

ROLE INTERPRETATION TECHNIQUES AND THE NIGERIAN ACTOR:
PETER FATOMILOLA IN FOCUS

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A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND MEDIA ARTS, FACULTY OF HUMANITIES AND SOCIALSCIENCES, FEDERAL UNIVERSITY, OYE EKITI IN PARTIAL FULFILMENTS FOR THE AWARD OF BACHELOR OF ARTS [B.A.HONS.] DEGREE IN THEATRE AND MEDIA ARTS.

2015

Attestation Page

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

NAME OF RESEARCHER

CERTIFICATION

This is to certify that this research work has been carried out by Alomi, Tolulope Ayobami with the matric no TMA/11/0093 in the Department of Theatre and Media Arts, Faculty of Humanities and Social Sciences, Federal University, Oye Ekiti, under the guidance of the following:

Project Supervisor

DATE

Head of department

Sign

External Examiner

DATE

DEDICATION

This research work is dedicated to God almighty, my case study Dr Peter Fatomilola and everybody that contributed to the progress of this study. God bless you All.

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All thanks to God Almighty for his protection over me during the course of this research work. For being my watch guard when I travelled to Ile-Ife to interview the legendary Peter Fatomilola. It has not being easy but all thanks to God almighty.

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ABSTRACT

The problem of poor acting has bedeviled the quality of production content of the Nigerian movie industry, and too many ambitious Nigerians jump into acting without understanding the demands. This project which focused on the acting technique of a successful Nigerian actor is a qualitative study shall employ the interview methodology to investigate the techniques of the actor under study. The research deduce that there is the need for all talented actors to be exposed to trainings and capacity development programs that will refine their raw talent. Among other things the researcher recommends that Nigerian actors should endeavor to re-event their techniques by being innovative enough and offer fresh innovations to the acting profession.

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1.1 Background of the Study

The definition of art as ‘skills in performance which may be acquired by experience, study or observation’ (Dean and Cara, 3), applies also to the idea of acting as a performing art. Meanwhile, Whiting has described Acting as ‘the most glamorous and fascinating’ (185) art of the theatre. This could own to the fact that the actor is at theatre workforce that is readily recognized by the audience, as well as by members of the society, due to his task. Hence the Actor is the “image maker” of the theatre, there is the need to develop and improve his capacity, so that he can maximize his impart on the society.

For the purpose of providing a document that can improve the quality of acting in the Nations performing Art industry, this study seeks to examine and analyze the acting techniques and approaches of an outstanding Nigerian actor.

1.2 Statement of the Problem

Statistics have revealed that the Nigerian video film industry, popularly known as “Nollywood”, is the “world’s 3rd largest producer of films” (Wikipedia). However, one can observe that this achievement describes production in terms of quantity, and not quality. The quality of the “Nollywood” films, with regards to technical input and acting still remains poor. Among other factors, the poor quality of acting owns to the problem of incompetence and inadequacies on the part of untrained, but ambitious individuals who parade themselves as Actors. It is the researcher’s thinking that a study of the acting skill and techniques of a successful indigenous actor will not only help in the aspect of documentation of the African experience in the acting industry, but such document can aid incompetent actors and ultimately improve the quality of acting in the Nigerian Video Film Industry.

1.3 Aim and objectives of the Study

This researcher aims at improving the capacity of the Nigerian actor by documenting the acting technique and approach of a role model, and successful Nigerian veteran Actor. The objectives of the study shall include, but not be limited to, the following:

- 1) To review the history and development of acting.
- 2) To survey the Nigerian acting profession on stage and on screen.
- 3) To analyze the acting techniques and approaches for role interpretation.

1.4 Justification of the Study

The justification of this study also lies in its purpose for improving the quality of acting on the Nigerian Actor so as to expand patronage for the industry, and ensure a better impact on the society. Thus, it seeks to engender growth in the Acting profession for stage and screen.

1.5 Significance of the Study

The strong influence of western education on the Nigerian performing arts, including acting, makes it difficult to account for technical innovations derived from the Nigerian experience. This research, which shall document the acting techniques of a veteran Nigerian actor, with regards to role interpretation, shall serve as a useful resource material for actors in the Nigerian industry, and for scholars on research in the field of acting.

1.6 Scope and limitation of the Study

The scope of this research shall focus on the techniques for role interpretation deployed by a successful Nigeria Actor- Peter Fatomilola, who is a model to many actors in the Yoruba Regional video Film Industry. Peter Fatomilola has starred and featured in numerous films, but this study shall limit its investigation only two (2) of such video films, titled *Asiri Aye* (2015) and *Oparun*(2015)

1.7 Research Methodology

This research depends largely on literary fact and its primary source shall be from the performances of the actor understudy and interviews with the actor, while the secondary sources shall include textbooks, journals, encyclopedia, library archival, and internet resources etc. The study shall adopt Modern Language Association (MLA) style of documentation, and the research methodology shall be mainly based on the interview method.

1.8 Definition of Terms

Terms and phrases, which will serve as pivot for this study have been defined accordingly. They shall include the following: Acting, Role Interpretation, Techniques, Documentation, and Approaches.

1.1.1 **Acting:** This term refers to the “imitation” of an action and character

by a performer(actor) for the audience’s view, be it on stage or for screen medium.

1.1.2 **Role interpretation:** This phrase describes the primary duty of an actor in relation to a performance script. It is the fulfilment of this task, by an actor, alongside with other performers that give life to the script.

1.1.3 **Techniques:** This refers to the manner and approach with which an actor’s skill is manipulated to achieve a desired result.

1.1.4 **Documentation:**This explains the process of generating and providing valuable information, recorded in a manner and order that it can be used for reference purposes.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

“Acting is great only if it produces a great effect upon a given audience” says Whiting (185). However, most members of the audience perceive acting to be a very easy task, and that explains why many untrained, but ambitious individuals dabble into the art of acting without understanding the dynamics, approaches and techniques of acting. This chapter shall review the history and development of acting, the various techniques and the different the media of Acting, alongside a brief on the emergence of the Nigerian video film industry.

2.2 History and Development of Acting

Considering that the origin of western theatre is traceable to ancient Greek, the development of acting as an art can be traceable to Greek. No one really knows how it began, but there are many theories about it. The most widely followed today is based upon the assumption that theatre evolved from ritual (Pickering, 165). Thus, the history and development of acting cannot be separated from the origin of drama itself.

According to Pickering “acting in the western world began In Greece in the sixth century B.C. There had been earlier Acting, certainly for dance, song, ritual and mimesis had Existed in most early and primitive societies including the Greek” (198).

He noted that nevertheless, acting and thus theatre really began when Thespis the first actor stepped forward to add impersonation to the musical narration and dance of the dithyramb (199).

He adduces that in that early times there was still only a chorus, a chorus leader, and one person, usually the poet wearing mask to impersonate several characters (199).

The most persistent of the theories declares that, theatre developed from myth and ritual (Iawal, 3).

“The primary physical attribute of the Greek actor

was voice. Actors were judged on the quality of the

voice, its resonance and beauty of tone ability to capture

the mood of the characterization (Pickering, 200)”

When theatre historians speak of the ‘Greek theatre’ they are speaking specifically of the theatre of just one locale, Athens and of just one century (Whiting, 210). During this period there are also lots of playwrights.

Among the contributors of this art form were four of the most brilliant playwrights of all time: Aeschylus, Sophocles, Euripides and Aristophanes. Aeschylus (525-456 BC) first of the great playwrights, he wrote of the

gods (Cohen 16). Whiting said Aeschylus was the first to use two actors on stage at the same time.

Sophocles (c.497 c.405 BC) wrote of heroes, and he was the first to introduce the third actor on stage. The last of the Greek tragic writers was Euripides (c.485 – 406 BC) wrote of men (19).

Unlike the Greek society, actors in Rome were at the bottom of the social ladder. In fact theatre managers such as Ambivousturpio used slaves as actor in virtually all his production. The researcher noted during the course of findings that Roman citizens are not allowed to act and anyone who defied the law would lose his civil rights. The Romans had no restriction on women, and in fact seemed to particularly fancy female dancers some of whom became mistresses of the senators and generals, or ultimately earned enough money to buy their freedom. Whiting says that the primary difference between the Greek and Roman actors were the elevated social and religious status of Greek actors in contrast to the Roman actors, who were mostly slaves, trained by managers of acting troupes without legal or religious rights (201). In this period the level of performance was low broad farce being the most popular dramatic form. The Greeks used little or no scenery in their productions, the Romans developed elaborate machinery to create stage effects (Wikipedia). History world

have it that during the centuries of upheaval in Europe, after the collapse of the Roman Empire, theatre plays no part in life. But with the approach of the first millennium, dramatic effects in the Easter liturgy to enliven the theme of resurrection (3). The history world later proceeded that during the Easter morning service in Winchester three monks enact the arrival at the tomb of the three women, while another (as the angel in the story) sits beside the high altar (the holy sculpture). The angel, intoning in Latin, asks the women who they are seeking? Marlowe noted that the medieval drama had been an endeavor presented either by the clergy or members of the various trade guilds. The performers were not professional actors but ordinary citizens who acted only in their spare time.

At the end of the medieval period, where there were still some guild productions, a rivalry developed between the amateur actor and the new professional actor which stimulated interest in the art of acting. In the sixteenth century, the Elizabethan stage became almost wholly professional and public. Dexton said English Renaissance drama or English Renaissance theatre, means the stage plays written and acted in the later 16th century and the first half of the 17th century, during the renaissance period in England. This period in English history saw a great growth in drama as an art form and public entertainment. William Shakespeare, widely thought of as the greatest writer in English literature, is the most famous of many important playwrights, poets and writers who worked in this era (Wikipedia).

According to Whiting like English, France produced more than her share of great stars. To begin with there were Moliere himself, who rates along with Garrick and Roscius as one of the greatest comedians of all time, and who in his plays conducted a witty crusade against the affectation and bombast of players in rival companies (190).

He further said the most famous of the early eighteenth-century French actresses was the beautiful Adrienne Lecouvreur (1692-1730). He said Adrienne acting followed the natural style of Baran and her tragic death (she was poisoned at the height of her fame) has inspired both poets and playwrights (191). During this period the

primary physical attribute of the Greek actor was voice. Actors were judge on the quality of the voice, its resonance and beauty of tone and its ability to capture the mood of the characterization” (Whiting, 200).

2.3 Acting Styles and Techniques

Through the age and era of acting, acting style and techniques evolve. According to Duruaku “technique is truly personal in the sense that every actor execute his notion or movement in such a way as to achieve a certain distinctiveness” (47).

“Whiting said no responsible person including Stanislavski would argue that the creative approach alone is enough. After all acting is not life. There are obvious differences and these differences are commonly referred to as techniques of acting (207,208).

Duruaku adduces that an actor can executive his role without speaking but we can say the same of movement. The actor technique is the ability to stand, walk, sit and gesture, like someone else (44).

In the course of this chapter some theorist would be used to explain the techniques and approaches of acting; Contain Stanislavski and VsevolodMeyerhold.

2.3.1 Contain Stanislavski (1863-1938)

He was born in 5 January 1863 into one of the richest families in Russia, and started the Moscow art theatre as an amateur together with Ivanovich Danchenko. Stanislavski was probably the greatest

of the twentieth century directors. He approached the concept of directing from the stand point of acting that by the time he ended his carrier in directing, he had propounded theories used by other directors. In 1877, 5 September his first performance as an actor from this experience he begins the lifelong practice of making notes about his performance.

According to Lawal the dominant acting style was imitative and artificial form (36). To Stanislavski, conditions for creative state of mind include; freedom and relaxation of the body, Concentration, attention, the feeling for truth, given Circumstance, emotional memory, bit sand pieces and communication (Lawal, 37).

2.3.1 (I)

* Freedom and relation of the body and the mind;

This means that the body and mind of the actor should be free from tension to give the actor/actress peace of mind. Both the physical and the muscular tension should interfere with the actor's inner mind particularly with his attempts to express the inner feelings of his part. An actor must look for what he/she can be doing regularly that will make him/her relaxed (lawal, 37).

2.3.1 (II)

* Feeling the truth

This has to do with assuming that true trait of the character. In essence the actor must transfer his mind to that of the character. One of the corner stones of the system is the magic 'if', that is taking the question if this happen, what is the next step to take. It has the magic of transporting the actor into the creative world (lawal, 37).

2.3.1 (III)

The memory that resides in the actor's mind is recalled to the surface of his consciousness by his five senses, mostly sight and hearing. This implies that, the actor/actress is able to recall an incident that happened in real life either to him or to another person to interpret his role (lawal, 37).

2.3.1 (IV)

* Attention

An actor must be attentive in body and in mind to other actors and actresses in order to make necessary improvisation when he/she misses line. Attention supplies the actor/actresses with creative material for his imagination, while external attention helps to focus the actor/actress 's' mind on what is taking place on stage (lawal, 38).

2.3.1 (V)

• Concentration

The actor or actress should concentrate on what is going on stage and forget friends and lovers. This concentration will enable the audience to follow the action on stage (lawal, 38).

2.3.1 (VI)

* Given circumstances

They are all situations, like scenery, costumes, props, place, plot, period and time of action that should stimulate and justify action. It is important to note that given circumstances complements the magic 'if' in enhancing the creativity of an actor or actress (lawal, 38).

2.3.1 (VII)

* Bits and pieces

These are the climax and anti-climax in each scene which the actors and actresses interpretation should tally with (lawal, 38).

2.3.1 (VIII)

* Communication

An actor must be able to communicate the feelings of the character he is representing. He must be able to understand the thoughts in the minds of the characters in the play when they speak.

2.3.2 Vsevolod Meyerhold (1874-1940)

He was born on 9th September and died on 2nd February 1940, his bold and radical experiments in the theatre made him one of the seminal influences or forces in the modern theatre, particularly with his concept of the actor as “uber marionette” that “super puppet”.

In 1898, he joined the Moscow arts theatre under the guardianship of Constantin Stanislavski. It was while in the Moscow theatre he began to propound his bold and radical ideas, he rejected Stanislavski’s realism and began to formulate his own idea of symbolism or conditional theatre which requires the stretch of human body (lawal, 41). Lawal adduces that Meyerhold’s idea of conditional theatre are in three folds which comprised in

- 1) Biomechanic
- 2) Theatricalism

3) Constructivism

2.3.2.1 Biomechanic

Actors are trained to be efficient as a machine, so that they can do all the director want them to do. This system reduces an actor to a super puppet to be used by the director.

2.3.2.2 Theatricalism

The idea of biomechanics anticipate theatricalism which entails the elimination of stage convention such as the “forth wall”. The cumulative effect of this was the rejection of the idea of theatre as illusion.

2.3.2.3 Constructivism

Constructivism is the striping of the stage to the barebones. The elimination of detail scenery and above all in the willing co-operation of the audience in building up an imaginary picture of the stage.

2.3 A survey of Nigeria video film industry.

The Nigeria movie industry popularly known as nollywood overtime has grown into a robust one, and its prospects still continue to so or more and more interest is put into it (abstract ,105)

“According to dutheirs and kermeliotic the industry is currently the third largest producer of feature films in the world, ranking the practitioners in the entertainment industry don’t know how to put their ideas together which is a barrier to the process of administering the 200million entertainment industry funds” (Williams and bello 107).

The problem of quality in the industry has generated questions even from its viewers who are often found engrossed in discussions with the circle of critics of the fast growing industry. Tracing the factors responsible for this poor quality, poor finance and lack of professionalism are identified as the greatest challenges faced by the industry (108). When one look at the industry today, a question comes to minds. How many professionally trained hand are there in the industry? Specifically, how many people in the industry are theatre art graduate? (109).....

According to Haynes Nigerian feature film production began in 1970, just few years after the beginning of cinema in the francophone countries; the distribution system continues to be largely closed to indigenious filmmakers (1). He further explained that one crucial differences between Nigerian and other west African cinema is the autonomy, or isolation, of Nigerian cinema(2).... According to Opukor, Nwuneli and Oreh (11979, p.2);

The first film to be exhibited in the country was at the Glover memorial hall, lagos in august 1903, and the feat was achieved by a European merchant, Stanley jones. The film shown then included scenes of the coronation of king Edward VII at

Westminster abbey, and a brief glimpse of the alake of

Abeokuta during a visit to England (27, 28).

Though film became a potent medium of mass communication in Nigeria, with the above development, it has been observed that it remained under imperialist control (Barclays, 29).

He adduces that it has been observed that the lateOgunde attempted to produce local films in 1945; but the improvement of Nigerians in the cinema industry was actually after independence (32).

Though late chief Ogunde, the doyen of professional theatre practice in Nigeria, initiated moves in 1945 toward Producing local films, Nigerians only became seriously involved in film production after independence; and this Was at the time the feature film was gaining prominence (30).

2.4 ACTING FOR STAGE AND ON SCREEN

According to Barton ‘most basic acting principles apply to both circumstances, but there also distinct differences that you should know when attempting to performance (207) He adduces there is some way in which we recognize film actors, accept their familiarity and then let them lead us more quietly to places they may not have taken us before (207).

Effiong noted that “any student who seriously wants to learn realistic acting for the stage or screen needs to get into the habit of going to the live theatre on a regular basis –the professional theatre and often (18,19).

Most basic acting principles apply to both circumstances, but there are also distinct differences that you should know when attempting to perform for a camera instead of a live audience (barton, 207). Barton gave six distinct differences on acting on stage and on stage. Which are;

2.4.1 REPETITION

A key contrast between acting for camera and stage is one of repetition. On screen you can do retakes until you get it perfect. But for alive performance you cannot do retake once your audience are in front of you. Stage actor are generally expected to stay letter perfect on lines. Whereas screen actors may be expected or even encouraged to alter lines for various retakes (208).

2.4.2 SIZE

Stage actors need to project, so that even body in the theatre can hear every bit of what he/she is saying. For the screen the camera can envelop you in close up, and the sound. In screen play there is usually no need to raise the volume and diction of your speech to be understood, nor to find gestures that define your reaction (209).

2.4.2 SCRUTINY

A stage actor can calculate an effect and pull it off impressively, but films tends to expose your technique and effort. So film acting tends to support internal work whereas stage acting demands external attention to detail. This is not to imply that film is truth and live is technique but rather than the stage actor's truth must always be supported by techniques (210).

2.4.3 CONTROL

The level of control on stage is still preferable than that of the screen. A stage actor as considerable choice about how each performance will go. A film actor is taken out of the loop earlier on, after which the director can completely control what an audience watches. The stage director cannot stop an actor once the show is on, but a film director can control and transform it by the way it is edited 9212, 213).

2.4.4 CHEATING

In stage acting, an actor must cheat out to the audience by opening all their body positions so that they are something half way between facing them and their partner. Cheating is often use in film as well but with very distinct conventions. Will think of film behavior as entirely natural and life like, but each of this adjustment is anything but that. You may be asked to do any of the following:

2.4.4.1 Moves: to slow whatever you are doing to give the camera operator warning and follow you. They must usually crosses slightly more slowly than in life

3.1 Biography of Peter Fatomilola

Peter Oladele Fatomilola was born January 16, 1946 at Ido-Osi, Ekiti State. His father was a traditional Priest and he was often allowed to observe his father when he hosts other priests in weekly meetings called “OseAwo”, an event that occasions a lot of singing, drumming, dancing and other priestly communion. Meanwhile his mother was a devote Christian of the Apostolic church.

Fatomilola attended The Apostolic Primary School in 1962, The Apostolic Secondary Modern School in 1966 both in Ido-Osi. He started his acting career in the year 1967. He attended Ife City College in 1971 and ran a diploma programme at the Obafemi Awolowo University (OAU) in 1971. He has featured in so many films. He is happily married with children.

Fatomilola’s early exposure into acting dates back to his Primary school days. During end of the year activities he would always perform in stage plays. While in secondary school, he won several awards in acting and script writing. It was during one of those competitions that late professor Ola Rotimi spotted him and employed him as actor in Ori Olokun (OAU) 1967.

Fatomilola started his stage acting with the play ‘rere run’ where he played “lawuwo” the Labor leader and the gods are not to blame where he played Alaka. Over the years he has acted in non-less than 100 stage plays, and 100 screen play. He has won numerous awards. He was the first Papa Ajasco in wale Adenuga’s production’s Papa Ajasco. Because of his fantastic interpretation of ifa roles, which is traceable to his background. Presently he is the (head of traditional priests) in Ido-Osi.

3.2 Analysis of *Asiri Aye* and *Oparun*

3.2.1 Analysis of *Asiri Aye* (2015)

Asiri Aye as written by TosinFagbemi, was directed by SaheedJelili, and stars Peter Fatomilola as one of the lead actor as Baba Ayejin. The Movie centers on Adeagbo, a young undergraduate student who is studying Yoruba language in a tertiary institution. He wishes to conduct his B.A research project on *Asiri Aye* (the secret behind the world) and in spite the discouragements from all and sundry he persists and goes ahead with the investigation. Eventually the topic was approved.

Adeagbo, then visits a herbalist that introduced him to Baba Ayejin at AbuleAyedake. He embark on the journey with his friend Deji from Abeokuta to Ile-Ife to see Baba Ayejin. Upon their consultation with Baba Ayejin, Adeagbo exhibits stubbornness and he is hit by dire consequences. He returns to Baba Ayejin who administer healing on him and eventually enables him to see supernatural beings who hold the world's secret. He sees Esu (devil) and Iku (death), Aje (witches) carrying on their activities. He later becomes frustrated and resolve to change his project research topic.

3.2.2 The character of a traditional priest

In the movie, Peter Fatomilola played the role of a traditional priest at AbuleAyedake in Ile-Ife. He is a round (Dynamic) character. He is smart and he is full of tricks. He wanted to help Adeagbo in his research work but suddenly changed his mind when he played a trick on Adeagbo to test if he is obedient or not. But he failed the test.

Baba Ayejin changes his mind back to continue to help him with his work when Adeagbo pleaded and promise to be obedient, and they proceeded in the research.

The movie is very relevant to the Nigeria society because it educates young undergraduates to try as much as possible to pick topics that they think they can handle, not picking topics that is beyond their powers. It's also

teaches obedience for instance if Adeagbo had listen to his friends, teachers and other people that advised him he would not have faced all the problems he went through.

3.2.3 Analysis of oparun

Oparunas written by jamesmuyiwajejloye, and directed by Muka ray. Peter fatomilola is one of the lead character in the play. The play is about two young man (muka and femi) that both suffered so much before they feed. At a point in time one of them Muka became rich and Femi was still poor. They lose contact with each other but one faithful day femi a cab man took Muka's girlfriend to Muka's house they see each other but Muka deny knowing him.

One night femi was out of fuel so he go to a filling station and he meet the night guard who happens to be Peter Fatomilola. He tell the night guard the story of his life and the night guard advise him to do money ritual and told him it will not cost him human life. Tell him to look for "afomoooparun" he searched everywhere for it but it was difficult to get. He travelled to Ile-Ife but eventually get it.

The next day the traditional priest gave him something to put in the wardrobe and when he wake up he check his wardrobe seeing the huge sum of money he collapsed and died.

In this movie, Peter Fatomilola is a night guard and also a traditional priest. His first appearance is in the petrol station where Femi pleaded with him for him to park his car till the next day. He smoked cigarette with Femi and he advice Femi to do money ritual. Femi refuse to but he persuade him to, he tell him to look for "afomoooparu" which he knows it is very difficult to find but when he eventually see it the traditional priest make an incantation to be sure it is what he ask him to bring. He confirm it and gave him what to use. It is the money that killed Femi because he has not seen that kind of money before.

3.2.4 The character of the night watchman and the traditional priest

In the movie, Peter Fatomilola played the role of a night watchman (at a petrol station) and also a Traditional priest. He is a nice and considerate man. His first appearance was when Femi (muka ray) came to plead with him for him to park his car in the petrol station till the next day. He accepted but told him to stay with the car. Along the line Femi (muka ray) told him the story of his life, Baba Akanbi felt for him and advise him to do money ritual. He reluctantly accepted.

Baba Akanbi told him to look for some things for rituals. Because Baba Akanbi knows what he asked him to look for is difficult he helped and ensure he get it.

The movie *Oparun* is very relevant to the society, because it teaches people to be patient and wait for God's time because money ritual always have bad repercussions.

3.3 Acting techniques deployed in *Asiri Aye and Oparun*

Chief Peter Fatomilola shows his talent in interpreting the character of BabaAyejin in *Asiri Aye*. He did all this with is body movement, gestures, facial expression, the use of his voice, the way he chants etc. according to him he interprets his role by putting himself in the world of the character his playing, putting himself in the situation of the character and using his environment to interpret the role. There are factors in acting which the voice is also one of them. If he is given a character he check the age of the character if he is an old man or a young man. If he is given a role of an old man he brings his voice down, talk gently and softly less energy. But if it a young guy much energy is required. He check age if he is too play a 90 years old man, he will ask himself how a 90 years old man talks, how does he walk, you question yourself that how do I develop myself.

When I was giving the role of a traditional priest in *Asiri Aye* I used the experience I got from my father and his colleagues and also the experience I got from my two masters late prof. Wole Soyinka and Ola Rotimi. In *Asiri Aye*, baba Peter Fatomilola acted Baba Ayejin, he is an old herbalist that helped Adeagbo in his

research work. When he got the script he analyzed the character, knows the age of the character he is playing, how he should walk, how he should speak, the kind of incantation he should say that goes in content with the situation at each point he is to chant. According to him the role is not difficult for him because He have the knowledge of the role right from his childhood. He said he loves the role of a traditional priest and has being playing the role since he was in the primary school. He further said if he is being giving a role he reads his lines and other characters line and understand it very well before he drops his script. He reads the whole script at least 20 times and the lines will stick.

In *Oparun* chief Peter Fatomilola played two roles there, the role of a night watchman and the role of a traditional priest. According to him “I use the same techniques for all my plays the only thing that makes it different is the role interpretation. i read the whole script not just my role. I read it in other to know the reaction to give when other actors are talking and also to know my cues. A bad actor reads only his line but he good actor reads the whole script and understands it”. I played the role of a night watchman and a traditional priest when I was given the role I look for circumstances around to interpret my role. As a night watchman he smoked cigarette.

The roles he played in the two films above are the same but the interpretation was different. According to him “I do not use the same interpretation of the ifa priest I play in one play in another one. If I do that people will not use me again because they will be seeing the same person in all the films I featured in. as an expert I read the script and give it different interpretation”. Though he does not really know about Stanislavski but his approach is that of Stanislavski ‘magic if’ and ‘emotional memory’

3.4 Peter Fatomilola Acting Exploit

Peter OladeleFatomilola, a Nigerian actor started acting when he was very young. His father pre-occupation as priest and host of the “oseawo” greatly stirred his acting instinct. He enjoys observing the “oseawo” because he loves the way they sing, dance, drum chants, and it influenced his spontaneity for performing drama.

Fatomilola’s amateurish effort was discovered as great potentials by Late Professor Ola Rotimi, who was chairman in a secondary school occasion where student’s drama performance took place. Ola Rotimi invited him to OriOlokun theatre, of the ObafemiAwolowo University. There he had more opportunities and exposure to performances and dramatic art which helped him develop his artistic powers. After a decade in OriOlokun Theatre, Ola Rotimi was replaced by Prof Wole Soyinka who took charge of Ori-Olokun Theatre for another decade. Fatomilola’s experiences with this great theatre icons shaped him for great exploits in Acting.

CHAPTER FOUR SUMMARY

4.1 Challenges

The issue of poor-self documentation in the sense that actors don't document their work again. They find it difficult to give an account of the total films they have featured in. A good actor should be able to give a definite account of the films he/she has done. Peter Fatomilola was unable to tell the number of stage plays and even the number of screen plays he has acted in over the years. He was just guessing and even his guess was not certain and this gave the researcher a lot of problem because the researcher was unable to give a precise number of films he has featured in and was unable to make a straight statement about the number of films. Peter Fatomilola is unknowingly using Stanislavski's system because all his acting styles and techniques are what Stanislavski's techniques state. Going into the world of the character and putting yourself in the world of the character, forgetting the situation you are facing before going on set, forgetting your family and friends and concentrating on his acting.

Peter Fatomilola is one of the best actors we have in the industry today. To him nobody has ever come to him to for this type of interview, that all he has been seeing is people coming to him to make enquire about how drama came to be in OAU and how Ori-Olokun started. Because if there has been someone it would have been easy for the researcher because the interviewee would have brought some materials which he has used for other people to support the researcher's work. But since this is the first one other researcher will use it has background and backup for their own work.

4.2 RECOMMENDATION

The researcher recommends that Nigeria Actor should make effort in documenting the plays, styles, approaches and the techniques they display in films. So that it will be useful to upcoming Actors, they also should from time to time try to update their acting styles, and should not be limited to a style but develop new styles.

The researcher also recommends that the academic sector should try to make research about actors and document their work because so many good actors died with their styles, techniques, documenting e.t.c. meanwhile their works have been a good one in the Nigeria movie industry. Student should start documenting actors work so their works would be used as aids to improve acting in the Nigeria video film industry.

Based on the fact that some actors are born actors and some are made people that have experience should still learn from people that studied it. Peter Fatomilola had his own experience from his father and his colleagues during their “oseawo”, but was also trained by Ola Rotimi and Wole Soyinka, the 2 masters contributed to his success today. The knowledge from the two masters and the experience he got from his father made him what he is today. People in the industry should go to the academics and learn more from scholars while people in the academic. The researcher is recommending that the academia should try as much as possible to be documenting the acting styles and techniques of veteran actors so that their styles will not die with them but upcoming actors can learn from what they have done. Actors like YomiOgunmola, Funmi Martins etc die without their styles and approaches been documented.

4.3 CONCLUSION.

In order to keep the profession of acting alive and in good shape. The Nigerian actor must be innovative and be ready to be a role model to upcoming artist. And also the issue of quality, Actor should improve the quality of their acting and also clear the doubt of people that Nigeria movie industry is rating 3rd in terms of quantity and not quality in the world.

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APPENDIX A: INTERVIEW WITH ACTOR UNDER STUDY

Q.1 PERSONAL DATA-

- Names in full: I am Chief Peter OladeleFatomilola
- Place of origin: Ido-Osi, ekiti state
- Motivations and circumstance that informed your acting career (if any): when I was a small boy my father and his colleagues use to gather in our house every five days like the Christian go to church on Sunday, they call it oseawo. I love staying with them because I love the way they sing, dance, drum, and chants I do not know all they were doing then was performing drama. While I was in primary school, during our end of the year activities we do local plays and the play is always like a man having two wives and the jealous one going to an herbalist. So whenever our teacher ask us who will play the role of a babalawo I raise my hands because I like the role. That was how it all started when I was in the secondary school I developed the knowledge I gained from my father and his colleagues. Then different school come together, I won prizes for my school in acting, directing, script writing etc. during the competition the chairman of the occasion was late Ola Rotimi, he spotted me during our performance and called me. He said who are you? Who taught you drama? He said he wanted me to do acting. He told me am a material he said he discovered some potentials in me. I followed him and started professionally at the OriOlokun theatre group in 1967.under the late professor Ola Rotimi at the University of Ife. i worked with him for ten years before professor Wole Soyinka took over and also trained me for 10year too. My experience under the two masters contributed to my success today.
- Religious background: my father is a traditionalist an ifa priest and my mother is a Christian she attends the apostolic church. So if you call me an Ifa priest I am and if you call me a Christian I am.

Q.2 EDUCATIONAL BACKGROUND-

- Institution(s) of learning as relating to career with year: I went to the apostolic primary school 1962, the apostolic modern secondary school 1966, ife city college 1971 and diploma in OAU in 1977.
- Periodic Trainings for Career developments with year(s): oriolokun theatre group In 1967.

Q.3 PROFESSIONAL CAREER- STAGE

- First professional work on stage. (Role, where and when)? :

Ans; Then we perform many plays at the same time. So then my first performance was rere run (I played lawuwo the labour leader) and the gods are not to blame (I played the role of alaka) 1973 in ife.

- Estimate the number of works you have acted in on stage:

Ans; I cannot really remember because I have acted in so many stage plays even till now but let us say 100.

- How many stage performances have you had outside the country? (Where and when?)

I did some works with Ola Rotimi outside the country in Ghana, New York and Senegal

- Awards/Accolades for Stage Works:

Ans; I cannot give number because all my award both screen and stage are together. Except pack everything out and start separating.

- In what other art of the theatre does your strength lie?

Ans; I can direct, act, sing in any Yoruba dialect because I know how to manipulate my voice, I chant, I was a costumier for many years I pick costume for productions and for a large industry.

- Any other useful information regarding your stage work-

Ans; The information I have for actor's is that they should always marry their script, I know how to marry my script. You give me a script I read through, I know what the story is saying. While on stage you have to be disciplined, Project, mood, and concentration. When on stage you need to communicate to the last person on stage so you need to project.

- Your approach to interpreting the role-

Ans; I look for factors, there are factors in acting which are the voice. If am given a character I check the age of the character if he is an old man. I have to bring my voice down, talk gently and softly less energy. But if it a young guy much energy is required. You check age if am to play a 90 years old man, I will ask myself how do a 90 years old man talk, how does he walk, you question yourself that how do I develop myself.

- Your Technique to Characterisation:

Ans; I put myself into the world of the character am playing. Remember things that has happened to u or someone before. For example the way my father and his colleagues go their ifa then I observe and use some nw. its all about experience.

- Your method to communication on stage, marrying exaggerated movements/actions with voice projection, while sustaining unit characterisation.

- Any personal attachment to roles in order to inspires a fantastic interpretation?

Ans; I read my script well and imagine the role before acting any role.

- Giving that the basic tool of an actor is the Body and the Voice, which do you explore more on screen.

Ans; I know how to use the two well. You know your body talks before you use your voice to pass some information before talking. Body before voice. Once the information gets to the brain gestures (that is body) before voice. If you step on fire your body gesture show it before you voice it. Before sound there must be reaction. They work together but I know how to manipulate the two.

- Any other useful information regarding your stage works and character interpretation

Ans; Once am on stage I leave Peter Fatomilola and enter into the world of the character am playing. I forget everything I was thinking about before coming on stage and everybody around till I leave the stage. I concentrate and stay focused.

Q.4 PROFESSIONAL CAREER SCREEN-

- First professional screen performance (Role and when);

Ans; my first screen play was also rererun NTA came down to record it in that 1973.

- Estimate the number of screen performances so far-

Ans; when I was still in service 7years ago I use to write it down so as to add it to my cv but later I stopped because I think I don't need that again. So I act and leave. But let's say 100.

- How many screen works out of the country? (Where and when?) ?):

Ans; I have not done any work out of the country apart from the one the western people came to do here.

- How has your theatre background enhanced/impered your efficiency as a screen performer-

Ans; when I got into the filming industry. I used my experience. When some people gets to the screen they have a lot of problem with the production because on screen you don't need to shout like the stage performance. My stage background really helped me, I do just one take and then the other shots unlike other people. My directors respect me for that because I don't give them problem at all.

- Does your involvement in the screen medium affect your indulgence in your first love; stage?:

Ans; No, till know I still do stage performances. When I have stage performances I go and when am called for screen too I go. So I still do the two

- What are your approaches/techniques of code-switching from screen to stage as a performer on both media? More...

Ans; As an experience actor I know how to switch from screen to stage. There are things you do on stage that you don't do on screen. On stage you project so that the last person in the theatre can hear you but on screen you don't need to shout because you will have boom mic around. Body gestures should be minimal on screen.

- It has been observed, sir that most often, if not all the times, of your role have always been that of the 'ifa priest'.

- i. Will you fit into the description of a stereotyped actor, giving the ifa priest's role?:

Ans; Am not, I have movies I didn't act an ifa priest. Yoruba people wanted to make me a stock actor because am good in the role of an ifa priest. I was the first papa ajasco, I was lawyer cooker in the play lawyer cooker I was a harden criminal, I was alagbapeteru in the play odunbaku a Christian priest that sells years. I buy it from my boys that have more years and they sell it for money. I have that power in the play.

- ii. Do you have a religious inclination with ifa, traditional worship?

Ans; Yes, like I said before my father is a traditionalist and I stay with him and his ifa mates.

- iii. Have you played any other role, either on stage or on screen aside from ifa priest?:

Ans; yes I have, a lot

- iv. If yes, kindly mention (title, date/year).

Ans; Odunbaku (2006),

- v. Are there significant differences between your approaches for interpreting the ifa role in your different work?

Ans; Yes there is

- vi. If yes kindly explain.

Ans; Ifa is a kind of knowledge, it's like bible like Quran the same way we study bible knowledge and Islamic religion in school should be the way we study ifa but the missionary condemned the ifa knowledge because of theirs but now we are trying to let them know that our knowledge is richer purer. Ifa is not Orisa but knowledge but they camouflaged us that ifa is bad. They we shouldn't do herbs so that their own medicine can sell. I use the same technique, but I know the method of ifa and a method for other characters, don't do the same way cause a way prisoner will talk is different from the way another character will.

- The performance Asiri aye what were your Techniques to Characterization of the ifa priest role.

Ans; I read the script and I got the idea of what the ifa priest in asiri aye look like.

The performance oparun what was your techniques to characterization?

Ans; I use the same techniques for all my films but different interpretation.

- How did you do to achieve a significantly distinct role interpretation when you are given the same ifa priest role in difference plays?

Ans; When I get the script I read your own script go through it. The ifa priest I play will not be the one I will play in other plays. I will change it because if I don't the people using me will not use me again because they are seeing the same person. If this person gives me an ifa priest and I play the person will see that am super if it's the same it will be boring and people won't call me.

- Kindly throw light to clear the doubts in Actors who cannot find that thin line between Acting and Possession when you play the Ifa Role.

Ans; Inodunbaku, where I played alagbapeteru he was a priest in the church and you know I will want to enter into trance. I will do my own in such a way that am not thoroughly possessed that am acting, when you act you are imitating when you acting or you possessed spirit is different. I act my ifa role since I know am an actor, I

limit myself to acting. In addition, in ifa you don't possess in reality, it idol worshippers, sango, ogun that are possessed, egungun that are possessed.

- What are your techniques for role interpretation as significant in asiri aye and other films?

Ans; When am giving a script I check what type of play it is comedy, tragedy etc. If its tragedy I remove myself away from Peter Fatomilola. I develop character am to play. How do I develop the character, if am playing the part of a madman, I will think of a madman in lagere, Lagere is close to me, I observe the way he looks when am acting people don't see Peter Fatomilola in me again they see madman on the street. I go into the world of the character am playing till I finish the production you will not see Peter Fatomilola.

- What is Approach (Step by step method) to role interpretation when you get a script? (Stage or screen).

Ans; When I get my script I read it understand the story then memorize it because nobody will prompt you, I will sit down at one corner when I know am good to go I drop my script.

Ans; I don't study my own lines alone I study my co actors lines too because if I do not, it will affect me because I will not know when and where not to talk when I study my line and my partners line even if we are five in that scene I will try to no little of their lines doing that I will not be able to run dry on stage. Bad actors study their own lines alone. After studying my lines I throw my script away dream about the role, imagine the character and reaction to people lines. I don't cram my lines i read my whole script like 20 times then it sinks, I don't memorize line by line. 10 times half of the lines is on my head, but 20 times I don't need the script anymore

- Are there new innovation to the expression of your acting approach and technique order than what western theatre has passed on us in the book? If yes please state and explain.

Ans; When am on stage and the audience are clapping or making noise I have my ways of making the audience keep shut I improvise some things and when they are calm I then give the beautiful lines they almost missed. If they are making noise while am reciting my lines, it usually improvisation not my real lines, then they will stop themselves then I will then deliver the beautiful lines they wanted to miss.

- Have there been any documentation about your acting techniques in the academic before now.

Ans; Before I retired many student but this one you doing now is different from theirs. Those ones only wanted to know about oriolokun and how drama in OAU started and how I handle the two.

- How your involvement in the academics was enhance your artistic performance both on stage and screen.

Ans; My involvement was limited, I do instruct student to do this do that while in rehearsals. My contribution is practical to the academic work. By 4pm then we enter into practical proper. It got to a point the university queried me that I do not stay in school regularly that am always out of school. I told them that as an artist I have to go and acquire more knowledge from outside. I told them we own the department we are part of the people that want the department to progress. I told them since 1967 to 1977 do they want me to be repeating that same knowledge alone I need more experience by so doing I look for ways of tapping experience from other cast with that I will have some new things to impart to the student. That statement was what I used to win the case that day, the woman that championed the panel was the first to clap.

Appendix 2 performance picture on set



Peter fatomilola in action



Peter fatomilola a night watch guard



Peter Fatomilola consulting ifa on Adeagbo's behalf



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Peter Fatomilola in *Asiri Aye*