



BLACK in the MEDITERRANEAN BLUE

2013 Lagos Heritage Week takes place within an event framework that the Festival has designated The Year of Brazil. After Italy and the Horn of Africa in the series THE BLACK IN THE MEDITERRANNEAN BLUE -- comes the turn of Portugal, once a great European maritime nation, and the first European nation to establish diplomatic relations with an African counterpart the Benin Kingdom. Alas, this historic encounter between equals would later degenerate into participation in the infamous slave trade, but would also result in the greatest "rainbow" nation in the world The Republic of Brazil!

Brazil, inevitably, once a Portuguese colony, became an irresistible magnet to the Festival planners. There, the African identity emotion runs deep, rendered vibrantly in cultural retentions in forms of worship, largely of the *orisa* of the Yoruba (the candomble), in performance modes, cuisine, language, attire and music. Such was the enthusiasm from Brazil that it became necessary to transform the Festival into a two-part celebration, so as to provide more time for the participation of the Afro-Brazilian Diaspora. To them, the Festival promised the fulfillment of the life-long dream of homecoming. The second part October 1-10 may yet prove the largest Diaspora Return since the Black and African Arts Festival in Lagos, 1977, better known as FESTAC 77.

What has now turned into THE YEAR OF BRAZIL was formally launched in December 2012 by the award-winning **Thobias de Vai Vai Samba Group**. Lagos will not soon forget that uniquely sinuous collaboration of costume and motion at the dedicated Festival venue. Freedom Park. The performance signaled a formal declaration that the Brazilian calendar had been brought forward — on the authority of the Yoruba orisa. A-ase! — thus inaugurating an Afro-Brazilian year that commenced in December 2012. The year now progresses into the Festival's regular Easter calendar in a feast of Thematic Exhibitions, Dance, Drama, Debates and Spectacles with a special cultural presence by the Afro-Brazilian descendants of Nigeria.

The March events pay homage to the late Afro-Brazilian playwright, painter, revolutionary and senator, Abdias do Nascimento, whose life-long dialogue with the *orisa* will dominate the exhibition galleries. His spiritual play, **SORTILEGE**, also takes the stage for the first time in West Africa. Abdias is the most impassioned Brazilian link with the continent in the realm of culture, racial identity and political struggle. Exiled in Nigeria's Yoruba cradle of humanity, lle-lfe, for some years during the Brazilian dictatorship, it is only fitting that this radical humanist be brought back to his most memorable place of exile. He remains the dynamic symbol of African affirmation in the face of historic odds, the vitality of her cultures, and the assertiveness of racial identity. Belittingly, his widow Elisa Larkin do Nascimento will flag off the year's Lecture series with a lecture on Abdias' life, art and struggle.

The GRAND PARADE OF

MASQUERADES, drawn from all corners of Yoruba land, a moving mosaic of colour and motion, ushers in the Festival. The programme dedicates each Festival morning to featuring the O'odua states the modern offspring of the revered Yoruba ancestor and nation-builder Oduduwa. This year also introduces a modern brass band, the legacy of the Afro-Brazilian returnees who dominate the area around Campos Square, famous for its surviving Brazilian architecture. The 'Bariga Kids' will inject youthful verve into the general medley of rhythm and motion.

OBA KOSO, the tragic music-drama of the late Duro Ladipo opens a window into the tragic vision of the most talented tragedians of West African traditional theatre. OBA KOSO scored many firsts worldwide, but most relevantly, as the first Nigerian dramatic work to tour Brazil. A drama of the rise and fall of an Alaafin of Oyo, inducted into the Yoruba pantheon as Sango, god of lightning and thunder, it had great resonance for the Brazilian spectators whose preservation of the deities of their original home defied all efforts at suppression by their slave masters. On the same theatre bill is the Festival premiere of Wole Oguntokun's dramatization of a slice of Lagos history in her early colonial throes OSHODI TAPA a key historic role player in the colonial encounter between Lagos traditional governance and the imperial sway.

Brazil and Nigeria again meet in the Video and Film sector. Synopsis of Brazilian films will be provided where the reels have no sub-titles. These film encounters are of course primarily for audience enjoyment, but they are also planned to offer alternative ideas including technical aspiration, to the now increasingly adventurous Nigerian cinema.

VISION of the CHILD the Children's Art Competition features an unusual but highly topical theme. The Festival talent scouts have already visited nearly 400 schools formal and informal -- since the Festival's inauguration in December; and assembled the lucky talents for their final contest, and a date with recognition at the Gala Award Night.







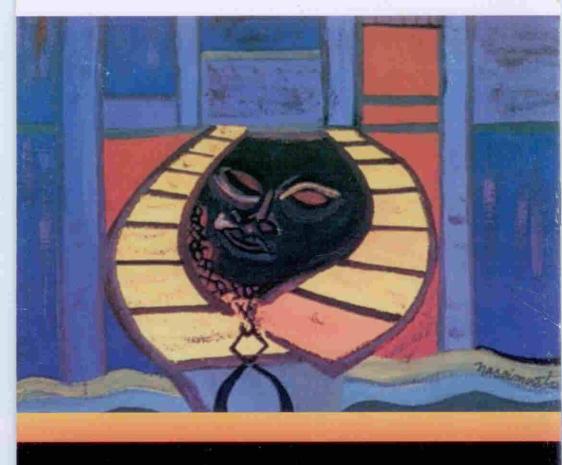


Abdias and his Orixas

Paintings and Poetry

by Abdias Nascimento

Translated and edited by Elisa Larkin Nascimento



Poet, artist, dramatist, professor and Pan-African activist, Abdias Nascimento created the Black Experimental Theater and the Black Arts Museum project in Rio de Janeiro. Professor Emeritus, State University of New York at Buffalo, he served as Congressman and Senator in the Brazilian National Parliament, and as Secretary of Rio de Janeiro's State Government.



SORTILEGE (BLACK MYSTERY):

By Abdias do Nascimento

DIRECTOR'S NOTES.

26th March, 2013

Tonight, we hold a communion with the Orisa and renew our covenant with the Pantheon's irrepressible spirit. This production is a testament to their stoic humility in the face of the violent hostility of the guest-faiths, the buccaneer spiritualities that have arrogantly seized their territories. The stage is, thus, the altar of the Orisa, a montague of shrines devoted to the deities -- a deep grove of sorts where nature is nurtured in body and spirit by god and man in mutual synergy.

Sortilege ideologically ritualizes resistance while celebrating the human instinctive quest for change within postcolonial zones. The play, written in 1951, dramatizes Abdias do Nascimento's rebellion against the deplorable condition of the Blacks in the Brazilian society at large and in the Brazilian theatre industry in particular. Its premiere, delayed till 1957 and heavily censored by government, typifies the radical rejection of the painting of the Blacks on the Brazilian stage as a thing.

Emanuel, the protagonist, escapes from prison where he had been held for murdering his white wife, Margarida, on the eve of the New Year. He is finally caught in the web of transition through the agency of Exu, fate divinity. Sortilege is a parable of the relationship between the white world and the black world. The marriage between Margarida and Emanuel signifies the union between the imperial West and Africa. An 'underdog black husband' is voked with a contemptuous and self-conceited white wife in a hypocritical love affair fraught with racial hate. This wife even proves her contempt by terminating the product of the marriage, a male child, in pregnancy because she loathes mothering a black child, thus initiating an action to symbolically terminate the continuity of the black race. Margarida's action is merely a metaphor of several historical programs of systematic racial cleansing executed by Whites against Blacks, in iconic postcolonial cultural spaces like Australia, Canada and South Africa.

By exploring the socio-cultural fabric of the Brazilian society, Sortilege enables us, through this first ever Nigerian production (probably) to explore the psychology of the black race generally, and black populations in largely white dominated communities, through the exploration





of the psychology of an individual character. The poetry of Sortilege, proffers us in Nigeria with the platform to reunite with our Brazilian brothers and sisters in celebrating cultural and spiritual liberation. This is what the Lagos Black Heritage Festival is about – a celebration of Black history, travails, achievements, unity and anticipation of utopia.

This production upholds the cultural and spiritual nostalgia of our kinsmen in the Diaspora by deepening the Candomble's religious zeal via partly localizing its spirituality and aesthetics on the Nigerian stage. The challenge and responsibility which my interpretation has found most pleasurable, certainly, is its proper aesthetic and philosophical retrieval and re-planting. Through Sortilege, 'the child returns home' (Omowale) as we enthusiastically restore a Yoruba mystery, conceived and nourished in far away Brazil by one of Africa's 'displaced' sons, to its actual soil of origin. Here, choices of cultural idioms may necessarily extend beyond the Brazilian border to other spaces of black dispersal. So, come along with me now unto the stage of the Candomble, Macumba, Tambor de Mina...

'Tunde Awosanmi (Artistic Director).

SORTILEGE: LIST OF CAST AND CREW

Cast:

I Filha de Santo: FAKEYE, Morolayo / MALOMO, Nike

Il Filha de Santo: OLOSUN, Ifaseesin / EMAKPHO, Memechi

III Filha de Santo: DEDEKE, Bisi / OMOLE, Oyindamola

Emanuel: HASSAN, Simi / AYOOLA, Gbenga

Ifigenia: SORETIRE Omotara / OMOLE, Oyindamola Margarida: EMAKPHO, Memechi / OMOLE, Oyindamola

Orixa/Exu: TAIWO, Stephen

Theory of the Yaos/Orixas: IBIKUNLE, Taiwo / ABORISADE, Tunji / OMOLE, Oyindamola /

FAKEYE, Morolayo / OLOSUN, Ifaseesin

Theory of the Omulus/Orixas: AYENI, Kenny / BIOBAKU, Oodua / HASSAN, Simi /

AYOOLA, Gbenga / MALOMO, Nike / EMAKPHO, Memechi /

DEDEKE, Bisi

Drummers: AYANNIYI, Afolabi / AKINOLA, Kola / ADEDOKUN, Lekan

Crew:

Language Consultant: OMIDIRE, Felix Ayoh

Music Consultants: OWOAJE, Tolu / DADA, Tunji

Props Manager: ADESANYA, Alabi

Costume: AWOSANMI, Ruth

Costume Assistant: OLUWA-AKOSA, Olaitan

Set & Light: AKINDEHINDE, Wale & AKAPO, Samson

Set & Light Assistant: AJAYI, Gideon

Publicity: OLAJIDE, Joseph / AJAYI, Gideon

Choreographer: ONIBASA, Abdul

DO YOUR OWN THING means exactly what it says a platform for individual or group talent/experimentations/creativity etc, culminates in the Final adjudication and prizes. Jugglers, singers, instrumentalists, formal and street poets, illusionists, choreographers, mummers etc are free to showcase their specializations, or indeed any kind of inspired lunacies. At the end of these capers, some Surprise Prizes and perhaps opportunities from hovering talent scouts

Festival 2013 also introduces a special feature - a Guest Company, Inaugurating that slot is the National Ballet of Rwanda, known for its elegant, levitating display of balletic poise even in numbers dedicated to warriors. The award-winning national dance company presents Urukerereza, which in the local language Kinyarwanda, means a very captive showpiece. Through various motions of animals such as cow, elephant and gazelle, the dancers make a case for peace and prosperity among peoples. The movements transform to a mixed dance demonstrating courtship. The package has had immense successes at international festivals in Europe and America. While in Nigeria, members of the dance company will conduct a joint workshop with Nigerian counterparts, instigating perhaps a new dance synthesis in the search for contemporary idioms for African dance expressions.

Such exertions require a base of nurture. And so the Festival will play host to the Afro-Brazilian Food Fair. Nigerians will discover that akare-je is none other than the akara of the Ita Igarawu or Ilesha market and street stalls, or that their Easter moyo and frejon are adaptations that re-entered the continent at the hands of the returnees who made it back to homeland.

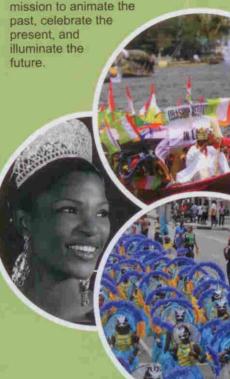
Memory forms a critical dimension of the Festival - memory as history formative, as evocations of achievement, but also as pain and anguish. The dark history of the continent is commemorated and its victims honoured in the solemn FITILA (Oil Lamp) Procession, a reminder of the Slave Era, and the triumph of resilience and survival. Venue: Badagry, beginning with the Point of Embarkation and terminating at the Point of No Return, with traditional rituals and invocations. Heritage Week dedicates this night event to the Rites of Collective Reflection, drawing strength for the present and future.

Festivals do not end on a sombre note. The joyous face of human concourse is displayed along the lagoon that slices across Lagos, winding round some of the newest hotels and restaurants on the island. This is the route along which the WATER REGATTA will light up the lagoon with decorated crafts, fluttering pennants, synchronized paddles, a display of marine skills and ethnic symbols created by cultural groups, labour unions, youth organisations, craft guilds, warrior descendants etc etc., with some floats narrating the histories of the riverine and seagoing communities.

The land equivalent of this 'peacock parade'
THE LAGOS STREET CARNIVAL -traditionally rounds up the Festival, preceded
by an innovation that enlarges the scope of
youth participation The Children's Street

Carnival. A percussive medley of voices, instruments and pounding feet take to the streets along a designated route that begins from Awolowo Road and ends in Tafawa Balewa Square with the crowning of the Pageant Beauty Queen.

Once again, Lagos opens her arms to men, women and children of all races, histories, and cultures, in her mission to animate the past, celebrate the





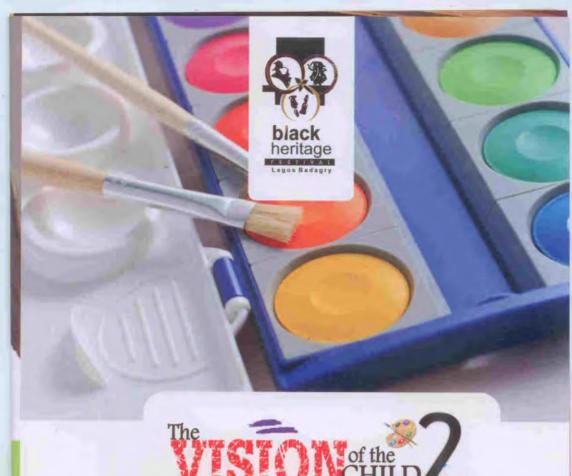






Lagos Black Heritage Festival Freedom Park, Broad Street, Lagos Island, Tel: 0802 295 1020, 0802 324 7703

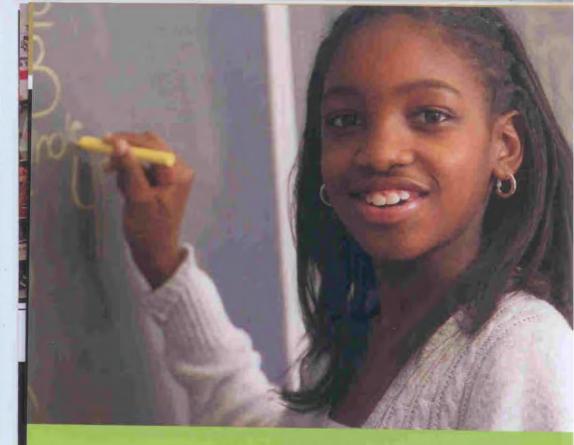
Email: info@lagosblackheritagefestival.com Website: www.lagosblackheritagefestival.com



VISION of the 2013 EDITION

PAINTING CONTEST | EXHIBITION | AWARDS





HERE'S TO A BRIGHT AND COLOURFUL FUTURE

Diamond Kiddies Account





OBA KOSO

Data 25th March, 2013

The 7pm

Venue: Freedom Park, Broad Street, Lagos Island.

Oba Koso tells the story of Sango, a king in ancient Yoruba land. His two generals, Gbonka and Timi, were always waging wars against the inhabitants of Oyo town and the surrounding districts. Worried about the incessant warfare, Sango decided to put an end to it by plotting to have either of the Generals killed. He sent Timi on an assignment he considered fatal, but Timi survived it, performed creditably and became even more popular and powerful. Timi was eventually killed in a duel with Gbonka, a feat that boosted Gbonka's profile among the people, who now regarded him more highly than the king.

To save his face, Sango abdicated the throne and eventually committed suicide by hanging. However, in order to perpetuate the myth of the power and influence of Sango, the story was told that he did not commit suicide, hence the expression, "Oba Koso".







THE CAST Sango Yomi Duro Oladipo Sola bomoooooi Akinsola(Nee Duro Ladipo) Oya Gbonka Jimoh Abdulrahaman Timi Adebimpe Muniru Chief Musiliu Dasofunjo Chief Ariyo Mikail Chief Gbolagade Abioye Chief Ojelade Adesina Chief Oielade Ademuyiwa Chief Ogunyemi Istrael G. **Iwarefa** Ogundijo Oluwabamise Sango's Wife Adetoro Adedunni Sango's Wife Oielade Nike Sango's Wife Ajakaiye Oluwaseun Sango's Wife Adejoke Michael Sango's Wife Ogunfeyitimi Aanuoluwapo Sango's Wife Elebolo Omowumi Olori Aje Olatokunbo Ifedayo(Nee Duro Ladipo) Ede Town person **Usman Idris** Ede Town person Funmi Omooba Ede Town person Ajibola Tobilola Ede Town person Akinola Titilayo Ede Town person Dolapo Taiwo Ede Town person Ramota Ireti Ayelabola Drummer Ayankunle Ayanlade Drummer Ayantayo Fatai

Special Appearance

Adeleke Ayoola

Adegoke Muideen Adesola Badmus

Waidi Ayan

Chief (Mrs.) Abiodun Duro Ladipo

CREW

Eegunbunmi Isiaka - Director
Biodun Adekanmbi - Stage Manager
Raji Opeyemi - Chorographer
Ajibola Victoria - make-up Artist
Adekunle Omolabake - Costumier
Omolara - Costumier
Olaiya Olabamiji - Coordinator

Production Secretary

Drummer

Drummer Drummer



Eko Brass Band

Date 25th March - 1st April: 2013



Set up three years ago and from the heart of Lagos Island, Eko Brass Band, led by its founder and musical director 'Lekan Babalola (the twice Grammy award co-winner, percussionist, ex-Fela Kuti sideman), bring its own unique sound to the Lagos Black Heritage Festival.

Historical context of the band: Many of those who returned home after the slavery



era and settled in the Campos area of Lagos Island came from Brazil. They brought with them aspects of old Portuguese culture, which were absorbed into the existing cultural resources of Lagos. Prominent among these resources was the Caretta carnival, which later became known as Fantey.

The returnees were recorded to have experienced social and cultural exclusion as they tried to integrate into the living norms of then Lagos Island. The strains involved in adjusting to their new life, motivated the returnee community to seek solace in the performance of the Caretta Carnival, which was practised by them during the time of slavery in Brazil.

The music set list of Eko Brass Band features traditional Lagosian music called 'Fantey' and their own arrangements of Fela Anikulapo-Kuti's afrobeat numbers, and Orlando Julius' afro-highlife songs, highlife repertoires, and kokoma highlife compositions by Octogenarian artiste, Fatai Rolling Dollar, with whom they perform regularly.

Lekan Babolola - Founder and Musical director, International percussionist and twice grammy award winner. Band Members:

Pascal Menu – Band Leader and Drummer Yemi Siyambola - Drummer Dasilver Okeshola – Drummer

Abiodun Olawale – Tuba Player Adeoye Babatunde Daniel – Trumpet player Alabi Taiwo James – Drummer Adeyinka Oluwole – Trombone Player Augustine Olajide – Trumpet player Dimeji Akinyele – Trumpet player Alabi Kehinde John – Trumpet player Afolaranmi Abiodun – Trombone player Godwin Afodewu – Talking drum player Oluwafemi Isreal – Clev Player

Eko Brass Band

Patron: Mr Dehinde Harrison (Ebony), Mr Femi Adebanjo 4, Eko Street, Park View Estate, Ikoyi. Lagos. NIGERIA. Tel: 0813 2674356. – Jane Luxmoore (Manager) ekobrassband@gmail.com or jluxmoore@hotmail.com

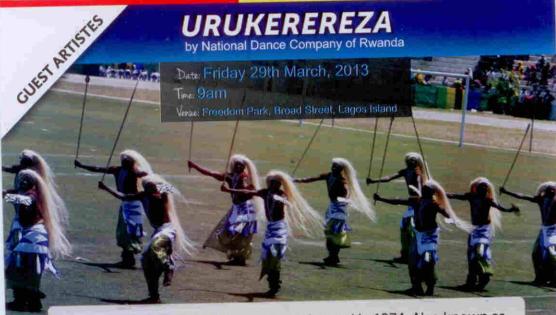


Presents a Cutting Edge



ENQUIRIES: talentshow@lagosblackheritagefestival.com





The National Ballet of Rwanda was formed in 1974. Also known as "Urukerereza," it gathers artistes from different regions in Rwanda for the purpose of promoting and preserving Rwandan culture through song, dance and drumming. The cultural troupe has achieved international acclaim, traveling around the globe to perform Rwanda's traditional folklore in all forms and varieties. At the Lagos Black Heritage Festival, the award-winning Rwanda national dance company presents Urukerereza, which in the local language Kinyarwanda, means a very captive showpiece. Through various motions of animals such as cow, elephant and gazelle, the dancers make a case for peace and prosperity among peoples. The movements transform to a mixed dance demonstrating courtship.

The package has had immense successes at international festivals in Europe and America. While in Nigeria, members of the dance company will conduct a joint workshop with Nigerian counterparts, instigating perhaps a new dance synthesis in the search for contemporary idioms for African dance expressions.



theme:



The African Colours of Brazil

Cine Fiesta!

2013 (film screenings)



DAY 1 Thurs. 28th March 2013

Phone Swap - Director Kunie Afolayan

DAY 2 Sat. 30th March 2013

Two Bride and a Baby - Director Teco Benson

DAY 3 Sun. 31st March 2013

10am - 10pm igba Nha Jo - Producer Bukola Awayemi

Venue: Freedom Park, 1 Hospital Road, Broad Str, Lagos Island.

STATE OF OSUN







The Black Heritage Festiva

The Mediterranean Blue

25th March, 2013 Osun A Dara





GBÉKÚDÉ

Date 26th March, 2013 Time 4pm



What is the fate of a pauper who, in his youth, entered into marriage with a nagging wife? Will he ever find the peace of mind needed to improve his lot? Or maybe ise is reconciled to his lot, a patch of ground with a single fruiting tree, while his wife, Aro, is not. The perfect setting for a discordant matrimony, which Aro exploits to the full.

Even when they are visited by a Servant of Eledumare (God) who offers each a single wish, guaranteed fulfillment, their choices prove fertile ground for further acrimony. Finally, Death visits, in keeping with the bargain one of them has made, but finds this is more than a routine collection time. Ise uses his own part of the bargain to devastating effect, extracting from Death a pledge that defeats his very mission, but also ensures a permanence of incessant strife between the two.

GBEKUDE (Tying up Death) is a hilarious variation on the David-and-Goliath contest, with human wit in place of David's slingshot.

CAST

Ise

Gboyega Ajayi Bembe Aso Victoria Olanrewaju Aleio Tunmise Awosogbon

Temedun Afusat Omotunde

Ove Mathew Otefisan/Adeosun Saheed Oro Dele Egbeyemi/Omisakin Adeyeye lku

Segun Oni

CREW

STAGE MANAGER STAGE HANDS

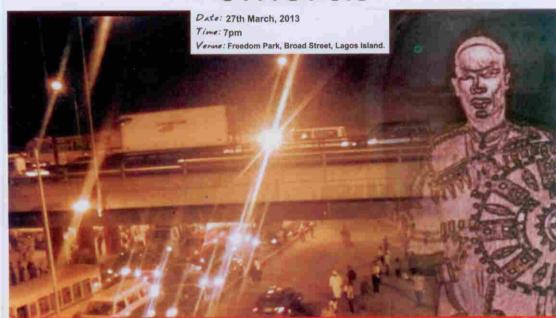
Segun Oni

Saheed Adeosun/Mathew otefisan



OSHODI TAPA

SYNOPSIS



he play tells of Balogun Landuji Oshodi's (Oshodi Tapa) departure from Bida in the ancient Nupe Kingdom and his arrival in Eko (later known as Lagos) at a very young age. He became a favourite of the court of King Eshilokun and was sent to Portugal and the Americas by the King to learn the languages and ways of the foreign merchants. Upon his return to Eko, Oshodi continued to find favour with successive Kings of Lagos — Idewu Ojulari, Oluwole, Akitoye and Kosoko, subsequently giving his support to Kosoko in the bitter, internecine warfare that enveloped Lagos in the struggle for its Kingship and Kosoko's struggle and eventual war with the British.

WRITER/DIRECTOR'S NOTES

While researching the life of Landuji Oshodi, I found the history of Lagos itself would be incomplete without the story of this man, a favourite of the court of several Kings of Lagos in the 19th century. Wearing many hats, Oshodi was a businessman, diplomat and soldier, defending Lagos against the military might of the British but eventually losing the war alongside his King, Kosoko. The telling of history will always be subjective; nevertheless the part of this business and military strategist may never be underplayed.

CASTLIST

Oshodi Tapa

- Yemi Sodimu

Akitoye

- Francis Onwuchei

Kosoko Idewu Ojulari

- Olarotimi Fakunle - Gbenga Adekanmbi

Oluwole/Young Landuji – Joshua Alabi
Eletu Odibo/Young Farouk - Precious

Anyanwu Farouk

- Olufemi Oke

Town Crier/Narrator - Sunkanmi Adebayo

Fagbemi - Tony Ofili-Akpom

Aide - Eyimife Ikponmwosa

Aide – Barbara Babarinsa
Aide – Oluwatoyin Alli-Hakeem

Elder - Bayo Ogundele

Sokolayami - Esther Esuga

Soldiers / Indigenes of Eko / Invaders of Bida — Kanayo Okani; Austine Onuoha; Yemi Adebiyi; Ndusbuisi Okani; Babatunde

Adegbindin; Bimbo Olorunmola Lead singer/Chanter- Ayo Orobiyi Singers / Courtiers / Townspeople -

Shade Orobiyi; Yemisi Julius-Ajayi; Bukola

Orobiyi; Moni Eniafe

CREW

Lead Choreographer - Segun Adeyemi Dancers / Indigenes of Lagos /

Courtiers - Gbolahan Sanu; Olabode Al-Amin; Peju Oguntade; Fausat Isa; Ayuba Thomas; Ife Ajayi

Flutist - Ife Olojede

Percussionists - Taiwo 'Keleko' Adesoji;

Tayo Sam Oluwasogba

Costume - Toyin Alli-Hakeem Stage Manager - Aniké Alli-Hakeem

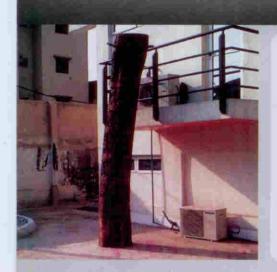
Stage Manager - Aniké Alli-Hakeem

- Wole Oguntokun



Date 25th March

The Tallest Drum



The symbolic drum is about 11 feet tall and 6 feet in circumference. It is made of hardwood and sealed at the top end with a deer's skin. Constructed round its solid body are carved reliefs of various cultural and historical representations and interpretations. Also called the Renaissance drum, it was unveiled in February to mark the Black History Month. The Renaissance Drum is beaten by three stilt-walkers in a ceremonial, celebratory dance, paying tribute to the accomplishments of black and peoples of African descent all over the world

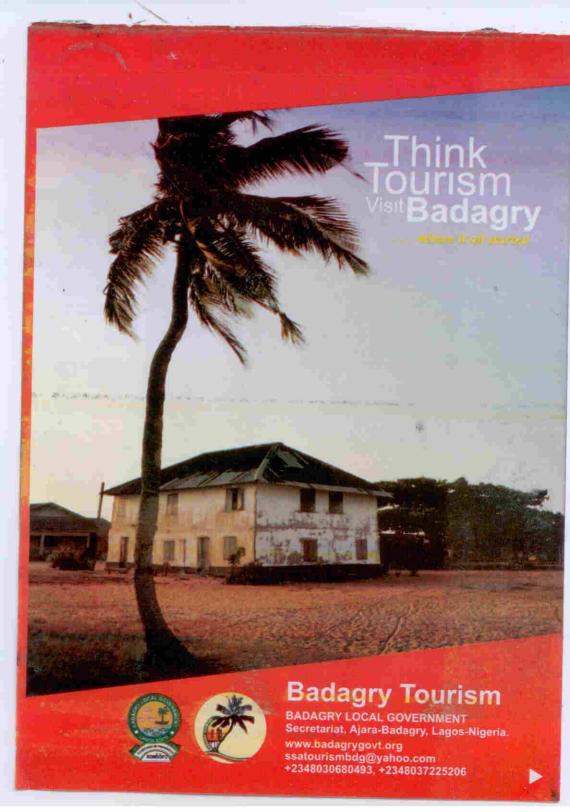
The Meboi

The Meboi (my Bull) is an age old tradition that was introduced to the people of Lagos in the late nineteen and early twenty centuries (1850s - 1950s). It was staged by the returnees or emancipados as part of the culture they imbibed during their captivity in Brazil. The Mebol was celebrated during festival periods particularly Easter, Christmas, New Year etc. It is built like a bull which represents strength and tenacity of the slaves while working on their various plantations. It is such a colourful play that a lot of people turn out to watch. The last time it was staged in the Lagos Island community was about fifteen years ago (late 1980s); this is aside the ones

The Meboi is a representation of the love and oneness that the forefathers had for themselves and wanted generations after them to inbibe. It was also of the style, architecture, tradition, food, mode of dressing etc. that the emancipados (freed slaves or Agudas) brought









We Warmly invite you to visit Badagry and explore your travel experience