

Add to OGUNYEMI

OTHER:

Unpublished television scripts:

Bello's Way:

Cock Crow at Dawn:

Caravan of Life:

The Vicious Circle:

For Better for Worse:

Too True to be Good:

Round About:

Juju Rock (adaptation of Cyprian Ekwensi's novel).

Film Scripts:

The Vow (1971);

Ijaye War (1971);

The Divorce (1978);

Okete (1978);

Langbodo (1978);

Eni a wi fun (1990);

Cult of the Buffalo (1992, adaptation of Sola Agbaje-Williams's novel).

Major Acting Roles:

Dende in Wole Soyinka's Kongi's Harvest (1966, in Nigeria and Senegal);

Ifada in Wole Soyinka's The Strong Breed (1967, in Nancy, France);

Alaba in Amos Tutuola's The Palmwine Drinkard (1969, in Algiers);

Goyi in Wole Soyinka's Madmen and Specialists (1970, in Wallingford, Connecticut);

Hassan in James Elroy Flecker's Hassan (1972, in Nigeria);

Baroka in Wole Soyinka's The Lion and the Jewel (1973, in Leeds);

Hookfinger Jake in Bertolt Brecht's The Threepenny Opera (1973, in Leeds);

Sizwe Bansi in Athol Fugard's Sizwe Bansi is Dead (1978, in Nigeria);

Emuke in Wole Soyinka's From Zia, with Love (1992, in Italy).

Interviews:

Richard Ikiebe, "Wale Ogunyemi--Playwright and Dramatist: An Artiste

Still in Search of His Best," Daily Times (Lagos), (5 July 1980): 7;

Kunle Ajibade, "Embracing Tradition: The Story of Wale Ogunyemi," African

Concord, (3 June 1991): 44;

Dele Akindoyo, "Confessions of Wale Ogunyemi," Classique, (2 December

1991): 33.

References:

'Yemi Adegoke, "The Vow--a Drama of Conflicts." Spear, (August 1978):

14-15;

Felix O. Begho, "The Dance in Contemporary Nigerian Theatre: A Critical

Appraisal," Nigerian Journal of the Humanities, 2 (1978): 18-33;

Kacke Götrick, Apidan Theatre and Modern Drama: A Study in a Traditional

Yoruba Theatre and its Influence on Modern Drama by Yoruba

Playwrights (Stockholm: Almqvist and Wiksell International, 1984);

Michèle Lurdos, "Historical Drama: From Myth to Demystification,"

Commonwealth: Essays and Studies, 7, no. 1 (1984): 51-56;

Tejumola Olaniyan, "History and the Dramatists: The Example of Wale

Ogunyemi's Kiriji," Theatre Forum, 1 (1987): 39-43;

Omafume F. Onoge and G.G. Darah, "The Retrospective Stage: Some

Reflections on the Mythopoeic Tradition at Ibadan," Ch'indaba, 3, no. 1

(1977): 52-57.

Duke Osima, "Ijaye War: A Critique," Ganga, 1, no. 3 (1978): 44-57;

Mineke Schipper, Theatre and Society in Africa (Johannesburg: Ravan Press,

1982).

Dele Layiwola, "Aspect of Theatrical Circularity in Wale Ogunyemi's Dramaturgy,"

Asian and African Studies, 2, no. 1 (1993): 89-95.