stop restaurant Accra.' (ON line source shows IPMC supports. BG received a cash donation of GH¢ 400 together with an Office space at the IPMC Ring Road branch premises. See http://www.ipmcghana.com/social_responsibilities/index.php

2009 04 02 Dzifa Glikpoe e-mailed about ben Abdallah's new version of *The Fall of Kumbi*, written for 2007; being presented to people of Ghana by the National Theatre.

2009 07 24 Conference. Legon conference on Revisiting Modernizations. There were papers on film and drama, including Malik Gaines on Efua Sutherland, Emma Sandon on *Boy Kumasenu*, Cole on the Postcolonial Incredible, and Sutherland-Addy on Funerals. E-mailed Sandon and Gains.

Anon. Cinderella told in the African way, Accra, March 7, GNA
<http://www.ghanaweb.com/GhanaHomePage/NewsArchive/artikel.php?ID=158775>
See 2009 03 07 African Cinderella

- The National Theatre, Ghana and the National Touring Theatre of Sweden is to produce a film to highlight some of the challenges women and children go through particularly in Africa as well as finding solutions to them.

The project dubbed: "The African Cinderella" tells a story of how step children, especially suffer in second marriages. The story brings on board rich Ghanaian cultural heritage in areas of Proverbs, idioms, costume and palatial as well as rural settings to make individuals relate with it.

Efo Kojo Mawugbe, Artistic Director, National Theatre said the project was an artistic product meant for export and therefore would bring best experiences and characters to carry out the various themes: Self-Esteem and woman empowerment and child abuse among others. "This project aims also at teaching and bring back lost values to the society", he added.

2009 03 26 Aidoo <http://www.ghanaian-chronicle.com/thestory.asp?id=11127&title=Maulvi%20Wahab%20launches%20new%20book>
Maulvi Wahab launches new book, | Posted: *Thursday, March 26, 2009*

A 188-page book titled *Reflection: A Journey Toward Peace*, written by Maulvi A. Wahab Adam. Ameer and Missionary in Charge of the Ahmadiyya Muslim Mission has been launched in Accra.

The book is a compilation of thoughts of the author on diverse topics such attitudes, appreciation, divine bounties, faith, fallibility, freedom and the Sharpeville Massacre, which were broadcast on GBC radio and television in the 1980s under the programme title "Reflections".

2009 05 07 The rise and rise of Ebo Whyte, on Ghana News, <http://news.myjoyonline.com/features/200905/29727.asp> See success # of *Unhappy Wives; Confused Husbands* and *Mr President Watch Your Move*. Former ran for 12 performance at the National; and 2 in Kumasi – also done pool-side at Coconut Grove Regency Hotel – that venue only seated 450 and many were turned away. New work is *What Dad Left Behind*, about inheritance disputes. Whyte prefers 'untrained actors' because they are punctual'. His last production cost 70,000 'with the biggest chunk of this bill going to the artistes.' He said 'Artistes should live like someone who works in a bank.' Whyte read statistics at Legon, trained as an accountant, and worked in bookselling, pharmaceuticals and in marketing vehicles. He hosts an inspirational programme – Food for Thought – on JoyFM. He is also involved with *Rover Report Monthly* – that has a readership of 8,000. He attended Osu Presby Secondary and Legon; married in 1983 and has no biological children. His screen play, '*The Good Neighbour*', has been bought by an American company.

2009 05 19 No theatre Bolga, <http://www.ghanaweb.com/GhanaHomePage/regional/artikel.php?ID=162353>
Regional News of Tuesday, 19 May 2009. Upper East CNC lacks theatre. Interview with Naa

Tungbani: no reeds for weavers, middle men exploiting leather workers, Bolgatanga theatre still at foundation height. Source GNA.

2009 05 23 Resurgence of drama. See Myjoy source for this date. Promotes TLG Concepts, refers to *Romantic Nonsense* and *Kiss the Corpse*. # Lists effective dramatists, including Mawugbe, announces playwrighting competition, publicises performance of *Kiss the Corpse* at National Theatre May 22/23

2009 06 04 Mills snubs June 4. *The Ghana Journal* www.modernghana.com See 2009 06 04 MBA. Abdallah to speak at 30th anniversary of June 4. part of the Rawlings line up.

2009 06 28 Theatre Mirrors '*For the Love of a Woman* at Citizens Centre.' www.graphicghana.com carried an article on a production by Theatre Mirrors, play by Gloria Yartey#, directed Emmary Brown. Reports that the play had launched stars and had been performed 150 times. Theatre Mirrors reported to have been in existence for 23 years. The Citizens Centre is at Asylum Down.

2009 07 07 Article on Charles Amankwa Ampofo. 'Love Radio And TV But ...' <http://www.graphic.com.gh/society%20and%20lifestyle/page.php?news=1904>, Article includes references to Obra, Adabaraka Drama Troupe, (Ataa Mensah involved and they put on *Owuraku*) #, and Filaco Drama Troupe (toured schools), Ampofo formed Kyirem Drama Troupe (that went to Cuba in 1978 and Russia in 1985). Article includes names of original *Obra* cast: Omaboe, Dontoh, Joe Eyison, Charles Adumah, Emry [sic] Brown, Abankwa Duodu, Esi Kom, Prince Yawson, Adjoa Smart and C K Boateng. His mother's home town is Obosomase.

2009 08 18 Mawugbe: 'Efo Kodjo Mawugbe wins BBC play writing award', won with *The Prison Graduates*, £2,500 prize. <http://news.myjoyonline.com/entertainment/200908/34096.asp>

Signed articles in Alphabetical Order

Addo, Francis. Efua Sutherland Book Launched

http://dailyguideghana.com/newd/index.php?option=com_content&task=view&id=1980&Itemid=257

A BOOK titled "The Legacy of Efua Sutherland: Pan African Cultural Activism" was on Thursday launched in honour of the late Efua Theodora Sutherland, a Ghanaian educator, publisher, artist, activist, director, dramatist and writer, who holds a special place in twentieth century African studies.

The launching ceremony was organized by the British Council in Accra in collaboration with Ayebia Clark Publishing Limited-UK, publishers of the 271-page book, at the British Council in Accra.

The event attracted a number of intellectuals including prolific and gifted writer Professor Ama Ata Aidoo, who chaired the occasion. 2009 02 09 Book launch

Akenoo, Michael 'Where are they now?' Series by a Theatre Critic see run in GT on Saturdays

2009 08 28 *Ghanaian Times*, on Ben Abdallah. Locates him at Winneba and Cape Coast

2009 09 05 *Ghanaian Times* 18 'Spotlight on Ofotus [sic] Adinku'. Refers to training and work as a dancer and choreographer.

Anny, Josh. 'Poorly organized Panafest ends, but last concert was good.' *Daily Express* (Accra), 8 August, 2009. (Final paragraph contains a reference to need for government involvement.)

Asiama, Elias. 'Ghanaian Community Theatre in Promoting National Development.' In *Journal of Performing Arts* (Legon), 4, 1 (2009-2010), 136-142.

Basiouny, Dalia. 'Searching for Experimentation in Experimental Theatre Fest.' *Daily News Egypt*, 15 October 2009. Disappointed by Glikpoe's production of *Tibi's Law* by Jean Verdun <http://www.thedailynewsegypt.com/article.aspx?ArticleID=25152>

Bown, Lalage. 'Ambassador Kwesi Brew.' *Ghana School Aid Newsletter 2007-2008*. (April 2009), 22-23. (Obituary. Refers to Brew as one of the first undergraduates at UCGC, where 'he read English and became known on campus and in Accra for his talents as an actor, playing a memorable Dr Faustus as well as appearing in modern comedies, some of which he wrote himself.' 22.)

Nuwati, Brooke, publicity officer behind 2009 04 23 New Theatre, <http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=160988>, The Perfect Picture Breaks Box Office Hits at the Silver Bird Cinemas. (This refers to a film, *The Perfect Picture*, at the multiplex screens at the Mall, Accra.)

Crow, Brian. 'African Brecht.' *RAL*, 40, 2 (Spring 2009), . (Crow focuses on a Nigerian University production of *The Good Woman of Setzuan*, but also refers to Abdallah's *Land of a Million Magicians*. He explores the reactions of African theatregoers 'many (of whom) are sustained by the conviction that morality is a matter of permanent truths or fixed essences, rather than, as in Brecht's formulation, of dialectical relationships.')

Gadugah, Nathan. 'Nkrumah's 100th birthday commemoration committee inaugurated.' My joy on line , 2 June 2009. See 2009 06 02. Ben Abdallah and Esi Sutherland on the committee.)

Gibbs, James, *Nkyin-Kyin: Essays on the Ghanaian Theatre*. Amsterdam: Rodopi, 978-90-420-25167-2 xxv, 238 in *Cross/Cultures Readings in Post/Colonial Literatures in English*, no. 98, 2009

Gibbs, James. 'Seeking Sekyi', Seminar given SPA, Legon, 20 October 2009. (Audience included Mrs H V H Sekyi.)

McCreery, Kathleen. 'When I Meet My Mother'. In *The Continuum and other plays*, ed. by Rory Kilalea, Weaver Press, Harare, 2009. (First published 2001. Author has worked in Ghana.)

Roddick, Barbara and Jennifer MacDougall, Review of *The Legacy of Efua Sutherland in Ghana School Aid Newsletter 2007-2008*. (April 2009), 21-2.

Sey, Magdalene on drama festival Cape Coast 2009 11 03 drama fest

[http://www.theghanaijournal.com/2009/11/03/students-encouraged-to-pursue-theatre-arts/Students encouraged to pursue theatre arts](http://www.theghanaijournal.com/2009/11/03/students-encouraged-to-pursue-theatre-arts/Students%20encouraged%20to%20pursue%20theatre%20arts), Posted by [admin](#) on November 3, 2009 at 9:42 am in [Arts](#)

The Central Regional Director of the Centre for National Culture (CNC), Mr Emmanuel Quao, has emphasized the need for students in the country to pursue theatre arts to the highest level. He said the University of Cape Coast (UCC) has introduced Theatre Studies and that it would be easy for them to pursue the course to the highest level. This, he said, this would help them to assist the country in promoting cultural and good traditional values which will promote discipline in the country. He indicated that the fading of these traditional values have contributed immensely to the negative tendencies such as armed robbery, prostitution, “sakawa” and occultism among the youth.

Shiple, Jesse Weaver. ‘Comedians, Pastors, and the Miraculous Agency of Charisma.’ *Cultural Anthropology*, 24, 3 , 523-552.. (The interest in performance and ‘fakery’ makes this article of interest to those concerned with the theatre in Ghana.)

Wetmore, Kevin J. ‘A Rotimi in the Sun’: Lorraine Hansberry, Ola Rotimi and the Connections of African Diasporean Theatre.’ *Profformio*, 1, 1 (2009) 5-14. Refers to Aidoo’s *Dilemma* in context of *Raisin in the Sun*.)

Zaney, G D ‘Ghana Prepares to celebrate Panafest / Emancipation and World Tourism Days’ ,on www.modernghana.com 2009 07 10 Panafest. (Refers to Forthcoming events: e.g. Panafest to be held 16 July – 1st August. Dates Emancipation Day from 1998; and Panafest from 1992 ‘as a biennial event’ linked to telling ‘the truth about the history of Africa.’ Mrs Azumah-Mensah , Minister of Tourism, spoke about these events.)
