



NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF MANAGEMENT SCIENCES

COURSE CODE: TSM243

COURSE TITLE: TOURIST SITES: PRODUCTS AND OPERATIONS I

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| COURSE GUIDE |
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TSM 243

TOURIST SITES: PRODUCTS AND OPERATIONS I

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Published by
National Open University of Nigeria

Printed 2012

ISBN: 978-058-426-9

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Introduction

HPM 243, Tourist sites, Products and Operations I is a first semester 200 levels, two – credit course. It is a required course for students in the B.Sc. Tourism Program. It may also be taken by any one who does not intend to do this program but is interested in learning about tourist sites, products and operations.

This course will give you all the necessary information you desire to know about different tourist sites, various products and operations.

The course will consist of units. These will include: Dance of the Western Yoruba, Music of the North, East and West, Dance of the North, (Borgu in Niger State), the city of Lagos etc.

This Course Guide tells you briefly what the course is all about, the course materials you will be using and how to work your way through the materials. It suggests some general guide lines on the length of time you are likely to spend on each of the units in order to successfully complete it. It also guides you on your Tutorial classes which are linked to the course.

What You Will Learn in this Course

In this course you will learn about what makes up a tourist destination, you will understand all about products and operations, various cultural dances and music and various attractions in the city of Lagos and the entire Lagos State.

Course Aim

The aim of the course is to acquaint you with all the necessary information about the dance and music custom of the Western Yoruba, the East and the North.

This will be achieved by:

- (v) Introducing you to the Dance of the Western Yoruba
- (vi) Music of the North, East and West
- (vii) The City of Lagos
- (viii) Tourist attractions of Lagos State

Course Objectives

In order to achieve the aim set out above, the course has ~~has~~ ~~specific~~ objectives. If you can meet these objectives, then you have successfully completed the course. The objectives of the course are its ~~its~~ ~~learning~~ ~~learning~~ ~~learning~~. They are things you should be able to do by the time you complete the course:

- (xiii) Have the knowledge of Gelede dance of the Western Yoruba,
- (xiv) Know the random music of Birom,
- (xv) Know the history of Lagos State and the City of Lagos,
- (xvi) Lagos as a miracles city of Africa,
- (xvii) Know the tourist attractions in Lagos
- (xviii) Know the specific festivals in Lagos State
- (xix) Know about shopping and shopping centers
- (xx) Know about investments in the tourism sector
- (xxi) Know about the city of Arts and Misery

In addition, each of the units making up the course has ~~has~~ ~~specific~~ objectives by which you can measure your own progress. These are always set out at the beginning of the unit. You are expected to read them carefully before moving on to the rest of the unit. You are also expected to refer to them again

Working through this Course

In order to complete this course, you are required to read the entire study unit as well as other available materials, which may be recommended by the National Open University of Nigeria (NOUN). At the end of each unit, there is a list of further readings and other materials. While it is not absolutely necessary for you to read them in order to complete ~~the~~ ~~course~~ successfully, it will be to your advantage if you can. They are recommended for learners who wish to have a deeper understanding of the subject matter.

Each unit contains one of two self assessment exercises/questions by which you can assess your own progress. At various points in ~~the~~ ~~course~~, you are required to submit assignments for assessment purposes. These are called Tutor-Marked Assignments (TMAs). At the end of the course, there will be a final examination.

You will be expected to spend between one week and three weeks on each of the units. However, you may find out that you may have to spend more or less time on particular units because of their volume or level of difficulty or your own level of preparedness. So do not ~~be~~ discouraged if you have to spend more time on any particular unit.

Study Units

This course is made up of 10 units as follows:

Module 1

Unit 1 Dance of the Western Yoruba

Unit 2 Music of the North, East and West

Unit 3 Dance of the North

Unit 4 The City of Lagos I

Unit 5 The City of Lagos II

Module 2

Unit 1 Guide to Tourist Attractions in Lagos I

Unit 2 Guide to Tourist Attractions in Lagos II

Unit 3 Tourist Attractions in Lagos III

Unit 4 Guide to Investments in the Tourism Sector of Lagos State

Unit 5 Our own Fernando Po

Assignment File

The assignment file will be made available to you, there you will find all the details of the work you must submit to your tutor for marks. The marks you obtain for this assignment will account towards the final mark you will obtain for this course. Any further information on assignments will be found in the assignment file. Assignments will normally attract 40%. The assignments and the final examination add up to 100%.

The assignment policy of the university as stated in the Students' Hand book should be observed. Application for extension (if need be) should be submitted to the tutor. If the assignment is posted to the tutor, it is the responsibility of the student to check with his/her tutor to confirm the receipt of such assignment so posted. As a precaution, you are advised to keep a copy of each assignment you submit.

Below are some salient points that could be of help to you, ~~while~~ going through this course.

1. Read the course guide thoroughly.
2. Organize a study schedule. Note the time you are expected or should end each unit, and how the assignment relates to the units.

3. Once you have created your own study schedule, do everything you can to stick to it. The major reason that student' fail is that they get behind with their course work.
4. Review the objectives for each study to confirm that you have achieved them. If you feel unsure about any of the objectives, review the study materials or consult your tutor.
5. After completing the last unit, review the course and prepare yourself for the final examination.

Final Examination and Grading

Organize how to manage your time. Do everything to stick to it. The major reason a lot of students fail is that they take things for granted, only to be rushing unnecessarily towards examination period. If you get into difficulties with your schedule, do not waste time to let your tutor know before it will be too late to help you.

When you are confident and satisfied that you have achieved a unit's objectives, you can then move on to the next unit. Proceed unit by unit through the course, pacing your studies and making the whole exercise easy for yourself.

Good luck. Enjoy your reading.

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Published by
National Open University of Nigeria

Printed 2008

ISBN: 978-058-426-9

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MODULE 1

Unit 1 Dance of the Western Yoruba

Unit 2 Music of the North, East and West

Unit 3 Dance of the North

Unit 4 The City of Lagos (I)

Unit 5 The City of Lagos (II)

UNIT 1 DANCE OF THE WESTERN YORUBA

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2.0 Objective

3.0 Main Content

3.1 Dance of the Western Yoruba

3.2 The Gelede Dance of the Western Yoruba

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

1.0 INTRODUCTION

Public dance is one of the most common and popular ways of celebrating events in African societies. This could either be at the individual level or when important occasions come up in the life of a man, woman or a child.

The above observation holds true for the Eguns, one of the major ethnic groups in Ogun State, Nigeria.

2.0 OBJECTIVE

By the end of this unit, the student should be able to describe the Gelede dance of the Western Yoruba.

3.0 MAIN CONTENT

3.1 The Gelede Dance of the Western Yoruba

The Gelede performance builds electricity like a gathering thunderstorm that herald the season of anxiously-awaited rains. The town is unusually quiet throughout the day, for most are resting after the night-long Efe

performance. The shadows lengthen and the heat diminishes before anyone appears for the afternoon's spectacle. The drummers arrive first, positioning themselves opposite a recently constructed palm-frond entrance to create the Gelede performance area in the center of the main market.

The first sounds of the ensemble rouse the community. Children appear first, dancing in imitation of the Gelede performers until an elder chases them away. Soon, the "crowd controllers" (atun agbo se), male Gelede cults, aided by members of the hunters' society, begin to move back and forth in front of the gathering crowd with large sticks or palm branches, attempting to keep the mass of people back in order to maintain a large oval-shaped performance area between the palmfrond entrance and the drums. The elders, especially the elderly women, fill especially reserved places along the edge. The large crowd listens to the stirring drum rhythms while awaiting the appearance of the masqueraders who are preparing themselves in their compounds or at the Gelede cult house.

A murmur of excitement stirs the crowd as the performers and their attendants appear. They come in order of seniority,



Fig. 1: CHILD OF NINE OR TEN PARTIALLY CLAD IN THE FEMALE STYLE. HIS PERFORMANCE IS MORE DARING IN ITS KINETIC OFFERING THAN THAT OF HIS YOUNGER PREDECESSOR. IDAHIN, DAHOMEY, JUNE 1971

the youngest first. As the ososo drums launch into the first ~~clay~~ ^{clay} dances, a small, partially costumed "Gelede-to-be" in miniature mask marks the beat with insistent if unsteady stamps (Fig.2). Because he lacks the finesse of his seniors he must hold the mask with both his hands to balance it. An older child follows; more daring in his kinetic

offerings (Fig.1). The crowd greets these youngsters with great enthusiasm and amusement. Some shout encouragement and instructions while others rush forward to award a child's effort with a small coin. These first awkward attempts at the dance are directly followed by the stronger, more precise movements of a pair of teenage Gelede (Fig.3).

The preliminary performances heighten the crowd's anticipation, for they herald the imminent appearance of the master dancers. The tone becomes more serious and the critical evaluations of the performance more exacting. The first pair emerges from behind the archway, their backs to the audience. The crowd strains to catch the first steps as the dancers whirl around and majestically move towards the drums. The crowd controllers make a conscientious but futile effort to keep the crowd from pressing forward. Subsequent pairs perform in quick succession, each striving to demonstrate a mastery of increasing complex rhythmic patterns. As enthusiasm mounts, cult elders, men and women, rush into the performance area to accompany the masqueraders and spur them on to greater choreographic heights (Fig.4). In the dimming light of dusk the last Gelede perform and the crowd members reluctantly disperse, following their "favorites" homeward where they recall with pleasure the spectacle of Gelede.

"The celebration of Gelede which we have is for our great grandmothers (iya wa johun).... The Gelede dance is mainly danced for them more than anybody... that is why we say Gelede belongs to the women... Our fore-fathers told us that these are destructive woman (aje) that we must not look down upon them. If we despise them it means death. We must pamper (tu) them and be living" (Babalola, 1971).

SELF ASSESSMENT EXERCISE

What is usually associated with the emergence of Gelede dance or performance?

The verbal and visual arts of Efe/Gelede previously examined (Drewal, African Arts, Vol VII, Nos 2 and 4) owe much of their impact to the dance. The emphasis in Efe is clearly the songs, and the people say, "a se Efe" (we do Efe). But in the Gelede performance of the following day, images in motion are the primary focus, for the people say, "a jo Gelede" (we dance Gelede). The following explores the kinetic dimension through (1) the training of a Gelede dancer, (2) the structure of the dance, (3) the distinct styles of male and female masqueraders as performed by men, and (4) Gelede as danced philosophy.

The cult directs its energies towards the perfection of performance. The female cult leader (iyalase) and her assistants supervise the specializations, which can be grouped into two broad categories based on function (1) the performers and (2) those who offer gifts (abore), the drummers (onilu), the male soloists (elefe or oro efe), male and female chorus (abiniro), and finally the dancers (ajo Gelede). The second category consists of the carvers (agunwa), painters (amuti), costumers (agberu), and crowd controllers (atun agbo se). Each group has an seniority system.

In the past, lineage generally determined specialization within the cult. Thus a son whose father was a dancer would begin to perform at the age of four or five. By the age of 12-14, his instruction would be strictly disciplined as he mastered the complex rhythms. Today, however, freedom of choice exists based on individual interests and talent, and it is not uncommon to find dancers who join the Efe/Gelede society in their late teens and twenties. Rene Aibiro is one of these.

FIG. 2 :TWO FEMALE GELEDE FACE EACH OTHER IN A MIRRORING RELATIONSHIP AS THEY MATCH THEIR STEPPING TO THE DRUM PATTERN DURING THE EKA, KETU. DAHOMEY, MAY 1971

Aibiro of Pobe, Dahomey, joined Gelede at the age of 21. He gives three reasons for his participation. He begins by saying, "It pleases me", and continues, "but besides that, "it is the elders, the old ones, especially, who tell us to dance."

Finally, Aibiro explains, "It is necessary, because if one is from this place, we must do it here. It is in order to get good crops." Implicit in his words is a reference to "the mothers" who control the fertility of the land and people. Gelede is the remedy for communal distress created by

them. For this reason, Gelede was performed twice in Pobe in the spring of 1973 to allay the threat of drought. Thus Aibiro's participation in Gelede transcends personal pleasure. Dancing Gelede affords an influence on the quality of life in his community. He dances for its well-being at the request of his elders.

Aibiro belongs to a dance group in Igbanko Quarter. The group comprises six dancers including the dance master, koni (koni, literally is, "to teach or to instruct"). Koni makes all the major choices for the group. He decides what steps will be learned and what rhythms the drums must play. Rehearsals are held every other night from eight to nine thirty for several months before the time of Gelede. In the privacy of an enclosed compound, the dancers line up two by two forming three lines. The least experienced dancers must perform in front, the most advanced in the rear, in strict accordance with rules of seniority. After koni demonstrates the steps, he goes to the back of the group and "taps" the rhythm with his mouth. Everyone knows it (the rhythm). "Everyone must know the drum with his heart" (Aibiro, 1973). When the group is prepared to dance, the dance master calls an elderly male official of the cult to come and watch a rehearsal. "If it (the dancing) is not good, he will tell us . . . to do this gesture in this part of the dance, and then it will succeed." Thus the dance, in order to sufficiently please the mothers and induce them to use their powers for the good of the community, is rehearsed under the supervision of an experienced dance master and the choreography is aesthetically evaluated by one of the most senior male members of the cult, the one with the greatest wisdom in dealing with the mothers.

In large western Yoruba towns with numerous quarters, there may be many active Gelede cults. Such a situation



FIG.4: DANCE GROUP OF IGBANKO QUARTER, POBE, PERFORMS THE KETE ADAPTED FROM A GAMBARI DANCE, AFTER MAINTAINING THE ORDER OF THE EKA THREE LINES OF TWOS: THE DANCERS ARE FREE TO BREAK OUT POBE, DAHOMY, JUNE 1973

fosters a lively sense of artistic competition in which cul singers, costumers and dancers vie with one another to excel in their particular specialties. Such a competitive atmosphere together with the concern for social well-being inspire innovation – sights, sounds and actions with which to enthrall the audience. Just as Oro Efe sings a verse of raucous humor and the carver sculpts marvelous superstitious structures depicting cars, airplanes, prostitutes and snakes (Fig.4), so too the dancer creates form from all aspects of life around him. A salute evokes the white man; and arching back and bobbing wooden breasts, the prostitute; and the delicate kete steps signal a popular dance of the Yoruba's northern neighbors, the Gambari (Fig.7). Popular records may also inspire new rhythms and movements. The attitude among the members of the Gelede society seems to be that the more one experiences, the more material one has to work with. The Gelede dance Igbanko Quarters, Pobe, is said to be based upon dances of neighboring ethnic groups. Aibiro explains, "When coming to the market we take the Fon fashion, and then we do some of our own (dance steps). Afterwards we do the kete of the Gambari. Other groups can do other ones." Thus dance masters of Gelede have the freedom to innovate, borrow and adapt in order to pamper the all-powerful mothers and win the admiration of the community.

The creativity inherent in Gelede choreography emerges within a tightly woven structure. The basis for Gelede choreography is the eka, a drum phrase which imitates the total patterns of the Yoruba language to communicate movement direction and social commentary. The term

eka literally means “enumeration” (Church Missionary Society, 1973) (Part II, 75), for a Gelede dancer is evaluated on his ability to “count” with his feet the rhythmic patterns of the lead drum(s). In other words, he must match his stepping with the drum beats. The sound of his leg rattles (iku), an essential costume element, verifies his precision. A preliminary study of eka reveals a concern with beauty, power, pride and humour.

The following eka from Egbado proclaims the beauty of and admiration for feminine fashion and physique (Adepegba, 1971): Elewele ileke mo'birin so' di sesesesese (Body beads make woman put out her buttocks (sound of leg rattles). The eka refers to the body beads (ileke) worn by woman and small girls around their hips, usually covered by a wrapper. The beads enhance femininity in building up the hips and buttocks (de Negri, 1962:10) When the dancer hears the eka he thrusts out the buttocks in time with the rhythm, and although he does not actually wear ilele, the construction of the costume, made of wooden sticks or a cylinder attached to the dancer's waist, exaggerates the buttocks and flips the cloth outward creating the illusion of bouncing strings of body beads (Fig .8).

Another example from Egbado alludes to masculine power (Adepegba, 1971): Eruku la take oja, eruku, ye ye (Clouds of earth from uphill market, clouds of earth, ye ye ye). This eka stresses the stamping of the male which in its forceful execution stirs up clouds of dust to proclaim the ideal of great strength and vitality.

Some eka profess the perfection of the dancers in order to challenge rivals (Kausade, 1973): La la la jo e osupa jo (La la la dance, let the moon dance). This eka alludes to a popular song which likens an eclipse to a battle between the sun and the moon. It is only a fragment of the original text and yet its reference is clear in the context of the dance. The eka in effect says, “You (the moon) may dance all you like, you can never outshine us (the sun).”

In the final example, the drummers light-heartedly satirize Muslims by playing the following when a masquerader representing a turbaned priest appears (Olabimtan, 1970: 193):

Agba imale ko foribale
 (A Muslim leader does not bow down)
 Lalaku baru jinjinjinjin
 (Parody on Muslim prayers followed by sound of leg rattles)
 Lalaku baru jinjinjinjin
 Lalakubar (repetition)
 Lalaku bar jinjinjinjin lalakubar
 Lalakubar (variation)

In an attempt to parody Islamic prayers, the drummers create humorous and rhythmic nonsense.

The strict propriety of matching the drum speech during the eka is dramatized by pairing identical masqueraders. The two literally become one as they exactly match the drumming. This is perhaps why many female Gelede face each other in a mirroring relationship while performing eka (Fig.5; see also Drewal, African Arts, Vol. VII, No.4: (Fig.60)). When asked, "Why do you dance two by two with the same masks?" Aibiro responded. "It is because women give birth to twins as children. That is why here are two masks. It is that we are born by the same mother." According to Marilyn Houlberg (African Arts, Vol. VII.No 1:23), some informants believe that twins share a soul or that one twin is the spirit double of the other. Perhaps doubling in Gelede is a visualization of the complete individual, the being and his double, for "the owners of four eyes" (i.e the mothers) operate in two realm of existence". Robert Thompson (1974:204) notes the virtue of comradeship in the pairing of Gelede masqueraders. Data collected in Pobe and Isagba suggest a strong spiritual dimension in certain types of friendship. Wherever two partners agree to make a pact and adopt a common secret name, they often choose to dress alike and may be mistaken for twins. The friends by virtue of their pact mutually guard and protect each other. Similarly, during the nighttime Efe ceremony which precedes the Gelede dance in Ketu, the singer (Ore Efe) is protected by a reduced replica of himself which accompanies him throughout the performance. Whatever the deep symbolism of doubling, it is probable that it somehow renders the eka more powerful by instituting a moment of uniformity both visually and rhythmically into the Yoruba dancing style.

Eka are countless, yet the dance group of Igbanko Quarter in Pobe rehearses, and performs only one. It is their trademark. As Aibiro says, "If they (dancers) find an eka that becomes them, that they know very well and it is difficult, and that they can understand quickly, the they will always employ that same eka. They can dance dances apart from their eka, but it is always their eka they will dance." "The challenge is to perform it adeptly. The drummers learn by experience the particular rhythms required by each dance group and in case they forget, a non - dancing member stands by to refresh their memories. The drummers' faces show intense concentration as they strive to maintain a rhythmic rapport with the dancers. Tuning paste on the drum heads facilitates the imitation of tonal speech patterns, allowing the drums to "talk" to the dancers. Everything must come together in unison and harmony during these moments, for as a ketu informant told Thompson (1974:203): "A thousand dresses, it does not matter, if you compromise the drum speech, you are not a good dancer!"

The eka actually forms only a small portion of the entire dance. It is embedded in a longer rhythmic phrase which in the female dance of Pobe is called iworo. Before and after iworo come two other drum patterns called alujo, a general Yoruba term meaning "dance to the drum." The choreography, then, is conceptually a three-pattern composition. In Pobe the alujo are adapted dances from the Fon and Gambari neighbours of the Yoruba to the west and north. Iworo, which includes the eka, belongs to the Yoruba. The initial alujo is the entrance sequence which carries the dancers across the performing area. Each of the dancers, although dressed alike, is an individual. During this sequence, they may interpret the rhythm independently, for as one can observe in Figure 3, the two dancers are not uniform. Following the alujo, the drummers launch into iworo as the dancers prepare to "attach" the eka. They come together and step in unison, matching the drum syllables (Fig.5; Drewal, African Arts, Volume VII, No 4: Fig 6). Once their task is accomplished they may break out of order to perform the second alujo, the delicate kete of the Gambari (Fig.7). The drummers beat fajide, fajide," pleasure has come," as the dancers exit with great finesse, kinetically asserting their ability in a sequence that exudes coolness and self-confidence.

Thus the sequence is alujo -----iworo with eka embedded ----alujo. The male Gelede dance has a similar structure. From this format emerges the well-defined portrayal of males and females by the male masqueraders.



FIG.5 : MALE GELEDE IN THE MIDST OF HIS DANCE SQUATS DOWN LOW. AS HIS ATTENDANTS REACH HIM. HE JUMPS UP AND DARTS OFF AGAIN, IDAHIN, JUNE, 1971

Probably the most distinctive characterizations of males and females can be found in the region, an area of frequent, well-organized and elaborate performances. One fundamental trait of Gelede is the static quality of the mask which sits upon what appears to be an extended neck. This balance and calm contrasts with the energetic and large movements of the body from the shoulders down. It is not simply the concern with balancing a weighty object that requires this relative stability of the mask. Most masks lacking superstructures and carved in light wood are easily secured on the dancer's head to allow active movement. The formal frontal face of the mask with its symmetry and simplicity of line enhances the sense of stability. The juxtaposition of the calm versus the active recalls a statement by Thompson (1966:86): The equilibrium and poetic structure of traditional dances of the Yoruba in Nigeria, as well as the frozen facial expression (here objectified in a composed mask) worn by those who perform these dances, express a philosophy of the cool, and ancient, indigenous ideal: patience and collectedness of mind."

As with much of West African dance, the line of the back appears fairly rigid, straight, and inclined forward from the hips. Slightly flexed knees accommodate the inclined torsos (Fig.8). This posture provides a solid base and allows the dancer to maintain close contact with the while, at the same time freeing his lower body from the waist down for speed, force and agility in the transferral of weight.

The male Gelede tends to maintain a very wide stance. His position and the bamboo hoop circumscribing his chest further accentuate this width. The female, in contrast, tends to move from a relatively narrow stance, which is echoed in her tightly wrapped torso (Fig. 3).



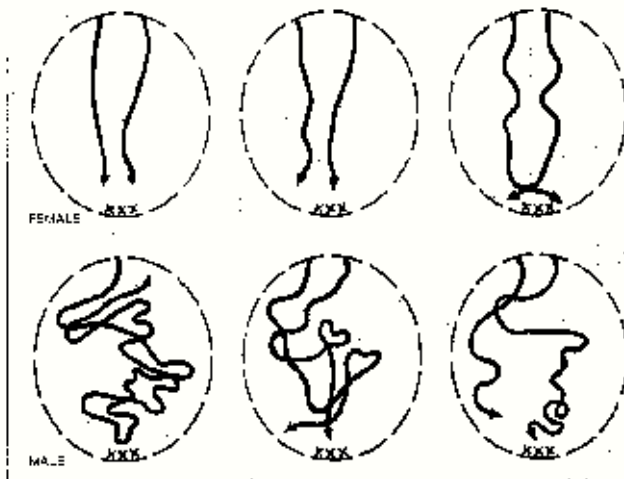


FIG.6: USE OF GROUND SPACE BY FEMALE AND MALE GELEDE IN THE KETU AREA TOWN OF IDAHIN (BROKEN LINES APPROXIMATE THE LIMITS OF THE DANCE AREA: XXX REPRESENTS DRUM S).

Both male and female utilize movements of very wide amplitude, carving out space with big, fully-realized gestures. They use their full arm spans, extended away from the body and parallel to the ground. Horsetail whisks (iruke) held by the dancers emphasize the arm reach (Fig 5). The male varies this by tucking his arms into his sides, gripping the bamboo hoop during certain movement sequences (Fig.6). Differences in the use of ground space sharply delineate male from female. Whereas the female pursues a fairly straight path toward the drums the male darts here and there covering the area, seemingly in underdetermined directions (Fig.12). The most striking element of the Gelede dance is its enormous energy level which is explosive and erratic for the male but controlled and channeled for the female. Within this broad context, let us now examine the choreography of the female and the male.

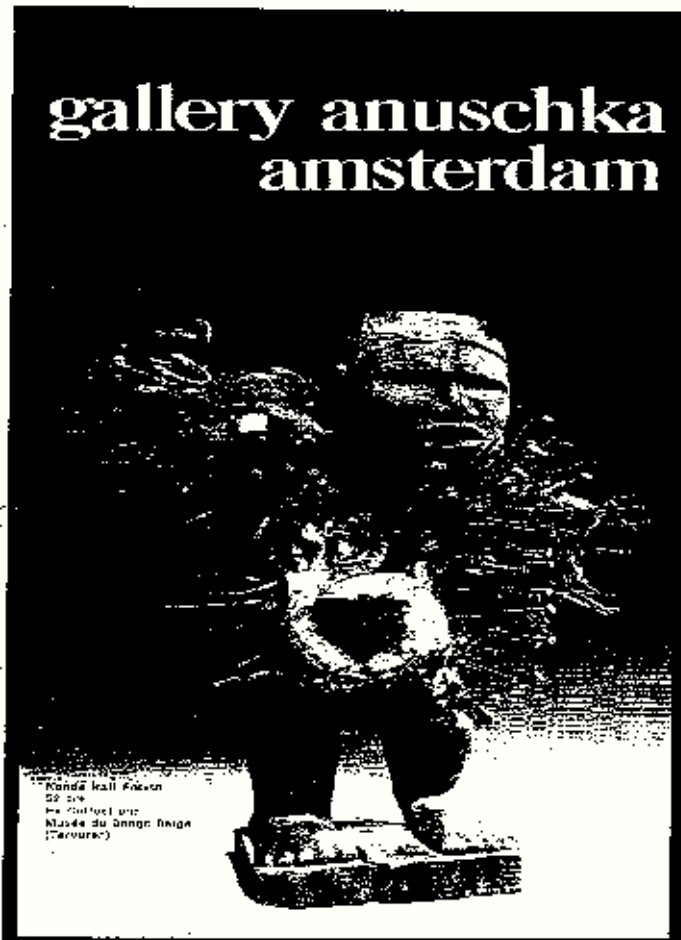
The female marks time to the drums back to the audience. As the drummers launch into the alujo, the entrance pattern, the dancer whirls around and majestically stamps into the arena. With great force, the foot is distinctly raised and presented forward before being emphatically placed on the ground. The foot crosses over the midline of the body emphasizing the narrowness of a tightly wrapped torso and characteristically narrow stance. The arms create large fully realized curves and sweeps. They work in natural opposition to the incisive legs, which may be carried only inches above the ground or raised chest high. This stamping pattern may be varied with single pivot turns on one foot, as the other leg is carried high. The overall impression of the entrance sequence is supreme composure and controlled power as the female pursues a direct line toward the drums. The drummers repeat the sequence, and when the dancers have traversed the area they give notice for the second rhythmic set.

The eka, embedded in the second drum pattern, consists of a series of small, extremely rapid, rhythmically complex jumps (Fig.5.8). The dancer initiates them subtly from a central impulse in his pelvis, raising him onto the balls of his feet with the toes barely losing contact with the earth. The eka can also be translated into slight shifts of weight from one foot to the other. The costume structure which builds up the buttocks, bounces and swings, giving emphasis to the subtlety of the movement, exaggerating the hips. The sequence, although of small amplitude, is powerful. Dust flies and sometimes the ground is literally torn up. The emphasis is down into the earth, each sequence being terminated with a strong emphatic stress. This observation reflects a canon of Gelede dancing communicated to Thompson (1974:203) stressing the necessity to balance (dogba) the drum phrase, ending the movement exactly with the drums. The body is maintained at predominantly one level with only slight variation. The head remains poised and calm and the stance is narrow. In contrast to the forward progression of the entrance sequence, the female executes the eka in generally one place, moving only slightly backward or forward. The great rhythmic sensitivity, speed and virtuosity that this pattern requires give it a bravura potential which excites the crowd as the good Gelede dancer precisely matches the beating of his feet against the earth with the beats of the drums. With the eka concluded, the dancers may break out of their uniformity to exit in a sequence (like the kete of Pobe) that allows them to bathe in the glory of a task well-accomplished.

The female Gelede thus channels and controls his energy as he pursues a direct path toward the drums, pausing momentarily to beat out powerful, rapid messages with great mastery. The male Gelede stresses physical prowess and freedom. His choreography tends to be diversified, exhibiting great variety in stamping. His approach differs from the controlled and regulated progression of the female. He works from a wide stance, a position that echoes his expanded chest. Constant variations in his movements make him seem very spontaneous and agile. His body levels vary from an up-stretched position, his feet barely skimming the earth, to a low, plunging position (Fig.11). As he traverses the performing area, he continually shifts his body, facing back and forth, angling side to side. He may perform a kind of free-form hopscotch, or track energetically sideways raising his knees with great force, or merely stamp on one spot. In an instant he completes a full turn with vigorous stamps and as excitement builds, he whirls around with such impetus that he is nearly carried off the ground extended to the sides. As if to exhaust the potential of his dancing he rushes at the audience, forcing them to fall back and make room. Or in a charge he may suddenly toss his horsetail whisk into the air and abruptly dart off in another direction (Fig. 6). He attacks his space with such great vigor that his attendants sometimes must set him

going in the right direction (Fig.9), until the female who takes a relatively straight and narrow path toward the drums. During his playful sojourn, the male manipulates with his hands the suspended hoop circumscribing the chest, either by rotating it as the body twists, bouncing it as the body rocks, or by jumping it in time with the shoulders, greatly enhancing and extending his range of movement.

Male costuming resembles the paneled garments of some Egungun masqueraders and Sango priests (Fig.9). "Like Egungun and Sango priest, the Gelede male relishes turning. In fact, one eka from Egbado area alludes to the spinning of Songo priests which makes their skirts fly outward". In Pobe, the male dancer must spin with such great force that he sometimes falls outstretched on his stomach. Thus it is the artistry of the male to command the entire space, dazzling the audience with unexpectedness and wit as he clearly asserts his power, his cunning and his freedom.



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Authorities on Gelede dancing, the dancers themselves, support these observations and throughout the Gelede areas seem to agree in theory on the distinction between the male and female portrayals. A Egbom dance master explains. "When women are created they are created to do things easily and beautifully (nkan ero ati nkan eye). . . . When a male dances, his dance is strong (le), for men are to do things that requires power (agbara). . . . When a female Gelede is dancing she would be allowed enough space to dance for everybody to see her dancing and to enjoy and appreciate her dancing, unlike a male dancer who will be jumping here and there (Adepegba, 1971). As Aibiro states. "The dance of the female we say is a dance which is for pleasure (faji). It is not strong (le) dance. . . . The female must dance gently, carefully (pele-pele)." For the male dance, the informant continued. "When he comes, he is always courageous. . . . He dances and he does something very difficult, because men are hot. They are always hot. . . . He dances 'hasa!'" A. Olabimtan (1970:193), based upon research in Abeokuta and Ilaro, states, "The male must always behave in a really masculine manner whilst the female, though actually a man, must not for a moment behave like a man. While the males are fast in their dancing steps, the females tend to be slow and sluggish." An Ajilete informant describes male as "hot" and "hot" and females as "cool," dancing "in a highlife mood" (Thompson, 1974:203). Such seemingly simple evaluations reveal deep philosophical beliefs about the natures of males and females.



A key to our understanding lies in the invocation (ijuba) which precedes the evening of Efe songs (Drewal, African Arts, Vol VII. No 2: 59-60). The sacred words in honor of ogun, the god of war and iron, and a major symbol of masculine power, profess:

Ogun killed the swordsmen.
 He destroyed them at one stroke.
 Honor to the father whose penis stood up to give
 birth to a child in the room.
 We heard how the penis struck those in the market.

Ogun's praise imagery stresses qualities of physical strength, aggressiveness, and hotness. He flaunts his prowess in the most dramatically overt ways. Contrast this with imagery of the mothers contained in the same text.

Old bird did not warm herself by the fire. Sick bird
 did not warm herself in the sun Something secret
 was buried in the mother's house

Mother whose vagina causes fear to all
 Mother whose pubic hair bundles up in knots
 Mother who sets a trap, sets a trap.

The mothers prefer the cool obscurity and mystery of night. Their secret (i.e. power), buried within the house, is ever-present, yet unseen. The mother's vagina, cloaked in pubic hair, causes fear. Her praises stress covert power, a quality which becomes more explicit in the reference to a "trap," an object of deception. Thus Ogun, the supreme image of maleness, is hot and overt in his actions, while the mothers are cool, powerful and overt.

These visions of covert female power surface in other contexts. One informant carefully explained. "Women have many secrets they will never tell you...only their mothers" (Akinfenwa, 1971). The concept of a sisterhood based on common secrets was also voiced by a Gelede dancer who told Beier (1958: 6), "All women are united through the flow of blood." This sisterhood is a powerful and fearful idea, for a woman suspected of being a witch who gives birth to only females is accused of intentionally producing more witches. The Yoruba, using the bird imagery associated with witches, say eye nyi lu eye. "bird is rolling on bird" (Abraham, 1958:358).

A woman's covert nature has a creative dimension in her persuasive to soothe, comfort and "cool" as in the proverb, *owo ero lowo obirin*, "soothing are the hands of the female," She also possesses *iroju*, the inner power of endurance, patience and perseverance (Crowther, 1852:157; Lawal, 1970:30). The male's ambivalent attitude toward her possibly grows out of tensions in the patriarchal and patrilocal polygamous household where she is considered a stranger. The situation is characterized in the following Efe song record in (1971):

When the senior wife gives the husband soup, he must not eat it.
Do not trust the soup from rivaling wives.
Two women and a man becomes a liar
She says the husband stirs up jealousy.
A woman who begs the gods for another wife for her husband is not begging from her heart.

As Raymond Prince (1961:804) notes: "The relationship between mother and son is much more significant than between husband and wife." The Yoruba proverb, "mother is gold, father is glass" (*iya wura, baba ni digi*) captures the essence of the mother/child bond (Dadano, 1966:82). It is precisely this bond which may cause disunity and eventual division or segmentation in a lineage if a son feels his mother has been mistreated in the patrilocal compound.

Not only is a woman's actual influence on the stability of a compound very significant, but women have traditionally held positions of authority in the religious and political sphere. Peter Morton-Williams (1971:65) in a study of 19th century Oyo points out that "no man was ever alone with the king and, whatever other men might be there, at least one *ayaba* (king's wife) would always be in attendance and command his deference. All palace officials had official mothers... Most of the *iya Afin* (Mother of the Palace) were priestesses, who were in charge of shrines in the palace, and were "mothers" of cult organizations in the town, having *iya kekere* ("little mothers"), generally women *ilari*, to assist them". The female as liaison in religious and political matters accounts for the control ascribed to women by one Gelede enthusiast: "All these destructive women (*aje*) are the owners of all these gods. After making a sacrifice to the god, the *aje* will know that we bagged them" (Babalola, 1971). Another informant expressed the same idea: "If they (*aje*) are worrying somebody, they can hide under an idol" (Adeleye, 1971). The notion of women's powers as covert and omnipresent occurs again and again. The only way to deal with them effectively is to pamper them and be living."

Thus man devised Gelede as a “plaything” for women. The dance reflects man’s anxieties toward women, creating “a play of powers made visible” (Langer, 1953:87). Men as choreographers, trainers, and performers as well as carvers and tailors create a powerful illusion of humanity which transcends reality. In a tightly structured play of great energy, embellished with masks and costumes that amplify and define social roles and physical attributes, the males symbolically externalize the vital nature of men and women, projecting an image of the life force, ase. Male ase emerges as he aggressively consumes the space surrounding him, his explosive manner flaunting unrestrained power. Female ase as expressed by the male masquerader is made visible in her narrow stance, her controlled and channeled movement which pursues a direct line toward the drums with great strength and speed uncommon in Yoruba women’s dancing. The male does not attempt to imitate female dances; rather he expresses something much deeper – the inner power, the vital potentiality of ase which is covert, concentrated and mysterious.

To dance Gelede is to understand man’s role in the society and the covert powers of woman. The complex, highly structured cult directs its energies toward the perfection of performance to “pamper” the mothers, and instills in man the ideals of patience and indulgence. These qualities imply covert power, power which is restrained and controlled. They are properties of woman which man must learn in order to cope with his anxieties, for “the Great Mother said the one to worship her must have patience” (Ogundipe, 1971) and to worship means to perform the ultimate spectacle. Thus Gelede communicates through “powers made visible” deeply-held beliefs, attitudes, and practices about the nature of the sexes and their respective roles within Yoruba society.



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4.0 CONCLUSION

Without mincing words, this unit has proved beyond reasonable doubt that Nigeria is very rich in culture, particularly various dances of different ethnic groups around the country, particularly the Gelede dance of the Egun ethnic group in Ogun State of Nigeria. What is important here is that it promotes the culture of the people, locally in the community and generally in the country as a whole.

5.0 SUMMARY

Dances and music constitute an important historical revelation of the people's culture.

ANSWER TO SELF ASSESSMENT EXERCISE

The first sounds of the ensemble rouse the community.

6.0 TUTOR-MARKED ASSIGNMENT

Explain the Gelede dance in line with much of West African dance; making reference to male and female dancers.

7.0 REFERENCE/FURTHER READING

Arthur, Danto et.al (1988). Art/Artifact Africa. Art in Anstropology Collections.

UNIT 2 MUSIC OF THE NORTH EAST AND WEST

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Music of the North, East and West (The Binis and the Igbo; the Birom of the North and the Yoruba of the West)
 - 3.2 Random Music of the Birom
 - 3.3 The Yoruba Master Drummer
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

Many African music studies have concentrated on musical instruments and musicological analysis, but little attention has been given to music education in Africa, or to musicians themselves. Nigerian flutes always come in two varieties: those with two stops, commonly found in the southern part of the country, and with five stops which are exclusive to the North.

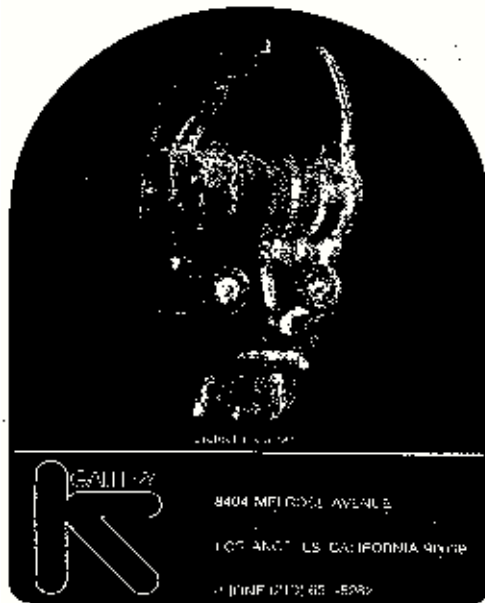
2.0 OBJECTIVES

At the end of this unit, the student should be able to describe the music of the East and West especially the Binis, the Igbo and the Yoruba.

3.0 MAIN CONTENT

3.1 Random Music of the Birom

Nigerian flutes generally come in only two varieties: those with two stops, commonly found in the southern part of the country, and those with five stops, which are exclusive to the north. The two-stop flute is called Oja by the Ibos, and Ikpeziken by the Binis of the south. While it is usually made of wood, the Binis, who are famous for their carving skills, have been able to fashion their instrument from bronze or from the teeth of animals. The five-stop flute is known as Ityam among the Tivs, who shares a boundary with the Ibos and as Algaita by the Hausas. It is made of wood covered with skin, and played with a mouthpiece. The Oja and Algaita are both vertical flutes, but whereas the former is used rhythmically, the latter is used melodically to accompany a group of dancers, aided only by a drum.



The two-stop flute's rhythmic functions are best illustrated in the Etiliogu dance of the Ibos where it is used in an orchestra composed of a rattle, two gongs, a pot xylophone and drums.

In areas where there has been a constant movement of traders from south to north, as at the town of Makurdi where a bridge links the Ibos with the Hausas, the two-stop flute, called Amada, is commonly used. The Hausas use the two-stop flute in groups of three with the instruments turned to the notes of the pentatonic scale – obvious attempts to reproduce the melodic notes of their own five-stop flute. The three players perform in such a way as to produce a pointillistic melodic line. All the flutes discussed here have sociological functions different from their function in neighboring Ghana, where Nketia says “the flute called anadwo sekan is played during stool ceremonies, particularly those of the annual festival.”

The Kara flute ensemble of the Birom people of northern Nigeria is of very special musical interest. Kara (or Busa) is a transverse two-stop flute made of bamboo, which is played orchestrally in groups of four with a small drum called gangan as accompaniment. This ensemble is an example of random or chance music in Africa. John Cage writing about indeterminacy in random music, said, “In the case, however, of the performance of music the composition of which is indeterminate of its performance so that the action of the players is productive of a process, no harmonious fusion of sounds is essential. A non-obstruction of sounds is of the essence.” This is exactly what happens in Kara music. The whole performance is an indeterminate process, and the sounds produced by the players are not obstructed by a conscious attempt to organize the rhythms and harmonies. Cage was obviously

discovering in the 1930s what indigenous African musicians had been practicing since antiquity.

The closer look at a performance of a Kara orchestra which follows might help to provide an understanding of this type of natural, aleatoric music composition, as opposed to the conceived randomness of compositions by Cage, Stockhausen or Dallapiccola. In this performance, the four Kara flutes were turned to the pentatonic scale:

SELF ASSESSMENT EXERCISE

List three (3) kinds of five-stop flutes common among Nigerians.

The notes of the flutes sounded rather muffled, and apparently there was definite attempt by the players to “blue” the notes instead of play them cleanly. Although each instrument has only two stops, the players were able to produce up to four notes by a special lip action much in the manner of European clarion players of the seventeenth and eighteenth centuries.

To start the performance, first one player and then another playing. There was no signal given or implied; each player just came in when he felt like it and each stopped playing briefly at random to take a breath, blow his nose, or even urinate in a nearby bush. An argument of some sort developed between two players and as they argued, the other players continued playing --- completely oblivious to their bickering --- with the gangan drum beating out improvised tattoos. Such a scene is absolutely impossible to notate effectively.

African instrument ensembles commonly use either the technique of call and response or that of building up anostinato over which a improvises. There is always an element of organization in the whole proceeding. In the performance just described of the Kara flute ensemble, the technique was vastly different. All the instruments were treated as equal partners, and each one was free to improvise, producing something like that shown below.

The result was random counterpoint in four parts in which dissonance featured freely, producing an eerie feeling suggestive of a background film about a killer stalking his victim in a haunted house. The function of a gangan drum was also of very special interest.

Generally in African instrumental music, we conceive of the drum as supplying strict rhythm or improvised rhythm within a consistent rhythmic ostinato. Its function in the Kara ensemble was different, with the gangan drum providing a kind of polyrhythmic recitative *secco* which punctuates the improvisations of the four soloists. When it was time to end the performance, the players just quit one by one at random until it was obvious there was nothing more to listen to.

In an interview with the musicians, it was established that Kara music can be played for a happy or sad occasion. On a happy occasion like a birth or wedding, the players tend to use notes of short duration; or sad occasions like a death, the notes tend to be longer in value and more prolonged, producing sustained dissonance which highlights the anguish of the occasion.

All the elements of twentieth century music after 1918 are present in the music of the Kara orchestra: the tone clusters and the harmony created by the individual melodic lines of Bartok, the random approach of Cage, the special effects of Dallapiccola, the polyrhythms of Stravinsky, the distorted tones of Boules. Obviously, program is a feature of kara music; in this instance, however, each player is free to express the pain of joy he feels, and the result is a unique Nigerian musical experience.

KARA ELITE ENSEMBLE
KARA FLUTE ENSEMBLE

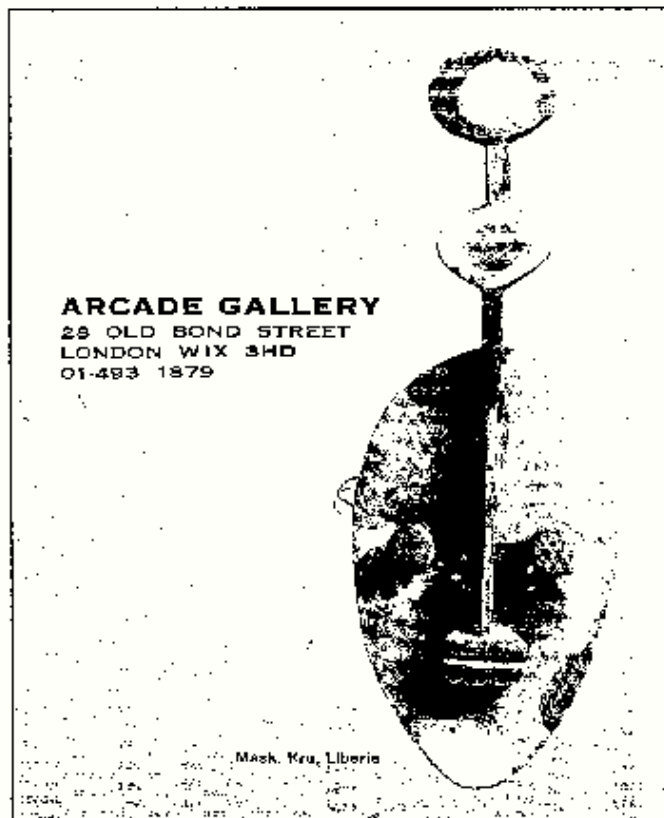
The image shows a musical score for a four-part Kara Flute Ensemble. The score is written on five staves. The first four staves are for the flutes, and the fifth staff is for the Tunes Drum. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. The annotations are as follows:

- Staff 1: (DOES A LITTLE DANCE)
- Staff 2: (BLOWS HIS NOSE)
- Staff 3: (URINATES), (SPITS), (BICKERING BETWEEN FL 3 & 4)
- Staff 4: (LAUGHS AT FL. 3), (CHATS WITH CROWD)
- Staff 5: (TUNES DRUM)

3.2 The Yoruba Master Drummer

Many African music studies have concentrated on musical instruments and musicological analysis, but little attention has been given to music education in Africa, to musicians themselves. An examination of the ways in which traditional Yoruba musicians are trained might enhance our understanding of interrelated aspects of this culture, and of the forces that influence both the general music education of the populace and the specialized education of the professional musicians. Here, focus will be on the master drummer and the knowledge and skills expected of him.

Music in traditional Yoruba culture is all – pervasive. Without it, the people cannot properly create poetry, record history, educate children, celebrate at festivals, praise or abuse, entertain, marry or even die. Some music training is provided everyone as a natural consequence of being a member of the society. A child growing up in this organized around the extended family with its strong kinship ties is cared for and influenced by many relatives, not just by his family. These are his instructors in music and in order aspects of his culture.



From the moment of birth, the infant is exposed to strong musical stimuli. Songs are sung in the home to accompany work or to praise or abuse someone. Cradle songs are sung to babies when they are on their mother's backs; these are accompanied by a simple dance step, providing a physical manifestation of rhythm. A baby attends a festival or a musical event on his mother's back or on the back of another woman; her burden will not prevent the mother from dancing and participating in the music. The infant is thereby subjected from the earliest age to vocal and instrumental music in addition to the movement that accompanies it. Small children also make their own instruments and form their own bands to accompany games or to imitate the adults. Smith indicates that this is a typical West African activity, and that it is the beginning of ensemble practice. The games themselves, including instruments and songs, increase the children's awareness of rhythm (Smith, 1962: 75-77).

As soon as the child is old enough, he is encouraged to sing and imitate simple dance movements. Smith says that most West African children are encouraged to dance as soon as they can walk. By the age of five, they have learned the primary elements of festival dances, and by six they are able to dance with adolescents with accurate rhythm, dance patterns and songs. About the same time, children begin to learn the choral responses to the songs adults intersperse in folk tales told in the evening, as well as the hand clapping rhythms that accompany them.

Most of the learning situations mentioned above are informal, providing an opportunity for the child to learn by imitating, observing and listening. Their purpose is to help the child understand his own culture and learn to find his place in it. The folk tales contain morals which point out important values of society. Other songs relate tribal, family and individual histories. Religious music tells of the divinities, tribal ancestors, and types of prayers and supplications. As the child absorbs the messages of all these songs, he learns what it means to become a full participant in the society.

All Yoruba children must learn these songs and dances even if they do so at different rates. Everyone becomes at least an adequate enough singer and dancer to participate in cultural life. The Western idea of an exceptional talent is relevant only when a child is already in line to become a master of music by virtue of his birth, or in rare instances when a child not in this line so gifted that his family will send him to study with a master musician. It is noteworthy that in traditional Yoruba society there are no such formal institutions as the "bush schools" mentioned by Smith (1962: 78-79) for the teaching of music or any other aspect of the culture. The only resemblance to formal institutionalized training is that associated with professional musicians.

Even in that case, it is certainly far removed from the Western concept of school.

There are basically two categories of musicians in traditional Yoruba society: amateurs and professionals. The master drummer is one of the few who belong in the latter category. Other so-called master musicians, such as lead singers, dancers and other instrumentalists, have not had, by and large, the same degree of intensive professional training as required of the master drummer. They may even have other occupations, although their musical training has made them extremely skilled and more accomplished than their amateur counterparts.

The master drummer, on the other hand, with the exception of those few who have been unusually influenced by Western lifestyles, is a professional musician in the truest sense. Music for him is a consummate life-long occupation, and his training is an intensive, continuous process which produces in adulthood a musician possessing skills and knowledge of a degree and breadth impossible to estimate.

The vast majorities of master drummers are born into drumming families and have fathers who are master drummers. These families are often referred to collectively as the House of Ayan. Ayan is the Yoruba drum deity whose name the members of these families usually incorporate into their own, such as Ayanniyi, Ayanwunmi and Ayanwola. The best master drummer by Yoruba standards come from the House of Ayan for the simple reason that only they can receive the continual daily exposure to the rich musical heritage of the drummer's family. The children learn the details of the worship of Ayan which gives them a sense of belonging to a very special traditional family whose origin is with the deity. An outsider has little chance to acquire such intimacy with the drummer's culture. The profession is restricted to males, and it is assumed that sons of master drummers will also become master drummers unless, upon reaching adulthood, they decide or realize that their inclinations and talents are not sufficient to reach the very high degree of competency required. But at least until adulthood, all boys of the House of Ayan receive training to prepare them for this profession. There can be only one person with the title of drummer within a family, and only when he dies will the most senior son take his place. In actual practice, the sons, upon becoming adults, will substitute for the father and even form ensembles of their juniors. These players will recognize the son as their leader, but will still refer to him as "the son of the master drummer."

The system is open to outside talents. An exceptionally gifted child from outside the House of Ayan may be apprenticed to a master

drummer. He will receive the same technical training as a male born into the drumming family, but it would be difficult, if not impossible, for him to absorb all of the cultural, especially religious, knowledge that would be picked up naturally by the son of a master drummer. If the outsider succeeds in attaining this title, his emphasis will be out on the technical side, while a master drummer from the House of Ayan will emphasize masters of traditional importance, such as how to please the gods and his elders, and how to communicate more to his listeners than the message his drum speaks. His aim is to touch their hearths and move them, and it is this quality in his art that is judged to be the most important, for his technical skill is assumed to be near perfect. Sowande, stressing the importance of the evocative nature of sound which might be used to achieve the drummer's desired results, says "... if he happens to be a Yoruba, he would refer to those terrible vocal forms handed to him by his forefather, such as the Asan, the Ogede, or the Ofo, patterns of Pure Sound... through the medium of sound, he could evoke and handle Psychic Forces of tremendous potencies, which his will could then direct as it suited his purposes. He knew this, not as a theory, but as experienced fact" (1967: 256). These are some of the things that the drummer of the House of Ayan knows intuitively but which the outsider does not fully grasp.



For the first few years of his life, the son of a master drummer is exposed to the same type of cultural experiences, including music, as any other child. The more specific and specialized aspects of his musical training require more direct techniques of instruction, although

much of that is still informal, and none of it is as rigidly institutionalized as in the West. For the Yoruba music “student” this type of learning takes place at performances by his father’s ensemble. There, even a small child is given a drum and told to play a certain part ~~the~~ ~~being~~ very direct experience in playing and listening to music. His father will demonstrate the rhythm he is to drum, and will correct him during the performance if it is not right.

The young son of a master drummer will first be given the drum called kannango, the smallest and easiest to play. Thieme states (1969:89) that although the kannango can be found in ensembles today, it is no longer used much for solo drumming, and its primary functions, in fact as a learning instrument. Because it is a tension drum, the beginner can learn the basic changing pitches, which he will need eventually for the iya’lu drum, and he can also learn something about accompanying the other drummers of the ensemble. It does not require much pressure to change the pitch on the kannango, so a small child can easily handle it. When the child has satisfied his elders that he has learned these techniques, he will then be taught how to use the same drum to play stopped, muted and left-hand strokes, all elements of a more advanced technique. He will then progress to one of the omele drums and then through ~~the~~ others, the gudugudu being the last and hardest to master. The gudugudu playing technique requires very difficult wrist action.

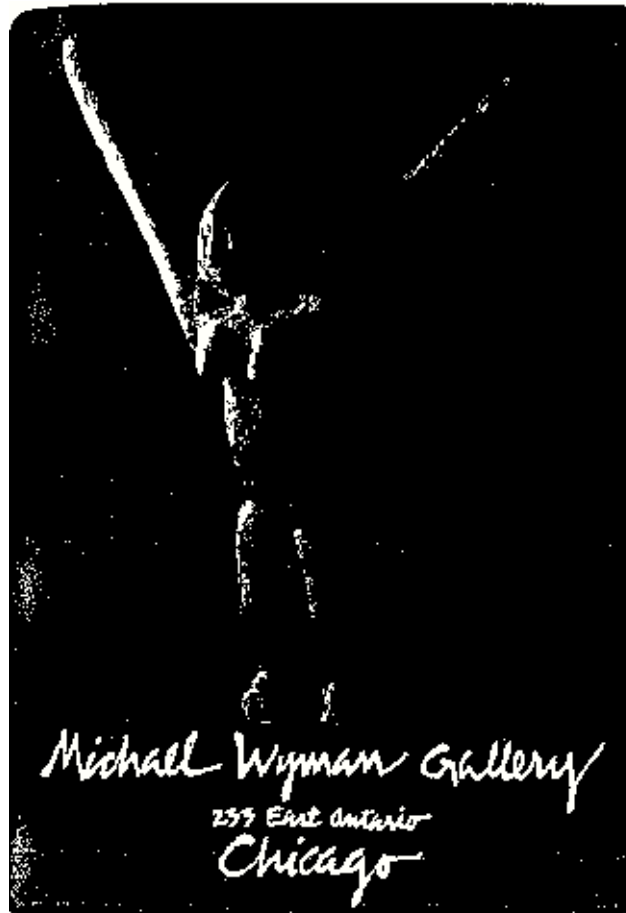
The boy is now learning through active participation. He will be expected to master progressively more and more intricate rhythm patterns as well as more difficult techniques. At the same time, he is developing his memory for the monumental task of retaining the vast body of cultural information that is to be communicated through his drumming. It is assumed by the community that these children of the House of Ayan will succeed and be talented. No one fails. Even those who later discover that they are not inclined to be master drummers and thus follow other professions are still considered far more skilled musicians than those outside the drumming family, and anyone hearing a name with "Ayan" incorporated into it will know immediately that this person is an excellent drummer.

The Yoruba musician's idea of practice reflects his method of training; that is, there is no formalized rehearsal. Much polishing and perfecting of skills is accomplished in actual performances. Boys or even adults may go off by themselves to practice on their instruments, but this is not designed as such, and no time or place is appointed for it. There are so many musical events that there is hardly a chance for these drummers to get out of "practice." They improve constantly within the structure of their everyday lives. The only occasion that may come close to the Western idea of rehearsal is when one of the ensemble members might simply say, "Let us play" when they are all in the compound, and for no particular event. Even then they will say that they are playing to get the feel of the drums, to test them and make sure that they are tuned and sound right.

The greatest single motivation for a Yoruba child to do well at his drumming is social: he wants to perform and behave as society expects him. There is a proverb, *wat'egbe*, which means, "You will be equal to your equals." This is a minimum desire, not to be out of place with his peers. For those children sensitive in the understanding of cultural behavior, it is said, *Eni t'o ba mowo we a bagbajeun*, or "He who knows how to wash his hands will eat with the elders". These exceptional children will be allowed some special privileges, such as entrance to an event not normally open to children.

The master drummer-to-be is not often motivated by verbal praise and encouragement, for some adults fear this, would spoil him. Hence he receives plenty of criticism and ridicule from elder master drummers, from uncles who are said to be particularly severe and critical in the respect, and from members of the extended family who are older than the student. They are all entitled to correct and instruct him. The object of this criticism is, on the hand, to nudge the boy into social and professional conformity, and on the other, to motivate him to reach higher levels of excellence in performance without losing his modesty

and respect for others. What encouragement and positive reinforcement he does receive is social, dependent on his behaving and playing to expectation.



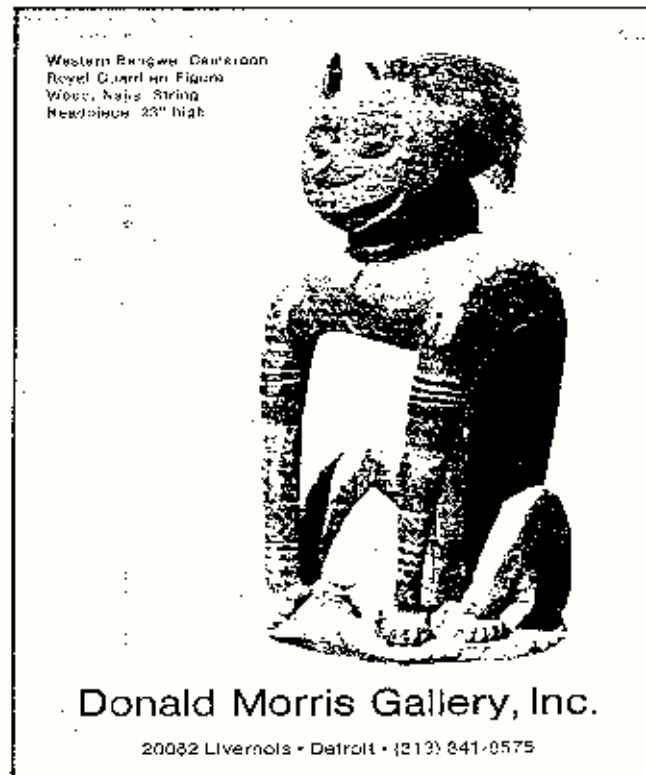
There is no formal examination process during the boy's music education. Any drummer may test him, simply by listening to him during a performance and correcting him, perhaps asking the misplayed pattern to be played again some time later. A drummer never really finishes his training or graduates in the Western sense. He is always being tested by older drummers, and as he himself grows older, he will continually test his juniors. Thus an unbroken line of constant teaching, learning and testing is sustained in the House of Ayan.

A master drummer knows if he is successful, and to what degree, by the general demand for him, by how often he is invited to play, and by the status of those who invited him. The people evaluate him primarily on the correctness of his language and his memorization of names and other details, on how well he makes them dance, and on how much he pushes them personally. The actual music is the least important factor in their assessment.

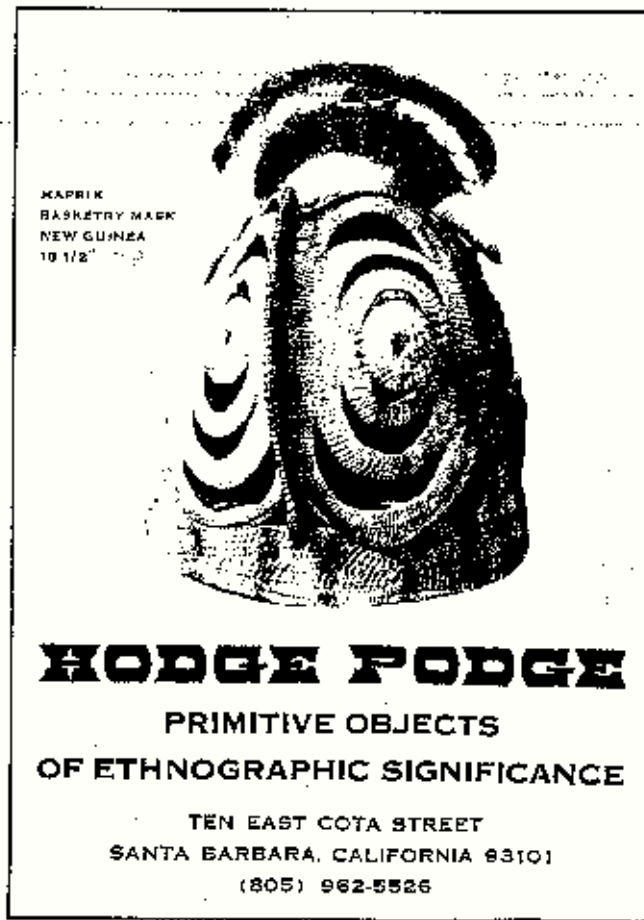
The scope of the knowledge stored in a master drummer's head would be staggering to the Western accomplished musician, who is usually expected only to master to near perfection his own instrument and repertoire. The Yoruba master drummer is not only a virtuoso on his own lead drum, but he has also mastered the others in his ensemble. He may also know how to play other drums in other ensembles. In addition, he is a composer, the ensemble conductor, a poet, a historian, a repository of religious knowledge, a philosopher, the coordinator of dance and song music, and a psychologist par excellence.

Before attempting to delineate the areas of knowledge which the master drummer is expected to master, it is important to point out that the Yoruba would probably reject any attempt to categorize that knowledge. This is understandable, since all of its aspects are intricately interwoven and interdependent. As Sowande (1967: 256) stresses, the many aspects of Yoruba music which we delight in picking apart and studying are taken for granted by the Yoruba as being merely means to the end. The desired results include the emotional, physical and mental responses of his listeners. With this warning in mind, and for lack of a better alternative to describe the scope and function of the master drummer's knowledge, the subsequent discussion deals with two major categories: the master drummer's knowledge of music and of his instruments, and knowledge of his culture.

His musical knowledge encompasses rhythm, melody, harmony and playing techniques. It is enough to say here that there are many types of Yoruba music, each suited for a particular situation. The master drummer must learn solo music for his drum, the part his drum plays in ensemble music, and the part of each instrument in the ensemble. Since polyphony is an important ingredient of ensemble music, these instruments are often playing their own distinct rhythms and cross rhythms. The master drummer is aware of all of them as he plays his own part, so that he may improvise beyond it. This is complicated, or better, enhanced, by the fact that all of the drums can may be "talking" as well as playing. The intimate relationship between spoken Yoruba, which is a tonal language and music, is the essence of Yoruba music. Because of this relationship, whereby single drums and combinations of drums can be made to imitate Yoruba intonation, virtually anything spoken can be drummed. All Yoruba music communicates meaning to the listeners. Every melody, even if not consciously verbalized by the listener, was originally conceived as spoken Yoruba. Small children hear snatches of folk melodies in conversation, especially in spoken proverbs which are often made into songs. The master drummer, then, is also a master linguist.



The master drummer naturally has to have a thorough functional knowledge of his ensemble. Yoruba musicians categorize instruments into group though of as families. Each family has a head instrument which is played by the master musician of that group. There are at least ten drum families, the drums of each forming as ensemble, although with many different combinations of drums used to form varied ensembles, the number is probably much higher (Thieme 1969:3).



The dundun drum set is interesting to use as an example because it is so versatile, being suitable (hence almost always required) to play almost all traditional music, whether religious or secular. Other ensembles and sets tend to be more specialized and play primarily for a particular religious cult or secular function.

The master drummer's drum in the dundun set is called *iya-ilu* or *iya'lu*, "mother drum". This double-membrane, hourglass-shaped tension drum is the most versatile in reproducing speech. As it is held under the left arm by a strap over the shoulder, the tension thongs attached to both heads are squeezed and pulled by the left hand to vary the pitch, while the drum head is struck by a curved stick held in the right hand. In this way, spoken Yoruba, including its glides, can be reproduced on this alone.

Another important and absolutely necessary drum in the dundun ensemble is the *gudugudu*, a single-membrane, bowl-shaped drum struck with leather straps. Some Yoruba call it the "father drum". Its seniority is indicated in the proverb quoted by Thieme: "*Aigun ko ni l' ai d'agba, Gudugudu ki sojagba dundun.*" This translates as "size (or

stature) is not a measure of seniority; Gudugudu is the eldest (i.e. older lineage or senior in rank) of the dundun family.

The rest of the dundun drums are sometimes referred to collectively as omele or the “children of the house” (Thieme, 1969:24). Compared to the master drummer’s versatile iya’lu, the other ensemble drums are limited in speaking because of their construction, and their roles in the ensembles are thus restricted. Yoruba has four tones and two glides (1969: 29), but the omele may “speak” only a two-tone sentence, or two drums may share a sentence. For example, in “Royal Ballad for His Highness, the Timi of Ede,” played by the palace dundun ensemble, the gudugudu repeats continually the sentences, Bo tan ma tun roko (“When it is all eaten up, I will go back to the farm to get some more”) and Baba ma jijan tan (“Father, do not eat up the pounded yam even though it is possible to go to the farm to get more”). These sentences are played on only two tones. At the same time, isaju omele and ikehin ~~identical~~ small omele tension drums, are each tuned to one of the pitches required for the first sentence above. They then share the sentence in the following way: the isaju omele plays Bo tan and tu and the ikehin omele play ma and roko in the proper order, rhythm and tones (Bankole, 1968: Tape II).

In the same composition, the kerikeri, another drum similar to iya’lu dundun but with a string around its waist to fix the pitch, plays the main or strongest beats of the piece on one tone, the lowest in the ensemble. The kannango, a small tension drum having a proportionately much longer waist than the iya’lu dundun, plays a purely rhythmic role and does not talk at all in this ballad. The iya’lu coordinates these drums, plays its own set apart and deviates from it in order to improvise. The improvisation is both linguistic and musical. The total effect of this particular royal ballad is one of majesty, and the piece is ~~designed~~ designed for listening and not for dancing. There is also a royal dance called ele koto which has the same orchestration as the ballad except that the iya’lu dundun plays mainly to direct the royal dancer. The master drummer praises the dancer, dictates his exact steps and creates ~~beautifully~~ beautifully coordinated effort between dancer and drummer.

Although drums are made by full time specialists, master drummers may give certain specifications to the drum maker. The master drummer and others can put the parts of a drum together once the wood has been carved, although this is rarely done. Among the specifications he may give the drum maker is the tonal range of his iya’lu. The range and quality of the drum must match as closely as possible those of ~~the~~ the master drummer’s voice. A tenor master drummer will have a tenor iya’lu, and a bass will have an iya’lu with the lowest possible tones (the instrument, in general, has a tenor quality). A drum maker often choose

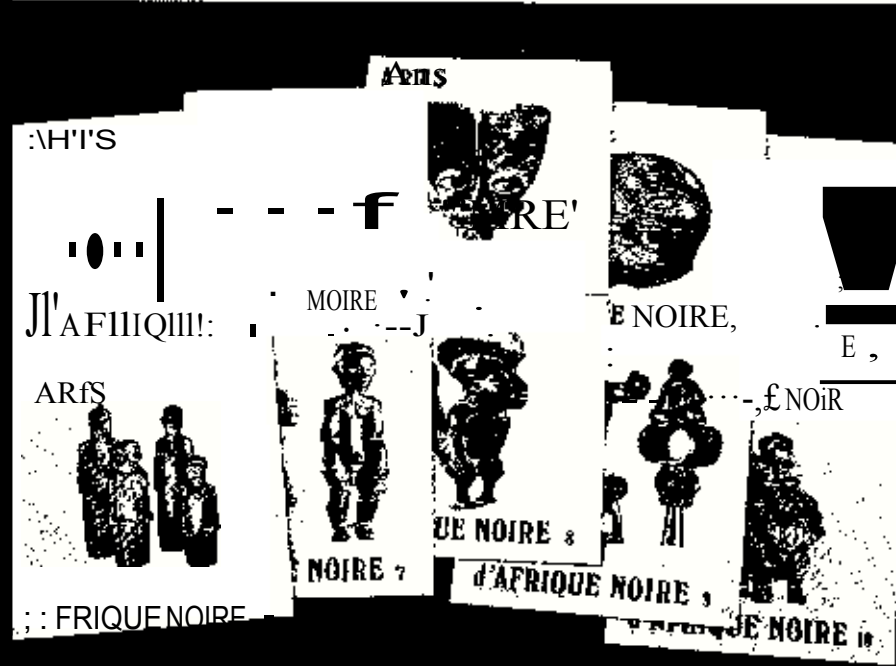
a tree from the side of a well traveled road from which to carve a drum, for such a tree will have heard much conversation, and will therefore make a drum that is especially good at talking (Bankole, 1968, Tape I).

The master drummer must also learn to repair and tune the drums. The *iya'lu dundun* has a standard tonal centre or resting tone. Being the tone played when the strings are not touched, it must correspond to the centre of the master drummer's vocal range. The drum is put out in the sun every day or two by the master drummer to keep the tonal centre at the proper pitch. If neglected, the pitch would slowly lower. The strings also must be watched closely to see that the basic tension is right. These tasks are learned during childhood through observation and constant exposure.

The master drummer is the sole caretaker of his drum: he thinks of it as his own and keeps it in his house. This individual sense of possession may seem strange in a society in which communal ownership is a strong characteristic. Yet it is necessary in the drummer's case because his instrument must reflect his own voice and thoughts and must be played only by him. The drum, in other words, is a unique extension of himself.

As indicated earlier, drums are addressed in human terms, with the use of "mother," "father" and "children" designations. One reason may be that even the trees from which the drums are made, especially the *iroko*, are thought to behave in human ways and to embody spirits, including that of *ayan* (Ojo, 1966a: 166). It is believed that they move around freely and talk, and they must not be cut down without first making special liberations. The anthropomorphism associated with the drums appears to have some effect on their care and treatment. The traditional way of resting drums when they are neither in use nor set in the sun is to hang them in the house. This provides a relatively dry and undisturbed storing place. Drums must never be dropped, thrown, stepped over, sat on, or used to curse someone. If a drum is accidentally dropped, it is a serious matter: if done deliberately, it is a grave sin for which atonement must be made. The priests of the cult of *Ayan* decide the seriousness of the offense and decree what sacrifices need to be made by the offender to *Ayan*. If a drum breaks, it is wrapped in white cloth and buried like a human being in a special ceremony. The gravity of the event will not be eased; nor will the person who broke the drum feel he can rest, until proper sacrificial restitution is made. (This also includes enough money to pay for a new drum). If the offender refuses to behave correctly, according to tradition, he is dealt with harshly. He might even be killed by *Ayan* (actually by the priest), not so much because of the broken drum, but because of his refusal to make proper atonement. However, the vengeance dealt out by *Ayan* is proportionate to the degree of wrong

attitude shown by the offender. Other lesser offenses include stepping over or sitting on a drum, or doing anything that would not normally be done to a person. These things are not necessarily taboo but are considered very rude and unacceptable behaviour.



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per annum (4 n°)
1972, 1973 & 1974 are published

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Master drummers also learn to protect themselves against enemies, particularly possible rival drummers. Specially prepared medicine, sometimes in the form of charms, is one kind of safeguard. Once protected by this medicine, they may use their drums to talk to their rivals or invoke the power of Ogun the Yoruba god of iron, and drum out phrases which suggest that they can no longer be harmed by anyone. Ogun is present in the worship of Ayan because of his protective quality. He is thought to give courage and confidence to the master drummer, and idea manifested in the construction of the sacred gudugudu drum. On the outside bottom of the drum is an iron ring around which strings are strung. (This is only done to the gudugudu of a master drummer from the house of Ayan.) In the centre of this iron piece is a sacrificial mark on which libations are made during Ayan worship. The libations may include kola nuts, palm wine and the blood of an animal. Then prayers to Ayan are offered.

Music plays an indispensable role in Yoruba religion. Mbiti (1970:38) says, "African knowledge of God is expressed in proverbs, short statements, songs, prayers, names, myths, stories and religious ceremonies." In Yoruba culture, all of these forms are musical, usually either sung or drummed. One of the greatest tasks of the master drummer, one which only he will attempt, is learning the music of many cults. The detailed, intimate knowledge he must acquire in order to play the music of other religious cults exactly as tradition dictates usually comes from attending religious events as a child and perhaps playing a simple part in the ensemble.

Much religious music is sung, either a cappella or accompanied by instruments. According to Idowu (1962:113-114) there may be incorporated into one religious ceremony the following:

“. . . Invocatory songs, a hymn of call to worship, a hymn of adoration, a hymn of prayer committing the worshippers to the care of the divinity, and a parting hymn, all set at intervals within the order of worship. . . Besides these hymns, lighter songs may occur during the ritual.

. . . How full or loud the instrumental accompaniment is will depend on the rank or status of the particular divinity concerned. On the occasion of an annual festival, however, the set order of worship demands a full accompaniment of instruments."

In addition, religious ceremonies usually include ritual dancing accompanied by instruments. The dancing is extremely ordered and symbolic. Exact timing and placement of foot and hand movements are

necessary for the success of the ritual and are therefore religious rather than musical requirements (Idowu, 1962:115). The master drummer functions as director of these timed movements, calling out the steps and patterns on his drum. Solo drumming also has a religious function and may occur when a master drummer uses his iya'lu bata except that they are of smaller graduated sizes. The second largest, omele abo iya'lu, is played by an assistant to the master drummer. They talk between the two of them, sharing parts of phrases. The omele abo and omele ako are both played by one man and do not talk, but supply additional rhythms (Thieme, 1969: 173, 175).

The most important elements in Sango music are, as always, what the drums say and the emotional responses that the music evokes in the participants. In general, the drums praise Sango and tell stories from his history as both man and divinity. Music ranges from the emotional and frenzied to the light and gay to solemn and drumming, all depending on which facet of Sango's personality and history the musicians are describing (Thieme, 1969: 176- 179).

Although the Sango music goes on for hours, even days, the festival participants do not tire of it. It may sound monotonous to Western ears, but the content of the musical communication sustains interest. The Sango festival is just one of the dozens of festivals ranging from very religious to semi-religious in nature, each with different ensembles or sets of drums required, and each with a huge body of historical and religious texts which must be learned by the drummers.


Music associated with royal palaces is full of historical references, and it is here that the master drummer can demonstrate his expertise as the culture's primary historian. The Oba was traditionally thought to be the link between the people and their ancestors (Ojo, 1976:196). Artists and craftsman, including musicians, lived and worked within the Oba's palace. Ojo states (1966b:73) that "drummers, trumpeters and flutists were a distinct class of artists who resides for most of the day-time in the Afin" (palace). The drummers included in this group were all from the House of Ayan. This is still true today, although there are many master drummers who do not "live" in the palace. All of them, however, must go to the palace to participate in certain musical events. They go to contribute their skills to the enhancement of that occasion. Lesser drummers within an ensemble, whose individual roles may be quite simple and monotonous, still go to play with a humble attitude that theirs is an important contribution to the whole.

The master drummer performs the function of a musical steward to the oba. He drums at a certain time every morning to wake him, to remind him of daily royal appointments, to warn of impending disaster or tell of

approaching visitors to the palace. Although he no longer uses the drums for long distance communications, he does send messages from the palace gate to the Oba's chambers inside. In addition, the master drummer uses his great wealth of historical knowledge to drum the praise –name (oriki) and detailed history of anyone who visits the Oba, and of course of the Oba himself and all his ancestors. It is interesting to note, however, that before starting these praises, he first praises himself and his own ancestors.

The following is one version of the story of Ayan, from whom all drummers of the House of Ayan are said to have descended (Thieme, 1969:16-19). It has been translated from a solo iya'lu dudun piece drummed by a master drummer, and it contains the seeds of the relationship between the drummers and the Oba, "Along time ago, Ayan, a lady musician, lived in Oyo. During one of the court celebrations the Alafin (King) invited all of the important drums in Oyo land to the palace to perform. The bata, bembé and other drums were brought. Ayan had gone to the spiritual leaders to see how she could win the day at the palace. She was told to slaughter two rams, the hides of which should be used to make a drum which she should put around her shoulders and beat at the palace. It turned out to be a rainy day, and all of the drums that went early to palace were drenched, and failed to impress the Alafin. Ayan showed up after the rain had stopped. When the Alafin noticed her, he invited her to play her drum. The little drum solo which Ayan beat that day has since been accepted by all drummers as the opening prayer to be played before any drum is sounded for any purpose. The Alafin was very impressed and commanded Ayan to live in his palace, and since that day, succeeding generations of dundun drummers have always lived in palaces all over Yorubaland. "And since that time dundun players have been called the "wife" of the Oba and are not requested to remove their hats in the palaces, which is a very special privilege" (Bankole, 1968, Tape II).

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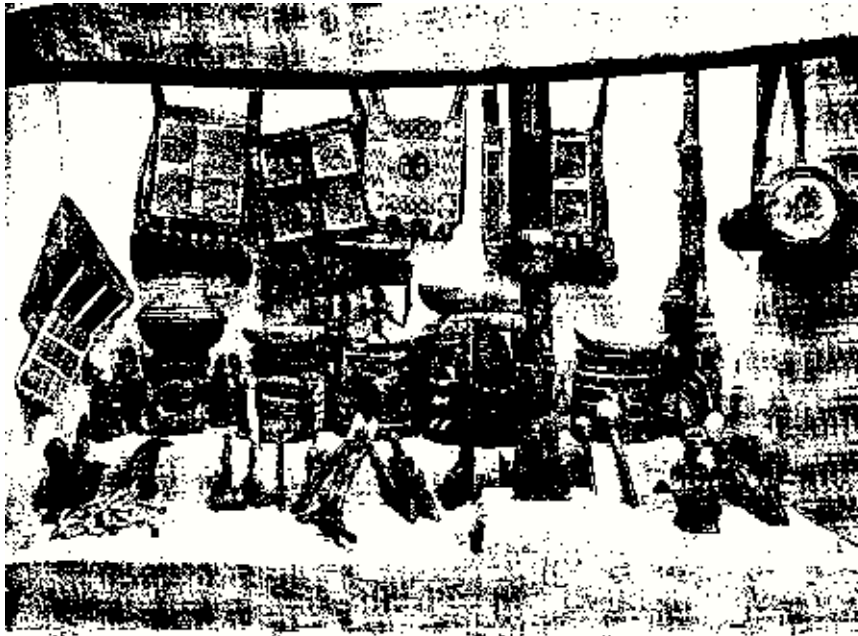
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It is within this context of his relationship with the palace that the complex question of the master drummer's status may be understood. On the one hand, he has a very high position among musicians. This is because he is likely to be senior in age and rank to the other drummers in his ensemble, and because he is thus considered the wisest among them. Within the palace he enjoys special privileges. Ojo cites one reason for the privileges given to drummer-historians and other wise men such as priests, healers and artists: "So great and invaluable were the contributions of these learned men that the people claimed that the Oba can never exhibit traits of foolishness and ignorance because of the assured advice of the wise men within his court" (1967: 205-206).



SHRINE TO SHANGO, THE GOD OF THUNDER, SHOWING DRUMS, LEATHER BAGS CARRIED BY PRIESTS, WOODEN BATONS WITH AXE MOTIF, AND RATTLES



APPARATUS USED IN THE DIVINATION SHRINE



ONE CORNER OF THE COURTYARD, SHOWING
A POST POSSIBLY BY AGUNNA OF IKOLE (DIED 1945)

4.0 CONCLUSION

Music ranges from the early emotional and frenzied to the light and gay to solemn and calm drumming all depending on which face personality and history the musicians are describing.

5.0 SUMMARY

After reading through this unit, the student's knowledge must have been widened about the music of the North and the South. This is a sure indication that Nigeria is very rich in culture. This cultural heritage is of paramount importance and a component of tourism promotion.

ANSWER TO SELF ASSESSMENT EXERCISE

1. Oja, Ityam, Etilioju;
2. Amateurs, Professionals.

6.0 TUTOR-MARKED ASSIGNMENT

Describe briefly the music of the North, East and the West.

7.0 REFERENCE/FURTHER READING

African Music – International Library of Africa Music (1991).
Vol. 1 – 7.

UNIT 3 DANCE OF THE NORTH

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Dance of the North (Borgu in Niger State)
 - 3.2 Origin of the Dance
 - 3.3 The Custom of the Dancers
 - 3.4 The Dance
 - 3.5 The Place of Takai in Contemporary Society
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

It has been observed of Africans that they celebrate every great event with public dances. Whether at the individual level when the important mileposts in the life of each man, woman or child are marked, or at the communal level when the whole community comes together to express their joys and concerns during the year, dance and the related arts of music and song become appropriate means of expressing the deep-felt emotions of the people.

The above observation holds true for the Baruba, one of the major ethnic groups of Niger State of Nigeria. Mostly a rural people who have settled down in a number of small farming communities, the Baruba can boast of takai dance as an example of their cultural heritage.

2.0 OBJECTIVES

By the end of this unit, you should be able to describe the following:

- Origin of the takai dance
- Costume of the dancers
- The dance itself
- The place of Takai in contemporary society.

3.0 MAIN CONTENT

3.1 Origin of the Takai Dance

Takai is a war dance that dates back to the days of inter-tribal warfare. It is not possible to state authoritatively when and where exactly the dance began, but we do know that it was then a victory and thanksgiving dance rendered by the returning victorious army after a successful military adventure.

To understand fully the nature and significance of the dance, we have to cast our minds back to the feudal past of the people, a period when every citizen was vassal who held land under the obligation to render military and other services to his superior in a hierarchy that ranged through village heads and terminated with an emir or a sultan at the apex. Quite often, the able-bodied men in a community were called upon to fight on behalf of any such overlord, a call they answered with pride and dignity. And when their military adventure ended in victory, the warriors returned to their own communities to perform the obligatory victory dance in the presence of their chief and the entire populace.

SELF ASSESSMENT EXERCISE

Explain briefly the origin of Takai dance.

3.2 The Costume of the Dancers

The costume and paraphernalia of the tekegi yaamu (takai dancers) emphasize the nature of the dance. Each dancer wears a close-fitting jumper on top of a pair of trousers that is loose around the thighs (to facilitate movement) and tight around the ankles. On his head is maroon skullcap around which is woven the lawani (long, white kerchief) that is draped around the chin and drops in a loop on the chest. The lawani is a symbol of maturity and dignity. Slung across the right shoulder and ending in a knot below the left groin is the amina a coloured silk material that terminates in elaborate tassels at each end. Running round the loin is the boka, a protective sash that is meant to neutralize the effect of any evil charm that the warrior-dancer might step upon. The yori, a band of small metal rings worn around the ankles, also has the same protective function, although it serves the equally important purpose of adding rhythm to the movements of the dancers.

Each dancer holds in his right hand a sort of baton, the teke dekaa, which terminates a rounded lump at one end. The teke dekaa must have been a useful fighting weapon in the days when firearms were not too common in this part of the world. There is also a knife, sheathed and

stuck into the boka. Again, this would have been a handy weapon for the warrior in close combat. In his left hand, the dancer holds the *masiru*, a magic flywhisk that wards off the effect of evil charms that the enemy might aim at the dancer.



TWO "TAKAI" DANCERS IN FULL REGALIA.

The last in the series of protective ornaments carried by each dancer is the *area*, a magic chewing stick that is supposed to keep him perpetually strong.

A takai group consists of dancers (who can be any number), the leader, *tekewonmu* (who does not dance with them but gives direction to the drummers and dancers), a song leader, *teke*, and a set of drummers.

Like the dancers, the other members of the troupe are protected against evil powers. The leader holds his own magic flywhisk while the song leader has a charm made from the tooth of a bush pig. In addition to all these, the lead-dancer has another charm which he raises up once in a while to render all the dancers immune to the magical effects of evil forces.

Four drums provide the rhythm accompaniment to the dance. They consist of the *gui*, barrel drums with skin drumheads at both ends, slung across the neck, and one *bararu*, the small version of the Yoruba talking drum. The *bararu* dictates the rhythm of the dance and also stipulates which of the variety of complex steps should be danced at any particular moment.

3.3 The Dance

A *takai* session begins with the procession of the whole group, dancers, drummers and song leader. The group makes for the palace of the chief of the community, drawing in its wake an enthusiastic crowd of people. *Takai* drums are easily recognized by the people, and that is always an invitation to a grand spectacle.



“TAKAI” DANCERS AND THEIR SONG ISADAN (IN DARK CAP)

The venue of the dance is the town square adjoining the chief’s palace. Before the arrival of the dancers, the chief would have taken his seat, surrounded by members of the royal household and other important members of the community.

A roaring welcome greets the dancers’ arrival at the square. The waiting crowd stands around the dancing area. The dancer’s first action is to pay homage to the head of the community. This they do by squatting before him and holding up their clenched right fists in the traditional northern salute to an important man that means “May your soul live long!” The chief acknowledges the greeting and this is the signal for the dance to begin.

The *takai* dance is performed in a circular formation. The drummers and song leader are positioned outside the circle of dancers, but the leader moves round occasionally to give direction to the dancers and drummers.



TAKAI" IS CHARACTERIZED BY MOVEMENTS REMINISCENT OF A WARRIOR'S MANOEUVRES ON THE BATTLE FIELD.

The opening steps are slow, the dancers moving anti-clockwise to the rhythm of the drums. Their movement is regularly punctured with the striking together of the teke dekaa by each pair of dancers. At this initial stage the dancers make stealthy, crouching motions that are reminiscent of warriors stalking the enemy or ducking low to avoid being easily seen.

The song leader begins with a rendition that is a celebration of the feasts of the warriors of the land. He recalls the heroes of the great wars in the history of the Baruba – Heroes like Okombia, Gbatumogi, Sierudobu, Gande, Yorukoma, Seropera and Iraisaro. The citation of the great ~~great~~ is meant to fire the blood of the younger generation so that they too can rise to the fable deeds of their ancestor. The importance of this example of oral tradition does not lie in the present alone: it is also a means of preserving the annals of the people through songs that are easily taken up by members of the community. Thus, history is carried forward from generation to generation in a society that is predominantly illiterate.

The dances chorus the response to the song at appropriate intervals, and as they get progressively inspired their movements become faster and their stamping becomes more energetic. They demonstrate great agility, prowling and bouncing forward in their circular formation to the rhythm of the drums which are also rising in consonance with the inspired and inspiring song rendered by the song leader.



THE FULL GROUP COMPRISING THE LEADER, THE SONG LEADER, DRUMMERS AND SINGERS

The dancers still strike their weapons to the beat of the drums, a motion that requires great co-ordination in the light of the swifter movements that they are now making.

Very soon, the dance will grow into a frenzy of twists and whirls. Sudden surges and sallies are combined with left about-turns, the rhythm of the batons still maintained, no matter the pace of the dance. It is easy to see that the dancers have almost attained a state of possession as they re-enact movements that recall the feat of warriors on the battle field. Their feet weave intricate patterns, treading in and out of the circular part which the dancers faithfully maintain. There is a great deal of military precision in the various manouevres which are executed in unison, and the earth throbs beneath the powerful stamping of the dancers' feet.

The audience gradually catches the fever of the dance. The women occasionally jubilate to show their admiration for their men's display of agility and manliness. Members of the audience whose relations are among the dancers identify them and shout inspiring words, and performers and audience are already fused in a spontaneous display of emotion that spells the oneness of the community.

There is usually an interval during the dance when the song-leader renders a long solo which provides the dancers the opportunity to rest and regain their strength. Members of the audience, especially women, offer water and kola nuts to the dancers during the interval. Later, the dance resumes when the song of the song-leader has fired the blood of the dancers anew. Again, the audience is treated to a brilliant display of youth, vigor and athleticness, and the whole square is alive with the applause of the audience.

How does each takai dancer acquire the idiom of dance which involves not only the ability to move but also sound knowledge of the language of the drums that dictate the pattern and pace of the dance? According to Mallam Musa, the leaders of the takai group, no special grooming is needed. To a true Borgu citizen, the steps are acquired as naturally as a fish learns to swim and a bird to fly. The younger generation watches the accomplished dancers and in the process they begin to understand the complex language of the drums and also learn to dance the takai. The group he leads represents the best takai dancers in town; virtually every male citizen is capable of dancing to the beat of the drums. Perfection and stamina come from constant practice.

3.4 The Place of Takai in Contemporary Society

Today, there are no more wars to fight, save the ones against illiteracy, disease and poverty. The people of Borgu, mostly farmers and traders, pursue their trades and occupations and interact peacefully with their neighbours. Takai being a war dance, one would fear that there is a danger that it might eventually suffer neglect, and thus, die a natural death.

But this is very unlikely. For one thing, although takai is not a social dance, it is not associated with any religious observances, and so there are no taboos attached to it. This has made it possible for the dance to acquire a new significance for the people. The conscious efforts on the part of government to preserve aspects of our culture have been a significant factor that has helped to rescue the dance from extinction. Two towns in Borgu have been placed on the cultural map of Nigeria on account of the fame of their takai troupes. One of the troupes is based at Kaima and the other belongs to Okuta.

The Okuta group has featured in many states and national festivals and thereby testified to the rich cultural heritage of the people. Quite often, the dancers are invited to perform in the state capital in honour or some visiting dignitaries. The people have had the great pleasure of seeing their dance beamed out on the state television during the depiction of the culture of the state. And as the leader recalls, the troupe featured during the Second Black and African Festival of the Arts in Lagos in 1977. All this has been enough inspiration to the dancers, and they have always responded with enthusiasm whenever they are called upon to perform.

They know that similar cultural groups from other parts of the country have been taken abroad to represent the country at international festivals, and their ambition is to carry their dance to such a state of perfection and beauty that they, too, may be called upon to be the

cultural ambassadors of the nation. When that call comes their way, they are ready to respond with the same zeal with which their forebears responded to the call to fight in defence of their land.

However, a more significant way in which the survival of takai is assured lies in the interest that researchers have shown in the dance. In conjunction with the University of Ilorin's Department of Performing Arts, the Kwara State Council for Arts and Culture has embarked upon a study that will make the skill of the takai dancers available to students of theater arts and staff of the Council. The aim is not just to learn the intricate steps of the dance, but also to explore in what ways they can be employed in creative works that are meant for the stage. This way, it is hoped that elements of the artistic and cultural heritage of the people can be employed to communicate with them in a manner that will ensure a rapport between modern forms of arts and the masses of the people. When this goal is achieved, takai dance would have become one of the traditional artistic types that has helped in breaking down the artificial barrier between the so-called literate forms of entertainment and the popular indigenous types.

4.0 CONCLUSION

It is evident that Takai dance of the Borgu people of Niger State is spectacular and ranks very high among other notable dances around the country.

5.0 SUMMARY

Dance is an historical part of the Nigerian culture. It is believed that by now you ought to have understood very well all about, and the place of, takai dance among the Borgu people of Niger State.

ANSWER TO SELF ASSESSMENT EXERCISE

Takai is a war dance that dates back to the days of inter-tribal warfare.

6.0 TUTOR-MARKED ASSIGNMENT

Describe fully the Takai dance.

7.0 REFERENCE/FURTHER READING

African Arts: Lagos State Music and Dance Vol IX No 2 1976.

UNIT 4 THE HISTORY OF LAGOS STATE (I)

CONTENTS

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1.0 INTRODUCTION

The city of Lagos was the former capital city of Nigeria and the thrivalled business centre in the country until the development of Abuja which is now the capital city of the Federal Republic of Nigeria.

2.0 OBJECTIVE

By the end of this unit, you should be able to describe the city of Lagos as a port town.

3.0 MAIN CONTENT

3.1 The City of Lagos State (I)

3.2 The History of Lagos State

Traditional history has it that the first settlers on the island which were variously known as Oko, Eko, Awani were the Awori, the children of Olofin, a small Yoruba group normally resident on the West bank of River Ogun, beyond the lagoon.

The Olofin (Chief) and his people first settled on Iddo Island. He divided Lagos among ten of his sons. His son, Aromire, a fisherman, was the first to take possession of his land. He grew vegetables and peppers and finally settled at the place of the present Oba's (King's) Palace, the Iga Idunganran (meaning Pepper Palace). Later, the other sons also took possession of their land.

A pretty quarrel developed between the Olofin's people and a rich woman, Aina, who was falsely accused of witchcraft. She called the king of Benin for help, and thus gave the king the opportunity to send an army to Lagos. After many futile attempts, Benin won and Lagos became a southern outpost of the Benin empire.

Ashipa was made head War Chief over the Benin warriors at Iddo Island. He was given men to assist him in his duties as governor of the town. He received the Royal Drum-Gbedu-which is the one usually beaten only for the Kings of Lagos. All the Kings of Lagos up to this date are descendants of the Ashipa family.

King Ado, Ashipa's son, continued to exact tributes from the subjects for the King of Benin. His men often harassed the Olofin's children who therefore built a meeting hall on Aromire's pepper farm, now the Oba's palace.

King Gabaro followed King Ado. He moved the seat of his government from Iddo to Lagos Island. He continued to exact yearly attributes for the King of Benin, but he made the Olofin's children chiefs and gave them absolute power and authority over their lands. Their descendants are until today, traditional Lagos Chiefs, the Idejos which means land owners. They received white caps as marks of their office. The Chiefs who came from Benin originally wore silk hats but for uniformity later adopted the white caps used by Lagos Chiefs.

About the year 1730, Akinshemoyin, a brother of Gabaro, became king. He invited Portuguese slave dealers to Lagos. The foundation of the walls of Iga Idunganran was laid. The palace was roofed with tiles (palm leaf roofs were used in those days) which were a gift to the King from his Portuguese friends.

The Portuguese also gave the town its name Lagos, meaning lakes, referring to the fact that Lagos is bound by a lovely lagoon on each side. The Portuguese had long established trade relations with various parts of the country, particularly Benin. Imported to Benin were iron, brass and copperbars used for art work, woollens, linens, spirits, firearms and ammunitions.

Exported were pepper, elephant tusks, palm oil and palm kernels and more and more slaves.

By the middle of the 18th century, empires have developed mainly through slave trade. The Oyo Empire included almost all Yorubaland as far as the present day Benin Republic.

The conquered peoples paid tribute to the Alafin of Oyo and had to contribute slaves. The slaves were exported through Lagos and Badagry. About 1750, Ologun – Kutere became king in Lagos. He was a friend of King Abiodun of Oyo. Trade in slaves and other commodities flourished.

After the death of Ologun-Ketere the following kings reigned successively: Adele, Oshinlokun, Idewu Ojulari, Oluwole, Akintoye and Kosoko. The Lagos slave market became popular among slave traders in Europe and America. It was known that most of the slaves imported to Brazil, Cuba, Trinidad and part of the United States came from Yorubaland. In 1833, the British government outlawed slavery in all her territories. But rather than diminishing, the traffic increased more and more in the early years of the 19th century.

In 1845, Kosoko ascended the throne in Iga Idunganran after ousting his uncle, Akintoye, who was not the rightful heir to the throne. Akintoye came into contact with the British Consul, Beecroft. The Consul advised him to appeal to the British Government who would be ready to assist him in regaining the throne. Akintoye promised to stop the prohibited slave trade and to strengthen the British trading position in the State.

In 1851, Queen Victoria of England sent a message to Kosoko asking him to put down the slave trade and to sign a treaty with Great Britain. Kosoko refused to sign such a treaty using the excuse that he was under the King of Benin to whom the treaty should first be submitted by her Majesty's Consul.

The History of Lagos

On the 26th of December, 1851, the British, under Beecroft approached the coast of Lagos with five battle ships. After a pretended overture for peace, they opened fire with long-range cannons and attempted to land. The coast guards frustrated them having laid submarine stakes for the ships. After two days of long battle during which four ships have been grounded, Beecroft landed on the surf and a close range battle ensued. It lasted a day and a night. Finally, Kosoko and his men fled to Epe where they settled.

On the 1st of January 1852, Beecroft reinstated Akintoye on the throne of Lagos. Shortly after, a treaty with the British was signed. It stated that slave trade must no longer be practiced, that the missionaries must not be disturbed in their ministry in the town, and that human sacrifice must be abolished. Akintoye was not popular. However, with the ships and cannons of Egbaland, he retained a puppet rule until his sudden death in September 1852.

His son, Dosunmu, succeeded him as king of Lagos in 1852. His failure to end the slave trade led to the complete annexation of Lagos.

On the 6th of August, 1861, Lagos became a British Colony. Dosunmu unwillingly signed the declaration of cessation. He retained the title of King in its usual ceremonial African sense and received a yearly stipend from the British.

In the following decades, a British administration was built up in the colony of Lagos. It took the form of direct rule. The governor, a sole commanding officer, was assisted and advised only by a small legislative council composed of British officials. Occasionally, a nominated African sat in council. Efforts of the government were concentrated on economic development and without doubt, Lagos was yielding higher revenue.

With the strengthening of the Government of the Colony and Protectorate of Lagos, British influence spread into Yorubaland. The trade which centered in Lagos attracted the leading traders of the interior.

On the 1st of January 1914, under Governor Lugard, the different regions of British influence were amalgamated. They became the "Colony of Nigeria" with Lagos as the capital. It comprised the "Protectorate of Nigeria" and the old colony of Lagos. The inhabitants of the colony of Lagos passed for British subjects, while those of the protectorate remained British protected persons. The development of roads and railways and the proclamation of Lagos as the capital ensured a steady influx of ethnic groups from all parts of West Africa. The protection offered by the British administration to escape slaves also attracted ex-slave from Brazil and Sierra Leone into Lagos. The Brazilians settled mostly around Campus Square, popularly known as Brazilian quarters. The Sierra Leonians settled mainly around Olowogbowo Street. Since about 1900, anti-imperialist and anti-colonialist movements grew, and Lagos was the center of it all. In 1992, Herbert Macaulay, "Father of Nigeria Nationalism", founded the Nigeria National Democratic Party. In the 1930s and even more during and after World War II, movements

for independence grew and became stronger. Nnamdi Azikiwe and Obafemi Awolowo were among the active politicians.

After several constitutional conferences, Nigeria finally became independent on 1st October 1960. Lagos was the capital of the Federation of Nigeria, and since 1963, of the Federal Republic of Nigeria. Lagos was Federal Territory, not belonging to any of the three Regions. It was the centre of national life. That position has now been ceded to Abuja which replaced Lagos as Nigeria's capital in 1991.

On the 15th of January 1966, came the first military coup which toppled the reigning civilian government of Tafawa Balewa. General Aguyi – Ironsi became Head of State until his death in June of the same year.

On the 29th of June 1966 came the second military coup after which General Yakubu Gowon was brought to power and made Head of State.

In 1967, the country was divided into twelve states instead of the former three Regions, and Lagos State was created. The city of Lagos was then the capital of the Federal Republic as well as of Lagos State.

On the 29th of July 1975, exactly nine years after the second coup, came the third Military coup which ousted General Gowon who was at that time out of the country. General Murtala Muhammed became the new Head of State. The new government immediately fixed 1st October, 1979, as the new date for the transfer of power from the military administration to a democratically elected civilian government.

The Murtala Mohammed administration decided to create a few more states, raising the number to 19, with Lagos State retaining its geographical boundaries. Only the State Capital shifted from Lagos Island to Ikeja, another part of metropolitan Lagos.

The new administration also decided to move within the next ten to fifteen years, the federal capital from Lagos to Abuja, a more central location in the country. It was hoped that by this measure, Lagos city would be relieved of the strain placed on its infrastructures by its dual role as seat of government and center of commerce and industry.

For the time being, though Lagos was still growing steadily, with people from all parts of Nigeria streaming in, with the aim of making it there, it remained the center of political activities and happenings.

On the 13th of February, 1976, there was a failed military coup attempt in which General Murtala Mohammed was killed. General Olusegun

Obasanjo, the next in command, immediately took over the office of Head of State.

On the 1st of October 1976, after democratic elections, Alhaji Shehu Shagari became the first Civilian Executive President. On the 31st of December, New Year's Eve of 1983, another military coup brought General Buhari to power as head of Federal Military Government, with Major General Tunde Idiagbon as the second in command.

On the 27th of August, 1985, there was yet another military coup which brought General Ibrahim Babangida to power as President of the Federal Republic of Nigeria. Along with these changes of government, Lagos was ruled by various governors.

The Babangida administration introduced the Transition to Civil Rule Programme, the highlight of which was a staggered handing over of power to civilian administration.

So it was that in December 1990, the elected civilians took over governance of the local Government Areas (L.G.A.) within Metropolitan Lagos.

On the 16th of September 1991, the Capital of Nigeria was officially moved to Abuja. In August 1991, the number of states was increased from 21 to 30, still leaving Lagos State untouched. The number of Local Government Areas was increased from eight to fifteen. In line with the transition to civil rule programme, state election brought in Michael Otedola as Executive governor of Lagos State on the 2nd of January, 1992. As a result of the crisis that attended the June 12, 1993 presidential elections, an Interim National Government, headed by Chief Ernest Shonekan was put in place.

The Interim National Government was replaced by the government of General Sanni Abacha in November, 1993. In line with this, the States Civilian governors were relieved of their posts. In Lagos State, Col Olagunsoye Oyinlola replaced Sir Michael Otedola, and he in turn was replaced by Col Mohammed Buba Marwa as the Administrator of the State.

1999 witnessed the birth of the fourth republic with the holding of democratic elections after seventeen years of military rule. Chief Olusegun Obasanjo, under the platform of the Peoples Democratic Party was elected President of the Federal Republic of Nigeria, while Senator Bola Ahmed Tinubu of the Alliance for Democracy emerged as the Executive Governor of Lagos State.

SELF ASSESSMENT EXERCISE

Who were the first set of people that settled on the Island called Eko?

3.3 Focus on Badagry

3.3.1 Location and climate

Badagry is located in the South-Western part of Nigeria serving as a border town between Nigeria and Republic of Benin. It is about 57 kilometres by road from Lagos and runs parallel to the sea. It enjoys sufficient rainfall of 1000-2000 cm annually between April and October. Dry season commences in November and ends in March of each year.

Badagry is a breezy environment with palm trees and the beach. It is situated on latitude 6°25' North and longitude 2°53' East. These climatic conditions attract human settlement in the area.

3.3.2 A Brief history of Badagry

Badagry was founded around 1425 A.D. Before its existence, people have been living along the Coast of Gberefu, which later gave birth to Badagry. Fishing, farming, salt-making from the Ocean water were the main occupations of the people. The natives believed that Badagry was founded by a famous farmer called Agbedeh who lived at Gberefu Sea Beach and maintained a farm land across the lagoon in the area. The farm became so popular that the natives refer to it after the name of the farmer. The word "Greme" means farm in the language and the people, who visited Agbedeh's farm when asked, say they went to 'Agbedegreme' meaning Agbede's farm. The word was later coined to Agbadarigi by the Yoruba settlers and disrupted to 'Badagry' by the European slave merchants before the end of the seventeenth century.

The people of Badagry are heterogeneous. They are mainly Ogbu, Whydah, Whra, Wheme and Ga/Ewe clans who migrated from the former Dahomey and Awori-Yoruba who are descendants of Oduduwa of Western Nigeria. The tradition of these natives is assimilative and congenial which enhance the settlement of European slave traders and missionaries alike.

3.3.3 Population and Culture

According to the 1991 National Census, the population of the inhabitants was estimated to about 119,000 people. The term culture refers to the good things in life which the human society does and appreciates. The people of Badagry and its environs speak mainly Ogu and Awori-Yoruba languages. The occupations of the people are farming, fishing arts, mat-weaving and pottery-making. The traditional African religion is prominent among the people inspite of the influence of Christianity and Islam. Orisa (gods) among the Awori-Yoruba or voodoo (gods) among the Ogu is widely practiced. It is, however, difficult to estimate the number of primitive religious believers in Badagry because the so-called Christians and Muslims are admirers of the religion of their ancestors. Thus, tourists visiting Badagry are entertained with dances and masquerades of their ancestors.

In Badagry Township for instance, animist religion is institutionalized into dynasty. Possu, the Military Leader of the town is as well conferred with the title of Aplogan-the Head of animist religion. Several shrines that interest tourists exist in Badagry since the existence of mankind. Some of them are Loko-Megbeyan and Naburuku located at Jegba quarters, Vlekete and Hevioso at Posuko quarters, Mathen at Ahovikoh quarters, Ajalokoe at Ganho quarters. Loko-Megbeyan, however, is the headquarters of all the shrines comprising of various deities.

Religious propagation among the people is strictly related to festivals. Ogu people celebrate festivals such as Zangbeto, Agbalata, Vlekete, naburuku, Arohunwe, Hevioso etc. Awori-Yoruba on their part celebrate important festivals like Oro, Gelede, Oduduwa, Koori, Ogun, Olokun etc. However, Oro, Ogun, Egungun and Igunuko festivals are being observed by the two ethnic groups. These festivals are religious manifestations whereby the people appease to their gods and pay homage to spiritual forces for protection.

Inspite of various religious manifestations in the community, Christianity is the dominant religion followed by Islam while Traditional religion has the lowest membership.

3.3.4 Rulership

Traditionally, Badagry is organised on decentralization system. The town is divided into eight quarters with eight different rulers besides the numerous villages and towns in the environment. Each quarter has its titled Chief: Posuko quarters with Possu as head, Ganho quarters with Agoloto as head, Ahoviko quarters with Wawu as head, Boekoh quarters with Mobebe as head, Awhanijior quarters with Jegan as head, Wharako

quarters with Fihento as head, Asago with Bala as head. ~~Alkran is~~ the paramount chief and the king of the town. In the present day Nigeria, Akran is the paramount ruler of Badagry division of Lagos State of Nigeria. Besides Badagry Township, villages and towns have their rulers called Baale (Village head) Aholu or Oba (king of town). Important towns are: Apa, Ijara, Ilogbo, Iworo, Ajido, and ~~Notable~~ villages are Gberefu, Weshere, Morogbo, Gbaji, Okogbo, Gbanko, Imeke, Ilado, Ikoga, Muwo etc.

3.3.5 The Beginning of Slave Trade

The obnoxious trade began with Prince Henry, the Navigator of Portugal around 1440. Henry settled at Ceuta in North Africa and ~~European~~ map-maker, geographers, astronomers and captains of ship to trade and explore valuables of West Africa. On their arrival, the leader of the team, Nuno Tristam captured 29 slaves around Senegal and sent them to Lisbon in Portugal to serve as workers in plantation. ~~Tristam~~ persuaded Prince Henry without much success that human enslavement was the only way to salvage exploration.

In 1469, King Alfonso of Portugal having been convinced of the efficacy of black labour granted Ferman Gomes (otherwise known as Freemingo in Badagry), a monopoly of trade along the West African Coast. Ferman Gomes discovered gold in Elimina, Ghana in 1471 and human cargo in Whydah, Republic of Benin and in Badagry, Nigeria in 1473 respectively. Ferman Gomes settled in Badagry and sold most of the inhabitants of Gberefu sea beach as slaves to European ~~before~~ continuing his exploration to Fernando Po Island.

SELF ASSESSMENT EXERCISE

Mention some of the main occupations of the people of Badagry.

3.4 Focus on Epe

Epe is presently divided into two local government areas viz; Epe and Ijebu-Lekki with Epe serving as the divisional head quarter. Epe lies about 89km north-east of the city of Lagos. Urakaloye was the man reputed to be the ancestral founder of Epe, a name derived from black ants, which invaded Urakaloye's hunting homestead. Hence, the town's name Epe means the forest of black ants. Epe division consists of Epe, Agbowa-Ikosi, Eredo, Odo-Ragunshin, Ketu, Odo-Egiri, Odo-Gbawojo, Igboye, Otta-Ikosi, Ilara, Odo-Ayendunle, Igbody, Orugbo, Igbanke, Odomola, Naforija, Iraye, Molajoye, Ibonwon, Mojoda, Igbanla, Ejirin, Poka, Itoikin, Idotun, Ita-Oko, Omi, Temu, Ise and Debojo. Others are Apawa, Aba-Titun, Abomite, Afere, Apakin, Abalaye, Orogantigan,

Kayetoro Eleko, Yegunda, Okunraye, Keta, Arapaji, Aiyeteju, Okun-Folu, Osoroko, Olomowewe, Ibeju – Lekki, Akodo, Otulu, Magbon Alade, Oriba, Iwerekun, Iberekodo, Idado, Igando-Orudu, Tiye, Awoyaya, Ita-Omi, Bogije, Siriwon, Idaso, Orimedu, Olorunkoya, Ojota, Ode-ifa, Ofin, Igbesibi and Igbolomi among others. A peculiar feature of Epe is the presence of a long range of hills, which demarcates the coastal town into equal parts. However, in Ibeju-Lekki, artisanal fishing, sandy beach and coconut fringed Atlantic coastlines are distinctive characteristics of the environment, which has enormous tourism potentials. Fishing and farming form the major occupations of the inhabitants of the division which also includes the Eko – Aworis.

3.4.1 The Ebi Festival of Epe

Epe is indeed the home of many traditional, cultural and religious festivals. Major festivals include Ebi, Kayokayo and Okosi (a boat regatta), Ebi festival is celebrated annually by the Ijebu-Epe indigenes to herald into the community bumper harvests, peace and to prevent the outbreak of epidemics in the town. It is a traditional festival that has been celebrated for over seven centuries.

Originally the name was "Ipe Ebi", meaning a family reunion. A gathering of all families in Epe to cast evil spirits of eradicate calamities. Many activities make up the festival which is celebrated from February to April. Some of the highlights include the ESU or OGUNTA OBALUWAYE, IGBERIN, ALAKE and APAKEJI.

These programmes are celebrated between 8.30pm and 5.00am. The Oba, his Chiefs and Iyalode Ilu, followed by the people of the town perform some rituals at the Obaluwaye shrine for the prevention and cure of small-pox. The women then pay homage to the Oba. Other important events include the IGBESI OSU, ERENA ALEKE, IGESI OSU and ERENA APAKEJI. The Aleke and the Apakeji refer to the 2 ruling dynasties in Epe. For the Igbesi Osu, the Oba and his Chiefs perform the rituals. Apena Oluwo Erelu and all other members of the Osugbo cult perform the annual Igbesi Osu at Iledi with the Chief Priest leading other Osugbo Chiefs. The Osugbos are members of the traditional House of Assembly. They work along with the Oba for the growth and development of the town.

On the fourth day of the celebrations, the Jigbo Masquerades come out to pay homage to the Oba and his Chiefs, later; they parade the markets and the whole town. The traditional rite of the masquerades is the plucking of plantain. This is done on three different days. Prayers are offered on behalf of the owners of the plantain by the masquerades, for example, "Ogedekigbodo Yagan" is the prayer for barren women. For

the Idayo Okoro aleke and Idayo Okoro Apakeji, the Oba once again leads his Chiefs to perform traditional rites at specific shrines accompanied by the elders of the town beating traditional drums.

A very prominent aspect of the Ebi festival is the OKOSI Epe Alegbagba. This is the boat regatta competition involving six traditional boats. The competition takes place at the Alaro shrine, along Marina, Epe. Here, three age groups perform their own annual rites which are the flogging exercise, while singing Waro and Apese songs. They are led by the Eleku of the Alegbagba masquerades. The Eleke is the guide of the masquerades.

Apart from the Alegbagba masquerades, there are also Okoro and Epa masquerades who also perform rites at the shrine. On the night of the Iju Nla (heavy storm) special rites, homage is paid to the Oba by the traditional age groups and some traditional rites performed at all the 16 shrines in Epe.

The Iyonfonron special ritual day, also known as Ebi Festival Day, the Okoro and the Epa, followed by the Oba, his Chiefs and the people of the town, hold burning fire wood and singing chorusedly, "Oso yo aje yo, oso yo aje yo, oso yo aje yo" (witches and wizards have no power over us). At the Marina, while praying fervently; throw the burning sticks into the Lagoon. Ita Ebi is also a very important day in the celebration of the Ebi festival, when the Ita Ebi starts, the children and elders gather at the Ita Ebi shrine for prayers from the Oba, his Chiefs and other traditional cults like the Obugbo and Awopa. After the prayers, each group dance round the ritual tree with the Oba. Another set of prayers are said and the dance continues until the Oba is tired. The Igado rituals 1 and 2 are the final closing rites of the festival. The Ebi traditional festival is the most prominent festival in Epe and has been listed as one of those qualified as tourist potentials in Epe.

4.0 CONCLUSION

Lagos became known and popular because of the slave trade activities which flourished for many years. The British influence spread through the entire Yoruba land.

5.0 SUMMARY

Lagos State became popular over the years because of its position as the Capital City of Nigeria and being a centre of attraction to the British under the rule of Queen Victoria of England.

ANSWER TO SELF ASSESSMENT EXERCISE

1. The Aworis.
2. Fishing, farming, salt- making

6.0 TUTOR-MARKED ASSIGNMENT

Explain what happened (in at least five sentences) in Lagos after the two days battle between the British and people of Lagos.

7.0 REFERENCES/FURTHER READINGS

Lagos State Water Front and Tourism Development Corporation –
Commemorative Brochure.

Sonuga, Gbenga (1987). Lagos State Life and Culture. Vol. 1. (p. 88)

UNIT 5 THE CITY OF LAGOS (II)

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The City of Lagos II
 - 3.2 Lagos - A Miracle City of Africa
 - 3.3 Cultural and Economic Senses of Old Lagos
 - 3.4 The Hausa and Igbo Communities in Lagos
 - 3.5 Religious and Places of Worship in Lagos
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings.

1.0 INTRODUCTION

Several years back, the city of Lagos used to be a relatively calm, mere fishing depot. It used to be a trade centre and slave depot in about 1704, but the story has changed dramatically since then. It is the same city that has metamorphosed into a highly metropolitan city in the wake of the 21st century.

2.0 OBJECTIVES

After reading through this unit, the student should be able to describe how the formerly calm and slave depot city of Lagos got drastically changed to a famous cosmopolitan city in Nigeria.

3.0 MAIN CONTENT

3.1 The City of Lagos II

3.2 Lagos: A Miracle City of Africa

Practically almost all Africans are familiar with the foremost city in the West Coast of Africa. The city is Lagos, immortalized city, a dream factory where vast ambitious hustlers scramble for action; where dreams are realized; hopes fulfilled and alluring veil of illusion removed from the glazed eyes of the gullible. You believe it or leave it; Lagos Nigeria is reality amid the air of fortitude and pain, severance and unlimited success.

The centre point of Lagos is a small tiny island with the developed adjunct of Victoria Island and Lekki Peninsula, both sheltering behind a lagoon on the ebbing shore of the Atlantic Ocean. Its suburbs from the immediate mainland include Ebute-metta, Oyingbo, Iddo, Yaba, Somolu, Surulere, Mushin, and Agege. Other areas include Ilupeju, Anthony Village, Apapa, Apapa Ajegunle, Oshodi, Ikeja, Gbagada, Oworosoki, Egbeda, Idimu, Egbe, Isolo, Ogba, Ketu, Alapere and Ojodu. These areas are getting further opening-up with dramatic and explosive population.

Contemporary Lagos is a completely transformed city which grew from little shanties and scattered colonial way stations into bustling, metropolitan playground. There, the smartly dressed executives strike deals, exchange millions of Dollars and Naira over sumptuous lunches. It is a success story. It ought to be! Lagos has always been a favoured enigma. Thus, it grew into a modern cosmopolitan city where ambitious village youths and young adults who deserted the rural environs with unexplored treasures bury there and converge in Lagos in search of wealth and fame.

The city has since become the centre for scores of business activities. During the late seventies and early nineties, it was described as one of the most expensive business cities in the world. This impression now seemed to have been logically transferred to Abuja, the new seat of the Nigerian federal government.

Lagos is beautiful in all facets. While it epitomizes the pinnacle of business activities, there is also the other side; beautiful beaches and scores of recreational activities in relatively good weather conditions, making Lagos the "Garden of Eden" of Nigeria.

With curious observers cursing and castigating her as an early grave and as the hustling and bustling city of Africa, yet Lagos remains a power centre of good taste. Possibly the over concentration of administrative, professional and economic activities create unavoidable problems (including pollution). But this reminds us that all major cities pass through this stage.

Lagos has had tremendous changes at various stages, but it has grown strong and virile especially with the advent of the new democratic structures since May 1999. The country's major economic and business ventures are concluded here in Lagos, yet it has only few factories or manufacturing plants. The concentration of numerous skyscrapers and versatile infrastructures play host mainly to commercial, financial and professional activities. There is hardly a major bank in the country that does not have its office or main branch on this island. Did I hear you

say that Lagos is a gift of God; an endowment and a miracle? Unique combinations of factors make Lagos the “Switzerland of Africa”. If New York is America’s Big Apple, Lagos is Nigeria’s Big Mango.” His memoir here encompasses various forms of guide that will make today’s living in Lagos more enjoyable and is a valuable companion for everybody.

SELF ASSESSMENT EXERCISE

Mention 10 different areas of Lagos City.

3.3 The Miracle City of Nigeria

You are welcome to the city of Lagos, the Miracle City of Nigeria. Her praise names are EKO AKETE ILU OGBON (Lagos, the capsule of wisdom), EKO WENJELE! EKO FOR SHOWS! Interesting enough, the beauty of Lagos is a composite one. It entails a miracle of hassle, hustle, frenzy and the charm of an ever- growing and fast changing mega city on the West Coast of Africa.

Relatively, the city of Lagos once a calm, mere fishing depot, to a trade centre and slave depot in about 1704 had metamorphosed into a phenomenal highly populated cosmopolitan city in the wake of the 21st century. The United Nations agency posited the population of Lagos would hit 25 million in 2015. But the governor of Lagos State, Bola Ahmed Tinubu, pointed out that the population of the people his government was caring for in the metropolis of Lagos was estimated to be more than 16 million people in an area less than 3,600 kilometres.

Then it is no surprise that the city of Lagos, has to battle continually in the throes of being rebuilt as a metropolis skyscrapers with clean wide roads and walkway; decent shopping and parking areas with lots of modern hotels. Such known cities include the New York City, Tokyo, Paris and the City of London, to mention but few of the world beautiful cities. Naturally, the highly commercial status of Lagos has placed her among the first ten most populated cities of the world. And yes, the journey of her global position continues.

The First Settlers of Lagos

The history of Lagos has come a long way. Many changes along the journey of the past have drastically shaped the future. The story of the first settlers of what has become Lagos today began with three Princes of Oduduwa from Ile Ife., the progenitor of Yoruba race, with their settlement at Isheri-Mole on the shore of Ogun River, somewhere near

the river flows into Lagos lagoon. That was about 400 AD. More of this story will come up in this exposition.

However, the fore fathers of the first settlers in Lagos Island had played hosts to other settlers who came to join them and occupied places like Faji, Aroloya, Lafiaji, Igboere, Campus, Olowogbowo, Bamgbose and Epetedo areas of the Island.

The stories written about the owners of Lagos are correct. Chief Olumegbon was the eldest of the landowners. And Chief Aromire was quick to develop and make use of his piece of landed property. These children were known as Aladejo. The, Onitona occupied Idumota, Onitolo occupied Tolo Wahrf, Onikoyi and oniru occupied the areas known as Ikoyi and Iru. Aromire occupied the site of the present Iga Idunganran (the palace of the king of Lagos). Then it was Aromire's pepper firm.

The Kings of Lagos

The Lagos Monarch, includes: Oba Ashipa (1603-1630), Oba Ado (1630-1666), Oba Gabaro (1669-1704), Oba Akinsemoyin (1704-1749), Oba Ologun – Kutere (1749 – 1775), Oba Adele-Ajosun (Adele 1, 1775 – 1780), Oba Eshilokun (1780-1819), Oba Idewu-Ojolari (1819-1834), Oba Oluwole (1834-1841), Oba Akintoye (1841-1845), Oba Kosoko (1849 – 1853), Oba Dosunmu (1853-1882), Oba Oyekan 1 (1885-1900), Oba Esugbayi Eleko (1900-1925), Oba Ibikunle Akintoye 11 (1925-1928), Oba Sanusi Olusi (1828 – 1931), Oba Falolu (1932 – 1949), Adeniji Adele 11 (1949 – 1965), Oba Adeyinka Oyekan 11 (1965- date).

Traditional High Chiefs of Lagos

These are white cap chiefs. They are of two categories, the Akarigbare and the Ogbalade. The former are Eletu odibo, Olorogun Adodo, Eletu Awase, Oopa, Eletu Omo, Elotu Kutu, Olorogun Adebo and other Ologuns. The later are Obanikoro, Onisemo, Modile, Asayo, Opeluwa Alagbaji, Onimole, Alase, Osunba, Olopon and others.

Idejo Chiefs

These are Olumegbon, Oniru, Onisiwo Oloto, Ojora, Onitoo, Aromire, Oniteno, Oluwa (courtesy Hon. Justice 1.1 Oluwa), and Onikoyi Olegunsi. They are referred to as the landowners.

Traditional War Chiefs

These include: Ashogbon, Saba, Bajulaiye, Suenu, Oluwo, faji, Obasua, Sasi, Sashore, Bajulu, Egbe Asesi, Oshodi tapa, Oshodi Buku, Salawe, Kakawa, Etti, Aiyeomosan Oserun, Okolo, Iposun, Erelu and others. They are traditional war chiefs in their respective areas of control

3.4 Cultural and Economic Scenes of Old Lagos (1829 – 1906)

Prominent natives that played roles in political, cultural and economic development of the early days of old Lagos were among the personalities of:

Bishop James Johnson (1840 -1917). He was the Pastor-in-Charge of the Breadfruit Church, Lagos.

Professor Robert Campbell (1829 – 1884). He was a West Indies who settled at and founded the first newspaper in Lagos – “Anglo African” which was in print from 1863 to 1865.

Mr. A. R. Elliot. He was the founder and the first President of Lagos Chambers of Commerce. He died in 1892.

Mr. J. H. Samuel (1860- 1930). He was the Principal of the Methodist Boys' High School, Lagos. He changed his name to Adegboyega Edun in 1904.

Mr. J. B. Benjamin was founder, proprietor and editor of the "Lagos Observer" a weekly paper which flourished in the 1880s.

The Honourable C.J. George (1839 – 1905). He was a merchant in Lagos.

Dr. Mojola Agbebi

He was born at Ilesha on April 10, 1860. His father, Mr. George Vincent Agbebi and mother Mrs. Peggy Vincent (nee Pearse) were emigrants from Sierra Leone. Daddy Vincent, however, traced his origin to Oye Ekiti. Dr Mojola Agbebi had a track record of academic excellence, and contributed to the educational development and liberation of Lagos. He was a giant newspaper publisher of his time, promoting the spiritual and social welfare of the people of Africa. He participated actively in the struggle for African identity.

It was during his struggle that he dropped his boyhood name David Brown Vincent. At the same time, he abandoned the European clothes for the native ones and this anticipated the late "Boycott king", Mazi Mbonu Ojike, by more than half a century. Dr Mojola Agbebi died on May 24, 1971. Chief Ola Vincent, former Governor of Central Bank of Nigeria, is his grandson.

Captain Labulo Davis

He was born on August 14, 1828, in Bathurst village, Freetown, Sierra Leone. He was the only son of his parents, liberated Africans who assumed the names of Mr. Jones and Mrs. Charlette Davis, after their pre-settlement in Sierra Leone.

Both parents traced their ancestral homes to the Yoruba country in the modern Nigeria.

The Honourable Captain James Pinson Labulo Davies was described as God-son-in-law of the then her Majesty Queen Victoria, brave captain, pioneer, industrialist and first African member of the Lagos Legislative Council. He died on April 30, 1906 and was buried at Ajele Cemetery in Lagos.

Other Great Movers of Old Lagos

The list of other distinguished people and their origins that played a prominent role in what became Lagos today includes:

Sir Adeyemo Alakija (Egba and Brazil), Hilario Campos (born in Havana in 1873, died and buried in Lagos in 1960), Dr J. K. Randle, his great grand son, Otunba J.K. Randle, is among the 21st century social bigwigs. Others were Sir Kofo Abayomi (Creole and Oyo), Dr James Churchill Vanghan (America and owu), Bishop Ajayi Crowther (Egba and Oyo, maternal grandfather of Sir Herbert Macaulay); Alhaji Jubrin

Martin, Barrister at law (Brazil and Lagos), and Madam Tinubu (Egba and Lagos).

Others are the Carrenas the Da Silvas, the Santans, the Fernandezes, the Marinhos (Brazil), the Lucas (Ijesha), the Phillips (Egba), the Morgans (Ijesha), the Bucknors (Creole and Lagos), the Da Costas (Creole and Egba), the Allens (Creole, Ibadan), Emilius (Brazil), the Dalmiedas (Brazil), the Petgraves (West Indies) the MacEwens (Creole), the MacGregors (Scotland and Egba), the Pedros (Brazil), the Pearses, the Howellses, the Willoughby and the Duro Emmanuel, Sir Mobolaji Bank-Anthony (philanthropist) and others.

Other Lagosians

Other Lagosians of first and second generations worth knowing include: The Dohertys (Ijero Ekiti), the Majas, Dr (Mrs) Akintola Maja, Chief Erelu Kuti III of Lagos), the Majas (Egba), the Maja Juniors, Jaiye and Ladipo (Lagos), the St Matthew Daniels and the Moores (Egba), the Williams (Egba and Oyo), the Cokers (Egba and Ijesha), the blaizes (Egba), the Soetans (Egba), Folawiyos (Oyo), the Okoyas (Egba), the Akereles (Oyo), the Tinubus (Egba), the Majekodunmis (Egba), the Adesigbins (Egba), the Orogan Thomas (Ijesha), the Jakandes (Lagos and Kwara), the Sowemimos (Egba), the Lawsons (Egba), the Thompsons (Ijesha, Ghana and Lagos) the Labinjos (Ijesha). Labinjo, one of the wealthiest merchants in Lagos of his time, was the maternal grand father of the present Oba Oyekan of Lagos. His family compound is Oko-Awo till date. He was a warrior, great fighter; he died in action at the Kiriji War of 1885.

One of the wealthiest merchants in Lagos of his time was the maternal grand father of the present Oba Oyekan of Lagos, His family compound is at Oko-Awo till date. He was a warrior, great fighter; he died in action at the Kiriji War of 1885.

Others are Erelu Dosunmu II, the Kosokos, the Olorunnibes, the Kotuns, the Eduns, the Martins, Madam Bisoye Tejuosho (Egba-Lagos), her son Oba Dapo Tejuosho, the Osile of Oke-Ana (Kabiyesi) is around, the Fafunwas, the Badmus, the Youngs, the Ajoses, the Abirus, his son, Honourable Justice H.A. Olumuyiwa Abiru is around, the Odunfas (Egba and Lagos), Sola Odunfa, is around, a veteran journalist and broadcaster. He is currently with the British Broacasting Corporation, BBC. And the popular Odunfa Street is in Lagos Island. Others are the Oluwoles (Shagamu and Lagos), remember the late Benson Oluwole, his children Dr Dotun Oluwole and Otunba Nike Oluwole are contemporary social bigwigs. Others include M.K.O Abiolas (Egba), Senator Abraham Adesanya (Ijebu and Lagos), Senator Biyi Durojaiye

(Ijebu and Lagos), Princess Abba Folawiyo (nee Adesanya), the Lagudas (Lagos and Egba), S.A. Laguda and Mrs. C.M.A. Laguda a retired Commissioner of Police are around and the Faosekes (same as Faseke) (Ekiti-Ijesha and Ijebu).

And here is a point of note. There is absolutely no crime in it if all Yourbas; Egba, Ijesha, Ekiti, Ijebu, the Aworis or Oyos, claim right to native Lagosians. So far they are all decendants of Oduduwa the progenitor of the Yoruba race.

The Resident Pillar

Some political and economic gladiators of Lagos include the Inuwas, the Aminu Kanos, the Ya'Aduas (Katsina), the Ribadus, the Ozumbas, the Odumegwu Ojukwus, the Kalus, the Aliko Dangotes, the Igbinedions, the Fajuyis, the General Yakubu Danjumas, the Sarakis, General Abdul Kareen Adisas (remember him for operation keep under the Lagos bridge clean. The fact of that legacy to dislodge the hoodlums under the Lagos Bridges has come to pass). These distinguished genius Nigerians had built their strong political and business empires from Lagos.

Nigeria's Journey through Lagos

Story of the journey of Lagos has come a long way to shape its future. For about 131 years, when Lagos was ceded to British Crown, (the Treaty of Cession was signed by King Docemo), Lagos had borne the burden of the turbulent journeys of Nigeria. However, on May 27, 1967, Lagos gained the power of statehood within the 12 States structure of the Federal Republic of Nigeria with the promulgation of Decree No 14 of 1967. And former Western Nigeria's divisions of Badagry, Epe, Ikeja and Ikorodu were merged with Lagos municipality to form a new state with Ikeja as the state Capital while the city of Lagos remained the Federal Capital until 1992 when the seat of the federal government was moved to Abuja.

Brigadier General (then Colonel) Mobolaji Johnson (Lagosian) pioneered the governorship of Lagos State (1967-1975). This was followed by Navy Commander Adekunle Lawal, Lagosian (1975 – 1977), Commodore Ndubuisi Kanu of Enugu (1977 – 1978), Navy Commander (Vice Admiral) Ebitu Ukiwe, from Abiriba, then Imo State now Abia State (1978 – 1979).

Others are:

Alhaji Lateef Kayode Jakande, Lagosian (1979 – 1983)

Group Captain Gbolahan Mudashiru, from Ikorodu (1984 – 1986)

Navy Captain (later Admiral) Mike Okhai Akhegbe, from Fugur in Etsako, Delta State (1986 – 1988).

Colonial (Brigadier General) Raji Alagbe Rasaki, from Ibadan (1988-1991)

Sir Michael Agbolade Otegbola from Epe (1992-1993)

Colonel Olagunsoye Oyinlola from Okuku, Osun State (1993-1996)

Colonel (now Brigadier General) Muhammed Buba Marwa of
Miskina, Kaduna State (1996 – 1999)

Senator Ahmed Bola Tinubu of Lagos (1999 –2007) and

Barrister Raji Fashola (SAN);(2007 to date).

3.3 Hausa and Igbo Communities in Lagos

Hausa - Fulani Settlements in Lagos

The Hausa – Fulani tribes were known to have had a track record of trade contacts with Yorubaland of Lagos many centuries back. This was even before 18th century when Islam was introduced to Lagos areas.

Unlike the very large number of the conspicuous population of Igbos in all areas of Lagos, the Hausa- Fulani tribes have the habit of forming themselves into separate communities while living and trading comfortably in the open arms of the Lagosians. Their oldest settlement with fairly large population must have begun in Obalende in Lagos Island. Other areas of Hausa – Fulani communities in Lagos include Malu Road, Apapa, Kano Street at Ebute Metta and Adekunle areas of Lagos Mainland.

The Hausa – Fulani communities have continued to grow and spread with the newly created settlement centers in Lagos, such as Idi Araba in Surulere. Other areas are Mushin, Agege, Orile, Mile 2 and Mile 12, Ikorodu, Isheri and Ojodu. Their settlement in all areas of Lagos is peaceful. In the evening in those days the Hausa– Fulani members gathered in circles to play light Hausa music with goje as their lead music instrument. All non-Hausa-Fulani members living around their settlements are free to come and enjoy the evenings with them.

Sometimes it may be hard to notice their presence in large number but you can easily locate their trading communities virtually in every area of Lagos and her suburbs.

Relatively, the highly placed Hausa-Fulani of old Lagos, especially during the First and Second Republic of Nigeria and during the military era, lived in the choice areas of Ikoyi, Apapa GRA, Ikeja GRA and Victoria Island.

The contemporary eminent Hausa-Fulanis who have built wealth and financial empires continue to live in Lagos, even after the administrative seat of the Federal Government of Nigeria had moved to Abuja. Some of these eminent Hausa-Fulani found it comfortable to live and operate their business empires from Lagos to anywhere across the global spheres.

The Igbo Community in Lagos

The large number of Igbo population from the Eastern land of the entity now called Nigeria did not come to Lagos early until about the middle of the 19th century. These periods before Nigeria's independence saw few numbers of Igbo tribes journeyed to Lagos. And then they were probably workers of the Nigerian Railway or of the Colonial public services. A few of them were traders and those who came to school in Lagos were among them.

After Nigeria's independence, the first settlement with large concentration of Igbos was Apapa, Ajegunle in the South of Lagos

canal. However, the Igbo tribes have a unique attitude and techniques that made them to mix and live easily in the midst of the Yorubas in Lagos. Unlike the Hausa-Fulani, the Igbos share common accommodation with the Yoruba natives in Lagos. In the early days of Nigeria's Independence the Igbos in the low and middle social class have preference for settlement in Apapa-Olodi of Lagos Mainland. Today, however, things have changed due to inadequate land in that settlement. You can see the Igbos buying houses and land from Lagosians to build their own homes and live anywhere in the city. It is a common sight that almost all the locked-up shops in the street of Lagos were rented or bought and operated by the hardworking Igbos. Nobody could doubt the fact that Lagos is the first and foremost business home of the Igbos in Nigeria while their Eastern native homes remain as their places of short annual rest, leisure, native unions and meetings. However, almost every Igbo that journeyed his way to Lagos worked hard and built a financial empire from Lagos.

3.4 Religion and Places of Worship

The saying goes that religion is as old as man. Lagos does not lack the religion that teaches virtue, honesty, righteousness, the love and fear of the Supreme God as the Creator of Heaven and earth. Today, the contemporary forms of popular religions in Lagos are Christianity, Islam as well as traditional religion. The secular nature of Nigeria guarantees freedom of worship in any religious place of your choice.

Christ' Church Cathedral, Marina, Lagos is among the oldest church in Lagos. The foundation and its construction were said to have begun in 1925. His Royal Highness, the Prince of Wales, Late King Edward VIII, laid it. The church, which was completed in May 1964, is built in style of the European Gothic Renaissance of the eighteenth century architecture. The church is the headquarters of the Anglican Diocese of Nigeria.

The front entrance of the church was once a reverential site. It faced the old beautiful Marina before the 1970sreclamation work and the construction of the fly over Marina Bridges. The Church now faces temporary intimidating bus stops and motor parks. The Queen of England, Queen Elizabeth II worshipped at the church when she visited Nigeria in 1956.

Holy Cross-Cathedral Church is located on Catholic Mission Street in Lagos Island. The Revered Father Aime Simon, a French Priest, built the church in 1932. Some of the materials used for the building were imported from France. The Church serves as the headquarters of Lagos Diocese of the Catholic Church in Nigeria.

Other places of Christian worship include:

African Bethel Church is on Broad Street, Lagos.

The Baptist Church is located on Broad Street, Lagos former US President, Jimmy Carter worshipped at the church during his first visit to Nigeria in April 1978.

Ebenezer Baptist Church is in Oil Mill Street, Lagos Island.

Ayo Ni O Cherubim and Seraphim Movement Church is located on Isolo-Oshodi Apapa Expressway, Lagos Mainland.

Celestial Church of Christ, Headquarters is located in Cele Road, Ketu, on Lagos Mainland.

Methodist Patriarchal is located at Tinubu Square, Lagos Island. It was established at Badagry in 1841.

The Redeemed Christian Church of God, Redemption Camp is at km 46, Lagos – Ibadan Expressway, Pastor (Dr) E. A. Adeboye, is the General Overseer.

Deeper Life Bible Church Ministry is located at Gbagada Magoland.

Faith Tabernacle is at Ota in Ogun State. The General Overseer is Pastor (Dr.) Oyedepo of Winners' Chapel.

The Church of Jesus Christ of Latter-day Saints is identified as the restored ministry of Jesus Christ. One of the 12 tribes of Israel, whose records of Jesus Christ, The Book of Mormon, buried in the Hill of Cumorah in the United States, during the sojourn of the Israelites, was revealed to Prophet Joseph Smith. He was a descendant of Joseph, “the dreamer” the son of Jacob who became Israel as recorded in the Bible. Prophet Joseph Smith, at age 14 years had earlier, gone into a grove of trees to pray to know which church to join. God the heavenly Father and Jesus Christ appeared to him. Since the Gospel was restored in 1830, the Church has had 15 God’s chosen Prophets to date. The current living Prophet of the Church is President Gordon B. Hinckley. His first visit to Nigeria was in 1998. God inspired him to travel to Nigeria and consecrate the site of the modern Holy Temple of the Church on a hill near Aba in Abia State. The Prophet was in the country during the height of the Nigerian crisis when Nigerians who became leaders in the 4th Republic of Nigeria were then in various jail terms and military detention camps across the country. And some of them were in political asylums in foreign countries. He prophesied then that by the time the ground breaking of the first Holy Temple in Nigeria would have taken place, peace and prosperity would have been restored to the country. And it has come to pass.

Many had prayed fervently for the modern Holy Temples to be sited in their countries in Africa. The first three of the Temples were built in Africa. One each was first built in South Africa, Ghana and Nigeria.

The Church’ Area Office is located at 6 Opebi Road, Ikeja, Lagos

www.familysearch.org.

Tel : 01 – 497881,4974712, Fax: 01-4936108

www.mormon.org

Mosques

All the known Islamic Movements are well represented in Lagos and their Mosques are located in all areas of the city. Among them are:

- Ahmaddiya Movement
- Zumratul Islamiyah
- Ansar-Ud_deen
- Arwar-ul-Islam

Nasru-Lahi-Faith Society of Nigeria (NASFAT). Its Holy Camp is located at km 40 on Lagos Expressway.

The oldest mosques in the city include:

Shitta Mosques located along Martins Street, in Lagos Island. It was built in 1892 and officially declared open in 1894 by Governor Carter, the then Governor of Lagos.

Lagos Central Mosque is located along Nnamdi Azikiwe Street, Lagos Island. It was rebuilt in 1980s to replace old one.

SELF ASSESSMENT EXERCISE

Mention the name and location of 2 places of worship in Lagos.

4.0 CONCLUSION

The city of Lagos has witnessed a gradual but steady development from the calm and fishing depot of 1704 to a full grown metropolitan city of the 21st century.

5.0 SUMMARY

The growth of the city of Lagos has been unprecedented. People of renowned personalities like Bishop James, Johnson, Professor Robert Campbell, Dr. Mojola Agbebi, Captain Labulo Davies and a host of others contributed to the growth and development of the city of Lagos.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss the “First settlers of Lagos” – The miracle city of Nigeria.

7.0 REFERENCES/FURTHER READINGS

Sonuga Gbenga (1987). Lagos State Life and Culture: Vol. No. 1.

MODULE 2

Unit 1 Guide to Tourist Attractions in Lagos (I)

Unit 2 Guide to Tourist Attractions in Lagos (II)

Unit 3 Tourist Attractions in Lagos (III)

Unit 4 Guide to investments in the Tourism Sector of Lagos State

Unit 5 Our Own Fernando Po

UNIT 1 GUIDE TO TOURIST ATTRACTIONS IN LAGOS (I)

CONTENTS

1.0 Introduction

2.0 Objective

3.0 Main Content

3.1 Guide to Tourist Attractions in Lagos (I)

3.2 History of Lagos State

3.3 Specific Attractions in Lagos State

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

1.0 INTRODUCTION

Lagos State is the Centre of Excellence and a state of aquatic splendour. It continues to remain the industrial and commercial nerve center of this great country, Nigeria. On the South-Eastern part of the State, which is popularly known as the Lekki corridor, you will find not only several beaches, but also resorts of various categories.

2.0 OBJECTIVE

After reading through this unit, you should be able to list and describe at least 6 tourist attractions in Lagos State.

3.0 MAIN CONTENT

3.1 Guide to Tourist Attractions in Lagos (I)

Location/Demography

Lagos State is located on the south-western part of Nigeria. Although one of the smallest States in the federation; it has the highest population in the country, with more than five per cent of the nation's population.

According to the national head count of 1991, which put Nigeria having 88 million people, Lagos State alone accounts for over 6 million people. CAN THIS BE UPDATED PLS?

Lagos, like every other State in the Federation experiences two climatic seasons, the dry season from November to March and the wet season covering the months of April to October of each year.

The indigenes of the State are the Aworis, Oguns and Ijebus, who play host of a number of immigrants from other parts of the country and the world.

Administrative Divisions

There are five (5) divisions in the State namely Ikeja, Badagry, Ikorodu, Lagos and Epe.

Ikeja Division

Ikeja division consists of several towns and villages with Ikeja serving as both the seat of the State Government and also the divisional headquarters. It is also the administrative nerve center of Lagos State. Some other settlements in the division are Isheri-Olofin, Egbeda, Alimosho, Ifako etc.

Badagry Division

The division is made up of several towns and villages and Badagry serves as the divisional headquarters. Some other towns include Iworo, Ojo, Ibeshe, Amukoko, etc.

Ikorodu Division

Ikorodu lies approximately 36 km. north of Lagos. The division by virtue of its location serves as the gateway to the country's hinterland.

Ikorodu town serves as the headquarters, whilst other towns include Somolu, Ijede, Imota Igbogbo, etc

Lagos Eko Division

Lagos Eko is the core of the state and a highly urbanized division, which comprises of several towns and villages. Lagos Island is the divisional headquarters. The other villages which have all been urbanized are Apapa, Surulere and Ikoyi etc.



Epe Division

The division is made up of several towns and villages with Epe serving as the divisional headquarters. Some other towns in this division are Lekki, Ketu, Ibeju, Akodo, etc



LAGOS STATE

3.2 Specific Attractions in Lagos State

Badagry

Badagry is located in the south western part of the State. It is a historic town, which was embedded in the obnoxious slave trade as Badagry was then recognized as a slave port and then as the cradle of Christianity in present day Nigeria.

Chief Abass William Seriki Slave Museum

This museum was recently declared as a National Monument by the National Commission for Museums and Monuments. It is located within the compound of the Late Chief William Seriki Abass, who was a liberated slave who returned along with others in 1839 and later became a slave merchant keeping slaves in specially built barracoons, which are still available for viewing.

The museum has a display of the chief's personal items and other relics of the slave trade.

Badagry Heritage Museum

This museum, which was founded on the 22nd of August, 2002 is housed in the former District Officer's office (built in 1863 by the colonial British Government). The museum displays an exhibition titled "Trans Atlantic Slave Trade", using photographs/writings as well as other materials on the slave trade.

Specific Attractions in Lagos State

Grave of the First Slave Merchant

The man, George Freemingo, a Portuguese, is reputed to be the first man to trade in human beings across the oceans. His grave is located behind the Methodist Church and close to the palace of Akran of Badagry. Freemingo was such a crafty man who developed good relationship with the people of Badagry and was nicknamed "Huntokonu." He was assassinated in about 1620.

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Slave Routes

There were five (5) slave routes during the slave trade era and they were named after the countries which dominated the routes. These routes, which can be located by the signposts, are Dutch Route, which runs from the slave market at Posukoh quarters to the Slave Port. Others are

the Portuguese Route, English Route, French Route and the Brazilian Route. The most popular of these routes culminated on Gberefu Island which was the Point of NO Return.

First Storey Building

This building is located at the Marina in Badagry. It was constructed in 1845 by Rev. C.A. Gollmer of the Anglican Church as a vicarage of St. Thomas Anglican Church, under the Church Missionary Society.

Vlekete Square

It used to be the slave market. It was founded around 1510. It was where Richard Lander was tried as a spy of British Government in 1825. Here slaves brought from hinterland were sorted and paid for with the medium of exchange. As soon as the deal is perfected each slave sold

and duly exchanged for, were shackled and tied behind each other and led to the slave port for shipment to the New World.

LAGOS

Lagos, which is the core of commercial activities in Lagos Metropolis, also has tourist attractions, which are historic, as well as cultural. These include:

Oba's Palace: (Iga Idungaran)

The Palace of the Oba of Lagos has been in existence for approximately 300 years. It was built around 1705 by the Portuguese with materials imported from Portugal.

The present Oba is Oba Rilwan Akiolu I of Lagos and his reign began in April 2003 after the death of Oba Adeyinka Oyekan who reigned for 38 years.

Tinubu Square

This square, which is adorned with fountains, was an independent gift from the Lebanese community to the people of Lagos in 1960.

The National Museum

Situated in Lagos State, is the national museum with a proud collection of historic, exotic, cultural pieces, arts works, crafts and relics that make the museum a popular tourist destination with aesthetically decorated, picturesque images of ancient antiquities and contemporary work of arts. It also has relics of the Benin and Nok cultures and history of Nigerian antiquities amongst other collections

The National Theatre

This edifice was commissioned in 1977. It was the venue for the 2nd International Festival of Black Arts and Culture, held in 1977 (FESTAC 77). It has a main bowl seating capacity of over 3,000 people, a conference hall, and two cinema halls. Also within the theatre complex are offices of the various parastatals dealing with culture and related matters as well as a restaurant and a snack bar.

Site of First Water Tap in Lagos

The site is situated at the intersection of Enu-Owa/Docemu/Princess Streets. Commissioned by Lord Lugard in July, 1915, it is the site of the first pipe-borne water public tap. It remains preserved by the government.

Lekki Conservation Centre

This is located along the Lagos-Epe Expressway at Igbo Efon in Eti-Osa local government area of Lagos State. The center, which is being managed by the Nigerian Conservation Foundation, is endowed with endangered species like antelopes, alligators, chimpanzee and various plants and flowers.

EPE

Epe is divided into two local governments; Epe and Ibeju-Lekki, with Epe serving as the divisional headquarters.

A peculiar feature of Epe is the presence of a long range of hills, which demarcates the town into equal parts. However, in the Ibeju-Lekki area, artisanal fishing, sandy beach and coconut-fringed, Atlantic coastline are distinctive potentials. Fishing and farming form the major occupations of the inhabitants of the division.

STATUE OF THE URAKALOYE

Urakaloye was the man reputed to be the ancestral founder of Epe. The name Epe was derived from black ants, which invaded Urakaloye's hunting homestead. Hence the town's name Epe means the forest of black ants.

MURTALA MOHAMMED MEMORIAL BOTANICAL GARDEN

It is located along Lagos/Epe Expressway. It is privately owned and it has a collection of exotic plants amongst local plants.

LA CAMPAGNE TROPICANA

This is privately owned holiday resort set in a very beautiful and serene natural environment, located within the Lekki corridor, precisely Ikeja -Lekki local government area of Lagos state. It is bordered with beaches both on the Atlantic and Lagoon. It boasts of numerous facilities like restaurant, bar, tennis courts etc.

IKEJA

State Secretariat Complex

The State Government Secretariat complex is located in Ikeja; it includes the office of the Executive Governor and the headquarters of all ministries, bureau offices and some extra -ministerial establishments as well as the State House of Assembly.

Alausa Gardens

This landscape area within the Secretariat complex, boasts of a beautiful and serene environment in a natural setting of shaded trees and seats where both the young and old have picnics during festive periods and weekends.

Mende Cane Craft Market

Located in Mende Area of Maryland, the market is very popular for cane arts such as furniture, baby cots and bed, wooden trays and other decorations made of cane.

Ikeja Industrial Estate

The industrial estate reputed to be the largest concentration of industries or factories in West Africa expands from Oba Akran Road through Adeniyi Jones to parts of Ogba. It is home to such blue chip manufacturers as Guinness Nigeria, WAMPCO, etc.

Beaches in Lagos State

Lagos State with its aquatic splendour is bordered to the south by the Atlantic Ocean covering a distance of approximately 180 km. Its unparalleled sandy beaches are fringed with coconut groves that provide a veritable environment for sun-bathing and relaxation.



Badagry Beach

It is a stretch of beaches located close to the historic town of Badagry. On the beach, one can find beautiful huts for relaxation where individuals and families could sit down and have a picnic around the coconut groves or in small rentable seaside huts.



SELF ASSESSMENT EXERCISE

Where is Lekki conservation centre located?

Maiyegun Beach

Maiyegun beach is located off kilometre 10 Lagos – Epe Expressway. The beach is designed for relaxation. It has opportunities for horse riding, musical entertainments as well as relaxation. Musical Jamborees like Lekki Sunsplash are held at this beach during public holidays and weekends.

Tarkwa Bay

Tarkwa Bay can easily be reached by boat from Victoria Island. Picnickers take advantage of its serenity to recreate. Boats can be rented from the Boat Clubs on Ozumba Mbadiwe Street and Maroko forest for sailing. Chalets are also available for renting.

Bar Beach

It is situated in Victoria Island, Lagos. It is the premier beach for relaxation. Beach chairs and beach shades (huts) are available for hire at very reasonable prices. Horses are also available for riding at a fee.

Kuramo Beach

This beach, located to the west of the bar beach, is an extension of the Beach. It boasts of various restaurants with a busy nightlife for entertainment.

FACILITIES AT KURAMO BEACH.

Eleko Beach

This is a serene beach located in Ibeju -Lekki Local Government Area and managed by local residents. It is situated off km 72 Lagos – Epe Expressway; it has a good number of beach huts for the relaxation of tourists.

Eko Tourist Beach Resort, Akodo

This is an ultra modern resort with facilities for conferences and picnics. It has 150 semi-detached chalets of various categories. ~~beach~~ The resort has space for more than 2,000 visitors at a time. It is located off km 72, Lagos-Epe Expressway, Akodo, Ibeju- Lekki Local Government Area.

4.0 CONCLUSION

Lagos State is blessed with varied tourist attractions.

5.0 SUMMARY

This unit has discussed exhaustively, the history of Lagos State and the specific tourist attractions there in.

6.0 TUTOR-MARKED ASSIGNMENT

Describe 2 divisions of Lagos State and 3 tourist attractions as well.

7.0 REFERENCE/FURTHER READING

Sonuga Gbenga (1987). Lagos State Life and Culture: Vol. No. 1

UNIT 2 GUIDE TO TOURIST ATTRACTIONS IN LAGOS (II)

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Guide to Tourist Attractions in Lagos
 - 3.2 History of Lagos State
 - 3.3 Specific Festivals in Lagos State
 - 3.4 Transportation
 - 3.5 Modern Architecture
 - 3.6 Historical Buildings and Monuments
 - 3.7 Night Life in Lagos
 - 3.8 Galleries in Lagos
 - 3.9 List of Hotels in Lagos
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

As you read through the pages of this book, you will learn about some basic information such as the history, specific tourist attractions, specific festivals, shopping areas and accommodation in Lagos. Beside, you will discover the various tourist attractions that Lagos State is blessed with.

2.0 OBJECTIVES

After reading through this unit, the student should be able to list and describe 5 major tourist attractions in Lagos State, their location and even how to get there.

3.0 MAIN CONTENT

History of Lagos State

Lagos State was created on the 27th of May, 1967, by virtue of Decree 14 of 1967, which restructured the Nigerian Federation into 12 States. The State took off as an administrative entity on the 1st of April, 1968 with Lagos Island serving the dual roles of State and Federal capitals.

However, with the relocation of the seat of power of the Federal Government to Abuja on the 12th of December, 1991, Lagos ceased to function as the capital of Nigeria. Nevertheless, it remains the nation's economic, industrial and commercial nerve centre.

SELF ASSESSMENT EXERCISE

Mention the Decree that restructured Nigeria.

3.2 Specific Festivals in Lagos State

Festivals constitute a very important content of tourist product of this State. Cultural tourism constitutes an important ingredient of the tourism potentialities of the State and it includes folklore of drama, dances, tours of historic places and sites.

Eyo Festival

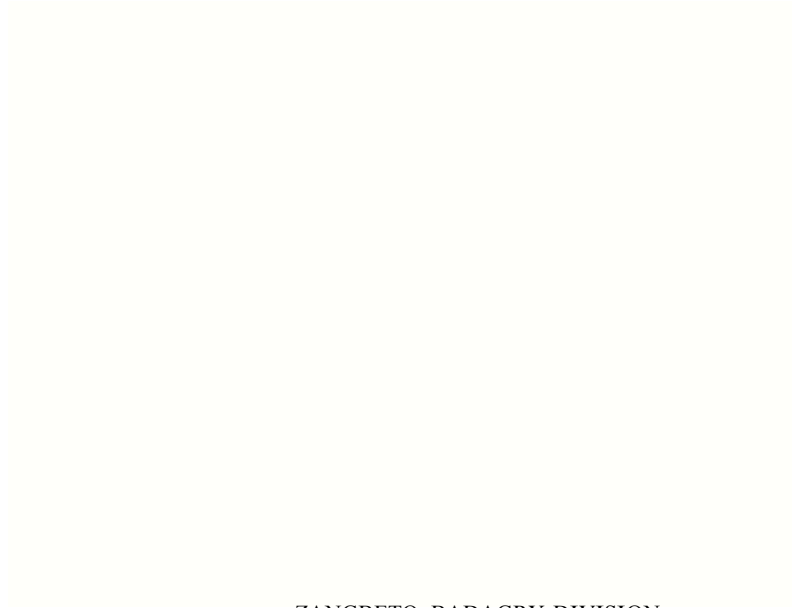
Eyo's glamour and popularity in Lagos Island is second to none. The festival is usually organized in honour of an important personality who passes away and sometimes on very special occasion, it is a display of masquerades usually dressed in white with different colorful hats depicting particular families and areas all within Lagos Island. It is usually held on Saturdays and all commercial activities within the island are suspended on such days.

The Black Heritage Festival

This festival was conceptualized by Lagos State Government and is aimed at re-integrating the Blacks in the Diaspora to their African roots. It has been successfully hosted twice. The maiden edition was held in May, 2001.

The Ebi Festival

This is the festival of the Ijebus. It is organized to appease a deity which the people believe in. The programme of events for the celebration includes display of boat regatta, which is a parade of boats from that area as well as colorful masquerades.



ZANGBETO BADAGRY DIVISION

The Kori Festival

It is one of the festivals of the Awori ethnic group of Lagos after the abolition of slave trade. It is characterized by dances and songs of freedom. It is organized for the entertainment of August visitors and tourists.



IGUNNUKO, THE VERY TALL MASQUERADE,
IS VERY POPULAR AMONG THE DESCENDANT
OF TAPA PEOPLE OF LAGOS STATE

SPECIFIC FESTIVALS IN LAGOS STATE

Lagos State Council for Arts and Culture Schedule of Approved Festivals in Lagos State

| MONTH | NAME OF | LOCALITY | REASON FOR FESTIVAL CELEBRATION |
|-------------------------|--|---|---|
| January | Igunnuko Igunnuko Igunnuko Igunnuko Ebi | Mafoluku Ajegunle Okokomaiko Dopemu Badagry Epetedo Epe | For peace and to show appreciation to the gods. For fertility,, Peace and prosperity |
| February | Igunnuko Igunnuko Igunnuko Kayokayo | Bariga Ijeshatedo Orile Iganmu Ayobo,Ipaja Epe | For peace, prosperity and to prevent any calamity. Remembrance of the safe disembarkment of Prophet Noah. |
| March | Avo Hume Fanti Elegba Sato Egungun Agemo Ifa Ogun | Badagry Lagos Island Ebute Metta Akaro Kume Ishara-Tedo Imota Mushin Odi Olowo,Isolo | For protection and to offer special prayers to the gods. CARNIVAL To appease deities For protection ,prosperity and peace For peace, prosperity and to foster unity among the worshippers. For fertility, peace and prosperity For the remembrance of the creation of the world. To prevent accidents and for honoring important personalities during their wake-keep. |
| April | Egungun | Lagos Island | For peace and harmony to reign. |
| Other special feativals | Eyo Agbo Remi Reke Reke | Orugbo (Epe) Ijebu | Usually held as final burial rites for important persons. Once in 3 years to appease the gods |



Transportation

Air

There are two airports in the State, the Murtala Mohammed International Airport and its Domestic wing. Domestic flights operate daily to and from other state capitals of the federation like Abuja, Port Harcourt, Enugu, etc. Tickets for such flights can be obtained from the counters of the various airlines within minutes before the take-off-time of the scheduled flights.

The International airport serves International airlines from/to major world Capitals.

There are more than 48 Airlines both foreign and indigenous and large number of Travel Agencies and Tour Operators within the state. Most of the Airlines have offices at the Murtala Mohammed International Airport and the Domestic Wing.

Roads

The city of Lagos and indeed the Lagos metropolis boast of a good network of roads and these are transversed by commercial buses of various sizes plying different routes. The buses are painted in yellow with black stripes across. Only recently, the state government through private sector participation introduced air conditioned 18 seater capacity buses to commute from the city centre to high brow areas of Victoria Island and environs.

Taxis which are saloon cars also painted in yellow with black stripes are available at their stands or on the highway; motor bikes are also another means of transportation within the State.

How about the recent BRT buses introduced by governor Raji Fashola (SAN)??.PLS INCLUDE.

There are also taxis and buses from mile 2, to places like neighboring Republic of Benin, Togo and Ghana.

Eko Tourist Coach

A 30- seater air conditioned bus available for hire to tour – operators and other tourism practitioners. For further details contact Lagos State Waterfront and Tourism Development Corporation. Tel: 08033228901, 08023317535.

SELF ASSESSMENT EXERCISE

Mention the two major Airports in Lagos State.

Rail

The rail system within the state has its major and longest route from Iddo Rail Terminal to Otta in Ogun State via Yaba, Mushin, Oshodi, Agege and Ikeja.

Water

The Lagos State Ministry of Transportation co-ordinates other private sector participation; ferry services from the Marina to Apapa and Marina to Mile 2. Tour Operators also run boat rides along the Cowrie Creek to Island and beaches such as Tarkwa Bay, Snake Island and even up to Badagry.

Eko Tourist Cruise Boat

A 360-seater double-decked boat available for hire to tourists, tour operators and other tourism practitioners. For further details contact Lagos State Waterfront and Tourism Development Corporation or Messrs Sea Cat Nig. Ltd. Tel: 08023017448, 08033084277.

NAMES AND ADDRESSES OF SOME AIRLINES IN THE STATE

| INTERNATIONAL AIRLINES | DOMESTIC AIRLINES |
|--|---|
| Air France Plot 999F, Idejo Street, Off Adeola odeku Victoria Island Tel: 2621456-59 | ADC Airlines Plc 84, Opebi Road, Ikeja. Tel: 01-4933666, 4962230 Fax: 01-4970086 E-mail: adc@adcairlines.com Website: www.adcairlines.com |
| British Airways The Waterfront Oyinkan Abayomi Drive, Ikoyi. Tel: 01-2695870-9, 2627003-8 | Aero Contractors Company Nig. Ltd Murtala Mohammed Airport, Ikeja Tel: 01-4963140, 4962570 |
| Ethiopian Airlines 3, Idowu Taylor Street, Victoria Island Tel: 2632690, 2637655-8 | Albarka Airlines Murtala Mohammed Airport, Domestic Wing, Ikeja Tel: 01-4704100 |
| Ghana Airways 128 Awolowo Road Tel: 2692658, 2691397 | Bellview Airlines Terminal 2, Murtala Mohammed Airport. Tel 4931731-5. E-mail reservation@flybellview.com Website: www.bellviewairlines.com |
| Kenyan Airways Churchgate Towers, PC 30 Afribank Street, Victoria Island | Chanchangi Airlines Terminal 2, Murtala Mohammed Airport. Tel: 49339744, 4939755 |
| South African Airways 28c Adetokunbo Ademola Street Victoria Island. Tel: 262060719 | IRS Airlines 4th Floor, OMNIA House, IBB Way Wuse Zone A Abuja Tel: 08033114877, 08033114800, 09-5236071, 01-4973122 |
| Virgin Atlanta Ligali Ayorinde Street Victoria Island, Sheraton Hotel & Towers Mobilaji Bank- Anthony Way, Ikeja. Lagos Tel: 4978660 Ext: 831, 829 | Sosoliso Airlines 4th Floor, Valley View, Palza 99 Opebi Road, Ikeja Tel: 014971491-2 4704386 |
| KLM Royal Dutch Airlines 5 Idowu Taylor Street, Victoria Island, 2619420 | Triax Airlines Limited Kings Road, New Heaven Enugu. Lagos Office: Terminal 2, Murtala Mohammed Airport Tel 042 33777 |

The Police Force

The Nigeria police, who are easily recognizable in their black uniform, are responsible for the maintenance of law and order in the state, and indeed in Nigeria as a whole.

The Armed Forces

These comprise of the Army, Navy and Air force. They are responsible for the protection of the general populace of the country against external invasion.

Private Security Operatives

These are security organizations set up by individuals and corporate bodies to perform restricted form of security jobs. Their services are available for both individual and corporate organizations at an agreed fee.

3.4 Modern Architecture

- Silverbird Galleria: The Galleria along Ahmadu Bello Way, Victoria Island is privately owned and run. It houses 5 cinema halls, gift shops, boutiques, bars, popcorn bars, etc. The edifice was commissioned by the Governor of Lagos State, His Excellency, Asiwaju Bola Tinubu in May 2003.
- Mike Adenuga Tower: This is a magnificent edifice displaying architectural expertise. The building is owned by the communication mogul-Mike Adenuga and houses the headquarters of his businesses i.e Globacom, Devcom bank, Equatorial Trust Bank amongst others. It is situated along Adeola Adeku Road in Victoria Island.
- Olurun ni Shola House: Located along the Lekki – Epe Expressway after the Chevron Estate. The houses are built for residential and commercial purposes; and owned by Rasak Okoya, a business entrepreneur.
- 3rd Mainland Bridge: The 3rd Mainland Bridge adjudged to be the longest in West sub-Saharan region was constructed by Julius Berger Nigeria and commissioned by President Ibrahim Babangida in 1991.

3.5 Historical Buildings and Monuments

The Christ Church Cathedral: The Church is located opposite the Marina overlooking the C.M.S bus stop. The construction began in 1925 by Baga Benjamin, a Sierra Leonian, and completed in 1946.

The foundation was laid by H.R.H, the Prince of Wales – Late King Edward VIII, and most of the materials were imported from Liverpool. It is the headquarters of the Anglican Diocese of Nigeria.



The Christ's Church Cathedral, Marina.

Shitta Bey Mosque

Shitta Mosque is located along Martins Street in Lagos Island and it was named after Mohammed Shitta Bey, one of the prominent personalities at the turn of the century. Shitta Bey, a wealthy Sierra-Leone- born merchant, contributed the entire three thousand pounds for the construction of the mosque.

A Braxilian, Senhoro Joas Baptista da Costa built the mosque in the Brazilian style which was popular in those days. It was built in 1892 and was officially opened in 1892 by Governor Carter of Lagos.

Tafawa Balewa Square

Named after the 1st Prime Ministry of Nigeria Abubakar Tafawa Balewa, it was originally a horse- racing track. It was at this venue that Nigeria was proclaimed an independent nation on 1st of October, 1960. Before the Federal capital was moved to Abuja, the square was the venue for the National Day celebrations. It presently hosts trade fairs rallies and other social engagements. It also houses a shopping complex, travel agencies, airline offices, etc.

ENTRANCE OF TAFAWA BALEWA SQUARE KING GEORGE ROAD

Herbert Samuel Healas Macaulay (1864 - 1946)

Herbert Macaulay was born in 1864. He was a prominent surveyor, and the first Nigerian to be sponsored by the British Colonial Government to

study abroad. It was he who formed the first political party in Nigeria: Nigerian National Democratic Party (NNDP) in 1992.

Mr. H.S.H. Macaulay joined the British Colonial Service, and as a civil servant he experienced injustice, degradation and racism. He was paid lesser salary than his British counterpart; he resigned his appointment from the service in 1899 and immediately launched a campaign against colonial rule in Nigeria.

In 1912, he was imprisoned for alleged embezzlement of public funds. Against all odds, he became the first national president of the national Council for Nigeria and the Cameroon (NCNC). He died on a campaign tour of the country.

STATUE OF HERBERT MACAULAY AT BROAD STREET.

AGIA TREE MONUMENT

This is a monument located in Badagry, on the spot where Christianity was first preached by Revd. Thomas Birch Freeman on the 24th September, 1842. And in December of that same year, the first Christmas Service was jointly held under the tree by the Anglican and Wesleyan Missionaries led by Revd. Henry Townsend and Birch Freeman respectively. The tree withered in June 1959 and was later replaced with an Obelisk. The monument was upgraded in 1988 and remains a place of pilgrimage for believers.

The Gate Leading to the 16th Century Slave Port

The Slave Ports and the Slave Route: Located at Badagry Marina Awhanjiyor Quarter & Gberefu Beach respectively. They were established for the shipment of slaves before 16th century by Ferman Gomes popularly known as George Freemingo "Huntokonu" by the natives. The two slave ports were discovered in 1473. Other reputed European slave merchants that traded in Badagry were John Casseneuvre, Le Capitaine Cox, Tristram Zarco, Pierre de Vaissiere, hertog Ngnheer, Andre Marguez, Oliver Montanguere, Abson Lionel,

Damingo Martinez, Senhor Carvalho and Jocquim Pereira Marinho while Francisco de souza was of Brazillian origin.

ENTRANCE TO SLAVE PORT AT BADAGRY

3.5 Nightlife in Lagos

There are quite a number of standard Night Clubs in Lagos metropolis. Some of the clubs are:

| NAMES | ADDRESSES |
|--------------|--|
| Bar Idowu | Taylor Street, Victoria Island. |
| Bacchus | 57, Awolowo Road, Ikoyi. |
| Classic Café | Tiamiyu Savage Street, Victoria Island. |
| Club Tower | Idowu Taylor Street, Victoria Island. |
| Double 4 | Awolowo Road, Ikoyi. |
| De Gratto | Etim Inyang Street, Victoria Island. |
| Flamingo | 10 Kofu Awolowo Road, Ikoyi. |
| Green Lion | Adetokunbo Ademola Street, Victoria Island. |
| House 10 | Awolowo Road, Ikoyi. |
| 11- Sorriso | 272, Ajose Adeogun Street, Victoria Island. |
| Ikoyi Club | 1938 Mulliner Road, Ikoyi. |
| 11.45, | Awolowo Road, Ikeja. |
| Inconguito | Jazz Bar & Grill 2, Bishop Aboyade Cole Street, Victoria Island. |
| Le-chateau | Plot 292E, Ajose Adeogun, Victoria Island. |
| Mimi's Bar | Napex Shop 19, Mimi's Bar, Victoria Island. |
| Marokaine | Idowu Taylor Street, Victoria Island. |

Meeting Point Night Club 339 Herbert Macaulay Street, Yaba.
Ocean View Plaza Ocean View Plaza, Victoria Island.
Optimum Night Club Idumagbo Avenue, Lagos Island.
Ojez 4, Iwaya Road, Onike, Yaba.
Planet 44 Akin Adesola Street, Victoria Island.
Pat's Bar 292C Ajose Adeogun Street, Victoria Island.
Sheraton Resturant & Nite Club 108 Awolowo Road, Ikoyi.
Stainless Nite Club Omididun Street, Lagos Island.
Sport Shark Nite Club 7, Sapara Williams Street, Victoria Island.
The Players Club 41A Commercial Avenue, Sabo, Yaba.
The Ice 888, Balarabe Musa Street, Victoria Island.
The Vord Night Club 21, Martins Street, Victoria Island.
Thistle Bar Balarabe Musa Street, Victoria Island.
Tribes, Bar and Grill Ozumba Mbadiwe Street, Victoria Island
Tarcopolo Restaurant Karimu Kotun Street, Victoria Island.
Villa Medici 1, Festival Road, Victoria Island.
Vintage Musa Yar'Adua Street, Victoria Island.
Y-Not Limited 23, Adeyemo Alakija, Victoria Island.

Where to Shop in Lagos

Where to Shop in Lagos

| NAMES OF OUTLET | LOCATION AREAS | SPECIALTY |
|--|-------------------------------------|---|
| Alade Market Allen Avenue | Ikeja | Food stuff, electronic, fashion |
| Mega Plaza Idowu Martins | V/I | Electronic, fashion, books |
| Ikota Shopping Plaza Ikota | Lagos-Epe Express Way | Fashion, electronic, gift items |
| Tejuosho Model Market Tejuosho | Street, Surulere | Food stuff, fashion, household items |
| Sand Gross Market Simpson | Street, Lagos Island | Food stuff, beverages, gift items, household goods |
| Eleganza Plaza Aerodrome | Road, Apapa | Gift items, household goods |
| Ilasan Arts & Craft Market Ilasan | Lagos-Epe Express Way | Arts & crafts, souvenirs |
| Falomo Shopping Complex | Raymond Njoku, Ikoyi | General goods |
| Falomo Arts Market Raymond Njoku | Ikoyi | Batik, African fabrics, kaftans |
| Akerele Tie & Dye Market Akerele | Street, Surulere | Tie & Dye (Adire) |
| African Traditional Arts & Crafts, Eko Hotel Complex | Adetokunbo Ademola Victoria Island | Wood carvings, iron works Jewellery, beads, carved wood stools. |
| Federal Palace Hotel Ahmadu Bello | Way, Victoria Island | Fashion, electronic, gift items |
| Maryland Shopping Complex, Maryland | Ikorodu Road, Maryland | Fashion, electronic, gift items |
| Adeniran Ogunsanya Shopping Complex | Aderiran Ogunsanya Street, Surulere | gift items, household goods and fashion |
| Balogun/Breadfruit Gbajumo Shopping Area | Lagos Island | Fashion |
| Big Treat Shopping Complex | Ijaiye Road | Gift items, electronic, household goods |

Galleries in Lagos State

ART GALLERIES**LOCATIONS**

Aaragun Gallery: 205, Ikorodu Road, Obanikoro

Goebi Gallery 176, Ikorodu Road, Onipanu

Leni Ventures Gallery Shop 7, Ebun Shopping Complex
13, Opebi Road, Ikeja.

Ovuomaroro Gallery 39, Oloje Street, Papa Ajao, Mushin

Tropical Décor and Gallery 28J, Ogudu Road, Ojodu, G.R.A

Treasure House 8A Ogundana Street, Off Allen Avenue,
Ikeja

Art Innovations: 23 Maduiké Street, S.W Ikoyi

Quintessence Suit C6 Falomo Shopping Centre, Awolowo
Road, Ikoyi

Wangboje's Art Gallery Pees Galleria 2a, Osborne Road, Ikoyi

Ajibola Moniya Gallery 49 Babs Animashaun Road, Surulere

Lola's Art Gallery 290A Ajose Adeogun Street, Victoria Island

Jiraj Gallery Maryland, Ikeja

Nike Arts Gallery Road 11c, Off Admiralty Way Phase 1,
Lekki
Housing Estate, Lekki

Nimbus Art Centre 10/12, Maitama Sule, Street

Pendulum Art Gallery 7, Unity Close, Off Admiralty Road, Lekki
Phase 1, Victoria Island

Accommodation

Lagos state offers a variety of accommodation that will satisfy the holiday maker or tourist; from the very luxurious to the moderate and very comfortable hotels.

Most of the luxurious hotels which can be classified as first class and can compete favourably with Five Star Hotels internationally are available within the Lagos Metropolis.

List of some hotels

| Name | Address | Telephone | No of | Facilities |
|---|--|--------------------------|------------------------|---|
| | | | | Rms |
| Ascort Blk 90, Plot 3 Hotels ices | 01 – 773896 Festac Link Road Amuwo-Odofin | 26 | Carpeted floor, TV, | laundry serv |
| Anchortel, Restaurants, Hotel Ltd | 1, Upoaka Close Off M/M Int. Airport Rd, Ajao Estate | 01-8129209 | 30 | Bar, Satellite, T/V |
| Biscourt Apartments Table | Blk, 49, Plot 4 Admiralty Way Lekki Phase 1 | 01-2706073-4 | 8 flats | Lawn & Tennis, In-door Sports, A/C, Restaurants, Swimming Pool. |
| B-Jay Hotel | 24, Samuel Manunwa Street Victoria Island | 01-2622902 01-2880429 | 34 | Outdoor Catering, Galler y, A/C, Internet Services, etc. |
| Blue Sea Hotel | 60, Calcutta Cres Apapa | Fax: 01-5870608 | 11 | Carpeted floor, Cable TV |
| Balcom Royal 2, Suites Str., Off Rafiu | Abayomi Kiyomi Tinubu Rd, Amuwo Odofin | 01-7915199 | 20 | Cable TV, Postal Serv. |
| Blue Berry Hotel | Plot 316, Blk 18, Amuwo- Odofin | 01-4715597 | 21 | Carpeted floor, Restaurant, Cable TV, A/C |
| Centre Piece Hotel | 7, Abeo Street Surulere | 01-774223 6 | | Carpet floor, Cable TV Restaurant, Bar |
| Chelsea Suites | 21, Road, F.Close | 1- 5881847 | 18 | Carpeted floor, CableTV |
| City Broker Hotel | Bode Thomas Str., Surulere | | 16 | Carpeted floor, TV, A/C Restaurant, Bar |
| Cool Cats Inn | 40, Abule Nla Road Ebute Metta | 01-835916 | 15 | Restaurants, Bar, Satellite TV, A/C |
| Double FF Int Hotel Apapa. | 16, Randle Road | 01-5455638 9 | 9 | Bar, TV, Restaurant, |
| Excelsoir Hotel | 3-15 Ede Street | 01-5803680 | 76 | Carpeted floor, TV, A/C |
| Esteem View Guest house | 48 Adebola street Surulere | 01- 5850295 | 8 | Restaurant, Bar, Satellite TV, etc |
| Eko Hotel & Suites Adetokunbo | Plot 1425, Ademola Str., V/I | 01-2624600 | 584 | Lodging, Gym, Conference facilities Swimming Pool, etc. |
| Eko Tourist Resort | Beach Km. 22, Lagos –Epe Expressway, Akodo, Ibeju Lekki, L.G | 150 | Conference facilities, | Chalets, Lawn Tennis Amusement park, Beach, etc. |

- Elion House Hotel 7/8 Agbeke Rotinwa 01-461491/95 20 Tennis facilities
Close, Off Anna Swimming pool, Cable,
Balogun Str, Dolphin TV Business centre, etc
Estate, Ext, Ikoyi
- Federal Palace Ahmadu Bello Way 01 2623116-25 153 Gym, Conference
Victoria Island Telex: 28467 facilities swimming
Fax: 01-2623913 pools, postal
Services, Restaurant
Bar, etc
- Fies Merton Hotel 9, Oredola Olojo Str, 01 4521355 15 Restaurant, A/C,
Ajoa Estate Satellite TV, Laundry
Services, etc
- Fooma Hotel 2, Ado Avenue 01-4710802 7 Carpeted floor
Convenience
- Felton Guest House 5, Oluwalose Str, 01-4806884 8 Restaurant, Bar, Cable,
Off Hassan Idowu Str, Satellite TV, etc
Ijeshatedo, Surulere
- Good day Hotel 10, Adewuyi Str, 01-7749774 8 Restaurant, Bar, Cable
Ijeshatedo, Surulere Satellite dish, etc
- Grand Motel Ltd 66, Old Ewu Road, 08023068711 8 Cable TV, Carpeted
floor, etc
Mofoloku, Oshodi
- Hotel Victoria Plot 1623, Saka Jojo 01-2625901 25 Restaurant, Bar, Cable
Palace Str, Victoria Island Convenience, A/C, etc
- Hermitage Garden Hermitage Road 01-4708936 10 Carpeted Floor, TV
Resort Tiye Village, Lekki Restaurant, etc
- Haven Motel 62, Murtala 10 Bar, Restaurant, Air
Mohammed Way Conditioned, etc
Ebute-Metta
- Hotel Solitude 14, Lawal Str, Jibowu 01-7747182 7 Cable Tv, Bar,
Yaba Restaurant, etc.
- Hotel Bellissimo Agungi-Idado Village 01-5555900 25 Lodging, Cable TV
Lagos-Epe Expressway Conference facilities
- Jonshon Inn 368 Herbert Macaulay 01-7747494 10 Restaurant, Bar, TV
Sabo Yaba
- Jennicot In Plot 103, Oyediran Estate 01-4935816 7 Satellite Dish, Laundry
Ladipo Estate, Shogunle Services
- Kassa Guest 17 Falolu Street 4 Restaurant, Bar
House Surulere
- Lekki Suites 1A Kayode Otitoju Str, 01-7748408 11 Conference facilities
Off Admiralty Road
Phase 1, Lekki
- Linus Suites Plot 793, Raji Rasaki Rd 01-7738189 29 Restaurants, Cable TV
Amuwo Odofin 01-7735856
E-mail: linasuites@yahoo.com

| | |
|---|--|
| Mercy Gate Hotel 16 Thonda Streets 01-732554 14 Bar, Restaurant Ajara Agamathen 08033193157 Ajara, Badagr y | |
| Michael Adetokunbo Ademola 01-2610188-9 10 Carpeted floor, Cable Restaurant Str, Victoria Island & Lodge | Swimming Pool |
| Marriot Hotel 25, Fatai Irawo Street 01-4527967 16 Bar, Restaurant, Ajao Estate, Isolo | Carpeted |
| Niger Palace 1, Thorburn Avenue, Sabo 40 Cable, Restaurant, Bar Hotel Yaba. | |
| Oak Hotel Plot 201, Behind Festac Hotel, Amuwo Odofin | 10 Cable, TV |
| Owumi Catering 28 Montgomery Road Guest House Yaba. | 12 Cable TV |
| Panache Hotel 16 Ozumba Mbadiwe 01-2614812 20 Restaurant, Bar Str, Victoria Island | |
| Piom Lodging 88, Awolowo Road 01-4708187 4 Lodging A/C Room,Cable Suites Ikoyi | TV, Laundr y services |
| Pennisula Resort Km 25, Lagos-Epe 01-7745656 35 Lawn & Table Tennis, Expressway 01-7742999 Swimming Pool, In-door | Sports, Restaurant. |
| Protea Hotel Plot 1700, Voilet 01-3204747 41 Satellite dish Yough Close Fax: 01-3204949 Swimming pool Victoria Island | |
| Remsal Hotel 8/10 Oludegun Str, Off Ire-Akarin Road Isolo | 41 TV, Bar, Restaurant |
| Scarlet Lodge 79, Yunis Basharun 01-3200620 41 Cable, Swimming Pool Victoria Island. | |
| Sheraton Lagos 30, Mobolaji Bank 01-4978660-9 340 Swimming Pool, Bar Hotels & Towers Anthony Way, Ikeja | Restaurant, etc. |
| Sofitel The Moor 1, Bankole Oki Str, 01-2670231-9 44 Executive Suites.A/C House Hotel Ikoyi, 01-7740900 Conference facilities E-mail-sofitel@yahoo.com 01-2693571 Business Centre Fax: 01-26909307 | |
| Stopover Motel Murtala Mohammed Int'l Airport Road | 34 Carpeted Floor, Bar Restaurant, TV |
| Syc amore Hotel Iseje Rd, Topo Ajara 01-7736073 25 Bar, Restaurnat Along Seme Expressway 08037056775 Badagry. | |
| The Ambassador 16,Okotie Ebo Street 01-2693360 22 Restaurant S.W Ikoyi | |
| The Diplomat 40c Agodogba 01-26962547 – 7 20 Conference facilities Hotel Avenue, Park View | Swimming Pool, Cable |

Estate, Ikoyi

TV Business Centre

The Luxury Lodge 8 Wole Olateju 01-7751793 5 Satellite TV
Off Admiralty Way
Lekki Phase I

The Palmview 2 Tony Anegbode 01-4616100-4 TV, Restaurant
Manor Str, V/Island 01-3204838 Swimming Pool
Fax: 4616105

Whispering Palms Iworo ,Badagry

41 Resturant,TV, Airconditioned
Rooms,Swimming pool,
Conference facilities

White House 4th Av. Plot 1109 01-4714741 14 Bar, Restaurants TV
Garden Festac Town

GENERAL INFORMATION

Communication

There are various telecommunication service providers in the state which links Lagos to the entire world. There is the national Telephone network i.e Nigeria Telecommunication (NITEL) as well as the Global System of Mobil Communication (GSM) providers which include MTN, Celtel, and Globacom etc. Also available are the private communication operators like the Multi-link, Intercellular, Starcomms and MTS First Wireless and Reltel.

Financial Institutions

There are commercial banks and merchant banks that give financial assistance in the area of foreign exchange transaction and other banking services. Lagos metropolis has a large concentration of banks which also spread into other areas of the state.

Bureaux De Change

Though not very many still exists, the BAT Investment bureau change is located at the Airport Hotel, Ikeja. There are others that you would come across as you go round the State.

4.0 CONCLUSION

It is evident that Lagos State is blessed with abundant tourist attractions to the extent that if well packaged, could be a source of sure revenue generation for the state.

5.0 SUMMARY

In this unit, we have discussed various topics like the history of Lagos State, specific festivals, transportation, modern architecture, historical buildings and monuments, galleries in Lagos State and of course the list of hotels available in Lagos State.

6.0 TUTOR-MARKED ASSIGNMENT

Mention 4 specific festivals in Lagos and make brief statements about each of them.

7.0 REREFERENCE/FURTHER READING

Guide to Tourist Attractions in Lagos State:
Lagos State Waterfront and Tourism Development Corporation.

UNIT 3 TOURIST ATTRACTIONS IN LAGOS (III)

- 1.0 Introduction
- 2.0 Objective
- 3.0 Tourist Attractions in Lagos (III)
 - 3.1 Where to visit
 - 3.2 Shopping and Shopping Centres
 - 3.3 How to avoid a Devil' Business
 - 3.4 Festivals
 - 3.5 Hotels and Transportation
 - 3.6 Sports in Lagos
 - 3.7 Thoughts on Good Manners
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

Lagos as of today is a completely transformed city which grew from little shanties and scattered colonial way stations into a bustling metropolitan city.

2.0 OBJECTIVE

After reading through this unit, the student should be able to describe in 'The Miracle City of Lagos'.

3.0 MAIN CONTENT

3.1 Tourist Attractions in Lagos (III)

3.2 Where to Visit – Historical Sites

Balogun – Oshodi-Tapa Monument

This is located within Oshodi area. It was erected on the grave of Chief Balogun Oshodi Tapa to commemorate the life of the Chief. He was a warlord and the closest supporter of Oba of Kosoko of Lagos during the King's reign. He died in 1868. Effort would be made to bring the monument of this and other monuments within the city into standard with time.

Taiwo Olowo's Monument

This is located on Broad Street, a high gear business district in the heart of Lagos Island. The Monument houses the tomb of Chief Daniel Conrad Taiwo, one of the richest men in his time in Lagos. The memorial bust of the Chief was said to have been made from melted copper pennies. Chief Taiwo came to Lagos in 1848 as an apprentice basket maker and later became a prominent political figure in the city. He died in 1901.

Water House (a National Monument?)

The name "Water House" derived from the sale of drinking water to the inhabitants of the area by Mr. Joa Esan Da Rocha. He was one of the first people to lead free slaves from Brazil. The building is located at 12, Kakawa Street, Lagos Island, and formed part of a "crown land" granted to Higinio Pinto Da Fonsaka in 1884. The building is among the oldest houses remaining in Lagos today and one of the best examples of Brazilian architecture. In 1962, a part of the old building that was used as a courtyard for constables was transformed into a real building. The house still retains its original form and the only alteration is the addition of the new wing. Today, parts of both the old and new structures are being used for commercial purposes, while the other floors retain their residential use.

Other Places of Tourist Interest in Lagos State

This is located on Victoria Island. In those days it was a weekend resort for foreigners. Transformation of the Bar Beach is going on and it is a continuous process.

Badagry Beach

This is a good area for foreign visitors as well as for local residents. It is situated in the north of the Badagry – Seme Expressway.

Maiyegun Lekki Beach

This is a popular holiday and weekend resort beach. It is well organized with a parking lot and good space for beach tents and chairs both for relaxation and open door meetings. It is famous for the Lekki Sunspash Musical Concert, other shows, religious festivals, and Christian camps. It is located on Maroko-Lekki Epe Expressway. The Security of life and property is assured at the Beach.

Takwa Bay Beach

This is located on an Island across the Lagos Lagoon from the Mainland. Foreigners and the elite local residents mostly patronized it. The location is safe and secured. To get there is by boat.

Akodo Tourist Beach Resort

This beach is known as Eko Tourist Beach, Akodo. It is located 10 kilometres from Eleko Beach in same Ibeju-Lekki Local Government Area on Lekki Expressway, off Victoria Island. This is an elitist resort beach with expensively furnished and equipped chalets. Extra-ordinary security is provided.

The Seat of the Agia Tree

In 1842, Christianity was first preached on this spot and an Agia tree was planted there in commemoration of the important event. It is located along Market Street, Badagry. It was relocated in 1988 after the fall of the original tree. The place now serves as historical pilgrimages for Christians and other tourists.

The Grave of Early Missionaries

This is located close to the General Hospital in Badagry. It is the grave of early missionaries who died in the 1840s. Amongst them are Mr and Mrs Cooten, Mr Mark Willoughby, Mr Muller and Mr George Brandi a British consul.

First Storey Building

This is said to be the first storey building in the South West of Nigeria. It was built in Badagry in 1845. The building serves as the Vicarage of the Thomas Anglican Church. The Bible was translated into Yoruba Language by Bishop Ajayi Crowther in this building. It has been renovated to save it from weakling age but the internal structures remain unchanged.

Slave Chains Depot

This is located in Badagry town as well. The slave chains are relics from the Slave Trade and they are in the custody of the Mobee Family. One can view the various types of slave chains; mouthlock, leg chain, by payment of some minimal fees.

More of where to visit

More of the places to visit in Lagos are as follows:

La Compagne Tropicana Beach Resort

This is located on Lagos – Epe Expressway, Lekki Peninsula. Contact 27, Adeniyi Jones, Ikeja.

National Council for Arts and Culture

National Theatre, Iganmu, P.O.Box 2959, Surulere. Tel: 833197.

Natioanl Gallery of Modern Art

Entrance B

National Theatre, Iganmu, Lagos

Lagos State Gallery of Arts and Culture

Obafemi Awolowo Way, Ikeja (Near the State Secretariat, Alausa).

National Museum

King George V Road, Onikan, Lagos Island.

Didi Museum

Akin Adesola Street, Victoria Island, Lagos

British Council (Library and Social Events)

Alfred Rewane Road, Ikoyi, Lagos. Tel: 2692188-92.

French Cultural and Language Centre Maison de Franco

2, Aromire Road/Alfred Riwane Road, Ikoyi, Lagos. Tel: 2692365.

Geothe Institute

Ozumba Mbadiwe Street, Victoria Island, Lagos. Tel: 2610717.

Italian Cultural Centre

8 Walter Carrington Crescent

Victoria Island, Lagos. Tel: 2621047.

Russian Cutral Centre

18 Gerald Road, Ikoyi, Lagos. Tel: 2685676

United State Information Service

Cultural Centre: 1, Broad Street, Lagos. Tel: 2634865, 2635753.

SELF-ASSESSMENT EXERCISE

Mention at least 5 places you can visit in the city of Lagos.

3.3 Shopping and Shopping Centres

The olden days of Lagos had seen department stores like Kingsway, P.Z, Leventis and UTC Stores in the choice area of the city. The ~~goods~~ goods, which have been traded in these super stores if they were still available today, are now traded in the streets of Lagos.

This may look unpleasant (and it is indeed) to the sagacious viewers, but it has provided temporary jobs for the youths and young adults who deserted the countryside to find jobs and fortunes in Lagos.

Method of Haggling

Haggling is still a way of life in most cities in Africa. The method is simple but needs to be mastered. Many factors may influence haggling in the open market; these include the mood of the seller. That is whether the seller was happy, sad or friendly. And of course, the prevailing general economic situation in the country at that particular time may also influence haggling fun. However, if things are normal, haggling becomes fun and enjoyable.

First, you need to beat down the price offered by the seller. You may do so by cutting down the seller's asking price to half. Then, both of you would begin to bargain to an agreeable level. If the seller takes offence or looks unfriendly, leave his or her market immediately and move to the second or third seller besides him or her. The haggling market is highly competitive. It all depends on the haggling power of both the seller and the buyer.

Price tags are not used in most individual lock-up shops. You have to ask for the price of the item that you want to buy. In most cases some of them may accept haggling but you can tactfully ask for price reduction on the particular item you want. Even you can do that all the more if your assessment of the price of the item you want to buy is above the common value of the goods. And if the seller refuses your haggling, leave the shop quietly.

Some Shopping Areas and Centres

Things are changing rapidly with time. Up to the recent time, UTC and Leventis Department Stores were opened and located at the West-end of

Broad Street in Lagos Island. There you can shop conveniently for some select items. Today things have changed.

Balogun Shopping Area

This encompasses Breadfruit, Martins, Sanni Adewale, Gbajumo, Nnamdi Azikiwe, and Fredrick Mcewen Street, in Lagos Island. You can find goods like shoes, handbags, latest, ready to wear women cloths, jewellery, undies sun-glasses and other likeable items here. The July 2002 inferno at Balogun Street had not reduced the charm of shopping in this area.

Practicalities

You need patience to walk through the kind of surge of crowds in these areas. In most cases, human traffic can come to a standstill and may become uneasy to pass through. Therefore do not encourage yourself going to the areas in a vehicle. Trek and be ready to find fun in wading through the crowds.

Oke-Arin Shopping Area

This area comprises Apongbon-Isaace Williams – Daddy alaja – Upper Offin – balogun West Streets. Other adjoining area includes Idumagbo Avenue – Aro-Oloya Street. All types of provisions and cookeries are available here. Other items include bicycles, electrical apparatus, camera and photographic materials and equipment.

Practicalities

You can get whatever you want to buy here at cheap prices, including various kinds of wristwatches. But you need to be smart to wade through the crowd and the crawling traffic in this area.

Tafawa Balewa Square

This is a very large individually owned shop in a Shopping Complex. It contains offices of some airlines, travel agents and take-away foods. House hold and gift items may be available here.

Practicalities

Shopping is easy and peaceful with a lot of parking space. Prices of items may be far up. Haggling may not be entertained, except in the petty – traders' shops within the complex. The general environment is cool, clean and peaceful. In the same close proximity are the National

Museum, Muson Centre (multi-purpose halls) and directly opposite it is the Yoruba Tennis Club.

Falomo Shopping Complex

This is a popular shopping center located on Awolowo Road in the area of Ikoyi, Lagos. It is a modern individually owned indoor shopping area. It has well assorted items such as current books, including travel and tourism books, fashion and fashion materials, banks, travel agencies and restaurants. It also has in its neighbourhood, a craft market for art works. The commercial activity of this complex extends through Awolowo Road with good restaurants, Bureau de change, decent shops for gifts and other items. On extension, Rakkar books and magazine stands is at Eko Kuramo Lodge in Victoria Island.

Practicalities

Avoid parking on Awolowo Road, your vehicle may be towed and charged for traffic obstruction by the Local Government officials. Shopping is with ease and comfort. Prices of items may be high.

Tejuosho Model Market

This was built in the 1970s as a model for new markets and with the idea then to decentralize activities from Balogun/Oke – Arin market area. It is one of the unique and typical indoor markets in Lagos. It stocks a variety of goods from fashion wares to foodstuff, electronics and household materials.

Practicalities

The culture of activity is not different from that of Balogun-Oke_Arin market area. Be careful because walking paths in the indoor market are narrowed down by the displayed wares. They are mostly extended to the walking paths. The area is also prone to “area boys”. But it has the location advantage of being close to a major transport terminal – the Yaba Bus Stop where both public buses and the Nigerian Railway.

Sura-Shopping Complex

This is an ultra-modern shopping center. It encompasses offices, banks, shops for gifts items and provisions.

Practicalities

Shopping could be found peaceful. A good and standard filling station is near-by, and the shopping complex is surrounded by Sangros and old Local Sura markets where freshly delivered foodstuffs from up-country are available. It is also located at a vantage position to the Mainland Bridge, which leads to the Lagos-Ibadan Expressway.

Adeniran Ogunsanya Shopping Centre and Area

This is located in the hub of Surulere residential area on the street after which it is named. It has varied shops for gift items, such as books, magazine, fashion houses, restaurants and pharmacies.

Practicalities

It has a parking space and is located not very far from the National Stadium, Surulere. But traffic on Adeniran Ogunsanya Road may sometimes be hectic. Alternative route is Bode Thomas Road, off Western Avenue.

Allen Avenue/Opebi Road/Toyin Street Shopping Area

This is a cosmopolitan shopping area that is noted for high quality goods. Both foreign and local goods are available in this area. In addition, Alade Market, located at the north of Allen Avenue, is popular for beverage, cosmetics, fabrics and other items. Also series of banks are located in this area.

Practicalities

Parking space may be difficult, especially on Allen Avenue. Individual shop may have parking space, but it may not be enough to accommodate large a number of vehicles. Shopping in this area may be comfortable, but prices of items may be high.

Avoid This Area

Introducing the Villains of Lagos

Among the miracle of Lagos are what largely bewitch visitors and immigrants to the city from around the world. These are varied and known only to them individually. The city is relatively small, but is it known to be the biggest commercial city of the sub-regional community cities of Africa. And like every other cities of the world, the city of

Lagos has her distractions. One of these distractions is the presence of the touts and the hoodlums.

The touts are of different categories. Some are social miscreants who do not want to engage in a serious and legitimate job or works for living. There are those refined gentlemen who act clearance agents of goods at the seaport; insurance and driving license agents and many of their sorts in the city. The most serious social miscreants loiter the city streets and are found under the flyover bridges and the city bus stops.

The Lagosians call the hoodlums 'area boys'. The Englishman calls them hoodlums or local terrorists. Their presence is noted at the deadly sports of Lagos. You can recognize them when you see them though some of them may not be easily recognized. Their sinister appearance and their use of language may prompt you to recognize them. These are common types of hoodlums. The uncommon types are sophisticated. They are not commonly known or seen. They are probably kept or nurtured by certain groups of people in the society. These groups of people could be politicians, wealthy people in the society or land-speculators. On several occasions, the Nigerian media had drawn the attention of the authorities to their dangerous trends, as they could be ready tools for social destabilization.

And that was whenever the groups of people thought that it is to simmer the country's image. Even these citizens know themselves. And there is no cause for alarm, since the law enforcement agencies too recognize them. Besides that the changing attitude of the people in the city typifies the tempo of the society towards wealth and other worldly things. This day, it is not uncommon to experience the attitude of many people in the 21st century City of Lagos. They are in a hurry to hurt, abuse and cast aspersions on anybody who refuses to be cheated. These were strange attitudes of Lagos of olden days. The people of old Lagos were friendly, caring and hospitable hosts to their visitors. The immigrants might have polluted the fine and friendly attitudes of old Lagos.

Frenzied Area

When visiting these areas in Lagos, be aware and walk smartly. They are Nnamdi Azikiwe Street, Alli-balogun-Idumota-Idumagbo Avenue-Oke Arin –Elegbata areas and Brown Square. The presence of touts and hoodlums are not easily noticed on Marina – Broad Streets, Race course and Tinubu Square in Lagos Island. But they are there. You just have to be very safety conscious. However, there is no cause for alarm. The presence of Okada operators (commercial motorycyclists) with their yet to be refined manners of operating on Marina and Broad Street, in Lagos

Island could be deemed to be out of the decency this vicinity deserves. Their manners of blasting the locomotive railways type of horns of their motorcycles could be very embarrassing to strangers in the area.

Except some areas of the Lagos Bar Beach in Victoria Island, the presence of touts and hoodlums in the Island including Lekki area and Ikoyi is not easily noticed, but they are there.

Other areas in Lagos that need cautious approach include Oshodi Market, Yaba Bus terminus, Boundry Bus terminus, Ajegunle – Mile 2, Ipaja Roundabout, Ifako-Bariga, Ikeja Junction, Tin Can Island and all bus stops and terminus where the Danfo and Molue public transport operate.

3.4 419: How to Avoid a Devil' Business

Advance Fee-Fraud, otherwise known as 419 in Nigeria simply means the demand for and payment of an advance fee in form of tax, brokerage bribe and so on, under the pretence that such is needed to consummate a business deal, whether the business itself is genuine or not. In most cases the business is not genuine. The term 419 is derived from section 419 of Nigeria Criminal Code, which dealt with this offence before the promulgation of the Advance Fee Fraud Decree No. 13 in 1995.

How is the Act perfected? Advance Fee Fraud is introduced to intended victims in many ways, but mostly through scam letter containing false information such as:

Million of Dollars from over invoiced contracts in Nigeria;
Millions of Dollars from funds left by deceased persons;
Contracts for the purchase of vehicles, computers, accessories, medical equipment etc, all running into million of Dollars.

The sales of crude oil, gold, diamond and other expensive minerals. These letters are tempting; as they tend to show the case with which money can accrue to the addressees.

Writers of Fraudulent (Scam) Letters

Often the writers claim to be persons of social distinction ~~themselves~~ bogus prefixes, such as Alhaji, Doctor, Prince, Chief, Engineer, HRH (His Royal Highness) and so on. They also lay claim to high position of authority or high status as in being Chief Executive Officers, Chairmen, and Executive Director and so on. These positions are said to be held in government offices such as the Federal Ministry of Petroleum Resources, Nigerian National Petroleum Corporation, Central Bank of Nigeria (CBN), Federal Ministry of Finance or Ministry of Defence, and so on and so forth.

The purported advantages of such proposals lie in the making of huge monetary gains with minimal efforts or input. In the case of transfer of funds, there is inducement of a huge commission to the benefit of the addressee.

Advance Fee Fraud Demand

The act surfaces soon after a link with the would-be victim had been made, and normal course of communication established. After ~~series~~ series of demands for money are made under several guises, one demand leading to another until the victim is unwilling to make further payments in the apparent realisation of deceit in the whole transaction. Such guises include request for:

5% remittance fee
1% legal charges
Job completion certificate charges
3% normal Economic Recovery Fund Tax
Inheritance Tax (in the case of funds supposedly emanating from wills), and
Value Added Tax (VAT); Revenue Tax among others.

Note that these documents do not exist in normal and actual government contracts. They are a part of the usual ploy to extort money from unsuspecting victims.

Who is the Victim?

The victims targeted by Advance Fee Fraudsters are mainly foreign nationals who are invited to the country by fraudulent letters and investors who having arrived the country for genuine business are schemed into fraudulent and frivolous transactions ostensibly to defraud them. Information about such foreigners is easily and usually obtained from catalogues of foreign companies (or through internet, web sites). Local residents too could be victims in various ways.

What to do

- Do not respond to the scam letter either by mail, e-mail, fax or telephone.
- Do not agree to any proposed meeting whether it is to take place in your country of Nigeria
- Do not part with your money under any circumstance
- Do not reveal or give out your bank accounts number, you could be duped.
- Do not be convinced by documents carrying the insignia or logo of Federal Government of Nigeria, Central Bank of Nigeria, Nigeria National Petroleum Corporation, or any other Nigeria government agency. Such documents are fake or forged.
- Do not accept proposal for remittance of money into your bank account. There is no money to be remitted.
- Ensure the security of your vital documents relating to bank accounts, international passport, identity cards, fax-telephone numbers, e-mail – internet passwords, contractual agreements etc.
- Do not prolong communication as this may convince and lure you into an avoidable mess.
- Do not give out documents or other information about yourself or business, especially bank passport particulars, as this may serve as the basis for fraud and so on.

Call the Police

Upon your receipt of any letter suggesting the reference that it could be fraudulent, going by the above analysis, take any of the following actions as applicable:

- Report immediately to the local police authorities nearest to you.

- Report to the Nigerian mission in your country
- If you must respond, reply negatively and terminate communication immediately.
- Send back the scam letter to any of the following addresses in Nigeria.
 1. The Assistant Inspector General of Police, “D” Department, Nigeria Police, Alagbon Close, Ikoyi, Lagos, Nigeria.
 2. The Commissioner of Police, Special Fraud Unit”D” Department, No. 13 Milverton Road, Ikoyi, Lagos, Nigeria Tel Nos, 234 012692728, 234 01 2691675, fax No 234 01 2691095.
 4. National Intelligence Agency, P.M.B 213, Garki, Abuja, FCT, Nigeria.
 5. Nigeria Police Headquarters, Abuja, Tel: 092341426, where you find yourself in Nigeria and probably unaware of the fraudulent nature of the transaction you are pursuing, promptly report your presence, giving details of flight, hotel accommodation any of the officers listed above, or the nearest police station or your embassy for security reasons.

Source: Nigeria Police Headquarters. Public Relations Department, Garki, Abuja

Is the Advance Fee Fraud Peculiar to Nigeria?

Advance Fee Fraud is not peculiar to Nigeria. This act is seen practiced in many cities of the world. In these cities of advanced economies, it is mostly the aliens there that practice advance fee fraud. These aliens (not from Africa), work and act smartly without displaying apparent confidence in their act. And the moment they see that you are interested in their approach to you in respect of their intending business, they quickly disappear into thin air. This is to avoid being arrested by the law enforcement agents of that country. The problem with the Nigerian situation could be identified with the prevailing tendency that almost everybody wants to live false life, greed in the society and laxity in national discipline and culture.

419: Anybody can be a Victim

Everybody in Nigeria could be a victim of 419 scam. 419 could be practiced by the market women and men, taxi drivers, cab-owners,

motor parts dealers, street traders and office workers, and anybody can be a victim too. The 419 perpetrators or the fraudsters are those who want to live above their means. That is those who are not true to themselves and want to live a false life.

And the US Educates Citizens

In addition, a coalition to fight against the scam or advance fee fraud, otherwise known as 419 in Nigeria, has set up a website to educate citizens of America, Canada and others. The coalition has listed five and other rules that should be compulsorily observed by any would-be individual or corporate organization that desires to do business with fraudulent Nigerians, especially if such persons receive suspected 419 letters.

Part of the rules read:

Never pay anything up front for any reason.
 Never extend credit for any reason
 Never do anything until their check clears
 Never expect any help from the Nigerian government
 Never rely on your government to bail you out.

- What to do if you receive a scam/419 letter

If you are a United States citizen or resident and have suffered no financial loss write “No financial loss – For your database” on the documents you received and fax them to the U.S. Secret Service Task Force handling scam matters at 202-406-6930 or 202-406-5031. Actual hardcopy of the 419ers document(s) is required to add your 419ers information to Task Force Database for legal reasons, merely telling the task force about it will not suffice.

You may also e-mail the 419ers documents. Especially any banking data they may have given you marked ‘no loss’, to Task Force Main in DC. Mail to: 419.fcd@uss.treas.gov that is also acceptable. Since Task Force is very busy dealing with cases in which there have been financial losses, it is not customary for them to contact you in case where there has been no loss. But it is very important that you get your 419ers data into the Task Force Database, do send it along.

If you are a United State citizen or resident and you have suffered a financial loss write “Financial Loss – Contact Me ASAP” on the documents you have received and fax them to the Task Force at 202-406-5031 and give your telephone number(s). A secret service agent will call you back as soon as possible to discuss the matter with

you (don't worry, you 'are not in any trouble). You may also e-mail the 419er materials, especially any banking data they have given you, to Task Force Main in DC. Mail to: 419.fcd@ussf.treas.gov marked "Financial Loss- Contact Me ASAP" and give your phone number.

Please fax hard copy of the 419 correspondence you received to the US Task Force at 202-406-6930 or 202-406-5031 especially any banking data, so that it can be included in the Task Force Database. State what country you are sending it from, and state whether there has been a loss or not.

- Things to do for everybody everywhere

If you have not suffered a financial loss, so the matter is not urgent, you may alternate SNAIL MAIL the scam documents you have received to the United State Secret Service, Financial Crimes Division, 419 Task Force, and 950 H Street, Washington, DC, 20001-4518, USA. But be sure to mark your documents "No Financial Loss – for your Database" as described above.

If you wish, file a complaint with the Nigerian Embassy or Commission in your nation. The Nigerian High Commission in the UK now sponsors a site called Nigerianfraudwatch.org and you can file a complaint online with them for example.

If the contact from the 419ers was via e-mail; write their e-mail provider at their "abuse" address (abuse@yahoo.com, abuse@onebox.com) and include the 419er message with its headers; complain about the 419 message; and that the account be shut down.

Rip Off at the Filling Stations

The culture of a true Lagosian is attributes of responsible citizenship, honesty and uprightness. But today with the presence of various folks that troop to Lagos daily in search of the means to get rich quick many unsuspecting motorists are subject of rip off by the petrol attendants at the filling station to refill or top the fuel tank of the vehicle. The petrol attendants may cleverly use any of the following methods to cheat at the filling station:

- Tampering with the dispensing pump meters;
- Dispensing pumps having long nozzles that trap accurate measure of fuel from getting into motorist' fuel tank;
- Poor illumination of pumping price fuel quantity cabinet;
- Failure to zero the pumps before delivering fuel to motorist' fuel tank;

- Adjusted meters to deliver less quantity of petrol product into motorist' fuel tank than price charged.

The result of the last cheating method is that the motorist may be deprived of between N130 and N230 when buying 20 litres or 25 litres of petrol respectively.

An example of this incident happened on our way to Ibadan on July 10, 2002. This was at a Total filling station at Ode-Remo, located at about kilometre 62 from Lagos to Ibadan on Lagos – Ibadan Expressway. The time was between 10.15 and 10.20 am.

According to the reading from the indicator of the fuel gauge of the dashboard of our vehicle, we noticed that the volume of petrol sold into our fuel tank was less than the claim of the petrol attendant. When queried, the attendant wasted no time to react violently and hurled a torrent of abuse at us. He displayed this reaction to claim ignorance and a sort of escape from the act. But we knew that we were cheated at that filling station. We knew this was common nowadays almost at every petrol station. We could not do otherwise but zoomed out of the filling station to continue our traveling. Almost all the multinational petrol filling stations are guilty of this act.

The Culture of Cheating

The culture of cheating is neither peculiar to Lagos nor to the country alone. A broad outlook of cheating could be a symptom of extreme moral decay in any society. And this could not be separated from deflated spiritual values in that society. Lagos as a highly cosmopolitan city has been left to bear the brunt of the economic burden of Nigeria since the introduction of the Structural Adjustment programme (SAP) in 1986.

3.5 Festivals

Everyday is a day of festival for the people of Lagos. This is because their cultural heritage is rich and diverse and is made up of different components. Their social and traditional festivals, ceremonies, and mode of dressing and dancing present a picture of people with a unique cultural heritage.

Prominent among the social festivals is the carnival dance, Fanti, an immigrant festival organized and displayed among the inhabitants of campus square, Bamgbose and Kakawa settlements area of Lagos. The festival is held in December.

It is a cherished festival where everyone makes their own preparations for it. Their costumes are made up of elaborate colour decorations and their mode of dancing along the street of Lagos is fantastic and similar to that of Notting Hill Carnival in London.

Any scenes of social ceremonies like birthday, marriage, coronations, and conferment of chieftancy titles are scenes of social festivals that will keep you spellbound in Lagos.

Also the traditional festivals of the people of Lagos are strongly connected with their ancestral religion. These include Egungun (masquerade dance), Gelede, Okoshi (boat regatta dance), Agere (male still dancers), Ebi (a festival peculiar to Epe people), Olokun (river goddess festival), Sato (special music and dance peculiar to the people of Akarakumo of Badagry area). Igunnuko (extra ordinarily tall and wriggling dancing masquerade) and Adamu Orisha play.

The Adamu orisha play is, no doubt, the most popular and the most fascinating and colourful festival in Lagos. One significant feature of this important festival is that its participants encompass both the elite and the common men in Lagos. For example, the kings, judges, state governors, bank chief executives, captain of industry and military generals participate in this unique cultural display in Lagos. The cultural display is for male participants only.

Adamu Orisha comprises different groups such as Eyo Adimu (perceived as the most violent), Eyo Oniko, Eyo Ologede, Eyo Ikolaba. The palace groups are called Eyo Igas. These include, Akintoye, Eletu-Odibo, Kosoko, Obanikoro, Aromire, Eletu-Iwase, Onilegbale, Oloto, Olorogun, Onisemo, Ogunmade, Ajanaku, Bajulaiye, Olumegbon, Ashogun, Sashi Suenu, Onitolo, Oshodi, Jakande, Saba, Modile, Ojora, Onisiwo, Onitana, Oluwa, Ajagun, Oniru. Other groups include: Apena, Eletu-Ijebu, Olowo, Sogunro, and the “fancy” group. The different Eyo groups are distinguished by the varied designs and colours of their headgears.

The Black Heritage Festival

The black Heritage Festival has become the most fascinating international and contemporary cultural festival to unite and re-orientate the Black brothers and sisters in the Diaspora to their roots in Nigeria.

Time and Location

The festival is held annually between August and September in the prestigious area of the city of Lagos, with extended location to Badagry for its historical relevance. There is always an aroma of nostalgia as reflection is cast on the relevance of the festival.

Contact Charles Ukomadu, Deputy Secretary General FTAN, 195 Ikorodu Road, Lagos.

There is also the Committee for Relevant Art (CORA), Plot 43B 1st Avenue, Festact Town, Lagos: E-mail cora2stamp@yahoo.co.uk

Contact: Toyin Akinosho, Jahman Anikulapo and Ropo Ewenla and Lagos: the City Arts Guide.

3.6 Hotels and Transportation

Hotels in Lagos were about to under go official classification. However, the long trusted position of the city had made her enjoy international confidence in joint-venture hotel business. The international hotels include Sheraton, Lagos Hotel and Towers, located a few kilometres from both international and domestic airports in Ikeja environ. Others are Federal Palace Hotel, Le' Meridian, Eko Hotel and Ikoyi Hotel. Eko and Ikoyi hotels are among the oldest international hotels in Lagos.

The first two mentioned are located in Victoria Island where you find the diplomatic offices and bank headquarters. The latter is located in Ikoyi where the international agencies have their offices. There are other high-class hotels and guest houses that offer comfortable accommodation in the metropolis of Lagos. They are found at various locations in the city and its environs.

Climate

The tropical climate in Lagos is almost the same with other parts of the Southern regions of the country. There are basically two seasons: the rainy season which may span from May to October and broken with dry but sometimes cool spells in August and the dry season, lasting from November to April. The dry season is characterized by harmattan winds, blowing from the Sahara in the North down to the South. Before the gradual climatic changes experienced this day, the most severe months of the harmattan are usually December and January, and sometimes it may stretch into February.

Getting Around

As at the time of writing these memoirs, getting around in Lagos was somewhat haphazard. This was unlike the good old days in Lagos. This day in Lagos, public transaction is dominated by poorly individually owned buses; taxis, private vehicles and motorcycles commercial operators, carrying goods and in most cases carry goods and people (even workers, and goods) together around the city. Mostly this is at high cost, depending on the prevailing economic trends.

However, the government was about to re-organize the public transport system in Lagos to be in line with what is obtainable or seen operating in modern cities around the world. The major system of public transport in Lagos (for example) is through Danfo-mini buses, Molue and Okada (commercial motorcycle operators). The change to a better-organized public transport system in Lagos is inevitable in this 21st century “global village”

The most comfortable way many people living in Lagos get around is by individual owned private cars and vehicles. That is why the stress of traffic jams heat up on most high ways and roads in Lagos.

Beggars

It is not uncommon to see multitudes of beggars in the streets of Lagos. They came to the city from different parts of the country. Even the majority of them came from the North and the border countries of Northern Nigeria. Such countries include Chad Republic, the Republic of Niger and the North of Cameroon Republic. Lagos is a city that loves visitors and welcomes foreigners and non-indigenes. But she wants those aliens who would keep the environment decent, work hard to live independent and honest life, obey the laws of the land and abide by the principles of Code of Public Conduct.

3.7 Sports in Lagos

Lagos has played host to both local and international major sporting events for more than 100 years. Football is the most popular sport and Lagos has taken a crop of the nation's talents to the world soccer events more than any city in the country.

All other units of sports, athletics, swimming, gymnastic, handball, basketball, boxing, judo, table tennis, lawn tennis, wrestling, chess, cricket, golf, hockey, cycling, volley ball, badminton, weight lifting that

have taken the country to the world took their roots from Lagos, The activities of the disabled in sports have also been very encouraging to the nation. Also sports supporting auxiliaries like sports medical and sports psychology associations have been very active from Lagos.

The main venues for sporting activities in Lagos include the following:

National Stadium: This is one of the largest stadiums with state of the art equipment in Africa. It is located on Western Avenue, in Surulere Local Government Area. It is a federal government utility which is open to members of the public at any time.

Onikan Stadium is located in the vicinity of the Lagos Lagoon of the Onikan area of Lagos Island. It can conveniently accommodate football and few athletics practices. The site was originally conceived in the 1960s as a recreational spot arena and it was a recreational garden for many years for residents of Lagos Island. The swimming pool part of the garden which is now renamed J.K Randle Memorial Swimming Pool Competitions venue is retained till now. Also part of the garden has now played host to the ultramodern and multipurpose Muson Centre, Onikan.

Teslim Balogun Stadium This is located directly opposite the National Stadium, on Western Avenue, Surulere. It is named after a Nigerian footballer, the late Mr Teslim Balogun, alias “Thunder bolt” who was a popular footballer in the 1950s.

Rowe Park

This is not a stadium but a recreational centre. It is located at 28 Herbert Macaulay Way, Yaba. It was constructed in the 1960s to a convenient location for recreational activities for the people living in the Mainland of Lagos. It has almost all sporting facilities, except football.

Other sports centres include the following:

Unilag Campus Stadium

This is located at the University of Lagos, Akoka.

Lawn Tennis Club: located on King George V Road Onikan, Lagos

Island Club is located near Lagos Lagoon, Onikan, and Lagos.

Lagos Country Club is on Mobolaji Bank Anthony Way, Ikeja.

Apapa Club is in Apapa, Lagos Mainland.

Club 38, is located on Club 38 Road, Ikoyi, Lagos.

Golf Club, Ikoyi.

Ikeja Golf Club is located on Oba Akinjobi Street, G.R.A, Ikeja

Lagos Polo Club is located on Awolowo Road, Ikoyi, Lagos

Lagos Boat Yard Club is on Awolowo Road, Ikoyi, Lagos.

SELF ASSESSMENT EXERCISE

Mention some sports centres you have learnt about in Lagos.

3.8 Thoughts on Good Manners

With the dawn of the proclamation of Nigeria's rebirth and the beginning of the new millennium A.D. the government is advised to incorporate good manners and etiquette into the Nigerian national culture. The President should make it a compulsory subject taught in all schools, Teacher Training Colleges and Universities in Nigeria.

To receive a sound education and yet remain rude and inconsiderate towards others does not make anyone an educated person. Nowadays, some people think that to be loud and rude is the rule of the society and that is socially acceptable behaviour. They also believe that people with good manners remain weak or foolish.

Many children of school age go to school and pass out without actually knowing how a truly educated person should behave. Often, the parents return from work late, they feel very tired and have little or no time for their children. The children are left with maids or stewards who, in many instances, are not well bred either.

Good manners involve being considerate towards and being sensitive to the feelings of others. It also involves being able to say "Please, may I do this or ask for that and thank you" Good manners involve being polite to everybody, not only to elderly people or teachers but also to schoolmates, friends, cleaners, visitors and other categories of people. Good manners also entail living a righteous life. That is to avoid living a false life that would push you to commit crimes against the society and displease the unseen God of Heaven.

The essence of good manners inform us not to shout at others, snatch or grab things from them, speak when others are speaking, interrupting conversations, and ignoring people when they are speaking to us. Good manners and etiquette also involve not being a public nuisance by dropping litters in public places, including roads and streets and not spitting out of the windows of vehicles without consideration for other members of the public. Good manners embody the characteristics associated with a good citizen in all ways of life; such as cultivating good driving habits on the road if you drive a vehicle. As a motorist, to drive on the road with aggression, impatience, recklessness and ill-temperament does not portray you a good driver and responsible citizen before international tourists and foreign visitors to Nigeria.

Good manners is a way of life when thoroughly acquired and persistently putting it into practice should remain with us till we die. A well-planned school course or continuously enforced national re-orientation in this subject would eventually breed a new class of courteous, disciplined and responsible Nigerians for the new millennium and future generations.

4.0 CONCLUSION

Lagos Metropolitan City is a city that serves various purposes and offers many benefits to the people.

5.0 SUMMARY

Lagos City is endowed with a lot of places to visit and for those interested in performing recreational and tourism activities, it has a lot of shopping centres and various festivals.

6.0 TUTOR-MARKED ASSIGNMENT

Mention 5 places where a visitor to Lagos can visit and their location.

7.0 REFERENCE /FURTHER READING

Lagos: The Miracle City of Nigeria by John Olu Faoseke.

UNIT 4 GUIDE TO INVESTMENTS IN THE TOURISM SECTOR OF LAGOS STATE

CONTENTS

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
 - 3.1 Guide to Investments in the Tourism Sector of Lagos State.
 - 3.2 Profile of Lagos State
 - 3.3 Policy Objectives for Tourism Development
 - 3.4 Private Investors Responsibilities and Development Strategies
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

Lagos metropolis remains the major commercial centre in Nigeria and continues to serve as a centre of Euro-African contacts as well as the entire world. Lagos state is endowed with enormous tourism potentials, which include approximately 180 kilometres stretch of sandy beaches, island and creeks creating spots that are potential locations for water recreation. There are also many scenic spots in its hinterland together with heritages of the history of Nigeria, as occurred in Badagry, the cradle of Christianity which was a significant slave port during the slave trade era.

2.0 OBJECTIVE

By the end of this unit, you should be able to describe the various tourism investments in Lagos State.

3.0 MAIN CONTENT

3.1 Guide to Investments in the Tourism Sector of Lagos State

3.2 Profile of Lagos State

History

Lagos State was created in May 27th, 1967 by virtue of States (creation and transitional provisions) Decree No. 14 of 1967, which restructured the Nigeria's Federation into 112 States. Prior to this, Lagos Municipality had been administered by the Federal Government through the Federal Ministry of Lagos Affairs as the regional authority while the Lagos City Council (LCC) governed the city of Lagos. The State took off as administrative entity on April 1st 1968 with Lagos Island serving the dual role of being the State and Federal Capitals. However, with the creation of the Federal Capital Territory in 1976, Lagos ceased to be the

capital of the Federal Government, Abuja became the capital from 12th

December, 1991, while Lagos retains its position as the nation's economic and commercial nerve center.

Location/Extent

The State is located on the South-western part of Nigeria on the narrow coastal plain of the Bight of Benin. It lies approximately on Lon.20 42' and 3 22' last respectively and between Lat. 60 22'N and 60 42'N. It is bounded in the North and East by Ogun State of Nigeria, in the West by the Republic of Benin and stretches over 180 kilometres along the Guinea Coast of the Bight of Benin on the Atlantic Ocean. Politically, Lagos State encompasses an area of 358,861 hectares or 3,577 sq km.

Relief

The dominant vegetation of the State is the swamp forest consisting of the fresh water and mangrove swamp forests, both of which are influenced by the double rainfall pattern of the State which makes the environment a wetland region. Generally, the State has two climatic seasons; dry (November -March) and wet (April- October).

While the indigenous Population of Lagos is Awori, there is nevertheless, an admixture of other pioneer immigrant settlers. The indigenes of Ikorodu and Epe divisions of Lagos are mainly the Ijebus with pockets of Eko Awori settlers along the coastland and rivers. The State is essentially a Yoruba -speaking area.

Administrative Divisions

With a territorial land area of 358,861 hectares, Lagos State is made up of five administrative divisions, namely Lagos (Eko) Ikeja, Ikorodu,

Badagry and Epe. The divisions were created in 1968 by virtue of Edict No. 3 of April 1968. The divisions have, however, been broken down into 57 Local Governments Areas in the year 2003.

Badagry Division

The division is made up of several towns and villages and Badagry serves as the divisional headquarters. Major settlements in the division include, Badagry, iworo, Ojo, Ajara, Ajido, Ibeshe, Akararkumo, Illogbo-Eremi, Idoluwe-Le „Aseri, Egan, Ibereko, Mowo, Itaga, Ekunpa, Aradagun, Mosafejo, Oto, Okokomaiko, Ijanike, Ajegunle, Irewe, Illashe, Amukoko, Igbologun, Ikoga, Ganyingbo-Topo, Moba, Yetetome, Ipota Tafi-Awori Olomometa, Seme, just to mention a few, Most tourist attractions are found in this division.

Epe Division

The division is made up of several towns and villages with Epe serving as the divisional headquarters. Epe lies about 89 kms North-East of the City of Lagos. Epe , means the forest of Black Ants, the division comprises of natable towns such as epe, Agbowa-Ikosi, Eredo, Odo Ragusnin , Ketu, Lekki, Olomowewe, Ibeju, Akodo, Odo-Egiri, Odo-Gbawojo, Igboye, Igboju, Orugbo, Igbanke, Ita-oko, Iraye, Arapaji, Abamiti, Aiyeteju, Okun-Folu Olorunloya, Osoroki, Magbon-Alade just to mention a few. The major occupation of the people of Epe is fishing and farming.

Ikeja Division

Ikeja Division consists of several towns and villages namely Agege, ifako, Ijaiye, Isheri-Olofin, Egbeda, Mushin, alimosho, Oshodi, Isolo, Igando etc. And Ikeja, which serves as both the seat of the State Government and also the divisional headquarters. Ikeja, the State capital and administrative nerve centre of Lagos State.

Ikorodu Division

Ikorodu lies approximately 36km North of Lagos. The Division by virtue of its location serves as the gateway to the country's hinterland, and is thus an active commercial centre and national broadcasting gangway as the transmitters of the Federal radio Corporation of Nigeria (FRCN), Voice of Nigeria (VON) and those of the state broadcasting Corporation's LSBC (Radio Lagos, Eko FM and LTV) , are located there. Towns and villages in this division include Ijebu Imota, Shomolu, Ketu-Alapere, Owodeonirin, Ibeshe etc. with Ikorodu serving as the divisional headquarters.

Lagos (Eko Division)

The core of the State and highly urbanized division which comprises of several towns and villages namely Lagos Mainland, Surulere, Apapa, Victoria Island, Aja, Ikoyi, Mayegun, Itire, Ilasan, with the city of Lagos being the divisional headquarters. Lagos has attracted immigrants from all over Nigeria and beyond as well as commercial entrepreneurs and Industries from Africa, Europe, Asia and the Americas who have taken advantage of the position of Lagos as the chief commercial, financial and maritime nerve centre of Nigeria with two sea ports at Apapa and Tinian Island and an ever expanding Central Business Districts at Tiinubu and Victoria Island.

SELF ASSESSMENT EXERCISE

Name the 5 Administrative divisions Lagos is made up of.

3.3 Policy Thrust

In recognition of the enormous potentials for tourism development and its promotion, the tourism policy thrust of this State is focused on the development of its foreshores and other identified areas within the State, through the provision of basic infrastructures as a foundation for promoting tourism development. Emphasis is also placed on private sector participation, which will be expected to serve as the bedrock of the realization of the policy thrust of this government.

Lagos State Government will therefore act as initiator, stimulator and catalyst for tourism development in the State and will provide adequate incentives for the private sector to facilitate their active involvement in this direction.

The Lagos State Waterfront and Tourism Development Corporation has articulated the following as policy objectives for tourism development:

(i) Development of a Tourism Masterplan that will focus on the waterfront development and other related developments, for the overall development of the tourism sector as a veritable revenue base for the State.

(ii) Provision and co-ordination of an extensive infrastructure in conformity with Masterplan (jetties, road networks and utilities like water, electricity, communication, sanitary, waste management etc)

(iii) Develop and co-ordinate strategic plans for investments within the sector, through co-operation with relevant financial institutions in the money market and the capital market.

(iv) Encourage private and joint development through the development and provision of ethnological museums and other avenues as a means of promoting cultural tourism.

(v) Promotion of the development of all waterfronts and beaches within the State.

- (vi) Promotion of investments in tourism, related industries like recreation, entertainment, health care, commerce, agriculture etc. within the waterfront and all other recognized tourism zones.
- (vii) Co-ordination of a continuous environmental protection and preservation of all coastal land and hinterland that falls within the four zones.
- (viii) Promotion of social welfare within the local communities as a means of preserving the ingredients of tourism products.
- (xi) Promotion of cultural festivals i.e Black Heritage Festival and Eyo masquerade as a veritable aspect of cultural tourism.

- (x) Co-ordination of an effective sanitation control of the entire environment in conjunction with the other relevant agencies for overall tourism promotion.
- (xi) Co-ordination of a regulated categorized and classified hotel industry and other ancillary subsectors as basis for proper tourism development and promotion
- (xii) Co-ordination of a tourism facilitation network which will ensure effective cooperation between public and private sectors participation towards the promotion and development of the tourism industry.
- (xiii) Provision of relevant beautification plan for the entire state, in conjunction with other relevant organizations.
- (xvi) Co-ordination of all activities related directly and indirectly to the promotion and development of tourism in the state etc.

Private investor's responsibility

- (a) Private investors shall procure land after proofs of sources of funding are confirmed.
- (b) Private investors shall obtain approval for their plans in conformity with the state master plan.
- (c) Land shall be made available to prospective investors with a condition that development shall commence within 12 months from the date of allocation.

Development Strategies

Private investments shall be encouraged in the following areas:

- (i) Hotels of all categories
- (ii) Holiday Resorts
- (iii) Recreational and Leisure Parks
- (iv) Condominiums
- (v) Convention Centres
- (vi) Entertainment and Retail malls
- (vii) Water Parks and Aquaria
- (viii) Casinos
- (ix) Golf and race courses
- (x) Museums
- (xi) Tourist Observatory/Monuments landmark.

- (xii) Wholesale “MEGA-MALL’s
- (xiii) Camping sites
- (xiv) Water cruises and Water recreational facilities
- (xv) Restaurants and Night clubs
- (xvi) Cinema halls
- (xvii) Holiday Villas etc

OTHER RELATED INVESTMENT PROJECTS

- (i) Industrial and commercial parks
- (ii) Agricultural estates and fish farms
- (iii) Research Institutes campuses
- (iv) Ecological reserves for wild life and natural habitats
- (v) Housing
- (vi) Vocational schools

DEVELOPMENT OF HISTORICAL SITES AND WATERFRONTS IN ALL LOCAL GOVERNMENT AREAS

Potential Historical Sites

- First Storey Building in Nigeria (Marina Badagry)
- Slave Trade Baracoons, Point of No Return (Badagry)
- Traditioanl Culture (Shrines eg Olofin shrine ,Iddo Lagos
- Enu-owa shrine ,Enu owa street, Lagos
- Oju-Alaro Shrine (Epe)

In pursuance of the policy objectives listed above this corporation will be responsible for:

- (a) Management of all Government assets and investments in tourism and waterfronts all over the state.

- (b) Commercialiation of all tourism projects in which the State Government has direct involvement through special arrangements with private sector participation
- (c) Preservation of land set aside as tourism land in the entire state and ensuring that lands already allocated are used specifically for the purpose stipulated in the Certificate of Occupancy.
- (d) Management of all land earmarked for recreation and tourism development within the land use plan.
- (e) The Corporation on behalf of the State Government shall be responsible for joint participation development with the private sector. Equally participation of Government shall not exceed 20% in any project.
- (f) The corporation shall establish a Tourism Development fund to enhance development and funding of basic tourism infrastructure.
- (g) Encouragement for loans from financial institutions for prospective development on the waterfronts and on tourism generally.
- (h) Establishment and regulations of standards for development on the waterfront.
- (i) Identification and beautification of recreational parks and open spaces etc.

Incentives for private sector

- (a) The State Government through this Corporation shall grant land to private investors at very reasonable prices but reserves the right to capitalize Land as equity participation in the project.
- (b) The State Government through this Corporation shall guarantee long term loans, when considered viable but only under specific and laid down conditions.

PRIVATE INVESTORS' RESPONSIBILITIES

Immediate Areas of Focus:

- (i) Renovate and rehabilitate the historic buildings
- (ii) Museum on Slave Trade Relics
- (iii) Provide performing Arts theatre on slave and cultural heritage
- (iv) Develop Holiday Resorts
- (ix) Promote local fishing industry
- (x) Promote fish farming and agriculture
- (vii) Promote traditional Cultures as tourist attraction
- (viii) Development of a masterplan for beachfront resort
- (ix) Provision of car parks at all tourism sites
- (x) Landscaping and street lights
- (xi) Provision of public utilities at all tourism sites

- (xii) Provision of potable water to tourism sites
- (xiii) Lease of car parks to private operators
- (xiv) Provision of good access roads to all tourism sites
- (xv) Development and International “MEGA MALL” for wholesale trading.
- (xvi) Promote development of water parks and amusement parks
- (xvii) Promote development of hotels, resorts and casinos
- (xviii) Develop Golf course and Race-courses
- (xix) Promote souvenir industries (mats weaving, pottery, cane weaving) etc.

SELF ASSESSMENT EXERCISE

Mention at least 3 private investors’ responsibilities.

On Going Projects That Require Private Sector Participation

Bar Beach Gateway Tourist Project

The success of Cape Town’ Victoria and Albert waterfront development into tourist haven in South Africa has spurred the Lagos State government into the development and transformation of Lagos Bar Beach to a first class tourist destination in Africa.

A consortium led by the Cape Town based Engineering Consultant, South Africa has completed studies on engineering designs, marine solutions and structural piece of the project. A comprehensive feasibility studies has also been concluded.

The project when completed will include five Star Hotel, shopping Mall, Conference Hall, facilities for Water, sports, Cruising, Office Accommodation, Resort Residential Apartments and Amusements Park.

The project is expected to gulp \$300-\$400 million. Investors are invited to take advantage of this great opportunity.

Okunde Blue Water Scheme

This is the largest tourist estate in Nigeria located along Lekki beach near Victoria Island, Lagos. This Corporation had started allocating land to private sector tourism practitioners and provides the on-going basic infrastructure (road, drainage, potable water, electricity etc) for its take-off.

Investors are invited to take advantage of Okunde Lake for the purpose of developing water-based recreational facilities and capitalization of investment in the area of parks, resorts, shopping malls and convention centres.

Eko Tourist Beach Resort (Akodo)

This ultra modern holiday resort, which is the first of its kind in this country, is located at km 72, along the Lagos – Epe Expressway. It boasts of 150 self-contained chalets of various categories which range from double bed to executive suites.

The resort which is located within a large expanse of land has the Atlantic Ocean bordering it, thus providing a very serene beach with grooves of coconut trees.

The resort also boasts of an amusement park with facilities for all members of the family, together with a multi-purpose hall and a restaurant where both local and continental dishes are served.

It is hoped that investors will join the State in providing other facilities at this resort, such as;

- a. Tennis/Badminton Hall
- b. Swimming pool
- c. Arts and Crafts Market
- d. Additional Chalets and other facilities

Badagry Slave Route Project

The Badagry Slave Route Project is an identified tourism project conceptualized along the thinking and aspiration of the United Nations Educational Scientific and Cultural Organization (UNESCO).

The purpose of slave route project is to site, localities and regions where slave trade took place in Africa and America. Although slave trade took place in many parts of Africa but the majority of slaves were exported from the slave port of Badagry in the present Nigeria. Badagry is a home coming destination for all Africans in the Diaspora.

This is the more reasons this Corporation (LSWTDC) organizes Black Heritage Festival on bi-annual basis to attract tourists and investors.

Already, tourists are visiting the historic town which has the Slaves, Point of No Return, Barracoons, Slave Market etc.

Investment is being encouraged in the area of Hotels and Development, Youth Camp, Zoological Garden, Parks and Souvenir shops. A total of 100 hectares of land has been earmarked Badagry Beach including Islands for various developments.

General Information

Other areas of investment opportunities in Lagos State:

Sector Interest Area

Agriculture: Mechanized farming, Irrigation, afforestation of oil palm, coconut storage, preservation and processing facilities.

Environment: Waste management, (solid waste & refuse) potable water supply.

- Rehabilitation of existing water pipelines
- Construction of water plants.

Education: Rehabilitation and construction of modern classrooms.

- Provision of instructional facilities etc.

Health: Production of qualitative drugs

- Public enlightenment on communicable diseases.

Housing: Constuction of medium and low income affordable housing estates within the State.

Transporation: Integrated mass transit (rail, water, land)
Luxury buses for mass transit
Traffic management

Rural: Provision of basic Infrastructure to develop the rural parts of the state.
Commerce & Industry
-Construction of industrial layouts,
-Development of Lagos Free Trade Zone at Lekki.

4.0 CONCLUSION

Lagos State is endowed with enormous tourism potentials.

5.0 SUMMARY

This unit has carefully examined and discussed the guide to investments in the tourism sector of Lagos State together with investors' responsibilities and development strategies.

ANSWER TO SELF ASSESSMENT EXERCISE

- (a) Badagry, Epe, Ikeja, Ikorodu, Lagos
- (b) (1) Landscaping and streetlight
- (2) Develop Golf course
- (3) Promote Souvenir Industry

6.0 TUTOR-MARKED ASSIGNMENT

Mention 3 important responsibilities of private investors and strategies they could employ in carrying out their desired investments.

7.0 REFERENCE/FURTHER READING

A Guide to Investments in the Tourism Sector of Lagos State by Lagos State Water Front and Tourism Developmentt Corporation.

UNIT 5 OUR OWN FERNANDO PO

CONTENTS

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
 - 3.1 Our Own Fernando Po
 - 3.2 City of Arts and Misery
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

In Nigeria, the recruitment of mass labour without the permission of the government of the federation is a punishable offence. But in spite of that it has been going on for a number of years. It was only after a man called James was caught, that this inhuman practice came to light.

2.0 OBJECTIVE

After reading through this unit, the student should be able to narrate the history of the labour experiences of early Nigerians.

3.0 MAIN CONTENT

3.1 Our Own Fernando Po

Drum: June 1961

One out of every six Africans on the African continent is a Nigerian. Nigeria's great population implies that the country has a large surplus of labour. Because of this, the Nigerian government has for many years allowed the Spanish-owned island of Fernando Po to recruit labour from Nigeria.

Even though there have been constant reports of maltreatment, many Nigerians, possibly because of sheer necessity, are still streaming to Fernando Po every month.

But is Fernando Po the only place Nigerian youths go as an escape from the arid poverty in their area? The recent conviction of a man in Enugu

Eastern Nigeria, on a charge of illegally recruiting labour makes the facts clear.

James, a farmer from Ngbuji, was arrested while escorting nineteen young men, between the ages of 17 and 28 years, to the Western Region to work for cocoa farmers. At first he was suspected of slave dealing. But when he explained that he was not on his way to sell the youths into slavery, but was taking them to the Western Region to work for cocoa farmers, the police charged him with illegal recruitment of labour.

In Nigeria, the recruitment of mass labour without the permission of the government of the federation is a punishable offence. But James did not know that he had been committing a crime by recruiting labour from Eastern Nigeria to work in Western Nigeria until the police caught up with him.

Said James in bewilderment "I have been recruiting people from one region of Nigeria to another for the past four years, and not even one of those I have helped to find work has ever complained seriously. I am not a slave dealer. I would have taken these youngmen to Ondo, in western Nigeria, and the farmers who wanted them would have paid me my commission.

□

In turn they have come to an agreement with these young men on how much would be paid to them every month and on how long their contract would last.

“I should think that the farmers stick to their agreements with the labourers, because many of the men I took to Western Nigeria agreed to go back after the expiration of the first contract” he explained.

To check the story I journeyed to Western Nigeria to chat with farmers and their labourers. The labourers’ pay varied from 1.10s to 2 pounds a month, and they were lodged in cramped and unhealthy rooms. Labourers complained about their food which made them sick because of its poor quality.

While no labourer complained of maltreatment, many told of the harshness of their employers. They also said that their employers often refused to pay the agreed wages with minor excuses. An interesting fact is that although the labourers were paid monthly, they received their wages in an accumulated lump after twelve months of services.

The labourers are concentrated in the Ondo, Oyo and Ijebu Provinces of Western Nigeria. There are well over 2,000 labourers working for the cocoa farmers. They are mostly youngsters, some of whom have been working on the farms over the past five years.

If the arrest and conviction of James has revealed nothing more, it has shown that Fernando Po is no longer the only destination of Nigeria's surplus labour, and that most of the youngmen who disappear from their homes every month, do not always end up in slave markets or in the cooking pot of medicine men.

DRUM: February 1961

While the city of Benin of 1961 is not yet as smart and chromium-plated as many other big cities in Nigeria, it is no longer the pallid, awe-inspiring and offal-ridden Benin City of the 1800s. The Benin of today still displays, as a mark of its past grandeur, many graven images all over its nooks and crannies. The old city of dark jujuism, of human sacrifice, of weird drums and mighty obas who conducted their drinking orgies with human skulls, has given way to a more glamorous new city.

If you walk round the Benin City of today, you will no longer encounter, as was so graphically written by Captain A. Boisragon in his book "The Benin Massacre" altars covered with streams of dried human blood, the stench of which was awful..... Huge pits, 40 to 50 feet deep ~~found~~ filled with human bodies, dead and dying, and a few wretched captives who were rescued alive... Everywhere sacrificial trees on which were the corpses of victims – everywhere, on each path, were newly-sacrificed corpses. On the principal sacrificial tree, facing the main gate

of the king's compound, there were two crucified bodies, at the foot of the tree 17 newly –decapitated bodies and 43 more in various stages of decomposition. The same sights were met all over the city....”

After it was destroyed by fire during the British expedition of January 4, 1897, Benin has entirely been rebuilt. But the city, at any rate architecturally, has refused to “go places” and there may be some good reasons for this. Benin is the city of old culture, and modern civilization has never been known to be friendly towards the old cultures. To rebuild Benin in the modern image, its works of art will have to go down. Perhaps it is because she wants to preserve her works of ancient art that Benin, when compared with other cities of Nigeria, is at a standstill.

A BENIN RUBBER TAPPER: THE BENIS ARE VERY
INDUSTRIOUS. THIS MAN HAS JUST FINISHED TAPPING
HIS RUBBER AND IS TAKING IT TO THE MARKET.

SELF ASSESSMENT EXERCISE

Describe the altars of old Benin City?

Benin and the Binis are representative of higher culture and arts; and to convince others of the validity of their claim, they can, with pride, point to the art of Ile-Ife and that of Benin City itself. They can also boast that the palace of the Obas of Benin was the first, in Nigeria, to be roofed

with corrugated iron sheets. Benin, suffused with its long history of martial valour, of arts and ancient civilisation and culture, is a proud city. It is because of this pride that it clings so tenaciously to its past.

The modern city, in spite of its artistic graven images, lacks beauty. But anyone who is aware of the many works of art that fill it will not hold this lack of beauty against the city. Benin, too busy admiring its past artistic achievements, and too busy trying to enrich them the more, has no time to give a pussyfooting thing such as beautiful houses, well-laid-out roads, good drainage systems, and all those other things that go to qualify a city as modern.

Night life is almost non-existent. The bit of it that a visitor often encounters is entirely organized by non-Binis resident in Benin.

One can see many of the people in their little workshops carving away at huge motifs and bas-reliefs. When they are not carving one thing or the other, the Binis will be caught tapping their rubber trees. What nobody can easily see the Binis do is sitting idle.

Benin itself is still a city of mystery. You cannot go far in any direction without coming across a statue or a graven image erected in memory of this or that god, of this or that oba, or of this or that prince or princess. Many of the Benin households still retain their family gods which are worshipped annually or bi-annually.

Benin is great because of its great arts, its ancient civilization and past martial valour, and its refusal to be swept off its feet by the shiny and

the tawdry. It is the one city in Nigeria that still points proudly to the cultures and the arts that many parts of Africa once possessed.

4.0 CONCLUSION

Labour activities of those days could be described as near slave treatments characterized with cruel experiences.

5.0 SUMMARY

The Island of Fernando Po was like a Bee-hive of activities for labour recruitment of Nigerians in those days while the city of Benin was known for mass killing and rituals.

ANSWER TO SELF ASSESSMENT EXERCISE

- (a) The Spanish
- (b) Human sacrifice, weird drums, mighty Obas.

6.0 TUTOR-MARKED ASSIGNMENT

Make four different sentences that describe the old and modern city of Benin.

7.0 REFERENCE/FURTHER READING

Dyson, Sally (1998): Nigeria: The Birth of Africa's Greatest Country
Vol.2 (pp. 25-34). Spectrum Books.