

Festac '75 Festival NEWS



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SIERRA LEONE PICKS HER OWN ARTISTES



Delegates at the Seminar on two sub-themes of the Colloquium - "Pedagogy" and "Mass Media" - held recently at the University of Ibadan. From right; Mr. Oumar Ly, Deputy Executive Secretary for Culture at the International Secretariat; Father Mveng, Supervisor for the Colloquium and Dr. Alioune Diop, Festival Secretary General. Dr. Diop was Chairman of the Seminar.

Artistes who will represent Sierra Leone at the forthcoming 2nd World Black and African Festival of Arts and Culture in Nigeria have been selected.

They were picked at Sierra Leone's third National Arts Festival held in Freetown from April 17-26.

The National Arts Festival organised by the Ministry of Tourism and Cultural Affairs witnessed an unprecedented influx of artistes of diverse discipline - dance, drama, sculpture, painting, pottery, music etc.

In his address, at the opening of the Festival at Victoria Park, Freetown, the Minister of Tourism and Cultural Affairs, Mr. A. S. Semba Forna, said that the National Festival of arts and culture

would provide for the nation a cultural window through which the nation could view its stock of cultural forms.

Believing that by this way "we would be better able to assess losses which take place from one generation to the other", he said that such public demonstration of the nation's cultural resources, would lead to improvement of "our assets and the greater endearment of our people to our traditional way of life."

He continued, "our weaver and carvers, musicians and dancers, painters and potters, dramatists and writers need our encouragement to make them contented citizens who would have pride in their skills and aspire like any other citizen to the highest standards of honour in our society".

Concluding the Minister stressed that "there could be no better way for us to demonstrate our sense of belonging to the great family of black people than to take our indigenous art types to Lagos and juxtapose them with those of our brothers and sisters from other black communities of the world".

In his own address, the chairman of the Publicity Committee, Mr. J. G. Edowu Hyde hoped the festival would provide Sierra Leoneans opportunity for reverifying and re-suscitating various aspects of the nation's extremely rich and cultural heritage.

He was sure, he said, that in the face of the onslaught of organised foreign entertainment there was a serious danger that indigenous forms of cultural expression would be stifled.

FOR THE PRESS

A Press Sub-Committee of FESTAC '75 is to be set up soon.

The Sub-committee will look into and advise on all aspects of the coverage of the Festival as they affect newspapers, magazines, news agencies and other publications. Membership of this Sub-Committee will comprise representatives of the International and National Secretariats, Nigerian Union of Journalists, Nigerian Guild of Editors, Nigerian Newspapers Proprietors Association, Foreign News Agencies in Nigeria, the Federal Ministry of Information and the Ministry of External Affairs (Information Division).

His Excellency, Brigadier Abba Kyari, Military Governor of North Central State (Second from right) of Nigeria inspects the plan of Hotel Durbar laid out for him by Mr. A. Kazim, Higher Technical Officer of the Federal Ministry of Works and Housing. Standing (right) is Mr. C.C. Hilario, Chief Resident Architect of the Ministry, Kaduna Field Headquarter.



AFRICAN LEADERS FOR FESTAC

General Yakubu Gowon, Head of the Federal Government of Nigeria and Patron of the Festival, has expressed the hope that African leaders in West Africa will attend FESTAC 75.

General Gowon expressed the wish in his speech at the State Banquet given in honour of the delegates to the first Summit Conference of the Economic Community of West African States (ECOWAS) in Lagos on May 28, 1975.

The Festival Patron said, "Your Excellencies and Dear Brothers, I hope to see you again very soon. Indeed, I am looking forward to seeing you during the Second World Black and African Festival of Arts when it may be possible for you to find more time, in a much more relaxed atmosphere, to see more of this country and its people."

"It might even be possible, perhaps, during that period when all the people of Africa and a significant cross section of all black peoples will be assembled here in Lagos, to consider and even ratify the Protocols to be annexed to our Treaty of ECOWAS, thereby putting the final seal on the documents embodying our will for mutual co-operation and development."

Aid for Martinique and Guadeloupe

The Government of the Republic of France has agreed to give full assistance to the French Overseas Departments of Martinique and Guadeloupe in the Caribbean, to enable them to take part fully in the 2nd World Black and African Festival of Arts and Culture.

This assurance was given to the Festival President, Chief Anthony Enahoro, and a delegation of the International Secretariat during a four-day visit to France as guests of the Government of France.

The delegation was comprised of Chief Enahoro; the Secretary, General, Dr. Alicune Diop; the International Co-ordinator, Mr. Frank Pilgrim; the Deputy Executive Secretary for Exhibitions, Mr. T. Wanjala; the Principal Officer to the Secretary General, Mr. Akintola; Protocol Assistant, Mr. Adolphus Nwosu and the Secretary to the Festival President, Miss Margaret Ukpang.

Top level discussions were held between the delegation and an inter-ministerial committee representing the French Ministry of Foreign Affairs, French Ministry of Overseas Co-operation and the Agency for Cultural, Scientific and Technical Assistance.

Also present was Mr. Rabemananjara, the Deputy Vice Chairman of the European Zone.

The French Government, it was also revealed, had already agreed

to assist a number of African countries, which are members of the French community, to take part in the Festival. It was agreed that there would be some assistance for the Black community resident in France to enable them to attend.

The French Government's commitment to present the Exhibition on the Influence of African Art on the Art of Europe was confirmed and arrangements were concluded for detailed working sessions to be held immediately after the visit involving the French organisers of the Exhibition, the Deputy Executive Secretary for Exhibitions, Mr. Wanjala, and the Nigerian Exhibition Officer for this Exhibition, the world famous sculptor, Mr. Ben Enwonwu.

Assistance

Several other areas in which the French Government is prepared to give technical assistance were also discussed and further announcements about this will shortly be made public.

While in France the delegation took the opportunity to visit the Cavilam Institute of Languages, in Vichy, where there are about 100 Nigerian graduates and undergraduates taking special courses to enable them to serve as bi-lingual hosts, hostesses and programme presenters during the Festival.

KADUNA PREPARES FOR DURBAR

Kaduna, Capital of the North Central State of Nigeria, is full-speed ahead in preparations for the Durbar Event—a spectacular to be presented by host Country, Nigeria, at the 2nd World Black and African Festival of Arts and Culture. The main venue for the event, Kaduna Race Course, is being provided with facilities at a cost of \$10 million (U.S.)

The project consists of provision of a State Pavilion to seat 2,000 guests, two V.I.P. Stands for 3,000 dignitaries and removable metal stands to seat 5,000 spectators.

The main Race Course is designed to accommodate quite easily the more than 2,000 horses, camels, their riders as well as musicians and dancers who will accompany the horsemen. There will also be sufficient space for spectators to park their cars, lorries and buses.

The design and execution of the project will make it more convenient for all spectators to watch events at the main bowl of the Race Course.

(DURBAR CAMP)

Work is also progressing fast at the Durbar Camp which is just a few kilometers from the Race Course. The six Administrative Blocks to be used by the Camp administration are almost completed. The Administrative Complex will have stores, a Police Post, a Veterinary Unit and a Medical Unit.

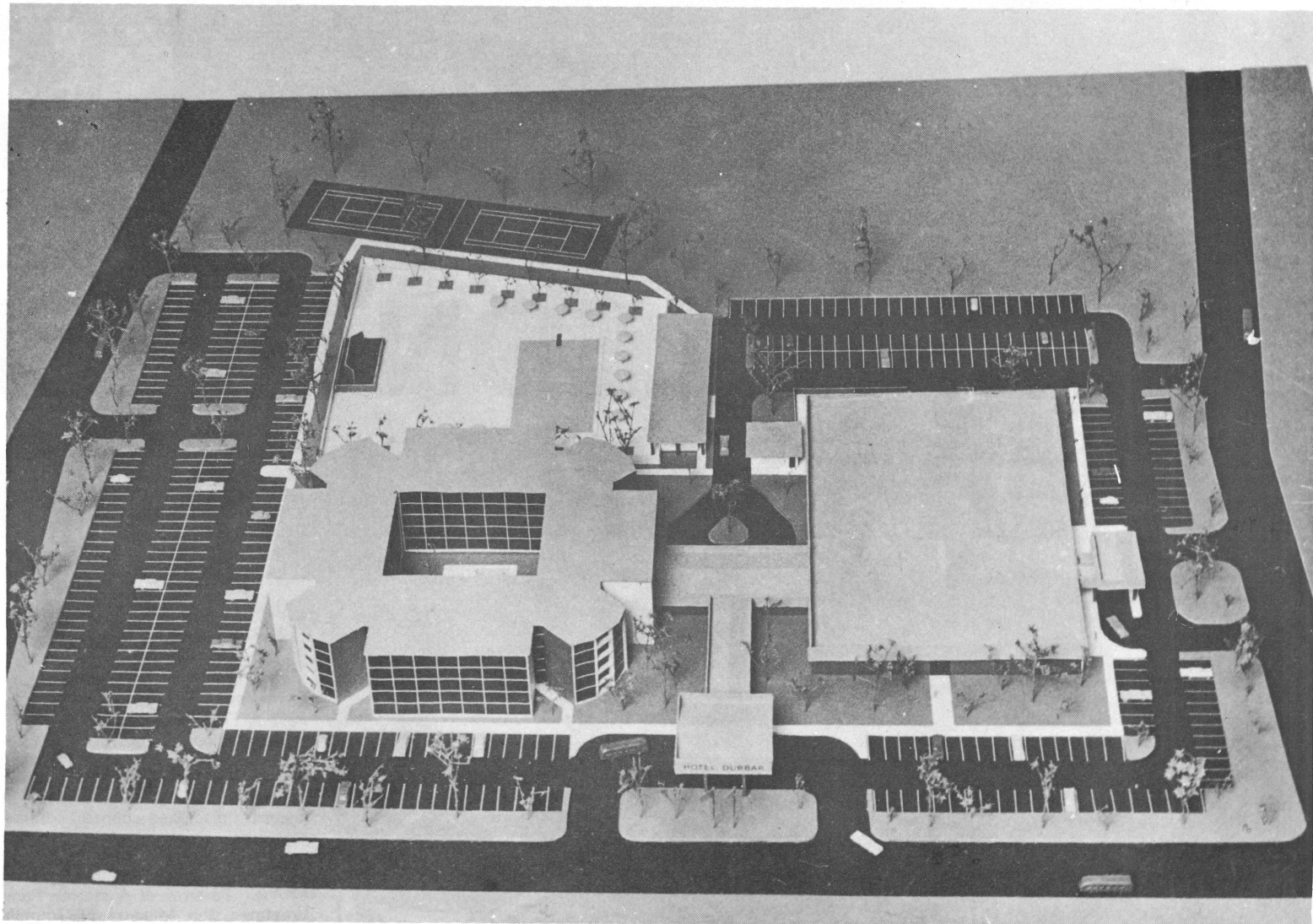
Sizeable accommodation is being built for horsemen and their dancers, drummers and singers. A large open ground is reserved at the eastern side of the Camp to accommodate all the horses and camels. The ground is opposite the Kaduna River.

(HOTEL DURBAR)

Accommodation for visitors to Kaduna during the Festival has also been made a subject of top priority. New buildings under the Federal Government of Nigeria Housing Scheme (for the North Central State) will first be used for festival guests, officials etc.

In addition to the Hamdala, a new hotel appropriately named the Hotel Durbar is under construction to house special guests. The Hotel Durbar will cost about \$13.5 million (U.S.), and provide 303 bedrooms. It consists of two units, Commercial Unit and the Rental Unit.

The Commercial Unit will be a single storey with dining room, cocktail lounge, large conference



This is the model of the N9m. 5 storey 303 bedroom hotel Durbar being built in Kaduna in readiness for the forthcoming festival.

hall, a casino and tea-shop. It will provide venue for entertaining guests.

The 5-storey-rental Unit will have 303 bedrooms equipped with all modern gadgets and conveniences. Two lifts will serve the guests and lodgers. The premises will have two tennis courts, a modern swimming pool and 380 acres of land as parking space.

The Hotel Durbar is situated along Independence Way and bounded by Waff and Sokoto Roads. It also faces the Race Course which is in front of Hamdala Hotel, Kaduna.

His Excellency, Brigadier Abba Kyari, Military Governor of North Central State on May 19, 1975 toured the site of Hotel Durbar.

At the site, the Governor was shown round to see what progress has so far been made and was reassured that the construction would be completed on schedule.

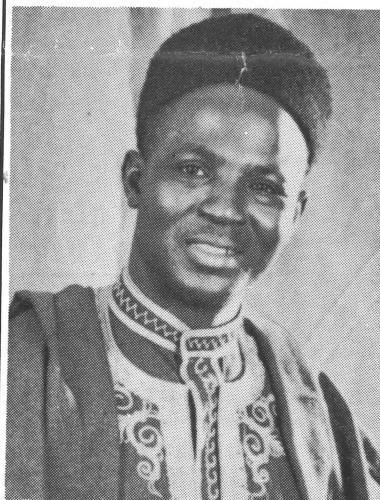
AUDIO VISUAL SUB-COMMITTEE

The President of the Festival, Chief Anthony Enahoro, has approved the setting up of an Audio-Visual Sub-Committee.

The Sub-Committee will review the problem of coverage of the Festival as it involves Radio and Television and make recommendations from time to time to the Main Publicity Committee.

Membership of the Sub-Committee will include representatives of the International and National Secretariats, Broadcasting Organisation of Nigeria (BON) Nigeria External Telecommunication Company Limited, Post and Telegraph Department of the Federal Ministry of Communications and the Nigerian Union of Journalists.

A nominee of BON will chairman the sub-committee.



Alhaji Umaru Dikko:
(Supervisor of Durbar Event)

Body to lay down guidelines

A Committee has been set up to supervise arrangements for the Durbar Event at the coming World Arts and Culture Festival in Nigeria.

Known as the Durbar Committee, it is charged with laying down general guidelines for the Durbar. The Committee is under the Chairmanship of Chief Anthony Enahoro with Alhaji Umaru Dikko, Commissioner for information in the North Central State of Nigeria as Vice Chairman.

Other members of the committee are the Commissioners for information in the Northern States of Nigeria, the Emirs of Kano, Yauri and Daura as well as the Mai-Badde, the Etsu Pategi and Chief of Angas; Mr. Frank Pilgrim, the International Co-ordinator and Brigadier I.B.M. Haruna, the National Co-ordinator.

Alhaji Gidado Idris is the Secretary of the Committee.

The Administrative Headquarters of the Durbar Committee is the Durbar Secretariat based in Kaduna, Capital of the North Central State of Nigeria. It is headed by Alhaji Umaru Dikko who is also the Durbar Supervisor.

Apart from the Durbar Committees other sub-Committees are due to be set up in all the six Northern States soon. These Sub-Committees will be assigned to work with the Natural Rulers in their areas.

They will organise, select and control the horses, Camels and their riders. They will also have responsibilities for the traditional singers, dancers and drummers who will accompany the Contingents to the Durbar.

It is expected that at least 2,000 horses, Camels and their riders will take part in the Durbar which takes place in Kaduna. The event promises to provide the best in pageantry.

WINNERS AT THE FIRST FESTIVAL

AT the Dakar Festival, known as the First World Festival of Negro Arts, literary prizes were awarded in two languages categories, English and French.

A jury was also set up to help in spotting the best in any of the events at the Festival.

In that Festival, Cyprian Ekwensi and Obi Wali of Nigeria, Gerald Moore of Uganda; Clifford Summons and Rosey E. Pod of England and Davidson Nicol of Sierra Leone were among the jury of experts.

Details of the awards are listed below:

NOVEL

Winner Weep Not Child, by James Ngugi of Kenya.

Honourable Mention: The Children of Sisyphus, by Orlando H. Patterson of Jamaica; and Other Leopards, by Denis Williams of Guiana.

POETRY

Winner: A Ballad of Remembrance, by Robert Hayden.

Honourable Mention: In a Green Night, by Derek Walcott of St. Lucia; and Limits, by Christopher Okigbo of Nigeria.

DRAMA

Winner: The Road, by Wole Soyinka of Nigeria.

Honourable Mention: The Slave by LeRoi Jones; and The Raft, by John Pepper Clark of Nigeria.

ESSAYS

Winner: Othello's Countrymen, by Eldred Jones of Sierra Leone. Honourable Mention: Shadow and Act, by Ralph Ellison; and Home and Exile, by Lewis Nkosi of South Africa.

ART

Winner: Nigerian Images, by William Fagg of England.

Honourable Mention: Kalabari Sculpture, by Robin Horton of England; and African Mud Sculpture, by Ulli Beir of Nigeria.

SOCIAL SCIENCES

Winner: Dark Ghetto, by Kenneth B. Clark.

Honourable Mention: The Urban Complex, by Robert C. Weaver.

REPORTAGE

Winner: No Easy Walk to Freedom, by Nelson Mandela of South Africa.

Honourable Mention: The Negro Revolt, by Louis E. Lomax; and The Ochre People, by Noni Javabu of South Africa.

had to be published between 1962 and 1966.

FRANCOPHONE LITERARY PRIZES

Winners are as follows:-
Poetry: Epitoma, by Tchicaya; Novel: Vehi Ciosane, by Dusmane Sembene; Art: Les Civilisations Noires, by Jacques Moquet; Reportage: Le Livre Noir du Congo, by Henri Tournaire; and a special prize to Cheikh Anta Diop for best work on traditional African art.

FLASH
BACK TO
DAKAR



PRESIDENT IN VICHY

ONE hundred smart young Nigerian graduates and undergraduates undergoing special training to be programme presenters, interpreters, hosts, hostesses and guides for the 2nd World Black and African Festival had an unexpected visit from the Festival President Chief Anthony Enahoro. Great satisfaction was expressed on the progress made by the students so far. Later, Chief Enahoro and his party were received at a special reception and luncheon by the Mayor of Vichy (pictures right and below)



COMMENT Laudable Aims

THE 2nd World Black and African Festival of Arts and Culture taking place in Nigeria is, as its title rightly suggests, the second in this communion of Black and African Artists and Art Patrons. The aim of the 2nd Festival, and of those which would follow in future years, is to present Black and African culture in its highest and widest conception. The objectives are general for intellectual, spiritual and human fulfilment and in particular:-

- (i) to ensure the revival, resurgence, propagation and promotion of Black and African culture and Black and African cultural values and civilisation;
- (ii) to present Black and African culture in its highest and widest conception;
- (iii) to bring to light the diverse contributions of Black and African peoples to the universal currents of thought and art;
- (iv) to promote Black and African artists, performers and writers and facilitate their world acceptance and their access to world outlets;
- (v) to promote better international and interracial understanding and
- (vi) to facilitate a periodic "return to origin" in Africa by Black artists, writers and performers uprooted to other continents.

The President of the Festival, Chief Anthony Enahoro, adequately summed up these aims and objectives in one sentence: The survival, the revival, the resurgence and the propagation of Black Culture and Black Cultural values.

These are laudable aims worthy of any people who cherish their heritage, as well as their contribution to thought and civilisation. The African and Black race cannot but uphold these enviable objectives. The whole concept and continuance of this Festival cannot but do honour to all generations of the Black and African race.

The "Festival News" supports these aims and objectives and commends them to all African and Black peoples, wherever they may be. In subsequent issues, the "Festival News" will be examining these aims and objectives as far as they affect not only the Festival in Nigeria but future ones.

Ghana to feature in Dance, Drama, Music.

Entries for the Events involving live performances have now been received from Ghana. Ghana will be represented by four dance companies under the aegis of the National Dance Association. The dance groups are the Festival Dance Company, the Ghana Dance Ensemble which has made several successful overseas tours in recent years, and two folkloric groups.

They have indicated that they will be presenting in the Traditional African Dance section — Ritual and Ceremonial Dances, including dances associated with initiation ceremonies and Chieftancy. They will also present dances under the category of War dances and others in the creative, popular entertainment and youth category.

In the category for Contemporary Dance theatre there will be contributions by Dancers from Ghana.

Ghana will also be represented over wide spectrum of the musical Events — the Ghana Festival Choir, Ghana Variety and Instrumental Ensemble and the National Symphony Orchestra under the aegis of the Music Association.

Categories entered for in these events include African Traditional Songs, solo (accompanied and unaccompanied), with Ensembles, and African Traditional Instrumental Music. They have also entered in the section for African Indigenous Modern Orchestra and the Atenteben Orchestra will perform in this category. Highlife will also be featured and there will be contributions of contemporary Ghanaian Choral Music in the Spiritual and Gospel Idiom.

Entries will also come for the two competitive section of this Event — the Documentary Recording of African Music in its natural environment; and for the competition for Contemporary Musical Compo-

sition on an African theme.

In the Drama Events, four plays have been entered, but they have specified that they will not be competing. The plays are "The Third Woman" by J.B. Danquah; "The Blinkards" by Kobina Sekyi; "The Marriage of Anansewa" by Efua Sutherland and "Yaa Asantewa", by Okyeame Ba Odoi. The first two plays will be presented in English, and the third will be in English and Twi while the fourth will be entirely in Twi.

The groups presenting the plays will be the National Drama Company, the Syudio Plays and Ksum Agoromba and the Onokye players. All the groups are sponsored by the National Drama Association of Ghana.

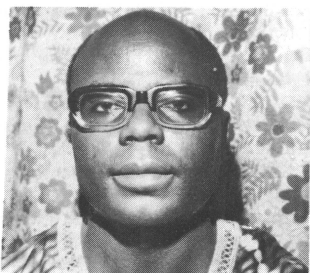
In the film events the Ghana Film Corporation and the Ghana Broadcasting & TV Corporation are presenting several films in the Documentary, Feature and Entertainment Categories.

LINE UP OF EXHIBITIONS AT FESTAC

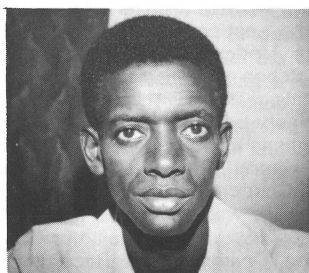
Twenty great exhibitions are expected to be mounted during the Second World Black and African Festival of Arts and Culture taking place in Nigeria later this year. Details of the exhibitions are listed below.

EXHIBITIONS

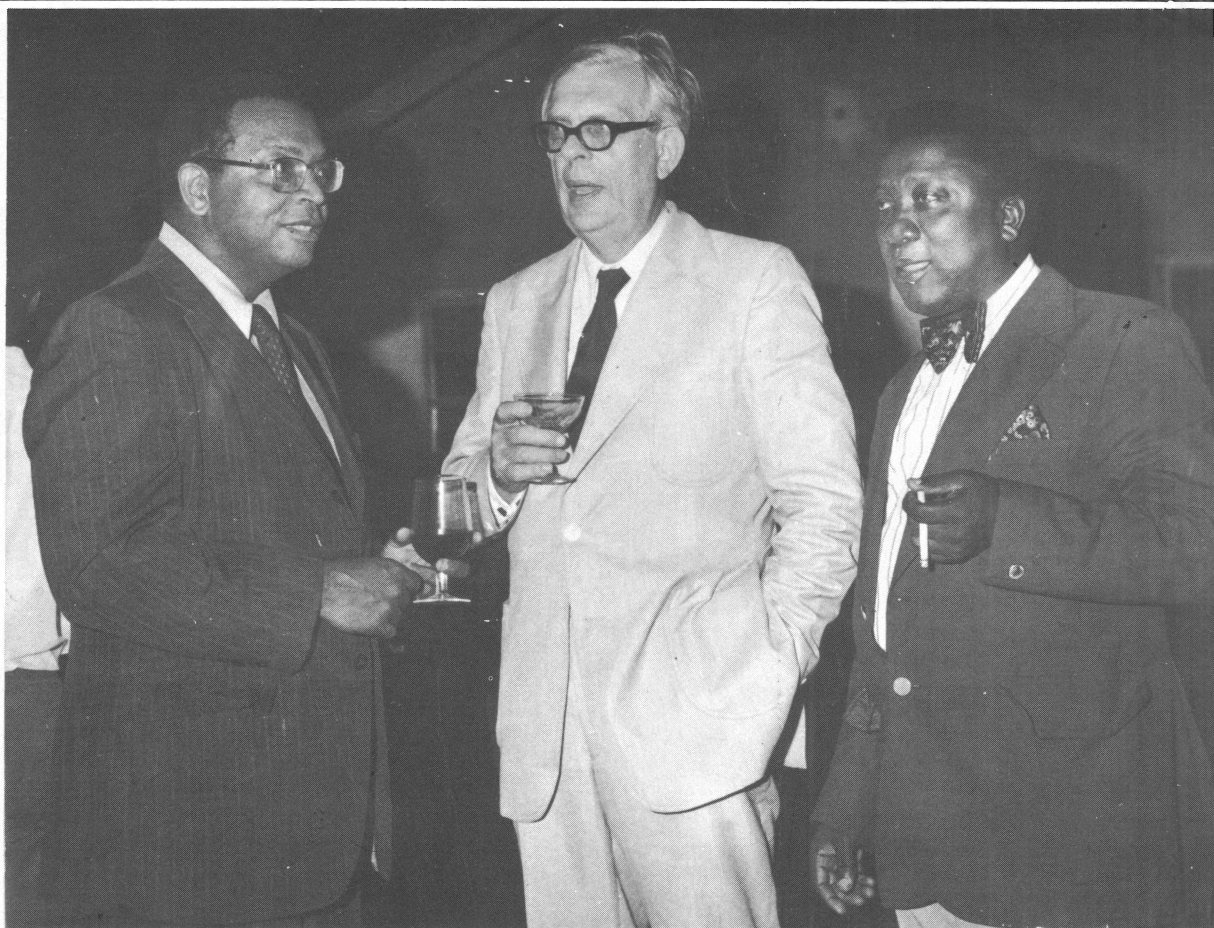
1. EXHIBITION ON "AFRICA AND THE ORIGIN OF MAN":
 - (i) Archaeology
 - (ii) Antiquity
2. EXHIBITION ON "TRADITIONAL DOMESTIC ARTS":
 - (i) Culinary Art
 - (ii) Hair-dressing
 - (iii) Cosmetics
 - (iv) Tattooes
3. EXHIBITION ON "CRAFTS":
 - (i) Pottery
 - (ii) Leather-work
 - (iii) Metal-work
 - (iv) Wood-work
 - (v) Embroidery
 - (vi) Textile Crafts (Weaving, Dyeing, Printing etc.)
 - (vii) Calabash and other fruit-shell carvings
 - (viii) Weaving (Raphia, coconut, cane and other natural fibres)
 - (ix) Jewellery
 - (x) Ivory Work
4. EXHIBITION ON "VISUAL ARTS":
 - (i) Drawing
 - (ii) Exhibition of Children's Drawings and Paintings
 - (iii) Paintings
 - (iv) Sculpture
 - (v) Photographic Exhibition on "The Black Race"
 - (vi) Carvings
 - (vii) Posters
 - (viii) Montage work and others
 - (ix) Tapestry and others
5. EXHIBITION ON "TRADITIONAL MUSICAL INSTRUMENTS":
 - (i) Wind
 - (ii) String
 - (iii) Percussion
 - (iv) Others
6. EXHIBITION ON "BOOKS": dealing with the History, Works, Achievements and Culture of Black and African peoples, and books on any subject written by Blacks.
7. EXHIBITION ON "TRADITIONAL COSTUMES":
 - (i) Apparel
 - (ii) Jewellery
 - (iii) Headgear (including Beaded Crowns)
 - (iv) Accessories
8. EXHIBITION ON "TRADITIONAL AND CONTEMPORARY ARCHITECTURE"
9. EXHIBITION ON "BLACK CONTRIBUTION TO SCIENCE, TECHNOLOGY AND INVENTION"
10. EXHIBITION ON "TRADITIONAL CHIEFTAINCY"
11. EXHIBITION ON "RELIGION"
12. EXHIBITION ON "LIBERATION MOVEMENTS"
13. EXHIBITION OF "MOUNTED ANIMALS"
14. "STAR COUNTRY" EXHIBITION BY ETHIOPIA
15. EXHIBITION ON "INFLUENCE OF AFRICAN ART ON EUROPEAN ART" BY FRANCE
16. EXHIBITION OF "CANOE REGATTA" ON LAGOS LAGOON BY NIGERIA
17. EXHIBITION ON "IMPACT OF BLACK CULTURE IN BRAZIL" BY BRAZIL
18. EXHIBITION OF "DURBAR" IN KADUNA BY NIGERIA
19. "NATIONAL EXHIBITION" BY NIGERIA
20. "AFRICAN GAMES"



Mr. T. Wanjala, Deputy Executive Secretary for Exhibitions at the International Secretariat.



Mr. Oumar Ly, Deputy Executive Secretary for Culture at the International Secretariat.



From left: Mr. Tom Johnson (New York Times), Mr. Sven-Erik Larsson (Sweden) and Mr. K.B. Brown (Ghana)

IPI CONFERENCE FETED

The International Secretariat of the Second World Black and African Festival of Arts and Culture held a Cocktail Party for the delegates to the International Press Conference of the International Press Institute held in Lagos in May.

The delegates who came from sixteen countries were taken round the National Theatre which will be

the main Venue in Lagos for the events of the Festival.

The Secretary-General of the Festival, Dr. Allione Diop told the gathering that it was significant that the members of the International Press Institute should be in Lagos at a time when arrangements for the second World Black and African Festival was at its peak.

Dr. Diop said that the Festival would give the world the opportunity to see what had been preserved in Black Civilization through the arts, dances, and other events that will be staged in Lagos and other venues during the Second World Black and African Festival of Arts and Culture.



Dances and colloquium top events

Various forms of Dances peculiar to the Black World are being planned for the forthcoming Second World Black Festival taking place in Nigeria.

Apart from these, there will be Drama and Films. It will also feature literary works and Modern Dressing. In addition to these, a day will be set aside during the Festival to honour World famous blacks. Details of the events are listed below.

1. CATEGORIES OF DANCES

- (i) Ritual
- (ii) Masquerade
- (iii) Ceremonial
- (a) Birth
- (b) Child Naming
- (c) Circumcision
- (d) Marriage
- (e) Initiation
- (f) Chieftaincy
- (g) Funeral
- (iv) War
- (v) Acrobatic
- (vi) Vocational (Hunters, Farmers, etc.)
- (vii) Creative
- (viii) Popular Entertainment
- (ix) Youth:
 - (a) Maidens
 - (b) Boys
- (x) Elders:
 - (a) Male
 - (b) Female
- (xi) Traditional Afro-American
- (xii) Traditional Caribbean
- (xiii) Traditional Australasian
- (xiv) Contemporary Dance Theatre

2. MUSIC:

- (a) Traditional Songs (Soloists)
- (b) Traditional Songs (Ensembles)
- (c) Traditional Instrumental Music
- (d) Indigenous Modern Orchestra
- (e) Documentary recording or piece of reporting on Africa
- (f) Jazz and Blues (Ensembles)
- (g) Jazz and Blues (Soloists)
- (h) Negro Spirituals and Gospel Songs (Ensembles)
- (i) Negro Spirituals and Gospel Songs (Soloists)
- (j) Afro-Brazilian or Afro-Cuban Music (Ensembles)
- (k) Instrumental and Vocal Music of the West Indies — (Ensembles)
- (l) Instrumental and Vocal Music of the West Indies (Soloists)
- (m) Contemporary Musical Composition on an African Theme (duration: 20 to 30 minutes)
- (n) "Juju" and "High Life"

3. DRAMA:

- (a) Modern (for plays written in the official languages — English, French)
- (b) Traditional (for plays written in any other national language).

4. FILMS:

- (a) Documentary
- (b) Feature
- (c) Entertainment

5. LITERATURE:

- (a) Poetry
- (b) Essays
- (c) Novels
- (d) Short Stories etc.

6. MODERN DRESSING: Reflecting Black Culture (Creative for competition).

7. CELEBRITY DAY: To honour World Famous Blacks in the fields of Arts and Culture.

8. "Tribute to Black and African Womanhood".

A MESSAGE TO BLACK PRESS OF AMERICA

CHIEF Anthony Enahoro, Federal Commissioner for Special Duties and President of the 2nd World Black and African Festival of Arts and Culture, has called on the Black Press of America to use their media in forging unity among Afro-Americans, through their common cultural heritage.

In a message to the Annual Convention of the Black Press in San Francisco, California, on June 12, 1975, Chief Enahoro said: "the theme of this your Summer Convention focusses on assuming new challenges and creating greater opportunities for the Black Press in the social political and economic mainstream of American life. However, I wish with respect to commend to you that while achievements in the social, political and economic fields are indispensable to progress, there is equally a rewarding enterprise in forging the necessary unity among Afro-Americans through their common cultural heritage."

"It is this awareness and the determination to preserve such unity on a global basis that has led us to the preparations for the 2nd World Black and African Festival of Arts and Culture, 1975."

Chief Enahoro's message was read to the Convention in San Francisco by Mr. S. S. Waniko, Special Assistant to the Festival President.

The message continued: "the Black community in the United States is the second largest national Black community in the world. We, therefore, have the duty and obligation to ensure full and constructive participation from your community at the World Black Festival in Nigeria. Such participation will be a tribute to unity of purpose through a common cultural heritage among Black Americans. But the Black Press also has a duty, in fact, an obligation to propagate this common

cultural heritage."

Chief Enahoro said that "our common cultural heritage is something to be proud of. We have to understand in order to make the future Santayana was quite right when he said: 'people who cannot remember past are condemned to repeat it.' The cultural heritage of the Black people is the centre of their unity and their claim to a vital contribution towards civilization."

"This cultural heritage encompasses our works of art, our songs and rhythms, our dances, our customs, our mannerisms, our behaviours to one another, the respect from the young to the old, the protection of the young by the old, our communal efforts, our humanism, our 'brother-keeping' through our system of extended families, etc."

Chief Enahoro reiterated again the six principal aims of the Festival in Nigeria. He assured the Black Press that the organizers of the Festival were working hard so that all the amenities, the physical structures and the Festival programme would be worthy of our common cultural heritage.

He invited as many of the Editors at the Convention to find time to come to the Festival. He also enjoined the Editors to give publicity to the Festival in their newspapers and publications so that, "thousand of our brothers and sisters will be more aware of this Festival so as to attend in large numbers."

Full text of Chief Enahoro's address will be published in the next issue of the "Festival News".

WHAT IS A DURBAR?

What is a Durbar? Chief Anthony Enahoro, President of the Festival, answered this question in his message to the maiden issue of "The Durbar", a newsletter launched in May by the Durbar Secretariat in Kaduna, Nigeria.

Chief Enahoro said that Durbar is a Ceremonial gathering. He went on: "It is a display of horsemanship, Colour, pageantry and pomp. It is usually a royal reception."

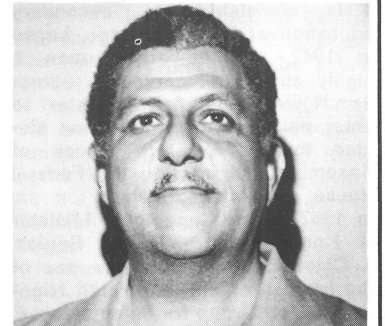
"The Durbar has been associated with India, but it is now almost exclusive to our part of the World."

At a party for the members of the International Press Institute Lagos Conference held on the premises of the International Secretariat, Lagos, Dr. Alioune Diop represented the Festival President, Chief Anthony Enahoro, Dr. Diop (left) chats with Mr. Edward Poultney (French News Agency Representative) while Mrs. Diop and Mr. E.E. Ekpe look on.

Picture Below: Members of the International Press Institute Lagos Conference being served coffee at the Nigerian National Theatre during their visit to the Theatre.



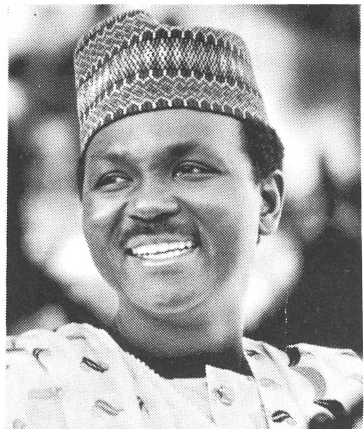
Mr. A. Mbia, Deputy Executive Secretary for Events at the International Secretariat.



Mr. F.O. Pilgrim, International Co-ordinator at the International Secretariat.

PROFILES

Festival Patron Gowon



GENERAL Yakubu Gowon, Head of the Nigerian Federal Military Government and Commander-in-Chief of the Armed Forces is one of the two patrons to the Festival, the other being Dr. Leopold Senghor, President of Senegal. General Gowon, who was born in 1935 in Pankshin Division of the Benue Plateau State of Nigeria, had his early education at St. Bartholomew's C.M.S. School, Wusasa, and the Government Secondary School, Zaria.

At the completion of his secondary education in Zaria he went straight into the army in May, 1954. He was immediately sent to the Regular officers Special Training School in Teshie, Gold Coast (now Ghana).

From Teshie General Gowon proceeded to Britain for a brief period at the Eaton Hall Officer Cadet Training School in Chester, Cheshire, before joining the Royal Military Academy, Sandhurst. He also attended the Young Officers Courses at Hythe and Warminster before returning to Nigeria in July, 1957.

One of his first major military assignments was to be a Platoon Commander in the operations at the Nigeria/Cameroon border from January to May 1960. General Gowon was the first Nigerian to be appointed adjutant of a unit (the Fourth Battalion) in the Nigerian Army. It was with that rank that he went with the Battalion to the Congo where he served with the United Nations troops from November, 1960 to June, 1961. Immediately following this he was posted to Army Headquarters in Lagos as a staff officer.

In 1962 he went to another course at Britain's Army Staff College in Camberley. On return to Nigeria in January, 1963, he was once again drafted to the Congo on duty with

the Nigerian troops as Brigade Major of the 3rd Nigerian Brigade, Lulua-borg. Back to Nigeria later in 1963, General Gowon was promoted Lt. Colonel and appointed Adjutant-General of the Nigeria Army, once again the first Nigerian to hold that post.

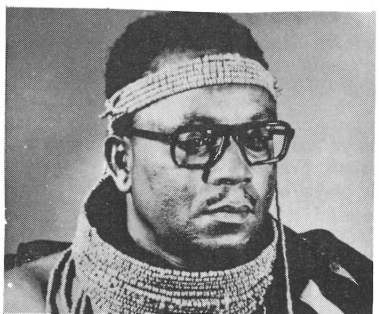
In May, 1965, he went on another course of instruction at the British Joint Services Staff College - now known as National Defence College, Latimer. He returned to Nigeria from that course on 13th January, 1966, a few days before the Civilian Government handed over power to the Armed Forces.

General Gowon was to have been assigned to take over command of the Second Battalion of the Nigerian Army, Ikeja. Instead he was appointed Army Chief of Staff. In August 1966, he became the Head of the Nigerian Federal Military Government and Commander-in-Chief of the Armed Forces. He was promoted to the rank of Major-General in June, 1967 and to full General in October, 1971.

General Gowon rectified the great imbalance in the structure of the Federation of Nigeria by the creation of the 12 States in 1967, saw Nigeria through her critical period of Civil War and put into effect a constructive programme of rehabilitation and reconciliation.

In May, 1973, General Gowon was elected Chairman of the Organisation of African Unity (OAU). He is also Patron of the 2nd World Black and African Festival of Arts and Culture to be held in Nigeria in 1975.

Anthony Enahoro Festival President



Chief Anthony Enahoro, Nigeria's Commissioner for Special Duties who is also the President of the International Committee of the Festival is not a new man on the international scene.

Formally the Federal Commissioner for Information and Labour Chief Enahoro was born at Uromi Nigeria in 1923, and succeeded to the traditional chieftaincy "Adolor of Uromi" in 1956.

He completed his secondary education at King's College, Lagos in 1942, and embarked upon a highly successful career in journalism. However, he left it later to enter politics and in 1951 was elected to the Western House of Assembly and later to the Federal House of Representatives.

In 1957 he was appointed Minister of Home Affairs, Western Region. Chief Enahoro who was one of the leaders of the celebrated Nigerian Action Group for independence, soon became its vice President, and he represented Nigeria at numerous international conferences.

He was Nigeria's member on the all Africa Peoples's Conference Standing Committee.

Apart from serving in the Federal Parliament as Action Group Shadow Minister for Foreign Affairs legislative and Internal Affairs, it was he who moved the historic "Independence motion," in Parliament and was present at all the constitutional talks preceding independence.

In 1962, when a state of emergency was declared in Western Nigeria he was charged, with other leading members of the Action Group, with conspiring to overthrow the Federal Government.

Chief Enahoro fled the country and sought political asylum in Britain, where the question of his extradition because a controversial issue. He was, however, extradited to Nigeria, tried for treason, convicted and sentenced to terms of imprisonment.

When the then Lieutenant-Colonel Gowon came to power as head of the Federal Military Government in 1966, Chief Enahoro was released and appointed to serve on the Committee charged with finding a workable constitution for the nation.

He was appointed member of the Federal Executive Council and Commissioner for Information and Labour in 1967.

Married with children, Chief Enahoro was Nigeria's principal spokesman and negotiator during the civil war, and was responsible for the successful Second All Africa Games which came off in Nigeria in 1973.

THE TASKS BEFORE FESTIVAL COLLOQUIUM

By President Senghor

"President Leopold Sedar Senghor of Senegal opened the pre-symposium on 'Negro African Civilisation and Education held in Dakar. This was a warming up exercise for the Colloquium to be held in Lagos. Welcoming the delegates, President Senghor, who is Patron of the Festival in Nigeria described the Venue, the Cape Verde peninsular as 'the Farthest point on the African continent, like a hand outstretched to all Negroes who where scattered throughout the Americas on the general dispersion.'"

LADIES and Gentlemen, We are delighted to welcome you, once more to the Cape Verde peninsular, which is the farthest point on the African continent, like a hand outstretched to all the Negroes who were scattered throughout the Americas in the general dispersion.

Some people will be asking, some have already asked: "Why this Symposium?" The main reason is the failure of the Algiers symposium during the All-African Arts Festival. The African Cultural Society, which is the organizer of this pre-symposium, has had the courage to admit that the failure was not due to the Algerians nor, generally speaking, to our Arab-Berber brothers, but to the Negro-Africans themselves, especially as they had sent more politicians than men of culture to attend the Festival. Indeed, the Negro-Africans who were busy lashing out not against a particular concept but against a particular word, struck at the heart of the matter: Negro-African civilization. The European newspapers made no mistake about it. They lit bonfires and danced around them. From right to left, from *Le Monde* to *Le Figaro*, to mention only French newspapers, came similar despatches and articles which could all be summed up as follows: "The Blacks are devouring one another. Long live cannibalism!"

Today, in Dakar, our business is to prepare the ground for the Lagos Symposium, which will be the main item of the Second World Black and African Festival of Arts and Culture. We must avoid repeating the sorry spectacle we gave the world at Algiers. There is of course no question of stifling discussion. On the contrary, it must be channelled to the essential goal which, quite clearly, is the problem suggested for our consideration by the African Cultural Society, namely, "Negro-African Civilization and Education."

To appreciate the full dimensions of this problem, we must give a brief historical account of it. This is all the more necessary because a similar account must be given by every civilization, whether Italian, French or English, against which all the others have reacted, the European civilizations being the first to do so.

As everyone knows, it was in the XVIIIth century that the other Europeans, particularly the Germans, Scandinavians and Slavs, began to react. And the Napoleonic epic merely accentuated the cultural opposition of movements for national and even ethnic identification. It is no mere accident that cultural liberation movements among black people have been compared in certain quarters with similar movements which developed during the XVIIIth, XIXth and XXth centuries among the Slavonic and Scandinavian peoples.

It was the Renaissance and the great discoveries which spread the influence of western Europe first north and east of the white continent, and later to other continents—Africa, Asia, America and Oceania. Some ethnic groups like the Indians of the New World suffered a dreadful fate. They were massacred, and their civilizations almost vanished. Our own destiny was hardly less

dreadful. Just imagine that during the three and a half centuries of the Slave Trade, some 200 million Blacks perished in Africa itself, in a series of man hunts. The greatest genocide in History! If, in spite of it all, Negro-Africans have survived, they owe it to their prodigious vitality. And it was for that reason, in fact, apart from the proximity of the African continent, that they were selected preferably to replace the idioms—the Indians.

Identity

But it was primarily this drain which led to the technological backwardness of Africa which, right up to the period of recorded history, according to Pierre Teilhard de Chardin, had been in the vanguard of progress. But for that colossal drain, Africa would most certainly have had a billion inhabitants and would have kept its energy and its creative power intact. I say so because the most serious damage done was the cultural alienation brought about in Africa and in America, too, by slavery or colonization.

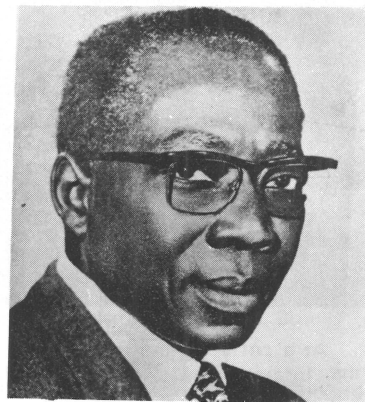
This explains why, parallel with cultural liberation movements among the Whites, other movements developed among the Blacks. These movements—and this can never be stressed too much—were always consciously launched by Blacks themselves, not only as a revolt against the values of white capitalist civilisation but, positively, as a quest for original identity, in terms of religion and art, political and social organization. I am thinking of the songs and dances, the sculpture and paintings of Afro-Americans, and also of the great Negro-African resistance leaders from Lat-Dior Diop to Zoulu Chaka. And indeed the white anti-slavery protagonists were not at all wrong, for at the turn of the XVIIIth century a priest by the name of Gregory, had already begun to speak of "The Literature of the Blacks."

Promotion

The problem was first posed by History. Starting from a situation which was one of alienation and, therefore, of depersonalization which leads to imitation, the Black sought identity or, as we say nowadays, their own values of civilization. They were anxious to rediscover their own personality and, from being consumers, to become the producers of culture, as they were in their distinctive civilization before the Slave Trade.

It was therefore from the end of the XVIIIth century that there started a twin movement of identification and promotion, which was at once backward-looking and forward looking. And it is indeed in the path of this general movement in two tempos that this Pre-symposium on Negro-African civilization and Education is set, in the dialectical movement of *Theoria* and *Praxis*. If I have used these two Greek terms it is because I wish to avoid wasting time in a second polemic or words.

I do not even think it is necessary to bring together grammarians to discuss words. They would quarrel since it is their nature, if not their business, to do so. Let us allow the participants to the pre-



H.E. Dr. Leopold Sedar Senghor, President of Senegal, Patron of the Festival.

symposium and, above all, those who will be taking part in the Lagos Symposium, to use the language they are accustomed to and words of their own choosing. Whether Negro-African civilization is denoted by "Negritude", "Melanité" or "Ethiopianity", as "Blackness", "Negroness", the "African personality", "Identity" or "Authenticity", hardly matters. What does matter is that we should agree on the substance, on the values of the civilization of the Negro world.

Our problem is to take stock, without fear of using the phrase, of our position as black intellectuals, by trying to see what we must do to act effectively within the general movement in two tempos already mentioned. This we shall do more explicitly, through whatever resolutions are adopted at the Lagos Symposium.

The task before the Pre-symposium is less ambitious. It resolves itself, once a prior distinction between theory and practice is established, and their respective components analysed, into an attempt to determine how to slant the Lagos discussions. In short, our task today is not so much to engage in a full-dress debate, as to outline its broad features, its aspects and objectives. The issue can be broken down as follows:

1. On what elements of Negro-African civilization will the debate centre?
2. How will it be conducted from the standpoint of method?
3. Towards what goals will the discussion on Education tend?

Theory is vision, in other words, the fact of seeing, of visualising mentally. Practice is factitive, not mental envisioning but practical realization. It is this dual trend of conception and realization that has always animated researchers investigating Africanism, and militants of cultural liberation movements.

It is these two trends we must distinguish in the whole range of problems implicit in the theme now before us. On the one hand, we have "Negro-African civilization", on the other, "Education", in other words, how to impart knowledge of that civilization. In short, both theory and practice are involved.

Let us look at Theory. It takes the form of a general science which as far as human sciences are concerned, is basic. I refer to **Ethnology**.

Continued on page 7



A Language School for the training of hostesses, guides and interpreters for the 2nd World Black and African Festival of Arts and Culture has opened in Kaduna, North-Central State of Nigeria. Photograph shows some of the foundation students during French language Class. The instructor (standing on the right) is Mr. Vignal. Full story on the Language School will be published in the July 1975 issue of the "Festival News".

Religionists coming in full force

Traditional Religionists will participate at the 2nd World Black and African Festival of Arts and Culture taking place in Nigeria later this year.

This was announced when the religionists comprising IFA, Sango, Godian, Oya, Ogun Orisanla, Oshun, Araosa Owu of the Rivers State, Ndem Abasi of the South Eastern State, Bori of the Northern States, Olokun and Onile met on Thursday May 22, 1975 at the City Hall, Lagos.

The High Chief Priest of Godian religion, Chief K.O.K. Onyioha speaking at the Conference said his men had obtained approval from the President of the Festival, Chief Anthony Enahoro, to take part in the Festival.

He explained that the Conference where all traditional religionists from all over the Country were represented, was summoned in preparation for the Festival.

Condemning the branding of traditional religions as paganism, the Chief argued that traditional religions were not dedicated to a false god and could therefore not be called paganism.

Traditional religionists believed in the existence of the Supreme Being, and it was contemptuous to tag their religions paganism, he added.

Chief Onyioha said the new name which all must call Africa's traditional religions was "Godianism" which he explained as "the philosophical parlance" for all African religions based on the belief that they all worship the Supreme Being.

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Continued from Page 6

President Senghor at the Pre-Colloquium

Its object is the general study of ethnic groups, a study which is subdivided into two particular sciences: Anthropology, the study of the biological and anatomical characteristics of ethnic groups, and **Ethnography**, the study of languages, customs and also the entire social organization including technical, scientific, economic and social activities as suggested in the African Cultural Society's note on the Pre-symposium.

Grievances

Relying mainly on ethnography, cultural liberation movements among Blacks have gradually worked out a theory of the "Negro" in the contemporary sense of the term, by which I mean a speculative but coherent set of concepts and ideas which characterize the **Black-Man** and his civilization. Let no one make the mistake of thinking that this theorizing dates from the XXth century. As far back as 15th April 1789, in their "Grievances and Remonstrances" to the Estates General of the French Revolution, the inhabitants (1) of Senegal, transcending their tribal differences, proclaimed themselves "Negroes" first and foremost, thus pinpointing the very word the slave dealers flung in their faces.

Researchers

Nor let anyone dare say that this theory is unsound. Indeed, certain research workers go to the extent of advancing the theory of ethnic groups as a science under the general term **Ethnic characterology**. One of the tasks of the Dakar Pre-symposium, and more especially of the Lagos Symposium, will be to indicate how black research workers may be oriented towards the fields not only of ethnography, but also of ethnic characterology, and even of anthropology.

Of course in ethnography, we have a few good researchers, even a few scholars, but they are too few and far between. More often than not, black research workers prefer to specialize in literature, history or sociology, which are fashionable. I can say this with all the greater freedom since here in Senegal, we committed a similar mistake at our **Institut fondamental d'Afrique noire**. That is why, after an exercise in self-criticism, we decided to set up, alongside the "Department of Negro-African languages and Civilizations", two other departments where such discoveries as might be made could help us to a better grasp and definition of our identity. I refer first to the "Depart-

ment of Semitic-Kkamic Languages and Civilizations", and secondly to the "Indo-African Department". The establishment of the latter is explained by the fact that the Indian sub-continent and Africa have certain similarities. India is situated in similar latitudes in the northern hemisphere; in particular, towards the north it has a white population and, in the south, Dravidian blacks, with every conceivable type of miscegenation.

It is from this theory that the black militants of cultural liberation movements have developed a **praxis**; from the movement of the **American Negro-Renaissance** to the **Authenticity** movement in Zaire. This **praxis**, in turn, embraces two aspects — ideology and practice.

Whether interpreted in the Marxist sense, to mean the sum-total of ideas peculiar to a given society or class, or accepted in the ordinary meaning of the term, as any system of ideas about the world and life, **Ideology** today lies very close to action. As far as cultural liberation movements and political movements are concerned, Ideology is the element which orients, subverts and sustains the action of militants. It is, in a sense, the theory of practice. In our case, there exists a **Negro-African ideology** which is reflected in a cultural, if not a general policy programme.

It is at this level that black militants and their Governments are most active. Therefore, I shall not dwell on it, but will merely sound a warning against the all-too-frequent temptation for both militants and Governments to regiment this second activity of **praxis**, which I shall call "practice", the ancient Greeks called it **poiesis**, in other words, "production" or better still, "creation".

'New Negro'

Indeed, neither ethnology nor the theory of Negro-African civilization nor, the ideology of the "new Negro", nor the cultural programme of any particular State, any more than the resolutions passed at a given symposium, are ends in themselves. Generally speaking, Negro-African civilization must be lived. Otherwise, it would not exist. And the truest, because it is the most complete way of doing so, is to create in all fields of art and thought. It is more mere accident, to return the ancient Greeks, if they described as **poiesis**, a term I shall now translate as "poetry", the art of

"felicitous speech in rhyme" which, more than any other, expresses man's creative power.

Thus, it is towards the encouragement of creation in all fields — scientific and technical, economic and political, artistic and literary — that an education worthy of the name should tend: towards the encouragement of the creation of man by man.

Although I must treat what I am about to say more briefly, since it is less controversial, the Pre-symposium will attach equal, if not greater importance, to **Education**. Because of the position in which Negro-Africans now find themselves in the contemporary world, we shall have to define not only our aims and objectives, as far as education is concerned, but also our method and means.

Mathematics

The question of programmes is bound up with the issue of aims and objectives. On this score, people have often wondered what proportion of the curriculum should be allocated to Negro Africa in such subjects as history, art and how much of it to the African continent in the study of geography and natural sciences. This could take us very far. It will be remembered that at the previous symposium held in Dakar on Negritude, Professor Souleymane Niang, Dean of the Science Faculty, read us a paper on "Negritude and Mathematics". But it would be more profitable to emphasize method and the means of Education.

Should we, as Negro-Africans favour the development of discursive reason or the development of intuitive reason? — the teaching of science and techniques coupled with the teaching of mathematics, or the teaching of arts and letters coupled with the teaching of languages? In a word, should we train our pupils and students to master abstract processes or to acquire powers of expression? My answer is that we should guard against excess. Education is at once a grounding and a release a grounding in the ancestral values of civilization and a release towards the rich ferments of other civilizations. That is why I think the alternatives just referred to are misleading. If we wish to be ourselves and, at the same time,

win enrichment, we must train our Negro-African pupils and students think in abstract terms and, simultaneously, develop in them the power of emotion and the faculty of reflection.

Laxity

So much for **method**. As regards, **means**, let us say at once, that education itself can be taught. If, throughout Africa and perhaps the world at large, the level of teaching has dropped with the level of education, it is certainly because of a general laxity which does not underpin, but renders the educational system flaccid. It is primarily because people have forgotten that education is itself a science, at least a technique. Therefore, we decided, as from 1973, that in Senegal every prospective primary or secondary school teacher, before beginning his career as a teacher should do a year's study of the art of teaching in a "teacher training school".

Personality

That said, should the habit of reflection be developed, or should spontaneity be encouraged by the use of audio-visual techniques? Here, too, let us guard against placing a ban on anything. It is a question of time and circumstance, expediency and proportion. However, we should not be content with importing everything from Europe or America. What we should do is use as our point of departure our collective personality and the virtues of Negro-African civilization, and from them devise new forms and methods of the art of teaching. And, here again, is to be found the reason why we, in Senegal, have launched the experiment of **l'Enseignement moyen pratique**, which might be described as the practical middle schools experiment.

Orientation

I shall say a few words about this before I conclude. Having built up our education on the principles of orientation and selection, we have decided that 20% of our pupils should, at the end of their primary studies, be channelled into general middle schools or general technical middle schools, and 80% into practical middle schools. The practical middle schools which have a four-year course, are intended for pupils from 12 to 16 years old. They provide pre-vocational training, the aim being to

prepare prospective agriculturist breeders, fishermen, artisans and workers, for their respective occupations in the future. The object is to turn them into men with their own little business, men with a sound basic education, and a good preliminary training in the apprenticeship of a manual craft.

The originality of this move lies in the fact that education in the African sense, is largely acquired in a rural setting and, very often, in the open air rather than in a classroom. But its chief claim to originality is that the programmes are drawn up with the participation of the rural communities, and are based on the realities of Negro-African life, of Senegalese life. Add to this the fact there is no hesitation whatsoever in borrowing from the old Negro-African art of teaching, whether the matter taught is languages or techniques of a gesticulatory or oral character, animated by the communal spirit of black Africa.

I shall end as I began. This Pre-symposium, as its name implies, is not the symposium due to take place in a year's time in Lagos. It will prepare the ground for that symposium by analysing the elements of the problem we have before us, by defining the objectives and themes of future discussions, and also by stating in what frame of mind and how such discussions will be initiated and handled.

The symposium held during the **First World Black and African Festival of Arts and Culture** was a success. I am sure that with the spadework we are now doing, the symposium to be held at the **Second World Black and African Festival of Arts and Culture** will be a greater success. At a time when foreign ideologies are intensifying their attacks against the African continent, and various forms of imperialism are whetting their appetites because they think we are disunited, it is essential to reiterate the importance of not refusing to debate, on the contrary, of deepening our discussion on what is vital, namely, Negro-African Civilization, our civilization, which must be discovered, enriched and promoted, so that we can make an irreplaceable contribution to the creation of a new world, a more human and humane world, because it will be complimentary in its diversity.

(1) "habitants" in the french text.

ACCREDITATION FORMS GO OUT

A WARM
HANDSHAKE

Deadline to world Press July 31

Registration and accreditation forms for the coverage of the second World Black and African Festival of Arts and Culture have been sent out by the International Secretariat to the World Media-Press, radio and television stations. Replies should reach Lagos by July 31st this year.

According to the forms, a start-off Press briefing will be held for all media representatives on Wednesday, November 19th, 1975 at the Festival Press Centre in Lagos. Other materials dealt with in the documents are Press and Photo Centre facilities; Press and Photo services, accommodation; travel arrangements and facilities for television, Radio and film coverage.

Festival documents will be available in French and English which are the Official Languages approved by the International Festival Committee.

There will also be assistance to photographers, television and film crews at the Airport for the clearing of their equipment and sending films back to any part of the World.

Progress on Venues for Events

Preparations are going ahead on all the venues for the forthcoming World Black Arts Festival taking place in Nigeria later this year.

In addition to the ultra-modern Theatre the other venues of the festival are spotted in and around the Cities of Lagos and Kaduna.

In Lagos, other venues include the National Stadium at Surulere. This sports complex has capacity of 50,000 people and open air facilities for shows either by day or night.

The main bowl, which is the largest area of the Stadium, is normally used for senior international or local football matches and recently it was used for a Commonwealth boxing title bout.

Another venue is the Tafawa Balewa Square now under construction.



At a party in honour of the Yugoslav Folklore Group which recently visited Nigeria, Chief Anthony Enahoro, Festival President shakes hand with Miss Bouba while other members of the group look on. Beside Chief Enahoro are Miss Shade Coker of the International Secretariat and Dr. Garba Ashiwaju Chief Cultural Officer of the Federal Government.

Ethiopia coming

Ethiopia will take part in the forthcoming Second World Black and African Festival of Arts and Culture in Nigeria later this year. This has been confirmed by the New Military Government in the country.

There were fears that Ethiopia, designated "Star Country", might not be able to participate in the Festival because of a change of Government.

struction. The vast area has for many years served as the race course and the scene of national parades on Independence Day Anniversaries.

The Boat regatta will be used at the Victoria Island just across the Cowrie Lane Bridge. There is an open land in the area from where visitors can get good view of the regatta. The area also provides good scenery for first class pictures using modern buildings as background.

Kaduna, capital of the North Central State of Nigeria, is the venue of the great Durbar. The Durbar site itself is a vast open land where more than 3,000 horses can display freely. No other show can surpass the pageantry, skill and colour of the Durbar. For the VIPs, a new hotel—the Durbar Hotel is also under construction in Kaduna, when completed, it will have 600 bedrooms—all air conditioned.

Deeper aspect of the FESTAC

BY CHIEF ENAHORO

Chief Anthony Enahoro, Nigeria's Federal Commissioner for Special Duties and President of the International Committee of the 2nd World Black and African Festival of Arts and Culture, has said that apart from the spectacle of dancing and drama, there is deeper aspect to the forthcoming World Cultural Festival in Nigeria.

Chief Enahoro was addressing a visiting Yugoslav dancing troupe at a party held in their honour at the International Secretariat of the Festival at Ikoyi, Lagos.

He explained to the visitors that dancing and art reveal the soul of the people. He added "I can understand the people of Yugoslavia from the way they perform because they will be revealing the soul, the unique image of the people. The information revealed

by such artistic movements or performances can hardly be grasped in two hours of reading."

The President told the visitors that by nature of the developments in Africa, it was not possible to preserve many of the unique richness of our culture, but from what is available we want to show the outside world what we were centuries ago. He expressed the hope that through drama, art and our dances, we would find a new

way of life.

"it is now obvious to the whole world that the political theories have had their days. Despite all their theories, mankind is still where he is. Man's politics is governed by his culture", said Chief Enahoro.

Chief Enahoro explained that the word "Black" mentioned in the description of the world Festival does not connote racialism. The word he explained, was used only for simplicity especially as it is already known that Africa is the base of the Black man and the whole continent belongs to the Black People.

He told the dancers humorously. If we are racialists we shall not be welcoming you here at this cultural centre for Black People of the world".

The Dance troupe known as "Svetozar Markovic group was visiting Nigeria on an exchange programme that took the dancers to major towns in Nigeria.

Mr. N. Tomic, the Director of the Troupe thanked Chief Enahoro for the warm reception given to his troupe. He said he and his colleagues had seen a lot in their journey throughout Nigeria. They have also made many friends in the country.

He cheered: "You have a beautiful country and your people are so kind and happy".

Traditional Religionists

Continued from page 7

In his address, Chief Fagbenro Beyioku, the Araba Iga, Ojuile of Lagos, had introduced all the participants including the Secretary-General of the Arts Festival, Dr. Allione Diop who represented Chief Enahoro at the Conference.

He had pointed out that the purpose of the Conference was to study and hear about the indigenous traditional religious concept of Nigeria and Black race; how they exist and how they are practised. He disclosed that two traditional rulers, the Oni of Ife and Oba Akenzua of Benin are the Chief Patrons.

Papers were delivered on some of the 15 traditional religions represented at the Conference. Two were by Professor Ananda, Professor of Buddhist studies, College of Oriental Studies, Los Angeles and Professor Peter Evarts, Professor of Religion, Professor of English and Chairman, Department of Learning Skills, Oakland University, Michigan, U.S.A. respectively.

