

# **HIS 350L | AFR 372G | WGS340**

## **Between Nollywood and Hollywood: Historical Images of Africa in Films**

**Course Time:** Tuesday 3:30 PM-- 6.30 PM  
**Class Location:** CBA4.344

**Instructor:** Toyin Falola  
**Office:** Gar 2.142  
**Office hours:** Tuesday 2-3 PM & Thur. (by appointment)  
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### **COURSE DESCRIPTION:**

Since the late 1980s, the African film industry has undergone radical changes that reflect increased globalization, the availability of new production and distribution methods, and the rise of a new generation of African filmmakers. This revolution is characterized by the low budget, direct to video films commonly referred to as Nollywood. While these films have drawn criticisms for their low production values and popularization of negative cultural stereotypes, the Nigerian video industry has become the third largest film industry in the world, following Hollywood and Bollywood, sweeping across the continent and throughout the global diaspora. This course examines the genesis of a popular African art form and the rise of Nollywood. Through a combination of films and readings, students will explore how Nollywood, in comparison to Hollywood, depicts the society and culture of Nigeria and Africa as a whole. Each week addresses a different theme in an attempt to introduce students to the various dynamics that shape African cultures, societies and governments. Additionally, this course seeks to engage students in a debate about how popular films affect historical imaginations and memory. While these images have previously been the product of Hollywood and European films, this course will introduce Nollywood as an African alternative to how films depict, and people understand, their history.

### **READING LIST:**

Matthias Krings and Onokome Okome, eds., *Global Nollywood: The Transnational Dimensions of an African Video Film Industry* Bloomington: Indiana University Press (May 27, 2013).

Falola, Toyin. *A Mouth Sweeter Than Salt: An African Memoir*. Ann Arbor: University of Michigan Press, 2005.

Toyin Falola and Matthew M. Heaton, *A History of Nigeria* (paperback) Cambridge University Press, 2008.

Adeshina Afolayan, *Auteuring Nollywood: Critical Perspectives on The Figurine* (Ibadan: University Press, 2014) to be supplied by the Instructor.

## COURSE OBJECTIVES:

1. To increase the knowledge and understanding of African history, culture, and society.
2. To identify key themes in African history that transcend national boundaries.
3. To help students understand the social, cultural, political, and economic agents that shape African history.
4. To assess the viability of films as a historical source.
5. To understand popular perceptions about Africa depicted in films and how they lead to misunderstandings of the past.
6. To teach the art of writing and critical thinking.

## ASSIGNMENTS:

Assignment	Due	Points
Attendance	Weekly	15
Group Participation	Minimum of three meetings	15
Public Lecture Attendance and Review	September 23 September 30	10
Response Paper	October 14	10
Film Review	October 28	15
Book Review	November 18	15
Final Paper	December 2	20

## Assignments can be submitted by Email.

### CLASS SCHEDULE

Week 1--September 2

#### Course Introduction/Introduction to Nollywood

Reading:

J, Shaka, Femi Okiremuette. "Nollywood: Reconstructing the Historical and Socio Cultural Contexts of the Nigerian Video Film Industry."

#### AVAILABLE AT

<http://www.supplemagazine.org/nollywood-reconstructing-the-historical-and-socio-cultural-contexts-of-the-nigerian-video-film-industry.html>

Afolayan, *Auteuring Nollywood*, 1-50

Reading: *History of Nigeria*, pp. 1-15.

Films: *This is Nollywood* and *Nollywood Babylon*

## **Week 2 --September 9**

### **Modernizing Mythologies**

Reading: *History of Nigeria*, pp. 16-60.  
Afolayan, *Auteuring Nollywood*, 118-134

Nollywood representation: **The Figurine** (Media player, Youtube)

**\*\*\*note that this is the film that you will review later**

## **Week 3 --September 16**

### **Modernity and Affect**

Reading: *History of Nigeria*, pp. 61-109

Film: **Knocking on Heaven's Door** (IrokoTv)

Afolayan, *Auteuring Nollywood*, 217-236.

## **Week 4--September 23**

### **Modernity and Relationship**

History of Nigeria, pp. 110-157.  
Afolayan, *Auteuring Nollywood*, 237-256  
Film: *The Contract* (IrokoTv)

## **Week 5--September 30**

### **Tradition vs. Modernity, 1**

Film: *Ede Mi* (2004)

Reading: *History of Nigeria*, 158-208  
Afolayan, *Auteuring Nollywood*, 324-331

**\*\* Submit Public Lecture Report**

## **Week 6--October 7**

### **Tradition vs. Modernity, 2**

Reading: *History of Nigeria*, 209-279.  
Afolayan, *Auteuring Nollywood*, 332-350

Film: **The Narrow Path**

## **Week 7--October 14**

### **Modernity and Marriage**

Reading: *Global Nollywood*, Introduction, Chapter 1

Film: **Forgetting June** (IrokoTv)

**\* Submit Response Paper**

## **Week 8--October 21**

### **Class and Social Relations, 1**

Film: *Abèní* (2006)

Reading: *Global Nollywood*, Chapter 2

## **Week 9--October 28**

### **Class and Social Relations, 2**

Film: *Abèní 2* (2006)

Reading: *Global Nollywood*, Chapter 2

**\* Submit Film Review: The Figurine (read the book on the film and go beyond the book and the film to add your opinions)**

## **Week 10--November 4**

### **Politics and Resistance**

Film: *Campus Queen*

Reading: Reading: *Global Nollywood*, Chapter 12  
Reading: *A Mouth Sweeter Than Salt* (chapters of your choice)

## **Week 11--November 11**

### **Worldview**

Film: *Ayo Ni Mo Fe (1994)*

Reading: *A Mouth Sweeter Than Salt* (chapters of your choice)

## **Week 12--November 18**

Reading: Your research

### **Discussion: Research and Research Sources**

Students to present their topics: topic; significance; sources; outline

**\*Submit book review**

## **Week 13--November 25**

Reading: Your research

**\*Submit a one-page introduction of your research paper**

**Submit research outline and bibliography**

## **Week 14--December 2**

Final presentations of papers

FINAL PAPER DUE, **Friday Dec. 5 at 5 PM** (*Submit by Email*)

## **Attendance Guidelines:**

Students must be present to view each film, and engage in discussions. Therefore, attendance is mandatory. Late attendance will disturb the class. You must arrive on time. Make-ups will be granted only in the case of medical illness or university-related conflict. Such conflicts will require signed documentation explaining the reason for your absence. Students who miss class must arrange to view the film on their own time. **Each unexcused absence will result in an automatic 5 point deduction from your cumulative grade.**

## **Group Discussion:**

A student must belong to a group. The group leader will convey a meeting where they will all discuss the reading for the week, make questions for the rest of the class, and offer analytical presentations of the materials. Group leader will report participation to the Instructor.

## **Public Lecture Review Guidelines:**

All students must attend the African Distinguished Lecture. Specific information will be announced in class.

During the lecture, students should take notes and will be allowed to ask the speaker questions pertaining to the topic.

For the review, students will be expected to fulfill a two-fold task. First, summarize the lecture in **no more** than one page; second, give your opinion of the lecture in **no less** than one page.

Proofread your review before submitting it. See the format guidelines section of this syllabus for further information.

The report will be due one week after the lecture. Turn your review in on time (that means at the beginning of class) because late reviews will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your book review is worth 10 points of your final grade.

# Response paper (3 pages)

- The Instructor will send you a paper to read
- Summary should not be more than one page
- Knowledge assessment: what did you learn? How is it applicable to other societies or context?
- Critique the paper in one page

## Film Review Guidelines:

A good way to write a film review is as follows.

- Watch the film (The Figurine).
- Give your opinion of the film.
  - What are your overall impressions?
  - Likes and dislikes?
  - Make sure to provide impartial details that support your assessments of the film.
- Understand that you are writing to an academic audience. Facts and specifics are mandatory, as is objective prose. Saying something “sucks” or “stinks” is unacceptable unless you can back up your opinions with facts.
- Give an outline of the film without excessive details. Too much detail will result in summarization, which you want to avoid.
- Make sure to analyze the acting performances.
- How is the film’s structure? Does the plot flow? Are there continuity gaps?
- How does the film use music? How does the music add or distract from the story and your connection with the film?
- Remember that this is a history class and that readings go along with the films. How does the film bring to light aspects in the readings, or vice versa?

## Book Review Guidelines:

Each student is required to write a review of the book *A Mouth Sweeter Than Salt*.

Reviews should be between 1000 and 1500 words, typed, double-spaced and stapled.

The book is not part of your weekly assigned readings. Therefore, you are responsible for reading the book apart from your weekly assignments.

Reviews should be analytical, and not just a retelling of the book's chapters. The best way to do this is by synthesizing the different aspects of the book in your own mind and then critically examining such things as the content, style and the overall impression these had on you. Additionally, you will need to incorporate examples and evidence from the reading that either support or contradict your statements. Feel free to express your own opinion, but do so in a clear statement. Organize and develop the main points you wish to make and re-emphasize them in your conclusion.

A summarization of the book and its chapters is acceptable in your introduction, but this can be **no more than one page**. Do not simply retell the book's chapters, but discuss the context, style and perspective of the book.

A good way to learn how to write book reviews is to look up reviews written by others. You can find these on the university libraries webpage. Go to the "Research Tools" tab at the top of the library homepage. In the drop down menu select "Find Articles Using Databases." **Warning: review the plagiarism guidelines. Reviews are intellectual property, too.**

Proofread your review before submitting it. See the format guidelines section of this syllabus for further information.

Turn your review in on time (that means at the beginning of class) because late reviews will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your book review is worth 15 points of your final grade.

## **Final Paper: Contextualizing Nollywood**

Each student is required to write a research paper that addresses one or more of the key themes of the class (i.e., colonialism, traditionalism vs. modernity, gender dynamics, corruption, etc.) through the use of films and written texts. Examples: "Nollywood and Women;" "Nollywood and Magic;" "Nollywood and Globalization," etc. The professor may also suggest research topics. While students are allowed to use films and texts from class, they are also required to explore the growing body of literature about African cinema as well as the increasing number of African films becoming available. The Fine Arts Library and online databases has a wealth of material available.

Research papers must have a clear thesis statement and organizational structure.

Research papers should be between 2400-3000 words, typed, double spaced, with size 12 Times New Roman font and stapled. Proofread your research paper before submitting it. See the format guidelines section of this syllabus for further information.

During the next to last week of class, students will present their paper. Presentations should be between 5-7 minutes long followed by several minutes of questions from the class. You are allowed to include a power point presentation.

Turn your research paper in on time (that means at the beginning of class) because late papers will be penalized half a letter grade for each day late. Emailed submissions will not be accepted. Your research paper is worth 20 points of your final grade.

### **FORMAT GUIDELINES:**

All assignments must be stapled, typed, double spaced, have 1" margins and size 12 Times New Roman font. Assignments that do not follow these guidelines will not be accepted.

A part of writing history includes clearly communicating your ideas. As such, written assignments must conform to standard rules of written English including the organization of essays, grammar and punctuation. Students who require assistance can use the undergraduate writing center in the FAC free of charge.

### **PLAGARISM:**

How do you avoid committing plagiarism? Here are some basic tips:

1. Historians use a variety of citation formats, including footnotes, endnotes, and indicating their source directly in their text within parentheses. Within those formats, they use a variety of styles. Ask your instructor for guidance on a uniform system of citations--and follow that advice.
2. Take notes carefully. Whenever you copy a direct quotation, protect yourself by putting quotation marks around it. Attach a full, accurate citation to any borrowed passage, whether quoted or paraphrased, and keep it attached as you write.
3. Although borrowed ideas must be fully acknowledged in a citation, you do not need to provide a citation for information that your reader can reasonably be expected to know. When in doubt, include a citation.
4. You can avoid plagiarism by learning how to paraphrase. It is much easier to avoid plagiarism that involves verbatim copying or handing in the same paper twice than it is to avoid plagiarism that involves paraphrase, probably the trickiest area of all. Certainly it is the area where most instances of plagiarism occur. Plagiarism includes taking direct quotes or ideas from a source without giving the original author credit through citation.

## CLASS POLICIES:

- **Make-Ups:** Make-ups will be granted only in the case of medical illness or university-related conflict. Make-ups will only be given when a request is made prior to the date of the exam or assignment except for documented medical emergencies.
- **Assignments:** All assignments must be submitted on due dates. Half a letter grade per day is deducted thereafter. Failure to read the assigned materials will incur **negative grading** and treated as an evidence of **cheating**. Answers to questions will be used to reveal the failure to read.
- **University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. Any student found guilty of scholastic dishonesty may receive an “F” in the course and be remanded to the appropriate University of Texas authorities for disciplinary action. For more information, view Student Judicial Services at <http://deanofstudents.utexas.edu/sjs>.
- **Use of Class Materials:** No material presented in lecture may be directly or indirectly published, posted to the Internet, or rewritten for publication or distribution in any medium. Neither these materials nor any portion thereof may be stored in a computer except for personal and non-commercial use. All information derived from the internet must be adequately cited.
- **Student Privacy:** The Family Educational Rights and Privacy Act (FERPA) require that student privacy be preserved. Thus the posting of grades, even by the last four digits of the social security number, is forbidden. All communication will remain between the instructor and the student, and the instructor will not be able to share details of the student’s performance with parents, spouses, or any others.
- **Documented Disability Statement:** The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone).

## GRADING SCALE:

93-100: A	90-92: A-		
87-89: B+	83-86: B	80-82: B-	
77-79: C+	73-76: C	70-72: C-	
67-69: D+	63-66: D	60-62: D-	0-59: F

## Appendix: Information on the movies

### 1a THIS IS NOLLYWOOD (2007)

An amalgam of 'Nigerian' and 'Hollywood,' the 'Nollywood' in question in the title of Franco Sacchi's documentary *This is Nollywood* refers to the Nigerian film industry, which, as of the mid-late 2000s, blossomed to such a degree that it began churning out 500-1,000 movies a year - many, many times larger than the equivalent yearly output of Hollywood. And the revolution in question, in fact, is almost exclusively attributable to the process of digitalization impacting Nigerian cinema - a process that allows producers and directors to shoot films on the cheap, turn them out and distribute them to African audiences via the web. As a point of entry to this industry, Sacchi and co. hone in on Bond Emeruwa, a young man valiantly attempting to shoot a feature with \$20,000 in nine days. Emeruwa counters obstacles nonexistent in other countries and their respective film industries - including the presence of street thugs who violently attempt to extort money from him, noise interference from mosque prayers on loudspeakers, and a host of other irritations - but refuses to ever give up. The filmmakers then travel to Lagos, where scores and scores of aspiring actors attend auditions and the progenitors of Nigerian cinema discuss their obligations to educate audiences by weaving social issues into their cinematic narratives.

[http://www.fandango.com/thisisnollywood\\_v419062/plotsummary](http://www.fandango.com/thisisnollywood_v419062/plotsummary)

### 1b NOLLYWOOD BABYLON (2008)

Hollywood and Bollywood watch out; in this documentary examining Nigeria's booming movie industry, filmmakers Ben Addelman and Samir Mallal highlight the reasons why it doesn't take a multi-million-dollar budget to produce a wildly entertaining movie. Idumota market, Lagos: amidst the hustle and bustle of the endless stalls, movie stars are born. Nigeria is a place where traditional mysticism and modern culture clash to form an atmosphere where anything seems possible. Perhaps nowhere is this more evident than in the inventive, low-budget B-movies produced by enterprising local filmmakers with no goal other than to entertain the viewer. From the epicenter of this African metropolis emerges a new breed of cinema known as Nollywood, a brand of film that's remained a well-kept secret...until now.

[http://www.rottentomatoes.com/m/1213870-nollywood\\_babylon/](http://www.rottentomatoes.com/m/1213870-nollywood_babylon/)

## 2 The Figurine

*The Figurine: Araromire* is a 2009 Nigerian thriller film written by Kemi Adesoye, produced and directed by Kunle Afolayan, who also stars in the film as one of the main protagonists. It also stars Ramsey Nouah and Omoni Oboli.

The movie narrates the story of two friends who find a mystical sculpture in an abandoned shrine in the forest while serving at a National Youth Service Corps camp, and one of them decides to take the artwork home. Unknown to them, the sculpture is from the goddess 'Araromire' which bestows seven years of good luck on anyone who encounters it, and after the seven years have expired, seven years of bad luck follow. The lives of the two friends begin to change for good, as they become successful and wealthy businessmen. However, after seven years, things start to change for the worse.

The original idea for a thriller film came long ago from Kunle Afolayan himself and Jovi Babs and it was to be titled *Shrine*. The script took nine months to be finalized and the development stage took

five years. The movie was shot in Lagos and Osun state for three months and received sponsorship from companies such as MicCom Golf Resort, GSK, Omatek, MTN, IRS Airlines, and Cinekraft. It also had media partners like HiTV and others. There were no professional stunts on the ground, so most of the stunts were performed by [Kunle Afolayan](#) on set.

The film received ten nominations and won five awards at the [6th Africa Movie Academy Awards](#), including the awards for [Best Picture](#), [Heart of Africa](#), Achievement in Cinematography and Achievement in Visual Effects.

[http://en.wikipedia.org/wiki/The\\_Figurine](http://en.wikipedia.org/wiki/The_Figurine)

### 3. Knocking on Heaven's Door

<http://www.nigeriafilms.com/news/26681/45/nollywood-knocking-on-heavens-door.html>

The Nigerian entertainment industry is really growing in a fast pace as movies are being premiered and released almost every month. This time around, Royal Academy in conjunction with Achievas Entertainment presents, 'Knocking On Heaven's Door.

According to the producers, the movie is said to be an emotional story based on domestic violence, betrayal, passion, faith and love. The movie stars the likes of Majid Michel, Ini Edo-Ehiagwina, Blossom Chukwujekwu, Adesuwa Etomi, Robert Peters, Lelee Byoma, Evaezi, Steve Onu aka Yaw. Produced by Emem Isong & Ini Edo-Ehiagwina and directed by Desmond Elliot. This hit movie is set to be premiered on Friday, 18th April, 2014 at Silverbird Galleria, Victoria Island.

#### Synopsis

Debbie (Adesuwa Etomi) is a beautiful singer with a heavenly voice, married to the handsome and charismatic Moses (Blossom Chukwujekwu), she is the envy of many. Debbie however harbours a dark secret that she tries to keep hidden within the confines of her perfect world; she is being physically and emotionally abused by Moses and the strain of it threatens to break her.

### 4. The Contract

<http://www.360nobs.com/2014/02/movie-review-the-contract/>

**Director-** Shirley Frimpong-Manso

**Written By-** Herty Owusu, and Shirley Frimpong-Manso

**Cast-** Hlomla Dandala, Joseph Benjamin, Yvonne Okoro

**Genre-** Romantic Comedy

**Run time-** Disc 1-1:15:20; Disc 2- 1:10:36

*There are millions of girls who will have a baby with me, for the right price... Peter Popolampo*

Successful businessman Peter Popolampo is the ultimate alpha male and a staunch bachelor. Despite his mother's persistent attempt to find him a woman, to settle down with, Peter sticks to his guns of a non-committal casual relationships, freedom and complete control of his life. Not wanting to live solo for the rest of his, he devises a structured means to have a child without the normal drama that comes with it. Enter Abena Boateng, a crude but clever local girl who is anything but impressed with Peter's influence. With a clear definitive contract outlining the dos and don'ts, these two opposites must exercise every ounce of will power not to kill each other until their child is born.

The choice of characters for this movie was totally apt. Haven't seen any of Yvonne Okoro's movies so imagine my surprise as I watched her hold her own against top industry people like Benjamin Joseph and Hlomla Dandala. As a crude girl she was almost village like, naïve but still held on to her pride. I would have preferred her a bit older than 27 but been that age wasn't too bad.

Joseph was awesome, his character played an extremely vital role in advising his loyal buddy and not insisting his friend change his ways, I loved his demure and carriage playing this role was a winner for me and I can't readily think of anyone who the role suited more like it did Joseph.

For the main attraction, Hlomla Dandal was my champion. While on Channel O as a VJ, I had watched and enjoyed his style of presenting. As Jacob Makhubu of Jacobs Cross I adored him and as Peter he was spot on. He was a good alpha male, running his life as a routine and never wanting his schedule broken. His role was totally relatable to what we have out there and when people say roles are made for certain people, this role was created with him in mind and it was totally commendable.

Can't say much to the script writer who did well. When I watch our Nollywood movies, an American version comes to mind but I'm proud to say that with *The Contract* it wasn't so. The woes came in with directing though! Picture quality wasn't too sharp, had the usual dark scene and some angles where not flattering to the characters. The sex scenes and its unflattering sound like it was either porn or a herculean task to have sex, felt over done. I would love to know, what the director thinking when Peter and a pregnant Abena were making out and he was literally on top of her tummy!

*The Contract* is the second Ghanaian movie I totally enjoyed and for this production, Xplore hands you 6.5/10.

follow @Xplorenollywood

## **5. EDE MI (2004)**

A Briton married to a core Yoruba man needs to save her dying daughter from a strange illness. All she needs do is to carry out a sacrifice while reciting the incantations to the gods for appeasement. [http://www.ibakatv.com/movies/watch/ede\\_mi](http://www.ibakatv.com/movies/watch/ede_mi)

## **6. THE NARROW PATH (2007)**

Awero chooses between suitors but a haunting experience, expectations of family and culture turn her wedding night into a nightmare.

Storm clouds gather as she is forced to walk a thin line between honor and shame, carrying the resourcefulness of African womanhood and the fate of communities in a fragile balance.

<http://www.mainframemovies.tv/the-narrow-path/>

## 7. Forgetting June

[http://en.wikipedia.org/wiki/Forgetting\\_June](http://en.wikipedia.org/wiki/Forgetting_June)

Eddie (Majid Michel) and June (Mbong Amata) share what seem to be the perfect marriage. Eddie began to lose control of his life when June had a fatal accident on a trip out of town. Eddie's junior brother Tony (Ben Touitou) appealed to June's best friend, Tobi (Beverly Naya) to help Eddie recover from the emotional breakdown from the death of his wife. Tobi eventually persuaded Eddie to join her dance group which eventually led to an emotional connection between them. Several months had gone by and, Eddie and Tobi finally decided to get married despite the reservation of Tobi about their union. It's about 2 years since June was involved in the accident and Tobi is now pregnant with Eddie's baby when June shockingly visited their matrimonial home explaining the circumstances regarding the accident and how Dr George (Blossom Chukwujekwu) saved her. After several power tussle events between June and Tobi, Eddie finally decided to keep both of them as wives. After some consultations made by June with Eddie's work colleagues she decides to return to George whom she refused to heed to his romantic advances towards her.

## 8. ABÈNÍ (2006)

Abeni is a Rich Kid/Poor Kid story and also a Love story. Beninese Boy, Akanni, (Akim Hamzat) from a poor background falls in love with a Nigerian daughter ABENI, (Sola Asedeko) of a business mogul (Jide Kosoko) in Nigeria.

Akanni and Abeni are bound together by a childhood incident when Akanni rescues Abeni from pranksters during her ten birthday party which leads to a fight resulting in the sack of Akanni's father's low job of a gateman in the employ of Abeni's father.

The poor man and his wife return to their native home in Benin Republic to seek their fortune and raise their young son. Many years later, the friends meet again when Abeni now a young woman and her friends spend sometime at the Songhai Institute of Agriculture in Porto-Novo, Benin Republic for research from their Nigerian University.

Abeni's father would rather want his daughter married off to his business associate Chief Atiba (Kareem Adepoju (Baba Wande)'s son a spoilt brat Ogagu (Ayo Badmus) currently on vacation in Nigeria. Abeni on the other hand resists this overbearing influence on her life from her father thereby setting the stage for a disastrous wedding, with innocent Akanni as the pawn in the ensuing drama.

<http://www.mainframemovies.tv/movies-abeni/>

## 9. ABÈNÍ, 2 (2006)

ABENI tricks her parents to escape a forced arranged marriage to Ogagu, Chief Atiba's son and elopes with her lover Akanni to his native Cotonou, Benin Republic. Chief Atiba believed that the

marriage between the children of the business moguls will strengthen their business empires.

Ogagu leaves the wealthy home of his father in Nigeria for Cotonou, where he teams up with his friend, Laku to live a life on the fast lane. Chief Bello determined to track down the runaway lovers and bring them to punishment also heads for Cotonou.

However, fate brings Ogagu and Abeni together and in a rather strange way. Ogagu's fast life leads him to a confrontation with the Beninese law and he is arrested and detained. It takes the timely intervention of Akanni and Abeni to save him from the arms of law.

Chief Bello with the help of a musician friend locates the lovers' home only to discover that he is already a grandfather. Abeni now legally married to Akanni has just delivered a son. Chief Bello's wife on the pretext of traveling to Dubai for business has joined the young family and a helpless Chief Bello has no choice but accept the prevailing situation. The arrival of a new baby in traditional Africa has a way of settling family quarrels.

<http://www.mainframemovies.tv/movies-abeni-ii/>

### **10. CAMPUS QUEEN (2004)**

Life on a university campus with its own unconventional but dynamic culture ascribes to itself so many unusual privileges, which provide unique opportunities for taking liberties mostly in a broad antisocial sense. In the university, several interests groups or clubs are commonplace. Against the Heavy Weights Club, another club Silver Lines Movement is born. SLM vows to oppose all antisocial, antidemocratic tendencies including economic exploitation on campus. The ensuing battle between the two clubs reveals the frenzied struggles for supremacy in all aspects of campus life. It also exposes the special interests of godfathers from inside and outside campus. The peak of the story is woven around Banke's daring and tragic adventure with the Military Governor who is completely dazed by Banke's stunning beauty and keen wit.

<http://www.mainframemovies.tv/movies-campus-queen/>

### **11. AYO NI MO FE (1994)**

This movie is a commentary on our societal attitude to mental illness. Jumoke, (BOLA OBOT) prefers a careless and irresponsible Ayo (YOMI OGUNMOLA) to a wealthy elderly trader (LERE PAIMO) In marriage.

Ayo in a reckless move impregnates an underage Adunni (YINKA OYEDIJO). They are hurriedly packaged into a doomed marriage. Jumoke is rudely shocked when she discovers this state of affairs.

Shock leads to confusion; confusion to depression and Jumoke ends up a lunatic roaming the streets...

<http://www.mainframemovies.tv/movies-ayo-ni-mo-fe/>