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KINGSLEY WILLIAM DEXTER LYNDERSAY AND INFLUENCE ON THE DEVELOPMENT OF TECHNICAL THEATRE PRACTICE IN NIGERIAN

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Abstract

This work examines the innovative offerings of Kingsley William Dexter Lyndersay to the development of Theatre Design and Technology also known as Technical Theatre - of which theatre practices in Nigeria have gained tremendously. In Nigeria, like somewhere else, technical theatre has remained the livewire of this noble profession and the role of William Dexter as among the key progenitors that birthed Western form of theatre practice in this aspect remains remarkable and indelible. However, not enough have been done in the scholarship to celebrate such key intellectual personalities for their huge contributions to the noble profession. This paper reexamines the personality of Kingsley William Dexter Lyndersay as a formidable authority in the development of technical theatre with the aim of bringing outstanding contributions that has enhanced theatre professionalism in Nigeria and the world over. The work reveals that Kingsley William Dexter Lyndersay's contributions to Technical Theatre practice in Nigeria are invaluable. The outcome of this research serves to promote technical aspect of theatre practice and to sensitize scholars, practitioners and students in Nigeria and beyond of the strategic bedrock on which technical theatre in Nigeria rests. The work recommends that 'Technical Theatre Foundation' should host annual workshops in which papers in different areas of technical theatre practice would be delivered by experienced practitioners and distinguished contribution will be honoured, to serve as motivation for commitment and for the perpetuation of acknowledgement of the progenitors of technical theatre.

Keywords: **Personality, Development, Technical Theatre, Technology, Lyndersay.**

Introduction

Technical theatre has come to be reckoned with as the essential bedrock in the development of theatre arts profession without which the quality of theatre production, wherever the setting, would have still been at the rather crude stage of development. But as it stands presently, theatre practices including film has come to a level of professionalism that it has evolved through time to become the past-time of families and communities around the world in contemporary experience. Uwem Affiah, Offiong Amaku and Kufre Akpan argue that: "From its inception, Nigerian drama has always been a signpost for, not only advertising its cultural milieu, but also providing insights into its socio-political concerns" (64). Generally, Kufre Akpan is of the opinion that "literature remains a predominant means of investigating the complexities, apprehensions and contradictions that plague humanity" (3).

Artistic performances in the African postcolonial context strive to underpin the point that, in the words of David Udoinwang and Kufre Akpan "The throwbacks of postcolonial encounters continue to haunt contemporary experience" (341); and this implies that every

strategic way must be employed in every artistic design to make dramatic performance relevant to the community. In contemporary humanities scholarship, "The study of the past proves that human being have always had need for art", Writers have always used artistic media to bring to bear issues undermining the very essence of humanity (Otto G. Ocivick and others 6). James Okpiliya and Kufre Akpan argue that: "As members of the society and as part of the permutations occurring within the society, writers are left with no choice than to contend with, through their creative outputs, those issues that undermine the very essence of the society" (52). Drama and Theatre being integral components of arts have complex historical background because no matter how unsophisticated or sophisticated a given society may be, there are always some elements of performative activities. In postmodern world order with its weird socio-cultural ethos, theatre technology just has to play vital roles. David Ekanem Udoinwang and Kufre Akpan aver that "The present era of popular culture, social media, digital modernity, strange dialects with incoherent idioms" (49) has become the norm. Okpiliya, James and Kufre Akpan see this as "part of the inglorious and continuous domination of values by the West" (1).

However, it should be noted at this juncture that a distinction exist between the presence of some identified performative elements in cultural activities of a society and drama/theatre as a special form of art and entertainment. Essentially, drama without some technicalities fails in its aesthetics and professional goals. Uwem Affiah, David Udoinwang and Offiong Amaku aptly stipulate that "As a creative process, performance stimulates thought, creates suspense, yields amusement, and compels participation on the part of the audience" (12).Corroborating this assertion, Oscar Brochett avers that:

> Performative elements (including dramatic and theatrical) are present in every society, no matter how complex or how unsophisticated the culture may be. These elements are evident in our political campaigns, holiday celebrations, sports events, religious ceremonies, and children's make-believe, just as they are in the dances and rituals of primitive peoples. Nevertheless, most participants in these activities do not consider them to be primarily theatrical, even when spectacle, dialogue, and conflict play large roles (1).

All these performances, as well as, theatrical and dramatic elements are to be presented within an arranged space or venue (scene), in such a way that it can be seen clearly by the viewers or the audience (lighting). The words spoken by the performers must also be heard (sound). The actors or performers are to wear certain clothes or materials and adorn themselves with materials to depict the character, and culture they are representing (costume and make-up). All these constitute the scope in which Technical Theatre practice revolves around which is the focus of this paper. Furthermore, the different areas of Technical Theatre practice mentioned above are often controlled and supervised by different theatre personnel. This is where the personality of Kingsley William Dexter Lyndersay comes to focus. Technical theatre remains at the base of theatre study, theatre production, audience and theatre professionalism. This paper is therefore discussed under different sub-headings to cover the scope of this study as presented below.

The Personality of K. W. Dexter Lyndersay and How He Came to Nigeria

Theatrical activities are only adjudged successful when the actors have a comfortable space to perform and the audience can see the actions and hear clearly the lines rendered by the performers, and have a lasting impression of the performance. This is where the roles of a Technical Director together with his crew come to focus and the name of Kingsley William Dexter Lyndersay occupies a prominent position when discussing the issues of Technical Theatre practice in Nigeria and most other places. According to Okon Udofot Jacob, "K.W. Dexter Lyndersay is a famous and unique name to be reckoned with as far as technical theatre practice is concerned in Nigeria, although profuse theatrical activities abound in the country long before his arrival on 2th January, 1966" (96). With regards to the personality of K.W. Dexter Lyndersay, Jacob further avers:

> Biographically, Dexter Lyndersay was born on 15th of April, 1932 in the capital city of Trinidad and Tobago called Port of Spain, a twin Island in the Caribbean country of West Indies. Dexter was born to a Chief Guard of Customs Department father and a primary school teacher and a concert producer mother (97).

With regard to educational attainment of K.W. Dexter Lyndersay, Jacob further explains that:

> K.W. Dexter Lyndersay attended Tranquility Boys Intermediate and Queens Royal College in Port of Spain for his post primary education before proceeding to Kenneth Sawyer Goodman School of Drama. This was where Dexter had his first stint with drama and theatre activities. Dexter went further and obtained a Bachelor of Fine Arts (B.F.A) from the Arts Institution of Chicago before proceeding to the famous Yale University to Drama, United State of America and bagged his Master of Fine Arts (MFA). Dexter Lyndersay was trained under a famous theatre practitioner called Stanley McCandless and specialised in the areas of Stage Management, Lighting and Scenography. In addition, Dexter also had a Certificate in Television Studies from Institute of Music, Dance and Theatre (IMDT) in Brussels, Belgium (97).

This shows how well read Kingsley William Dexter Lyndersay was in stage Management, Lighting and Scenography before he came to Nigeria to practice his chosen career. It is important to note that technical theatre, even in contemporary African socio-cultural environment remains fundamental to theatre professionalism. As Affiah, Udoinwang and Amaku expatiate, technical aspects serves to fulfill the expectations of the artist as well as the audience because, as they put it, "Many dramatists embellish their drama with indigenous oral performative forms and techniques as a way of perpetrating themes of unity and nationhood" (49).

On when Kingsley William Dexter Lyndersay came to Nigeria, it is documented by Jacob that:

> Dexter Lyndersay came to Nigeria as an outcome of a letter written by Geoffrey Axworthy, the then Director of School of Drama, University of Ibadan, to the Dean of Yale University Graduate School of Drama in 1965 asking for a recommendation of one of the year's graduates for a job as a Technical Director at University of Ibadan (97).

The outcome of the correspondence between University of Ibadan and Yale University Graduate School of Drama resulted in an arrangement for Mr. Axworthy and Inter University Council to interview K.W. Dexter Lyndersay in London during the 1965 Commonwealth Arts Festival in the U.K. After the interview, Dexter was offered an appointment and the letter of offer of an appointment was received by the government of Trinidad and Tobago where Dexter was hitherto working, he was allowed to be seconded to Unibadan under commonwealth arrangement (Duro Oni 173). The above summarizes the birth and education of Kinsley William Dexter Lyndersay and how he came to Nigeria.

Technical Theatre Practice: Concept and Scope

It is important to reiterate the fact that performing arts forms what Anietie Udofia, Uwemedimo Atakpo and David Udoinwang describe thus: "One of the instruments for determining progress presently in the society is the creative practices that characterize a specific time and the innovativeness emanating from the system that makes it to function" (44), and thus the process of staging performance must be designed to motivate actions towards realizing the set goals of such performance. Theatrical Design and Technology is one of the areas of theatre practice otherwise referred to as Technical Theatre. It is an area of theatre practice where the ingenuity of design and technology are applied to theatre arts activities for the sole purpose of realizing the production objectives through functions and aesthetics. This is why Edward F. Fooks simply says that, "theatre art and technology are in balance when matter and means coincide" (GeorgeIzenour xxiii).In the same vein, Michael Gillette avers that, "A great performance doesn't simply happen; it is the product of a great deal of organization, teamwork, talent, and dedication (1). Edwin Wilson explains that:

> The theatre experience does not occur in a visual vacuum. Spectators sit in the theatre watching what unfolds before them. Naturally, they focus most really in the performers who are speaking and moving about the stage; but always present are the visual images of scenery, costumes, and lighting – transformation of colour and shape which add a significant ingredient to the total mixture. Spectators also become aware of the elements of sound that are part of the production. The creation of these effects is the responsibility of designers (272).

This simply means that a successful theatre experience occurs when there is a perfect mix between the artistic and the technical components of a production. In a digital world, a consciousness to technical aspects of theatre practice hold to key to relevance, even in a lowly technological society like Africa at the moment. David Udoinwang and Justice Ikpe Akpan thus buttress the point by stating that "Digitization incursions into social life and culture continue to evolve, flooding the world with e-tag paraphernalia and exerting unprecedented influence on cultural landscapes. The scope of digital transformation has also broadened"(1).In a further support of the above discourse, Robert Taylor and Robert Strickland corroborate that:

> Theatre is a collaborative art form; it depends upon people working together. For every actor that you see on stage, there may be a dozen people working behind the scenes to create the environment and effects that support and enhance the performance. These people work in the technical areas of theatre (74).

Therefore, the application of the requisite technical components to theatrical activities in order to realize the identified production concept is referred to as Technical Theatre.

When talking about the scope of technical theatre practice therefore, we are referring to the intentional application of sceneries, lighting, sound, costume and make-up to a given production hence the categorization of: Scene Design; Lighting Design; Sound Design; Costume Design; Make-up Design, all working together towards the realization of the production objective. W. Oren Parker, R. Craig Wolf and Dick Block comprehensively assert that:

> Design in the modern theatre is concerned with the total visual and aural effect of a dramatic production. This overall effect is the sum of all the elements that provide an audience with clues about the play's meaning and purpose and the world in which its action takes place. All the elements must support the spoken "word" (however presented) of the dramatic form. Careful consideration of all… design areas is critical as it takes the combination of all to be successful. Everything on stage, whether large or small, obvious or subtle, tangible or not, should help lead the audience to the world of the play that one is trying to create (4).

This is why Vincent A. Ayodele cited in Sunday Ernessi Ododo asserts that, "The importance of theatrical design to both theatre and human life is inestimable… (12).From the above illuminations, it is clear that technical theatre is the foundation on which all theatrical activities rest for successful presentations. It is against this background that Dexter Lyndersay's place in the development of technical theatre in Nigeria needs a critical examination which indeed is the thrust of this paper.

The Contributions of K. W. Dexter Lyndersay to the Development of Technical Theatre Practice in Nigeria

Before the arrival of Kingsley William Dexter Lyndersay in Nigeria in 1965, there were several forms of performative activities intentionally presented for diverse purposes in the country. Indeed, literary history in Nigeria evolved with colonialism through the epoch of national liberation struggles – an epoch described By David Udoinwang and James Tsaaior as that of "… national be-coming" (39}. Literary activity in the modern sense of the word was growing up along with national growth and development in political history. To corroborate the above position, Brockett explains that:

> Since public performance was the usual medium of expression and communication in indigenous Nigerian cultures, one kind or another of performance went on throughout the year's circle. One of the major Yoruba festivals was (and is) the egungun, which can be traced back at least to the fourteen century, when it was already fully established. Egungun refers to ancestors and establishes a spiritual link between the living and the dead. The festival was performed annually at the beginning of the planting season (635).

Some of the African forms of performances in Nigeria were documented while some were not. The state of African performances before the arrival of Dexter Lyndersay with Nigeria as the

focus point were also present for different purposes such as political, traditional, religious and for entertainment. Writing on this subject, Brockett comprehensively expatiates:

> In the late nineteenth and early twentieth centuries most of the entertainments presented for colonial audiences was patterned after English music halls. Christian churches presented dramatised Bible stories and religious plays. It was particularly from these that the most popular contemporary theatrical form, Yoruba Opera (now usually called Yoruba Travelling Theatre), emerged, although Alarinjo was also an influence. Yoruba Opera was first developed by Hubert Ogunde (1916-1990), who had participated in egungu masquerades and an Alarinjo-type company. He wrote his first piece, *The Garden of Eden* and the *Throne of God*, in 1944, and staged it to the benefit of his church. In 1945, his *Strike and Hunger*, concerning the plight of workers, turned to more political, concerns and in 1946 he established a professional company (the first in modern Nigeria) with which he toured thereafter wherever there were concentrations of Yoruba – speaking population, even outside of Nigeria (636).

With all the above-mentioned theatrical and dramatic activities in Nigeria, mostly within the South Western region, it was clear why University of Ibadan established the School of Drama at its inception and the arrival of Kingsley William Dexter Lyndersay marked a great turning point that resulted in the humongous growth and development in theatrical activities particularly on Technical Theatre. On his arrival, Dexter Lyndersay was put to task immediately. In an interview conducted by Duro Oni with Dexter Lyndersay, the latter state thus:

> Martin Banham, I believe, was Assistant Director of UNIBADAN School of Drama. He kindly met me at the Ibadan Airport with the School's Land Rover, which he left at my disposal until I got a vehicle of my own. (If memory serves well, the Land Rover had been part of a Rockefeller Foundation arrangement for Wole Soyinka to work with the School on productions of his plays).
>
> Both Martin and Geoffrey were welcoming and I was put to work immediately. From my first suggestion –to use a much darker grey paint… for the proscenium arch of the Arts Theatre, rather than the lighter shade being used that reflected too much stage light – through changes in the storage area back of the concrete cyclorama and the below-stage dressing- rooms and scenery workshop to the arrangement of the lighting instruments and, their control – all were well-received and so, my working relationships were exceptionally good. (174).

On this issue, Jacob avers that, "On his arrival at Unibadan School of Drama, Dexter Lyndersaywas received by Geoffrey Axworthy and Martin Denham, the Director and Assistant Director of Unibadan School of Drama respectively. Dexter was immediately put to task. This was the beginning of a long and advantageous journey which marked the birth of international practice of Technical Theatre in Nigeria as much is not heard about his predecessor, William Bill Brown that had left before the arrival of Dexter Lyndersay.

As a result of his commitment to duty and passion for Theatre practice in general and Technical Theatre practice in particular, Dexter Lyndersay was appointed as the Acting Director of Unibadan School of Drama. Speaking on the activities of Dexter Lyndersay on his

arrival in Nigeria and beyond, Jacob opines that, "After one year of his arrival…, Dexter was made the Acting Director of the Unibadan School of Drama in 1967. He held this position for two years as the then newly appointed substantive Director, Wole Soyinka was arrested and detained by the Federal Military Government of Nigeria" (99). This scenario was responsible for the mass movement of many African writers to Europe, for fear of incarceration by agents of the government. Kufre Akpan and Monica Udoette also believe that:"The situation has degenerated into a situation where a typical African, at the moment, sees the Europe, America and other Asian countries as destinations of survival, carrying the promises of a blissful life, and not minding those oddities in the package". (65). The arrest of this literary sage must have also inform Kufre Akpan and Isonguyo Akpan's observation that:"Despite the adoption of the Universal Declaration of Human Rights (UDHR) more than six decades ago, there has not been any convincing progress in the aspect of entrenching full individual rights and privileges" (29).Kufre Akpan also sees this as "a destabilising agent in the postcolonial African polity" (32).Enumerating his experience in Nigeria during an all-important interview with Duro Oni, Dexter expatriated:

> Later, I was chosen to do the lighting for Nigeria's contingent to President Leopold Sedar Senghor's first World Festival des Arts Negres in Dakar, Senegal. On our return from Dakar…, I did all the lighting at the Arts Theatre and some small venues in Ibadan town.
>
> I was given the assignment to order new equipment for the Arts Theatre, which I could do in person, for my own education as well, on my annual vacation visits to the UK. I got the best the budget would allow, mainly from the Strand Electric Co. Catalogue with which I was familiar… (Lyndersay, Dexter in Oni, Duro 175).

With the above feat, another milestone was added to the growth and development of Technical Theatre practice in Nigeria because:

> A lot of very useful luminaries and control equipment (and items for a "Touring Kit") was added to the Arts Theatre inventory. This "development" occurred with approval that included increase of basic equipment and "special effects" accessories, which did a lot for the options available to me and the students of stage lighting, since success in the field depends on access to its tools (Lyndersay in Oni 175).

With the availability of the above mentioned tools, luminaires, control equipment and touring kits that enhanced the Technical Theatre inventory at the Unibadan School of Drama, the development of Technical Theatre practice in Nigeria was assured and Kingsley William Dexter Lyndersay was ready for greater exploit as a great progenitor having a memorable work relationships with the likes of Sunbo Marinho and James Iroha. In all ramifications and perspectives, Dexter Lyndersay remains an undisputable pioneer Stage Lighting Design Lecturer in Nigeria. Authenticating this postulation, Dexter Lyndersay in an interview with Duro Oni explains as follows:

> Since I was the first Stage Lighting Design Lecturer, as such, in Nigeria, my first obligation was to impart basic knowledge about this art to my students. By this, I mean the aspects of theatre as are related to stage lighting, such as the need for performers to be seen clearly (visibility); the need for provision of the supporting illumination for the playwright's or choreographer's ideas;

> identification of the artists' tools, i.e., the luminaires or lanterns, their variations and the ways that each can be used, singly or with another or others; the control equipment; how the lighting worked with the performers and their costumes, the scenery etc., of the production; above all, the understanding of the physiology of the eyes, through which all sighted audiences have access to our work before it can go on to the brain. Once the brain is engaged, other relevant factors apply, such as the human psychological reactions to various colours (red for anger, etc.); the concept of "warm" (red, yellow) and "cool" (blue, green) colours having to do with the human brain's recognition of these "temperature" through the eye (Lyndersay in Oni 178-179).

It is worthy to mention at this juncture that certain Classical Technical Theatre progenitors had great influence on Kingsley William Dexter Lyndersay before he came to also become the father of Technical Theatre practice in Nigeria. In his response to Duro Oni in one of his interview sessions, Lyndersay explains that, "Stanley McCandless, my stage lighting teacher… was, together with his colleague, Harvey Smith, responsible for my own introduction to the intricacies of this art. He was called "The Father of Modern Stage Lighting" for good reason" (Lyndersay in Oni 179). This is a true confirmation of the place of Mentor and Mentee in "professional solidification", because through his indefatigable practice of the art of Technical Theatre in Nigeria, Lyndersay had mentored a number of Nigerians, hence his status, as the Father of Technical Theatre Practice in Nigeria as seen below.

Kingsley William Dexter Lyndersay as the Father of Technical Theatre Practice in Nigeria

From the above discussed contribution of K. W. Dexter Lyndersay to our chosen professional area, it is a truism that most people in the theatre profession in Nigeria regard Dexter Lyndersay as the Father of Technical Theatre practice in the Country (Oni 181). This is because Kingsley William Dexter Lyndersay was just the first formal teacher of set construction and stage lighting in the country (Lyndersay in Oni 181). Providing answer on what made people to see him in the position of qualifying to be called the father of Technical Theatre practice in Nigeria, Lyndersay expounds:

> I might have been the first university lecturer to challenge the apparently established concept that a university student who had qualified to be there through the academic crucible of WAEC, should not be required to dirty his/her hands doing manual work. Further, to bring up the word "art" in connection with such "menial tasks". This "hands-on" requirement was very difficult for some Nigerian students to accept, at first, and also for several successions of first-year students, both at Ibadan and Calabar, where one student claimed to be shocked that he found "a whole Head of Department" sweeping the stage (because, of course, it had to be done and I was the closest). Simple as it now might seem to be, I think it was the most memorable change in most students' thinking about studying drama (Oni 181).

Jacob, in the thrust of his critical illumination makes reference to the "strong(est) points or areas in technical theatre practice, Lyndersay says that he loves to do it all but that he got the

most fun out of stage lighting and designing stage lighting layouts for new theatres and spaces" (102).

Despite the influx of modernity, Nigeria as at then remained bubbly with artistic culture. Udoinwang aptly asserts that David Udoinwang asserts "…although the influx of modernity has revolutionised global cultural space, African cultural material retains its relevance for engaging the order of postmodernity" (19). Jacob further opines that, "Dexter tried hard to convince some adamant academics at the University of Ibadan as well as the University of Calabar to see that there is great virtue in a Bachelor's Degree in Theatre Arts" (103). During an interview session with Duro Oni, Lyndersay made one passionate and emotional statement "that a theatre was to our students like a laboratory was to science students- absolutely necessary (Lyndersay in Oni 191). To buttress the discussion on why K. W. Dexter Lyndersay is honoured as the father of Technical Theatre practice in Nigeria, Oni comprehensively elucidates that:

> Lyndersay provided stage lighting, stage set and technical direction at the University of Ibadan (1966-72), Ahmadu, Bello University (1972-74), University of Calabar (1976-83) and Cross River State University in Uyo (1983-1985)… He had a hand in the design of the centre for Nigerian cultural Studies, Ahmadu Bello University-1972, the University of Lagos Auditorium and Arts Theatre- 1973, the Borno and Sokoto State Outdoor Theatres – 1973, and the Bayero University Outdoor and Indoor Theatres, Kanu-1974. Others include the Oyo State Cultural Centre, Ibadan-1995, the National Theatre, Igammu, Lagos (along with Sunbo Marinho) 1975,… the Cultural Centre, Calabar-1977 (105-107).

Oni further explains that, "During Lyndersay's stay in Nigeria, he functioned variously as Technical Director, Set Designer and Lighting Designer for over 250 productions (105). Lyndersay trained many early theatre technicians in Nigerian during his over 20 years of practice, some which include Sunbo Marinho, Segun Akinbola, Dominic Asomba, Duro Oni, Molinta Enendu among many others (Oni 105).

Kingsley William Dexter Lyndersay was, unarguably a great man and a legend who contributed in no small measure to all round development of Nigerian Theatre in general and Nigerian Technical Theatre practice in particular more than any other single individual in Nigeria. Uwemedimo Atakpo who was in Year One when Lyndersay founder the Department of Theatre Arts, University of Calabar (now a Professor) says, "Dexter Lyndersay was dexterous and hardworking. He was determined and never believed in failure because if you fail and continue to try, you are likely to learn in the process, do not give up. Lyndersay was creative both in the utilisation of lighting technicalities and found spaces because he believed that anywhere a space is found with the presence of audience members, theatre exist (oral interview conducted on Thursday, 20th September, 2022).From the early theatre technicians trained by Dexter Lyndersay, Nigeria now has a very rich contingent of technical theatre practitioners who are following the footsteps of Lyndersay by choosing this profession above all others and join others who love it to show the world "what a joy it can be… sharing the joy of Drama" (Oni 189).

Summary
Sometimes in Nigeria, a citizen of Trinidad and Tobago arrived at the invitation of the then Director of the University of Ibadan School of Drama, the late Geoffrey Axworthy. When he arrived in 1965, he took up a job as the Technical Director and his name was Kingsley William Dexter Lyndersay. On his arrival, he met theatrical activities already in existence but he decided to bring his ingenuity and dexterity to play. This culminated in the establishment of a good number of well-designed theatre houses, the procurement of sophisticated technical equipment and the conviction of Nigerian scholars that theatre practice in decorous theatre houses were as commodious and salutary as Sciences, Engineering and Medical professions hence, the position occupy by theatre profession in Nigeria today though not without some challenges and names calling by some adamant (uninformed) scholars in some quarters. The arrival of Kingsley William Dexter Lyndersay in Nigeria also led to the training of Technical Theatre professionals that have since occupied different positions within and outside the chosen (noble) profession, thereby leading to sustainable growth and development of Technical Theatre practice in Nigeria qualifying him (K. W. Dexter Lyndersay) to fit into the position of "The Founding Father of Technical Theatre practice in Africa's most populous country – Nigeria. Therefore, this man, though no more in existence, should be accorded the rightful position in the annals of the history of Theatre practice in general and Technical Theatre practice in particular within our beloved country Nigerian.

Conclusion
With the above recital discourse on the personality and contributions of Kingsley William Dexter Lyndersay to the development of Theatre practice in general and Technical Theatre practice in particular within the geographical location called Nigeria, the status of "founding father of the noble (chosen) profession certainly becomes his unrivalled position.

Recommendations
From the foregone, the Personality of Kingsley William Dexter Lyndersay and the Development of Technical Theatre Practice in Nigeria, this paper recommends that some of the theatre houses that he founded such as the University of Calabar Arts Theatre should be re-named as Dexter Lyndersay Arts Theatre for posterity sake. Furthermore, this research also recommends that a day should be set aside within the Calendar of Theatre practitioners where symposia, workshops and seminars should be organized in honour of the hero of our profession to serve as a motivator for an encouragement of the upcoming technical theatre practitioners. In a nation where nothing good seems to subsist as David Udoinwang and Chinenye Amonyeze while referring to J.P. Clark in *State of the Union*(1981) would put it, the pacesetting, long-lasting mentorship and contribution of Dexter Lyndersay cannot be taken for granted.

In the same, an annual award should be instituted where dedicated and outstanding Technical Theatre practitioners are recognized and honoured in Nigeria in memoriam of this great man – Kingsley William Dexter Lyndersay. Finally, Technical Theatre practitioners should be trained and retrained regularly as a matter of institutional policy to make new discoveries and keep a-glow the spirit of ebullient application of technical aids to theatre practice to sustain the spirit initiated by the Founding Father of Technical Theatre in Nigeria in the personality.

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