



# IJODEE DANCE CENTRE

Office/Studio Address: Suite 2 Block 4, N.C.A.C, Artistes Village, National Theatre Annex, Iganmu, Lagos, Nigeria.

Postal Address: P.O. Box 903 Surulere, Lagos, Nigeria.

Tel: + 234 80 -33015983, + 234 80-58583078

Email: [ijodeeoffice@yahoo.com](mailto:ijodeeoffice@yahoo.com) [adedayoliadi@gmail.com](mailto:adedayoliadi@gmail.com)

[www.ijodeetrufesta.org](http://www.ijodeetrufesta.org)

The Director of MASA,  
Plateau - 17, Boulevard Roume,  
09 BP 2877 Abidjan 09 - Côte d'Ivoire.

27 August, 2015.

Dear Sir,

## APPLICATION LETTER FOR THE 9<sup>TH</sup> EDITION OF MASA

IJODEE Dance Company is a professional dance company based in Lagos, Nigeria. The dance company was founded in 1999 by Adedayo Liadi.

Adedayo is a distinguished choreographer, dancer, instrumentalist, dance teacher and dance consultant of International repute. Ijodee has performed and done workshops at different part of the world for about two decades. In 2003, the dance company (IJODEE) won the prestigious African and Indian Ocean Contemporary Dance Contest in Madagascar.

It is our pleasure to apply for the 9<sup>th</sup> edition of MASA coming up from March 26<sup>th</sup> to April 2<sup>nd</sup>, 2016 in Abidjan. We are applying with our contemporary African dance piece titled "**Aye ASAN**" - (Vanity). The dance piece was created and choreographed in 2014. "**Aye Asan**" dance piece illustrates the deep story of human creation, global warming, power tussles amongst world leaders and the damages the human being are making to the nature and mother earth.

We are pleased to apply for MASA with "**Aye Asan**" an educational contemporary dance piece created to make positive impact in our societies, creates peace amongst humans and nations and also add great value to the development of world at large.

We are hoping that our application will be granted and hope to get a reply from esteemed office soon.

Yours in the Arts,



**Adedayo Liadi**  
**Director/Head Choreographer**  
IJODEE DANCE CENTRE







## **The creation YouTube links below-**

**The videos of “Aye Asan” (Vanity) are in 2 batches A & B.**

**Link for part A - <http://youtu.be/sL4b7pqRdgo>**

**Link for part B - <http://youtu.be/X2Xa7XEj3Cc>**



# Singing to the body eclectic

Two visionary African dance-makers refuse to let funding, prejudice or malaria stand in their way, writes Adrienne Sichel

**"T**HAT'S how you dance with malaria," explained the father of one of the Flatfoot Dance Company's dancers to Adesayo Ladi, "I'd like to see you dance when you don't have malaria."

The former scientist and champion Nigerian traditional dancer, who a decade ago courageously founded his Jodex Contemporary Dance company in Lagos, didn't let a tropical disease get in his way.

It didn't prevent him from completing his collaboration in Durban with South African dance-maker Liane Luchs and her Flatfoot Dance Company. Nor did it stop him from dancing his delicately introspective, sensuously physical solo in Johannesburg, as well as performing in the world premiere of the collaborative *Encounters* on the Elizabeth Swabian stage at the Jodex Contemporary Dance Experience in Durban on April 30 and May 1.

If local dance professionals think it is tough surviving in the ever-competitive South African environment, they should visit Lagos (which Luchs and her Flatfoot dancers did in November) to see how difficult it has been to not only flourish, but develop an contemporary artists in sparse conditions, but to exist.

Luchs caught the spotlight in 2000 when it was first prize at the French government's 2000 Choreographic Platform for Africa and the Indian Ocean in Madagascar. At the same time, she was named - since their work *Orl* (The Road) was created out of deeply traditional Nigerian dance - the founder and his dancers shed hours of blood and happiness.

Ladi began his theatre career dancing in projects with leading European choreographers, including France's Claude Branneau and Germany's Susanne Luchs. A pivotal experience was his residency at Germany's Schule O'Holten, in Senegal, which reinforced his belief in himself as an African artist.

In his manifesto printed in the Flatfoot programme, the virtuosic dancer and impassioned choreographer states: "I would like to explain that there is something within me that makes me holding water, and that something is dance. I would like the Nigerian public to know that dance is not just a job, not just a passion."

"In our country dancers are looked on as social outcasts. So I am taking part in this competition to show that there is such a thing as Nigerian modern dance and that the world



Traditions, rhythms and identities converge in contemporary urban expression in *Encounters*. Pictured in performance are Jaleu Siphika (SA), Nwaka-Umehie (Nigeria), Vusi Makanya (SA), Behladi - Nohale Khawale (SA) and Edna Edjane (Nigeria). The ancestral soul thinks about in Nigerian dance-choreographer Adesayo Ladi in his gritty yet graceful solo in *Encounters* which had its South African premiere at Jodex 2009

Pictures: Val Adamson

some idea of the incredible richness of our cultural roots, to which I always return for inspiration.

"For me, this competition is like the Flatfoot world cup - to be selected to be up there among the greatest in Africa and the Indian Ocean, it might lead to a little recognition in my country too."

Not only did Luchs then hear 20 African and 12 European countries, but Ladi built audiences in Lagos who are crazy about his solo.

Official recognition and funding is still a battle. As in South Africa, skilled contemporary dancers are seduced by the lure and fun of television shows such as *So You Think You Can Dance?*

Two of Luchs's solo dancers didn't participate in *Encounters* at Jodex partly because of this.

Ladi and Luchs (*Jodex*'s founder) first met in Durban when Luchs presented *Orl* at Jodex 2004. The two artists kept in contact via email and were reunited at a conference in

Sharm, Germany.

Last year, Flatfoot performed and taught during Luchs's annual 10-day Flatfoot Contemporary Dance Festival (sponsored by Coca-Cola) and plans were made for *Encounters*.

Created on a shoestring budget (the five Nigerian paid for their own air tickets), this work is set in Lagos and Durban.

In her opening festival address, Luchs expressed her vision of professional contemporary dance in Africa.

"It is also the function of art to not be just the entertainment before a political rally or a soccer match but to challenge the picture on which we ourselves. This is important for Africans. We are not only the image of the parent

mother and starving child - that this is part of our history is undeniable - but we are also a continent of beautiful, busy places, inspired leadership and a continent of leaders who dance."

"We dance when we protest, we dance when we love the dead and we

dance to celebrate new life."

In the case of *Encounters*, African dancers and musicians share thoughts, traditions, energies, imaginations, discover differences and overcome differences. The opening and closing sequences have the two choreographers placed in front of footage of downtown Durban and Lagos. As they entered, their dancers entered on the stage. In essence, they all sensually dance sections infused with Zulu isikwimi and Nigerian movements such as the Odunsa River Odunsa dance.

In the final moments, Ladi and Luchs, after a series of freeze-framed images, burst into laughter. With every heavy chord, every premeditated pre-occupation of Nigerians being synonymous with drug dealers, pimps and scam artists, as well as stereotypes about who is African in the piggybacked South Africa, evokes. What remains are glorious residues of the art of the heart and the artistic inter-cultural body.



## Latest, greatest Star Trek movie goes boldly back in time

Star Trek

director: J.J. Abrams

reviewer: David Batchelor

"SPACE, the final frontier..."

After a hiatus of seven years, *Trek* returns to the big screen. The USS Enterprise is about to take to the skies once again.

Well, not again, but for the first time. To understand the start of the Star Trek franchise, director J.J. Abrams has gone back to the beginning of James T. Kirk (Chris Pine) and his *Spock* (Zachary Quinto). The audience is also introduced to the fledgling crew of the USS Enterprise and some of the castings ("I'm long and powerful") that became catchphrases.

As the cast has to portray a young crew, only Leonard Nimoy gets to reprise his role as an elderly Spock.

So how did it all start? Then shortly after his father's ship is

blown up by Romulans, we get to meet Kirk as he grows up in Iowa.

He's a hell-raiser - stealing and smoking cars when he isn't in his room trying to pick up women and start fights. It is in one of these bars that Kirk gets to meet future communications officer Ilia (Persia Khavarism). After a bar fight, Kirk is approached by Captain Pike (Chris Pine) and invited to join the Star Trek.

While on route to the base camp, he befriends Dr. "Spock" McCoy (Karl Urban) who has joined the Star Trek because his wife got the entire planet during their divorce. Spock, who is the child of a mixed Vulcan-human marriage, is growing up on Vulcan and we get to understand the reasons that made him spend the Vulcan Academy and join the Star Trek.

It is here that the two get to meet and the first workings of their kismet friendship are shown.

The chemistry between Pine and Quinto shows these young actors to



In the transporter on the way to Star Trek training camp - Karl Urban (Dr. Spock) McCoy, Chris Pine (James T. Kirk) and John Cho (Sulu).

make the characters their own and not simply parody the original incarnations of William Shatner and Nichelle Nichols.

For this reviewer, while the special effects were spectacular, the action was more over the top.

The attention to detail on both the Human and Starfleet ships is extensive and one can almost believe that the ship can fly.

Although the fight scenes are carefully choreographed, I often found myself on the edge of my seat even though I knew that the ship could not die.

Chief Engineer "Scotty" Scott (Simon Pegg) brings his own particular brand of comedy to the role, while Sulu (John Cho) and Chekov (Anton Yelchin) are well cast and each brings a youthful energy to an established character.

The director has succeeded in blending the young crew with the Star Trek films that have come before and has built a solid and believable platform for this

franchise.

The Romulans are led by Nero (Eric Roberts), who reveals in his final underplayed character.

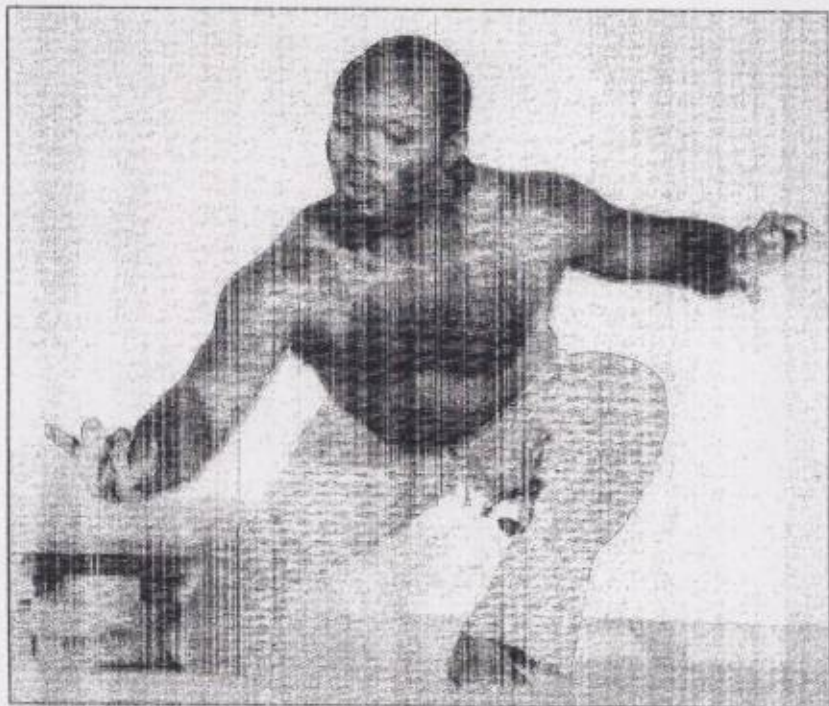
Nero portrays Nero with similar intensity, revealing the "bad boy" character. His ship is an advanced's playground and "rules of engagement" that the two sides employ are straight out of naval training manuals.

But what really makes this film work is the interaction between the characters, young and old. The sense of camaraderie and the sheer energy of this youthful cast are a joy to behold. There are some wonderful comic moments on and off the bridge, although, aside from the exterior shots of the Enterprise, we get to see very little of the interior besides the bridge and the engine room.

As far as this reviewer is concerned, *Star Trek* certainly lived all my hopes for true cinematic entertainment. This film is going to be hard to beat.



# Olori Oke gets another crown



• Liadi in performance

**L**AST Tuesday, Dayo Liadi, one of Nigeria's leading dance artiste, and choreographer was crowned the Grand Ambassador and the Face of Bestlub Oil products in Lagos. Liadi was unveiled as the product's public image in a colourful event held in Lagos.

With this development Liadi who is also a dance teacher, drummer, and stage director of international repute, joins the league of celebrities, drawn largely from the movie and music industries for such endorsement. This development was greeted with jubilation from his colleagues who saw it as a good development for the dance section of the creative industry.

Liadi is the chief executive

Liadi has worked as a dance teacher and instructor in many dance centers and universities in Nigeria as well as such schools across Africa, Europe and the South Americas

Tony Okuyemi

officer of Ijodee Dance Group and Dance Centre, and the founder of TRUFESTA, the international festival for solo and duo dance forms staged yearly in Nigeria. Popularly known as 'Olori Oke' for his remarkable dance performance in the music video of the hit song, *Olori Oke* by the musical group Infinity. Among other things, Liadi was a judge in the annual Spirit of David's 'Celebrity Takes 2' and a

recipient of several awards.

A graduate of the International School for Dance & Choreography, Ecole Des Sable, (JANT-BI) Senegal and France, he also was trained at C.D.C in Toulouse, France, C.C.N.N in NANTES, France, C.C.N in Montpellier, France, Susanne Linke Dance Studio in Essen, Germany and DanceWeb Europe in Vienna, Austria.

He is a holder of the following awards: Generalissimo of Culture, from Lagos State Government; the Guild of Nigerian Dancers' Merit Award and others. The government of France trained him on scholarship at C.C.N.N Nantes, France from 1994 to 1998. He was adjudged the Best Nigerian Dancer 2002/2003 by Dance Guild of Nigeria. Twice he was a UNESCO/Ashberg Bursary Award Winner (2003 and 2004). He is currently a DanceWEB Europe Dancer/Member. He was awarded Society for the Performing Arts in Nigeria (SPAN) Art's Appreciation Award in 2008.

His company Ijodee won the Imagneto Dance Company award of year 2008, among other awards.

Liadi has worked as a dance teacher and instructor in many dance centers and universities in Nigeria as well as such schools across Africa, Europe and the South Americas.

He is the Director of Special Duties of the Dance Guild of Nigerian and a member of Lagos chapter of National Association of Nigerian Theatre Arts Practitioners (NANTAP).



# THE ARTS

THE NATION ON SUNDAY, FEBRUARY 17, 2013

## 'How Olori Oko made me'

Adedayo Liadi is a choreographer and dancer. He is equally the creator and owner of Ijodee Dance Company whose concept is for the development of modern African dance patterns. He was also the lead dancer in the *Olori Oko* dance projected by the Infinity musical group. In this chat with Edozie Udeze, Liadi discusses how contemporary dance has made him popular, rich, and created a brand for him and lots more

**T**HERE'S this product that has been branded in the name of Ijodee, your dance company. What does it entail?

The performance which we had recently in Lagos was connected with a new car engine oil called *bestlub*. It was branded in my name by the owner. It has just come into the market. I have been signed to be the ambassador of the product. The name of the director is Jide Taiwo and the performance on that day was a big ceremony to bring all his customers together. He did that because he believed in my pattern of dance, especially with the role I played in *Olori Oko*.

In that programme too, we had in attendance many Nigerian young and up coming dancers. It was an opportunity for them to see one of their own being branded. The idea too was for them to witness it and see how dance can be used as a tool to re-engineer Nigeria and make the youths focus on it as a profession. That was why the likes of Frank of the Big Brother Africa was there as one of the judges of the event. Nneka, a teacher in Maltina Dance Hall, was also present. Uche Onanwu of the same Maltina fame was part of the show.

Generally, it was an opportunity to use dance to reach out to a lot of people. That was why Mr. Taiwo did not want to miss that opportunity of ensuring that prominent dance practitioners were in attendance. That was why also he used the Agape Hall in Gbagada to do it so as to give dancers ample space to dance and entertain the guests.

**What is happening to the concept of *Olori Oko* which you helped to create?**

I don't really know. All I know is that I was just a dance consultant for *Olori Oko*. *Olori Oko* dance as it was constituted then belonged to Infinity. Infinity as a team is still much together. However, about two of the members of the team have left. Last year, I performed again with them. This year again, they have contacted me about the many shows they intend to do. Even though one or two people had left, they are still doing their thing.

**What is so unique about *Olori Oko* dance pattern that young dancers want to identify with it?**

What happened in *Olori Oko*, for instance, was the display of the unique technique of Ijodee. And as a dance critic, you should know what that sort of concept does to the mind of the young. They want to identify with it. That was actually what made me popular in the Nigerian dance scene.

*Olori Oko* was an eye-opener for me and that was why I decided to do it. It was for me to show the people how to use dance in a good music like that. It was to let people

know that we don't really need to dance from behind all the time. We are supposed to make a statement with the movements we display on stage. It was for us to show our bodies, for that was the training I received as a choreographer, dancer and music exponent.

When I was trained in Europe, the concept was how to make statement with movements and not just to exhibit your body on stage. It wasn't so much as to display rudility in musical ideas but to let the people appreciate how the body moves on stage. That was the idea.

**Who created the *Olori Oko* concept?**

I'd say we shared the ideas about it. It was between the Infinity group and myself. I brought all the ideas of the movement. I set the stage actually, brought in the drums and positioned them. Then, I brought all the dancers and did my dance patterns. Then the director liked what I did and that was how we went on with it.

They did their own stuff too. But the idea of the stage light was done by me. All these made the work of the director much easier.

On the whole, it was more like an experiment, because we had an idea. Then we said to ourselves let us see how we can make it work and it did work out. Today we give all the glory to God.

**What does contemporary dance mean to you?**

Contemporary dance to me is now. Contemporary to me is today. It is what you create now, what you have done now. It doesn't really have a long meaning or concept. It is a dance of the moment and your ability to create the necessary dance steps and patterns to go with the concept.

And because you just create it now, it means contemporary. By tomorrow, if you decide to change it, because you can change it, it still means the same thing. But what happens is that contemporary dance makes sense, it makes meaning, yet a lot of people do not know that. With the kind of dance people do in Nigeria, they do movement for the sake of movement. But in reality, with contemporary dance, you do it to make statements.

**How do you imagine the dance patterns that give you the movements on stage?**

I conceptualise a lot of things; therefore I take them into the stage. I also take a lot of ideas from people around me. I listen to people a lot and I don't keep a lot of things to myself. When I am working, I even listen to my dancers. A statement can spring up an idea in my head. I am not rigid when I am working. I am usually open to a lot of ideas, ideas that help to create dance patterns in my head.

In the end, I take home the idea that makes more meaning to me. This helps me to create the ideas that have made Ijodee Dance Company what it is today.



• Liadi

**You have brought this sort of dance closer to the people. Do you think you are being appreciated?**

I will say to God be glory... Oh, yes, I have been very much appreciated. When we started it was very difficult; no one gave us a chance. But today, Ijodee dance patterns have come to stay. After the success of *Olori Oko*, people could see what we can do with contemporary dance. Today, more people have chosen to be dancers and the profession is growing.

We have seen what we can do with African dance movement on stage and how they can be used to entertain the people.

It has all shown us how far we can go; how far we can develop our African dance patterns. We don't need to wait for the West to do it for

us. This is so because we have the idea; we have the training to be our own masters. That is why I am happy that indigenous coaches have become important in African football. That is what we need to do in music, in dance too, so that our people can take over and make a lot of money from it. That's my job as a choreographer, as a professional dancer and composer.

**You have trained a lot of people in this business. How do you assess their progress so far?**

I will also say to God be the glory. It is one of my dreams to train people, to help them discover who they are. It is not just me, because today I have plenty of such people working on their own. They are all doing fine now especially in the area of modern African dance. I am still work-

ing together with lots of the people who passed through me. And I am glad it is so.

**Are you really making money from this dance?**

Eh, yes, there is money in it. Yes, I will say I am making money. But we shouldn't look at the money aspect of it. We have also to consider the professional aspect of it and the proper statements we have to make with the dances we develop. Yes, if you do it well, it gives you money, real money.

Just like me, I have decided not to do anyhow productions. It is only good productions that can give you money and make you popular. And that's what I do and that's why I have got to the level I am today. And I must tell you I am happy doing what I am doing. It gives me a lot of joy.

## **The list of artistic works**

The city of departure of the members of the group:

\*Ijodee is based in Lagos city in Nigeria.

The name of group members, their dates of birth and the role they play in the group:

\* Ndubuaku Chinyere Victoria- Dancer - Date of birth - 27/07/1988

\*Uzondu Osinachi Blessing – Dancer - Date of birth – 29/09/1987

\*Titilayo Rgina Itiku – Dancer - Date of birth – 01/06/1990

\*Olowu Ekine Mary Furo – Dancer- Date of birth – 19/05/1989

\*Oyebisi Tosin Akinboye – Dancer- Date of birth – 14/07/1984

\*Akibile Michael Ayoola – Dancer- Date of birth -

\*Ejinkeonye Chijioke Michael – Dancer - Date of birth - 23/04/1983

\* Mathew Yusuf - Date of birth – Technical/Sound - 28/07/1981

The Name of the Manager, Administrator and Choreographer of the dance piece:

\*Liadi Adedayo Muslim – Artistic Director/Choreographer – 26/06/1973



## **The synopsis and short description for dance piece below:**

Description of the performance

- The date of creation – May/June, 2014
- The theme - “Aye Asan” (Vanity)
- The approach - Contemporary African Dance

“Aye Asan” - (Vanity)

“In Nigeria, Yoruba mythology says ‘vanity upon vanity, all is vanity and is just vanity’. For me this also means we came to the world empty-handed and we all will go back empty-handed no matter how wealthy we become. The six feet under and the casket is only for one human being, and their past character in heart, will follow them till eternity. Coming to light is a chance for all human beings to show the kind of person they are – good or bad. This dance piece is about the good, the bad and the ugly in all of us – and the choices we make along the way”.

## **Technical rider must include**

- \* The required stage size for the dance piece is 16meters by 8 or 9meters (The piece can be performed and adjusted to any stage).
- \* The sound is played from the laptop with the normal theatre standard sound equipments.
- \* The stage light designing is very simple, flexible and it can be adjusted to any available lamps.
- \* The Set up time is 30 minutes only
- \* The Setdown time is just 20 minutes only
- \* The technical assistant needed is just 3 people only.

Contact for more information:

Amb. Adedayo Liadi

Artistic Director/Head Choreographer

Ijodee Dance Company/Ijodee Dance Centre.

Email: [ijodeeoffice@yahoo.com](mailto:ijodeeoffice@yahoo.com), [adedayoliadi@gmail.com](mailto:adedayoliadi@gmail.com)

Phone: +2348033015983, +2348058583078, +2349096474848

Website: [www.ijodeetrufesta.org](http://www.ijodeetrufesta.org)