



A GAZELLE OF THE SAVANNAH



SUNDAY ODODO AND THE FRAMING OF
TECHNO-CULTURAL PERFORMANCE IN NIGERIA

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A Prospective Costume Plot for the Production of Sunnie Ododo's *Hard Choice*

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Abstract

The theatre offers entertainment and education through drama, music and dance whether in the primitive or modern sense. At the representation of any of the above facet of the theatre, there are performers whose responsibilities include the interpretation of actions to portray character. At any point in time the actors are dressed in costumes other than their personal clothing for the sole purpose of helping them in the re-enactment of certain actions positively or negatively. It is also the responsibility of the costume designer in contemporary theatre practice to clothe the actors from head to toe with proper clothing including hairstyle, jewellery, footwear, and even makeup where there is no make-up artist. This chapter provides the analyses of costumes and make up design in Sunnie Ododo's play, *Hard Choice* for stage production. To achieve this, an in-depth analysis of the play was undertaken. This led to the realisation of the costume chart that could be used in the stage production of the play in question. It is believed that this work will provide a guideline to upcoming costume designers in their attempt to analyse any play for production. This work also offers a great opportunity to any costume designer who wishes to use the plot for the production of *Hard Choice*.

Keywords: Costume plot, Costuming, Play production, Design, Costume designer, *Hard Choice*, Sunnie Ododo

Introduction

In costuming, roles and activities are closely linked to what is worn. Clothes convey a lot of information about a character in such a way that it tells the audience what it needs to know about the character. An effective costume will

answer the question about whether the character is male or female, and what distinguishes him/her from others. As the story progresses, costumes will determine whether the time of day affects the character, or whether the character's social status changes in which case needs to be indicated through costuming, or whether the character belong to a team in which all members dress alike.

Russell and Wilson both agree that costumes can provide understanding or identification of the period in which the play occurs. In addition, Costume can establish locale, time of day, distinguish between the rich and the poor by establishing their social class, "a flamboyant person will be dressed in flashy colours; a shy retiring person will wear subdued colours" (358). Costume further determines profession, age, and relationships whereby members of a 'family, group, faction, or party through identifying elements of ornament, line and colour' could be clarified (Russell 10). As Robert Cohen puts it 'the costume of a play show us what sort of world we are asked to enter, not only by its historical place and period but by implication its social and cultural values as well' (446).

Derek Bowskill reveals that within the overall production, costumes will perform three functions; first, "costume will make its own statement relevant to the scene and the character" (295). Hodge supports this idea when he wrote that "costume particularises and individualises a character and this has a direct bearing on the dramatic action. Hence, the appearance of a character and his consequent actions make him different from other characters" (252). Secondly, costume builds up the image of the actor. Costume in this regard functions not only as a disguise but also as an aid to the wearer in assuming the identity of the character he is impersonating. It could readily be seen here that appropriate costume will aid the actor to get into his role (Robert 209). Thirdly, "costume should be designed to permit and stimulate action... costume should allow and encourage appropriate movement patterns. The performer must feel comfortable in his clothes..." (Bowskill 295).

It is believed that the costumes presented to actors for use in the interpretation of their roles affected their outcome and results. Costumes should be planned and built to accommodate the nature of the play at hand, in such a way that they could tell a story even complementing with dialogue. To this end, the costume designer creates the look of each character by designing costumes and accessories that the actors wear in performance. Their designs need to faithfully reflect the personalities of the characters in the script. The shapes, colours, and textures that the costume designer chooses make an immediate and powerful visual statement to the audience. The director is the



play's main interpreter. His source of information is the script, which may indicate basic information. The theme/s plot, tone, and atmosphere are derived directly from the story through careful reading.

Planning costume for production

Designing costumes for production is the most creative of the theatrical exercise. According to Russell, 'Costumes are moving scenery of a production and when worn by actors, who are the centre of all dramatic action, they are the strongest element of the visual scene; they project personality and individual emotion and obtain the strongest audience focus' (6). The following steps are recommended when planning costumes for a performance.

Reading the play

Costume design begins with a thorough analysis of the play, which is read several times to gain information required by the designer for the creative process. The costume designer looks specifically at the characters, the characters' actions, how the characters change through the play, the times and locations of the play, and the style of the play.

The designer marks any idea/s pertaining to costumes taking into cognisance:

The geographical location,, the historical period, the time of day and year of the play and for each scene. He should list any indication of a costume item or accessory and any description or image in the dialogue...and all possible changes of a full costume or parts of a costume should be clearly charted. (Russell 31)

Production meetings

At a meeting with the director and other collaborative artist namely; the set designer, lighting designer, makeup artist, props man, and more recently sound designer, the costume designer gains more information about the overall concept and the master metaphor of the work as structured by the director. It is important that the costume designer work within a director's concept for the play, which may shift the time, place, or style from that indicated by the playwright, and coordinate with other designers' ideas. They discuss fabrics, colours, patterns, and style that will enhance the script and bring it to a harmonious whole. The designer may present initial ideas in the form of thumbnail sketches; colour palettes, fabric swatches, or pictures drawn from outside sources.

Research

Jerry Pickering specifies two requisites for the costume designer. According to him, a costume designer must have "...a feeling for character and a sound knowledge of historical styles" (207). This is why the designer must embark on an assiduous research into the play's period, culture, peoples, religion and other given circumstances not only to create beautiful clothes but also to create clothes that suit the production. The designer should be "familiar with the garments worn in the age: the characteristic silhouette, the typical textures and materials, the favourite colours and ornamental motifs, and key accessories" (Russell 34).

Costume plot

Once final designs have been approved, the costume designer creates different rendering for each costume. Costume designers' renderings include swatches, or small samples, of each fabric to be used in the costume. The costume designer gives the renderings to the costume shop. There are several charts you may use when designing costumes for a performance examples:

- i. Composite plot – is a composite of all the actors' measurements
- ii. Costume Scene-by scene analysis - A plot that breaks-down each scene of the play and when each character enters and exits each scene, and if they change costumes from one scene to another etc.
- iii. Costume Location plot – A plain sheet of paper is divided into squares. A list of all the characters and actors are written in the left column. "Then across the top of the chart, each act or scene is listed, with one square allotted to each actor" (Russell 36). The various locations are also indicated and marked according to how the characters appear. This enables the designer to see at a glance the number of characters in each scene or act, as well as the over-all colour scheme.
- iv. Costume Chart: General overview– This chart has the full costume descriptions of all the characters in the play. An example of this kind of chart is the crux of this chapter on Ododo's *Hard Choice*.

Budget

The costume designer works with the budget presented to him/her during the



production meeting. The designer does not usually build or buy the costumes; this is the job of the costume shop. The designer lists all the materials and accessories needed for the production and determine the costs of each item.

Costume Parade

Designers join the entire group of artists, in the theatre where the play will open, during technical and dress rehearsals. A costume parade is when actors come out singly or in groups in their costumes outside the context of the play, simply to examine the look of each costume, its appropriateness to a scene, and how groups of actors will look together.

Scenic Summary of *Hard Choice*

The play *Hard Choice* begins with a tableau where a pregnant woman intrudes in a ritual dance by seven spirits, she is discovered and attacked by the spirits. One of the spirits enters her body while the others continue in a victory dance around her. In scenes one and two of the play, the king of Igedu, King Iginla and his retinue of Chiefs had gone to Emepiri kingdom to marry Princess Azingae, the only child of Eze Okiakoh and his Queen, for Oki, the crown prince of Igedu Kingdom. On the day of the marriage ceremonies disaster struck as the crown of King Iginla is stolen from his head and abducted by armed thugs in the service of chief Ubanga.

In scenes three and four of the play, the Bashorun of Igedu Kingdom reports to King Iginla that the oracle has reported that the crown is in the possession of very angry spirits and that the King will die if the crown is not recovered within seven days of its loss. He booked a meeting with Eze Okiakoh. When he arrived at his palace, he meets a council of chiefs' meeting. He accuses the Eze of treachery and gives an ultimatum to find and return the crown within three days or there will be war between the two Kingdoms.

In Scene Five, Princess Azingae having recovered consciousness anxiously seeks to have information about Prince Oki and the lost crown through her chief maiden, Chinelo. Apparently, Chinelo is under the control of the Queen and makes sure that the Princess follows instructions left by the Queen. When the Queen visits the princess, her words and behaviour are rather curious.

In Scene Six, the Royal Dibia is invited to the council of chiefs of Emepiri Kingdom to clarify the spiritual aspects of those unfolding events. His messages from the god Otapaipoh was that a vow was not kept and the Oguguru shrine needed the princess to be sacrificed for its appeasement.

Further developments in Scene Seven show that Chief Ubanga is in the employ of the Queen. He is eventually arrested by Prince Oki and his men and

taken to the hideout of King Iginla for questioning. Fortunately, Eze Okiakoh was with the king at the time discussing what to do to avert the war. Bashorun also arrives and takes over the interrogation. Chief Ubanga eventually confesses that he is working for the Queen and was involved in the abduction of the crown. He says that is the person that took the crown to the Oguguru Shrine.

In Scene Eight, Eze Okiakoh meets with the Princess and the Queen in the Royal temple where no lies can be told. The Queen tries to persuade the Eze to take the path of war but he refuses for fear of the great loss of lives that was likely to follow. A further discussion made it clear that the only path to recovery of the crown and peace is the sacrifice of the Princess to the Oguguru shrines. One hard choice had led to the elimination and death of the step-brother of the Eze during the tussle for the throne before his coronation. This was done with the help of Oguguru who extracted the vow that the Queen will sacrifice her child, the Princess to the shrine on her wedding day. The Queen was now seeking to make a hard choice for war with Igedu Kingdom in exchange for the life of the Princess, who is her only child.

In Scene Nine, the Princess makes up her mind and comes to terms with allowing her to be sacrifice to Oguguru. This will enable the shrine to release the crown to King Iginla, to avert the impending war and appease the gods. She affirms this to Prince Oki who is helpless in persuading her to change her mind. The two Kings, Prince Oki and a large crowd of citizens of both kingdoms accompany the princess in procession to the Oguguru shrine. On arrival, she removes her royal beads, necklace and bestows same on the neck of Princess Oki, thus making him the crown Prince of Emepiri Kingdom. She blesses him and urges him to carry on and right the two Kingdoms. Shortly after, she dies and is received into the atmosphere in the shrine through lightning and thunder. The crown of King Iginla is recovered from the shrine.

The two kings led by Prince Oki continue to dance in celebration of the peace and union of the two kingdoms. Sunnie Ododo's *Hard Choice* reveals the difficulty faced by the Eze who chose to sacrifice the Princess to appease the gods, avert war and recover the crown, the Princess who chose to die to avert war, and the Queen who chose to keep the Princess alive in exchange for war and Oguguru retaining the abducted crown.



Costume Location Plot

Characters	Tableau	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7a	Scene 7b	Scene 8	Scene 9
	A desolate clearing	Village square	Groove	Hide out	Palace	Palace	Palace	Hide out	Palace foot path	Palace sacred temple	Palace - Shrine
Pregnant woman	✓										
Seven Spirit being	✓										
Dancing maidens		✓									4 th Costume ✓
A Royal bard of trumpeters		✓									
King Iginia I		✓		2 nd Costume ✓				3 rd Costume ✓			4 th Costume ✓
Emissary of the Bride's family		✓									✓
Eze Okiakoh		✓			2 nd Costume ✓			3 rd Costume ✓		✓	4 th Costume ✓
Queen Amaka		✓				2 nd Costume ✓			3 rd Costume ✓	✓	4 th Costume ✓
Prince Oki		✓		2 nd Costume ✓				3 rd Costume ✓	✓		4 th Costume ✓
Princess Azingae		✓				✓				✓	
Angus-MC		✓									
Aremu		✓									
Chief Ubanga			✓		2 nd Costume ✓		✓	3 rd Costume ✓	✓		
Chief Bembe		✓			2 nd Costume ✓		✓				
Chief Igogo		✓			2 nd Costume ✓		✓				
Chief Aduku		✓					✓				
Jaspa and Egbesu			✓								
Three other Ubanga men		✓	✓								
Chief Bashorun		✓		2 nd Costume ✓	✓			3 rd Costume ✓			4 th Costume ✓
Chief Ajao		✓		2 nd Costume ✓							
Chief Shamu		✓		2 nd Costume ✓	✓						
Attendant		✓		2 nd Costume ✓							
Takute				2 nd Costume ✓	✓						
Royal Guards		✓				2 nd Costume ✓		3 rd Costume ✓			✓
Maidens		✓				2 nd Costume ✓					
Ada-lead maiden		✓				2 nd Costume ✓		✓			
Chinlo-chief maiden		✓				2 nd Costume ✓				3 rd Costume ✓	
Dibia						✓			✓		
Guard I		✓		2 nd Costume ✓							
Guard II		✓		2 nd Costume ✓							
Oki's men						✓					
Apparition of Uchenna									✓		
Three Priestesses										✓	
The Priest of Oguguru Shrine										✓	
Igedu Warlords							✓			✓	
Crowd		✓								2 nd Costume ✓	

SCENE-BY-SCENE ANALYSIS

ACTS/SCENES	CHARACTERS	COSTUMES	
TABLEAU SCENE ONE VILLAGE SQUARE FOR THE MARRIAGE CEREMONY (people are well dressed for the occasion)	Pregnant Woman	Wrapper and loose top to show pregnancy	
	Seven Spirit Beings	Long sleeves white tunics reaching the ankle	
	Dancing maidens	'Nkwa Umu Agbogo' dance costume- Plain George made into short skirt and bra-top.	
	A Royal band of trumpeters	Short buha and three-quarter length sokoto made with Aso oke fabrics	
	King Iginla I	Purple background, well designed Agbada, sokoto, buba, made with Aso oke, horse tail, ileke (beads) bata (shoes), and crown.	
	Eze Okiakoh	Heavy green George wrapper, red robe (isi agu) Cloak, beads, cow-tail, staff, crown and shoes.	
	Queen Amaka	George wrapper with peacock design beads, cow-tail, dressing slippers. Head tie. Blue background colours to match	
	Prince Oki	Esiki - Buba and Sokoto fila (cap), horse tail, ileke (beads), bata (shoes) colour white.	
	Princess Azingae	Expensive George wrapper, Beads, cow-tail, dressing slippers. Head tie with Red background	
	Angus-MC	Plain George, long skirt cap, beads.	
	Aremu	Buba, sokoto, fila, beads	
	Chief Ubanga	Long velvety chieftaincy, skirts, wrapper/trouser, red tall staff, beads, shoes.	
	Chief Bembe	Long velvety chieftaincy, skirts, wrapper/trouser, red tall staff, beads, shoes.	
	Chief Igogo	Long velvety chieftaincy, skirts, wrapper/trouser, red tall staff, beads, shoes.	
	Chief Aduku	Long velvety chieftaincy, skirts, wrapper/trouser, red tall staff, beads, shoes.	
	Ubanga men	Trousers, skirts and face cap.	
	Chief Bashorun	Agbada, buba, sokoto, fila (cap) beads.	
	Chief Ajao	Well designed esiki of buba, sokoto, fila (cap), and beads, shoes.	
	Chief Shamu	Well designed esiki of buba, sokoto, fila (cap), beads and shoes.	
	Attendant	Sleeveless buba and three quarter sokoto, cap and beads	
	Royal Guards	Loose top and baggy three-quarter shorts made with Ankara materials.	
	Maidens	Short wraparound skirt made with plain George and bra-top. Waist beads. (same hair style)	
	Ada	Short wraparound skin made with plain George and bra-top, waist beads (different hair style)	
	Chinelo	Wraparound skirt made with plain George and bra-top waist beads (different hair style)	
	Dibia	Long red and white tunic	
	Guards	Sleeveless esiki-short buba and three-quarter sokoto.	
	Oki's men	Sleeveless T-shirt and jeans trousers.	
	Apparition of Uchenna	Long sleeves white tunic	
	Three Priestesses	Long white wrappers made with poplin material, white beads, long flowing hair.	
	Igedu warriors	Sleeveless esiki of short buba and short sokoto	
	Crowd	Assorted dressing mainly with Ankara, George, long skirt, trousers, designed blouses, ero and buba, gele, skirt, jeans etc.	
	SCENE TWO GROVE	Jaspa	T-shirts, jeans, face cap
		Egbesu	T-shirts, jeans, face cap
	Chief ubanga	Chieftaincy Top, trousers, red cap, staff, shoes.	
	Masked men	Long sleeves shirts, trousers canvas, masks.	
SCENE THREE HIDEOUT	King Iginla	Blue stripped Buba and sokoto-no Agbada, tap and beads.	
	Oki	Light blue stripped esiki	
	Takute	Short sleeves, stripped esiki	
	Bashorun	Short sleeves stripped esiki	
	Chief Shamu	Buba and sokoto with fila	
	Attendant	Three quarter buba and sokoto, and fila (cap)	
SCENE FOUR EZE OKIAKOH'S PALACE	Eze Okiakoh	Long chieftaincy shirt (isi agu) trousers and hat, and horse-tail.	
	Chief Ubanga	Chieftaincy shirt, trouser, red cap and staff.	
	Chief Membe	Chieftaincy shirt, trouser, red cap and staff.	
	Chief Igogo	Chieftaincy shirt, trouser, red cap and staff.	
	Takute	Same as in Scene Three	
	Bashorun	Same as in Scene Three	
	Shamu	Same as in Scene Three	
SCENE FIVE PALACE	Royal Guards	Same style as in Scene One, but with new Ankara fabric.	
	Princess Azingae	Blue chequered Plain George, tied from bosom to ankle, neck beads, waist beads, and designed hair.	
	Maidens	Same as in Scene One with change of fabric colour.	
	Ada	Same as in Scene One with change of fabric colour	
	Chinelo	Same style as in Scene One with change of fabric colour	
	Queen Amaka	Designed George tied from bosom to ankle, beads and horse-tail.	
SCENE SIX PALACE	Eze Okiakoh	Same as in Scene Four	
	Dibia	Same as in Scene One	
	Chief Ubanga	Same as in Scene Four	
	Chief Bembe	Same as in Scene Four	
	Chief Igogo	Same as in Scene Four	
	Chief Aduku	Same as in Scene Four	
SCENE SEVEN (A)	Guards	Same style as in Scene One with a change of fabric and colour	

KING IGINLA'S HIDEOUT	Eze Okiakoh	Chieftaincy shirt and trouser with accessories
	Royal Guards	Same style as in Scene One with a change of fabric
	King Iginla	King's buba and sokoto and fila (cap)
SCENE SEVEN (B) FOOT PATH	Chief Ubanga	Black velvet background chieftaincy, style shirt, with trouser, cap and staff.
	Chinelo	Same styles as in Scene Five with change in fabric colour.
	Queen Amaka	Same style as in Scene Five with different colour of designed George.
	Prince Oki	White esiki with lace material
	Bashorun	Stripped esiki
	Two Warriors	Same as guard's costume
SCENE EIGHT SACRED TEMPLE IN THE PALCE	Eze Okiakoh	Same as in Scene Seven
	Princess Azingae	Same as in Scene Five
SCENE NINE PALACE – OGUGURU SHRINE	Queen Amaka	Same as in Scene Seven
	Chinelo	Same as in Scene Five
	Princess Azingae	White designed George, royal beads with beautiful hairdo.
	Prince	White esiki
	Priestess	Long white tunic
	Chief Priest of Oguguru	Long red tunic/robe with priestly accessories
	King Iginla I	Agbada, buba, and sokoto, beads, and horse-tail, shoes, fila.
	Eze Okiakoh	Chieftaincy shirt, George, wrapper, tall red cap, staff and beads
	Bashorun	Agbada, buba and sokoto
	War Lords	Short sleeveless buba and sokoto
	All Igbo Chiefs	Chieftaincy shirts and trousers and red cap
All Yoruba Chiefs	Buba and sokoto	
Crowd	Assorted clothing.	

GENERAL OVERVIEW OF COSTUME PLOT IN HARD CHOICE

Characters	Age	Occupation	Characterization	Costume	Colours	Patterns	Relationship	Make-up
Eze Okiakoh	50-56	King of Emeperi Kingdom	Principled, upright, just resolute	George wrapper, Chieftaincy shirt-(isi agu or oche oze), Shirts, trouser, cap, crown, Cloak, cow-tail.	Warm colours, cool colours	Lions head on chieftaincy shirt or patterns or royal scarf.	Father to Princesses or Azingae	Character makeup
Queen Anaka	48-50	Queen of Emeperi Kingdom	Deceitful, greedy, ruthless	Heavy beaded George wrapper, plain embroidered gorges, beads, cow-tail, dressing slippers, head tie.	Cool/warm colours depending	Peacock design on wrapper	Mother to Princesses	Straight makeup
Princess Azingae	22-25	Princess of Emeperi Kingdom	Simple, loving, strong willed, confident, considerate.	Beaded George wrapper, royal head, cow-tail, Head gear, plain George, dressing slippers	Warm colours	Elegant bead-work and embroidery	Bride-to-be to Prince Oki	Straight makeup
King Iginla	52-58	King of Igedu Land	Courageous, calm, supportive, upright, considerate.	Aso Oke Agbada-rich rectangular overdress heavily embroidered, buba, sokoto, fila (cap) horse-tail, ikeke (beads), bala (shoes)	Cool colours	Stripped/vertical lines, richly embroidered.	Father to prince Oki	Character makeup
Prince Oki	28	Prince of Egedu land	Confident, intelligent, supportive, calm, vigilant, honest	Esiki-Huba and sokoto fila (cap) horse-tail, ikeke (beads) shoes	White, light blue	Plain, stripped, embroidery	Son of King Iginla and fiancé to princess Azingae	Straight makeup
Chief Uthanga	52	Oyenmeme of Emeperi kingdom	Ruthless, corrupt, fearful, greedy, sneaky, dubious, talkative, arrogant	Long velvety chieftaincy shirts, wrapper/trouser, red tail cap, staff, beads, shoe	Dark background	Geometric patterns	King Okiakoh right hand chief of Emeperi kingdom	Character makeup
All other Igho Chiefs	45-60	Chiefs of Emeperi Kingdom	Naive, weak, innocent, unassuming, respectful	Long velvety chieftaincy shirts, staff and red cap, long trousers, plain George wrapper, beads, shoe	Black background or red background	Gold horizontal or geometric patterns	Chiefs of Emeperi Kingdom	Character makeup
Basha run	55	The Akogunmagan and generalissimo of Igedu armed forces	Strong willed, adamant, resolute, intelligent, and aggressive.	Lace Agbada, buba, sokoto, fila (cap), Bala (shoes)	Strong colours	Stripped/verticals	Right hand man of King Iginla I	Character makeup
Other Yoruba Chiefs	45-60	Chiefs of Igedu Land	Conservative, confident, unfriendly	Esiki-Huba, sokoto, cap, beads, shoes	Cool colours	Embroidery curves/ diagonals	Members of Igedu royal kingdom	Character makeup
Ada, Chimelo, maidens	20-32	Maidens of Emeperi land	Emotional, calm, sweet.	Plain George, Ankara wrappers, beads, jigida.	Warm colours	Chequered design	Assistants to Princess Azingae	Straight makeup
Dibia	60	Royal Priest of Emeperi Kingdom	Straight forward, Adament	Long tunic, dibia's accessories	White and red	Plain materials in combination	Royal dibia	Character makeup
Royal Guards	28-32	Guards of Emeperi kingdom	Resolute	Body hugging shirt and buggy short with Ankara	Warm colours	Vertical lines/flower motifs	Guards	Character makeup
Japa, Eghesu, masked men	30-35	Thugs	Greedy, wicked, unfriendly,	T' Shirts, jeans, face cap, canvas, boots, trousers, shirts.	Black	Plain	Chief Ubonngi's men	Character makeup
Priestesses	28-35	Thugs	Aggressive, ruthless.	T' Shirts, jeans, face cap, boot/canvas	Dark/grey colour	Plain	Oki's men	Character makeup
Chief priest of Oguguru	30-40	Priestesses of Emeperi land	Unfriendly, resolute,	Long tunics, accessories	White	Plain	Kiuaat priestesses	Character makeup
Apparition of Uchienu	62	Chief priests in Emeperi land	Resolute, principled	Long tunic, accessories	Red	Plain	Ritual priest	Character makeup
Crowd	50	Deceased	Deceased	Long tunic	White	Plain	King Okiakoh's step brother	Painted face
	18	Villagers	Excited, happy, sad.	Assorted clothing	Assorted colours	Mixed patterns	Villagers in Emeperi land	Character/straight/plain



Conclusion

In this chapter, three different costume plots are presented. The first is the location costume plot where groups of characters could be seen at a glance according to the locations in which they appear in the different scenes. The second plot is the scene-by-scene analysis chart revealing the characters as they appear in each scene, and a detailed costume description. The third is the plot showing a general overview of all the characters in *Hard Choice*, their ages, occupation, characterisation, costumes, colour, pattern, relationship and makeup.

Throughout the ages costumes have been worn with other body adornments as a form of non-verbal communication to indicate among other things rank, locality and affiliations. All these non-verbal information and many more are present in the costume chart of *Hard Choice*. Costume has been a form of free speech in this play where information is provided about the two cultures through clothing materials and silhouette. In Nigeria, costumes distinguish one ethnic group from another. These distinctions make dressing Hausa, Yoruba, Igbo, or any other ethnic group. A play's location will usually make use of the costumes of the ethnic group or a combination depending on the play's given circumstances. The Igbo and Yoruba distinctive dress cultures as seen in *Hard Choice* has clearly proved this. Therefore, it could be rightly said that the clothes people wear tell a great deal about them, and effective costume analysis will help the audience to connect with the characters and the story.

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