I argue that this process problematised playwriting and ultimately contributed to a situation where Ghana boasts strong theatrical institutions, but very few new published plays. Contents. when African theatre buildings were usually modeled upon European theatres’.36 It had a capacity of approximately five hundred seats and the audience would sit on three sides of an octagonal playing area. The Drama Studio was home to Kusum Agroma, the resident company who would perform both at the Drama Studio and ‘go out to tour schools and colleges with plays in English and the vernacular’.37 As Gibbs notes, after an...
agreement signed with the Chinese government in 1985, ‘the Drama Studio was razed and ‘rebuilt’ on the campus at Legon [University of Ghana].’

Part Two of the book focuses closely on the process of translating and adapting plays for foreign audiences. Helen was a model of beauty in Victorian England and so it was recorded, for example, in the paintings by Dante Gabriel Rossetti (Helen, 1863), Anthony Frederick Augustus Sandys (Helen of Troy, 1867), and Evelyn De Morgan (Helen of Troy, 1898).

Between 1833 and 1867 as many as six burlesques on the siege of Troy were first staged in London.