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### HURLEY PALMER

**Towards a Sustainable Film Industry in Nigeria** UNESCO Publishing

Building on earlier works on the African video film movement this book discusses: The Dynamics of Finance in the Nigerian Traveling Theatre; Christian Morality Plays in Nigeria; Television Docudrama as Alternative Records of History; Nigerian Tele-Drama and Propaganda; Money and Mercantilism in Nigerian Historical Plays; History of the Ori Olokun Theatre; and The Socio-Economic Construct of the Nigerian Home Video Film.

*Class on Screen* Indiana University Press

"A magnificent volume! It offers brand new perspectives on body politics and identity or subjectivity formation in the post-colonial world." -- Dorothy Ko, Barnard College While there is widespread interest in dress and hygiene as vehicles of cultural, moral, and political value, little scholarly attention has been paid to cross-cultural understandings of dirt and undress, despite

their equally important role in the fashioning of identity and difference. The essays in this absorbing and thought-provoking collection contribute new insights into the neglected topics of bodily treatments and transgressions. In detailed ethnographic studies from around the world, the contributors recast assumptions about filth and nakedness, exploring how various forms of transgression associated with the body's surface are drawn up into relations of power and inequality. They demonstrate imaginatively how body surfaces are powerfully mobilized in the making and unmaking of moral worlds.

*Theatre in Nigeria* Taylor & Francis

"The story of the cinema in Nigeria started in colonial times and has remained a catalogue of tense struggles against economic and bureaucratic forces originating from that period. It has been a long battle for survival through improvisation and entrepreneurship which have established the most unique funding pattern for film making on the African continent. The Cinema in Nigeria provides a situation account with details of the efforts by individuals who have propped up the Nigerian film industry and supported it with flights into folklore and mythology and occasional sorties into

contemporary themes"--

*Problems in Nigeria* Vernon Press

SHORTLISTED FOR THE 2017 BAILEYS WOMEN'S PRIZE FOR FICTION SHORTLISTED FOR THE 2018 WELLCOME BOOK PRIZE LONGLISTED FOR THE 2018 INTERNATIONAL DYLAN THOMAS PRIZE Yejide is hoping for a miracle, for a child. It is all her husband wants, all her mother-in-law wants, and she has tried everything. But when her relatives insist upon a new wife, it is too much for Yejide to bear. Unravelling against the social and political turbulence of 1980s Nigeria, *Stay With Me* is a story of the fragility of married love, the undoing of family, the power of grief, and the all-consuming bonds of motherhood. It is a tale about the desperate attempts we make to save ourselves, and those we love, from heartbreak.

**Jet** Ohio University Press

African Film Studies is an accessible and engaging introduction to African cinemas, showcasing the diverse cinematic expressions across the continent. Bringing African cinemas out of the margins and into mainstream film studies, the book provides a succinct overview of the history, aesthetics,

and theory of sub-Saharan African cinematic productions. Updated throughout, this new edition includes new chapters on Nollywood, Ethiopian cinema, Streaming, and the rise of televisual series, which serve to complement the book's main themes: Overview of African cinema(s): Questions assumptions and defines the characteristics of African cinemas across linguistic, geographic, and filmic divides History of African cinemas: Spans the history of film in Africa from colonial import and 'appropriation of the gaze', the rise of Nollywood and local TV series to streaming, as well as building connections with the development of African American cinema Aesthetics: Introduces new research on previously under-explored aesthetic dimensions such as cinematography, animation, and film music Theoretical Approaches: Addresses a number of theoretical approaches and critical frameworks developed by scholars in the study of African cinemas Traditions and practices in African screen media: Features Ethiopian cinema, Nollywood, Local Televisual Series in Burkina Faso and South Africa, and the Streaming rush for Africa All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader's knowledge, with no prior knowledge of African cinemas required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

#### **Stay With Me** Routledge

African Film: Looking Back and Looking Forward acknowledges all those filmmakers and film scholars who, through their productions and theorization, have made a difference to the filmic universe in Africa. Their substantial contribution reflects our world and has the potential to change our lives. The book adopts an interdisciplinary character, traversing, as it does, the diverse subjects of politics, economics and history, among others. It interrogates Africa's filmic past, analyses current productions, projects into the future of the film in Africa, and deals with the nature of the filmmaking profession. This book contributes to the growing literature on the African film and will provide the opportunity for filmmakers, academics and students to learn about the history, theories, problems, and various approaches to production, marketing, gender issues, race and legal issues, and a host of other subjects that impinge upon the African film.

*GLOBALISATION AND TRANSITIONAL IDEOLOGIES* Ken Scholars Publishing

Includes section: "Society notices."

*Media and Communication in Nigeria* Routledge

The production and distribution of film and audiovisual works is one of the most dynamic growth sectors in the world. Thanks to digital technologies, production has been growing rapidly in Africa in recent years. For the first time, a complete mapping of the film and audiovisual industry in 54 States of the African continent is available, including quantitative and qualitative data and an analysis of their strengths and weaknesses at the continental and regional levels. The report proposes strategic recommendations for the development of the film and audiovisual sectors in Africa and invites policymakers, professional organizations, firms, filmmakers and artists to implement them in a concerted manner.

*The Nigerian Field* Oxford University Press

The weekly source of African American political and entertainment news.

**Sexual Harassment in Nigerian Tertiary Institutions** Bloomsbury Publishing USA

The papers in this volume define the departure from the margin to the centre, assess emerging literatures and shifting language concerns, dismantle the hegemony of colonial English, propose alternatives to the 'imperialism' that underlies globalisation, and question hegemonic assumptions in language and literature.

*Federal Nigeria* Cambridge Scholars Publishing

Breaking new ground as the first transdisciplinary reader in this field, *Video Theories* is a resource that will form the basis for further research and teaching. While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography, film, and television, the reader offers a major step toward bridging this "video gap" in media theory, which is remarkable considering today's omnipresence of the medium through online video portals and social media. Consisting of a selection of eighty-three annotated source texts and twelve chapter introductions written by the editors, this book considers fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following the continuous transformations of what video was, is, and will be.

*Nigerian Journal of Renewable Energy* Canongate Books

The second edition of *NOLLYWOOD MIRROR(R)* is awesome! On the cover is the montage of the top new movies by the most ambitious Nigerian filmmakers showing the impressive developments in

the Nigerian film industry in 2014. This edition is loaded with beautiful and wonderful features celebrating Lancelot Imasuen's "Invasion 1897", the Nigeria Centenary epic on the invasion of the Benin Kingdom by the British Empire in 1897 with the capture and exile of the King of Benin, Omo n'Oba Ovonramwen Nogbaisi; The Beauty Queens of Nollywood; President Goodluck Jonathan's unprecedented support for Nollywood; Special Effects in Nollywood movies by Geoffrey Gania; Orlando Martins, the first Nigerian Hollywood star with the great American President Ronald Reagan; "Palaver", the first feature film made in Nigeria in 1926; the Evolution of Digital Film-Making in Nollywood; How To Break into Nollywood Without Stress; Dame Taiwo Ajai-Lycett, the Quintessential Nigerian Actress and so much more.

**The Cinema in Nigeria** Integritas Services

Nike Davies is one of the few African women known internationally in contemporary art circles. The *Woman with the Artistic Brush* traces her life history and illustrates the strategies developed by women to mitigate male rule. Presenting a critique of the woman's place in contemporary Yoruba society from the perspective of a woman who lived it, this book covers Nike's life from the time of her mother's death when Nike was six to the culmination of her dream in the creation, against severe societal odds, of a center for arts and culture that has over 120 members. Along the way, *The Woman with the Artistic Brush* details how Nike ran away from home and joined a traveling theater group after her father tried to arrange her marriage, subsequently married and joined in the polygynous household of a noted artist from the popular Osogbo school, and finally broke clear of that situation after suffering sixteen years of domestic violence. *The Woman with the Artistic Brush* is another superb contribution to the *Foremother Legacies* series.

**Africa Today** Springer Nature

In this edited volume, an international ensemble of scholars looks at how the world's various cinemas, including Asia, Africa, Latin America, Europe, and the U.S., have variously performed, contested, and reinforced the worldwide transition to neoliberalism. Grounded in Marxist theory, the volume considers how the contradictions of capital, both as culture and commerce, have played out globally in contemporary media culture.

**Nollywood** University of Chicago Press

*In Citizenship and the Diaspora in the Digital Age: Farooq Kperogi and the Virtual Community*, Toyin Falola examines how the members of the Nigerian diaspora create a virtual community and instrumentalize the digital age to speak about the nation and its failures, possibilities, and promises. This book depicts individuals' relationships with society and how the world's progressive shift toward technology and globalization does not disregard the concept of society and its members. As a result of this shift, people have been migrating to new places without giving up their citizenship in their home countries. This book explores how migrants are focused on the idea of a virtual community, examines how citizens' roles have evolved through time, and displays society's essential principles in this light. Furthermore, it evaluates social commentaries enhanced by the dynamics of the digital age, such as societal issues like education in Nigeria, the question of democracy, challenges facing the country, and the development of a national language. Many of these societal challenges are examined in this book from the perspective of Farooq Kperogi, who has conducted extensive studies and published on the above themes. This is balanced against emerging facts, Nigerians' positions, and disregarded realities. Kperogi's relentless writings on Nigeria make him a preeminent figure whose positions are valuable to the understanding of modern Nigeria.

*The National Bibliography of Nigeria* Bloomsbury Publishing USA

As the "Giant of Africa" Nigeria is home to about twenty percent of the population of Sub-Saharan Africa, serves as Africa's largest producer of oil and natural gas, comprises Africa's largest economy, and represents the cultural center of African literature, film, and music. Yet the country is plagued by problems that keep it from realizing its potential as a world power. Boko Haram, a radical Islamist insurrection centered in the northeast of the country, is an ongoing security challenge, as is the continuous unrest in the Niger Delta, the heartland of Nigeria's petroleum wealth. There is also persistent violence associated with land and water use, ethnicity, and religion. In *Nigeria: What Everyone Needs to Know*®, John Campbell and Matthew Page provide a rich contemporary overview of this crucial African country. Delving into Nigeria's recent history, politics, and culture, this volume tackles essential questions related to widening inequality, the historic 2015 presidential election, the persistent security threat of Boko Haram, rampant government corruption, human rights concerns, and the continual conflicts that arise in a country that is roughly half Christian and half Muslim. With its continent-wide influence in a host of areas,

Nigeria's success as a democracy is in the fundamental interest of its African neighbors, the United States, and the international community. This book will provide interested readers with an accessible, one-of-a-kind overview of the country.

**Black Women Film and Video Artists** Lulu.com

Black women film and video makers have been producing shorts, documentaries and films since the early part of this century. Unfortunately, not only has their work been overlooked by distributors, but critical reviews have been few and far between. Conceived to redress that omission, *Black Women Film and Video Artists* is the first comprehensive history and analysis of this genre. Gathered here are noted scholars and critics, as well as the film/video makers themselves who offer insight into the work of underexplored artists. The discussions range from pioneering to contemporary film makers and include artists such as Madeline Anderson, Monica Freeman, Jacqueline Shearer, Kathleen Collins, Julie Dash, Camille Billops, Zeinabu irene Davis, and Michelle Parkerson, among others. Contributors include: Jacqueline Bobo, Carmen Coustaut, Gloria J. Gibson, C.A. Griffith, Monique Guillory, Carol Munday Lawrence, O. Funmilayo Makarah, Ntongela Masella, Jacqueline Shearer, P. Jane Splawn.

*African Film Studies* Rowman & Littlefield

Nigerian video films--dramatic features shot on video and sold as cassettes--are being produced at the rate of nearly one a day, making them the major contemporary art form in Nigeria. The history of African film offers no precedent for such a huge, popularly based industry. The contributors to this volume, who include film and television directors, an anthropologist, and scholars of film studies and literature, take a variety of approaches to this flourishing popular art. Topics include aesthetic forms and distribution; the configurations of various ethnic audiences; the new media environment dominated by cassette technology; the video's materialism in a period of economic collapse; transformation of the traditional Yoruba traveling theater; individualism and the moral crisis in Igbo society; Hausa cultural values; the negotiation of gender roles, and the genre of Christian videos.

**NOLLYWOOD MIRROR**® Routledge

Communication is changing rapidly around the world, particularly in Africa, where citizens are embracing digital technologies not only to improve not only interpersonal communication but also the state of their financial well-being. This book investigates these transformations in Nigeria's booming communication industry. The book traces communications in Nigeria back to pre-colonial indigenous communications, through the development of telecommunication, broadcasting networks, the press, the Nigerian film industry ('Nollywood') and on to the digital era. At a time when Western voices still dominate the academic literature on communication in Africa, this book is noteworthy in drawing almost exclusively on the expertise of Nigerian-based authors, critiquing the discipline from their own lens and providing an important contribution to the decolonisation of communication studies. The authors provide a holistic analysis of the sector, encompassing print journalism, broadcast journalism, public relations, advertising, film, development communication, organisational communication and strategic communication. Analysis of the role of digital technologies is woven throughout the book, concluding with a final section theorising the future of communication studies in Nigeria in the light of the digital media revolution. Robust in its theoretical and methodological underpinnings, this book will be an important reference for researchers of media and communication studies, and those working on Africa specifically.

*Nigeria* Routledge

The English-language branch of the Nigerian film industry, Nollywood, has become the third largest in the world. Nollywood films saturate Nigeria and have spread across the African continent, achieving an astonishing extent and depth of cultural influence. They are the most important modern cultural form to come out of Africa. In this book, Jonathan Haynes aims to map out the cultural terrain of Nollywood films much more comprehensively and ambitiously than has been to date. He in effect establishes a canon for Nollywood films. The book is organized around the historical development of Nollywood film culture, which is explored with close attention to the recent history of Nigeria. Throughout the book, genre (defined with reference to common usage in Nigerian film markets) is the principal framework. Thus after establishing a sense of the material and social circumstances out of which Nollywood was born and exploring a few landmark films, Haynes analyzes the durable set of themes and plot types that dominate the industry and reveal deeply embedded tensions in contemporary Nigerian life. These genres include family films and romances, village films, cultural epics, political films, films made in or about the Nigerian diaspora, and campus films. Haynes concludes by offering some remarks on the future of Nollywood,

exploring the buzz around a New Nollywood of films with higher budgets fit for international film festivals and widespread screening in cinemas in Nigeria and abroad."