

3 POM PROD PRÉSENTE

FEMI KUTI

- ONE PEOPLE ONE WORLD -

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ONE PEOPLE ONE WORLD



ONE PEOPLE ONE WORLD - ALBUM DISPONIBLE
PIAS / PARTISAN / KNITTING FACTORY

3POMPROD
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PRÉSENTATION

Femi Kuti est le cœur et l'âme de l'Afrobeat moderne. Créé par Fela, l'Afrobeat a poussé plusieurs générations de musiciens à utiliser, au Nigeria et dans le monde, la musique comme arme pour se battre pour la justice et la liberté. Femi et son groupe, Positive Force, sont à la pointe de ce mouvement, en élargissant continuellement le vocabulaire de la musique, en ajoutant des notes de punk et de hip-hop au son, tout en conservant ces racines traditionnelles et son message politique.

Quand il est à la maison au Nigeria, Femi et son groupe jouent au Shrine, le dancehall et l'espace de concert qu'il a construit en souvenir de son père. Le club est l'œil de la tempête mondiale de l'Afrobeat, un lieu de rassemblement pour les fans, un lieu de ralliement pour les activistes et les danseurs. Porte-parole de l'UNICEF pour la défense des droits des enfants et défenseur de l'éducation, Femi est reconnue comme un leader communautaire et une source d'inspiration pour la résistance Africaine aux vestiges de la mentalité coloniale et des difficultés économiques.

Le Shrine accueille plus de spectateurs que la capacité initiale du club. «Quand nous l'avons construit, il n'y avait rien autour du Shrine», dit Femi. Au fil des ans, un quartier de maisons et d'entreprises a vu le jour. Le Shrine est devenu l'un des endroits les plus célèbres du pays. Il permet à la musique de Femi de se développer de manière organique, stimulée par ses interactions hebdomadaires avec les voix culturelles et politiques alternatives de ses fans, sentiments qui sont ensuite amplifiés par la musique.

One People One World voit Femi revenir aux racines africaines de la musique. Des notes de reggae, de highlife, de soul, de R&B et d'autres saveurs africaines, caribéennes et afro-américaines tournent à travers le mélange, ajoutant de la profondeur et de la complexité aux arrangements, mais les influences ne dérangent pas le son caractéristique de Femi. «Quand j'étais petit, j'écoutais du funk, du highlife, du jazz, des chansons folkloriques, de la musique classique et des compositions de mon père, donc vous entendez ces choses dans la musique, mais tout sur cet album vient strictement de mon cœur et de mon âme. Comme l'Afrique elle-même, l'Afrobeat a des possibilités infinies dans sa structure. Comme nous jouons en live au Shrine, les chansons évoluent, absorbant l'énergie du public. C'est comme peindre, avec les teintes changeantes et les tons des danseurs qui colorent la musique. Quand nous l'emmenons en studio, vous entendez toutes ces influences bouger ensemble. »

One People One World est de l'Afrobeat pur, avec des puissantes lignes de cuivres que Femi a créé pour le groupe en accélérant le tempo, conduisant tout en avant à un rythme effréné. Le nouvel album est toujours politique mais, pour la première fois, il y a des chansons d'amour et des célébrations sur notre humanité. «Oui, la musique est plus exaltante, plus optimiste», dit Femi. « Je suis un père et j'aime mes enfants, alors je veux donner à la jeune génération un message d'espoir. Malgré tous nos problèmes, nous pouvons créer de la grandeur dans nos vies. »

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Femi a enregistré la majeure partie de l'album à Lagos, avec les musiciens de Positive Force, et son fils, Omorinmade Anikulapo - Kuti. «Mon fils, Made, étudie la musique en Angleterre au Trinity College, au même endroit que son grand-père Fela Kuti, et a joué du piano et de la basse sur de nombreuses chansons de l'album», explique Femi. «Sa contribution a apporté une intimité aux sessions. Avoir joué avec moi et me donner des conseils sur les arrangements, c'était très agréable».

One People One World est un plaidoyer pour l'unité mondiale, avec un appel et une réponse entre la section de cuivre et la voix sincère de Femi. La guitare soukous ondulante d'Awomolo Opeyemi, la ligne de basse reggae d'Andrew Aghedo et la batterie crépitant d'Ayodele Alaba ne font que sublimer ce titre. «C'est un air de danse simple», dit Femi. «Quand vous regardez ce qui se passe en Afrique, en Europe et en Amérique, il est important de garder le rêve de l'unité en vie.»

Africa Will Be Great Again a une mélodie profondément africaine et un soupçon de la Caraïbe dans son arrangement syncopé. Les percussions multicouches, l'orgue soufoul de Femi et les cornes jubilantes nous poussent à surmonter la corruption et à danser dans une nouvelle aube. «L'énergie des cornes amène la musique à un niveau différent pour moi. J'aime les phrases courtes et puissantes qui vous propulseront sur la piste de danse.»

Parmi les autres succès, citons l'Afrofunk de *Best To Live on the Good Side, Evil People* avec son soupçon de samba, et le gospel profane de *The Way Our Lives Go*, une douce ballade R&B avec un chœur jubilant répondant à la prière silencieuse de Femi pour la paix. Le saxophone de Femi joue de sa mélodie pour accentuer le swing de *Na Their Way Be That*. Puis il danse autour de la guitare congolaise d'Opeyemi et des percussions latines, ajoutant une sensation de flottement à la chanson. *E Dey Their Body* est un réel raz de marée de cuivres et de percussions appuyé par un orgue glacial qui poignarde avec un Femi plaidant à un retour à la santé mentale politique. «Sur cet album, j'ai gardé mes racines et laissé la musique couler à travers moi, sans la diluer. Je ne pensais pas funk, ni Afrobeat, ni rien d'autre. Si vous entendez quelque chose dans les mélodies, c'est peut-être là, mais en tant que compositeur, je me suis abandonné aux forces supérieures qui me donnent ce don de jouer de la musique et de la laisser couler hors de moi.»

TOURNÉE

04.05.18	AMSTERDAM (NL)	PARADISO NOORT
05.05.18	GRONINGEN (NL)	LIBERATION DAY FESTIVAL
08.05.18	LJUBLAJANA (SI)	KINO SISKA
09.05.18	ZAGREB (HR)	BOOGALOO ZAGREB
10.05.18	SPLIT (HR)	JUDINE DRVO CLUB
11.05.18	PRAGUE (CZ)	PALÁC AKROPOLIS
13.05.18	STOCKHOLM (SE)	KULTURHUSET STADSTEATERN
15.05.18	TOULOUSE (31)	LE BIKINI
17.05.18	PARIS (75)	LE TRABENDO
19.05.18	LA CHAUX-DU-MILIEU (CH)	CORBAK FESTIVAL
20.05.18	WINTERTHUR (CH)	AFRO-PFINGSTEN FESTIVAL
23.05.18	MONTPELLIER (34)	ROCKSTORE
24.05.18	STRASBOURG (67)	LA LAITERIE
25.05.18	LILLE (59)	AÉRONEF
26.05.18	METZ (57)	LA BAM
28.05.18	LEEDS (GB)	BELGRADE MUSIC HALL
29.05.18	MANCHESTER (GB)	BAND ON THE WALL
30.05.18	LONDRES (GB)	ISLINGTON ASSEMBLY HALL
31.05.18	GENEVILLIERS (93)	LE TAMANOIR
01.06.18	ANNECY (74)	LE BRISE GLACE
02.06.18	ANGOULÊME (16)	FESTIVAL MUSIQUE METISSE



FEMI KUTI
ONE PEOPLE ONE WORLD



Femi sort son dixième album une semaine avant celui de son frère cadet, Seun (*Black Times*, sur le label anglais Strut Records), qui, lui, en est à son quatrième. Vingt ans séparent les deux frères nigériens. Ils partagent la même flamme et le même héritage : l'afrobeat, le puissant cocktail dansant inventé par leur père, Fela, décédé en 1997, et son sens du coup de gueule et de la diatribe mis en chansons. Chanteur, saxophoniste, mais également, claviériste et trompettiste, Femi, dont la voix nerveuse s'affine parfois de douceur soul, signe un album palpitant, enregistré et produit à Lagos par Sodi, le producteur français avec lequel il travaille depuis des années. Il s'entoure d'une solide section de cuivres qui donne une brillance étincelante à sa musique, funky en diable. S'il n'a rien perdu de sa pugnacité, après *No Place for My Dream*, son album précédent (2013), il semble aujourd'hui accepter de rêver, au point de lancer quelques messages d'espoir (*Africa Will Be Great Again*) et de réconciliation (*One People One World*). Et de faire de l'utopie son nouveau carburant ? **Patrick Labesse**

Le Monde

FEMI KUTI

One People One World

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1 CD Knitting Factory-Partisan/PIAS.

One People, one world, one man : Femi Kuti

Le fils de Fela est sur le point de sortir son dixième album studio.

L'espoir, la réconciliation, et la volonté d'unité pour [Femi Kuti](#), faire-valoir de l'afrobeat moderne et fils du pionnier (Fela Kuti) d'un genre popularisé dans le Nigeria des années 70 et qui consiste en ce mélange de folk nigérian, de jazz, de funk et de highlife. C'est le message, plein d'un espoir humaniste, que souhaite transmettre le Nigérian avec la sortie de ce dixième album studio (son premier album sortait en 1989), *One People, One World*, qui arrive le 23 février chez [Partisan](#) / [Knitting Factory](#).

« One World », le premier extrait clipé de ce nouveau disque que l'on annonce de retour aux « *racines africaines de la musique, avec des notes de reggae, de highlife, de soul, de R&B et d'autres saveurs africaines, caribéennes et afro-américaines* », est un pur morceau d'afrobeat qui conforte, si cela était encore nécessaire, les vertus philanthropes et politiques (comme son père avant lui) de son protagoniste central, lui qui est également, rappelons-le, le porte-parole de l'UNICEF pour la défense des droits des enfants.



"One People One World" nouveau cri afrobeat de Femi Kuti

Le 16 novembre 2017 par Guillaume Schnee



Partager

Tweeter



Femi Kuti © attitude-net.com

L'artiste nigérian continue le combat avec un dixième album attendu en février et marqué par un retour à ses racines africaines.

////// RADIO

FIP / 16/11/17 (2/2)

"Le mouvement Afrobeat est de plus en plus fort. De plus en plus de gens sont au courant de ce que mon père, Fela Kuti, faisait et pourquoi il se battait. Nous devons continuer à nous battre pour une société plus juste." Depuis qu'il a quitté le groupe de son père dans les années 80, **Femi Kuti** n'a eu de cesse de perpétuer l'héritage afrobeat en proposant une version contemporaine de cette musique de combat pour la justice et la liberté. Avec son groupe Positive Force, fondé en 1986, l'ainé de la fratrie s'appête à sortir son dixième album **One People One World** le 23 février via le label Knitting Factory. Un album enregistré en grande partie à Lagos, qui voit le nigérian revenir aux racines africaines de la musique, avec des notes de reggae, de highlife, de soul, de R&B et d'autres saveurs africaines, caribéennes et afro-américaines. Le multi-instrumentiste vient de dévoiler un premier titre, véritable plaidoyer dansant pour l'unité mondiale:

Comme l'Afrique elle-même, l'Afrobeat a des possibilités infinies dans sa structure. Comme nous jouons en live au Shrine, les chansons évoluent, absorbant l'énergie du public. C'est comme peindre, avec les teintes changeantes et les tons des danseurs qui colorent la musique. Quand nous l'emmenons en studio, vous entendez toutes ces influences bouger ensemble.

Femi Kuti

Sur ce titre *One People One World*, le chant du le Porte-parole de l'UNICEF pour la défense des droits des enfants, danse aux sons des cuivres rutilants, de la guitare soukous ondulante d'Awomolo Opeyemi, la ligne de basse reggae d'Andrew Aghedo ou la batterie crépitant d'Ayodele Alaba. Son fils, Omorinmade Anikulapo - Kuti oeuvre sur l'album au piano et à la basse, l'afrobeat des Kuti a donc de beaux jours devant elle.

////// RADIO

RTU FM / 16/11/17

Femi Kuti : premier extrait du nouvel album

One People One World est le dixième album studio de Femi Kuti et son groupe **Positive Force** chez **Knitting Factory / Partisan**. Un projet qui arrive dans les bacs le 23 février et déjà en playlist sur le 89.8 FM.

Fraîchement publié, le premier extrait éponyme à l'album est à la fois appel à l'unité des peuples et cri de résistance face à l'oppression.

FEMI KUTI ONE PEOPLE ONE WORLD



L'héritier de Fela et de l'afrobeat, perpétue l'oeuvre de son père avec une musique, continuant de faire office d'exutoire et de voix du peuple. Dans ce titre, Femi Kuti plaide pour l'unité mondiale, avec un appel et une réponse entre la section de cuivre et sa voix sincère. Intime, solennel et actuel, **One People, One World** retourne aux valeurs de base du mouvement afrobeat et annonce que du bon pour 2018 :



Audio : Femi Kuti "One People One World"

Publié le 16 novembre 2017 | Par Funk-U Magazine

One People One World, le nouvel album de **Femi Kuti**, sera disponible en février prochain. Enregistré en grande partie à Lagos au Nigeria, ce dixième LP voit Femi Kuti et son groupe Positive Force revenir aux racines africaines de la musique, avec des notes de reggae, de highlife, de soul, de R&B et d'autres saveurs africaines, caribéennes et afro-américaines.

One People One World sortira le 23 février 2018 sur le label Partisan/Knitting Factory. Découvrez ci-dessus son morceau-titre "One People One World".

Le musicien nigérian Femi Kuti revient avec un nouvel album, One people, One World.

Par Stanislas Claude - Fév 6, 2018

FEMI KUTI
ONE PEOPLE ONE WORLD



Femi Kuti, One People One World

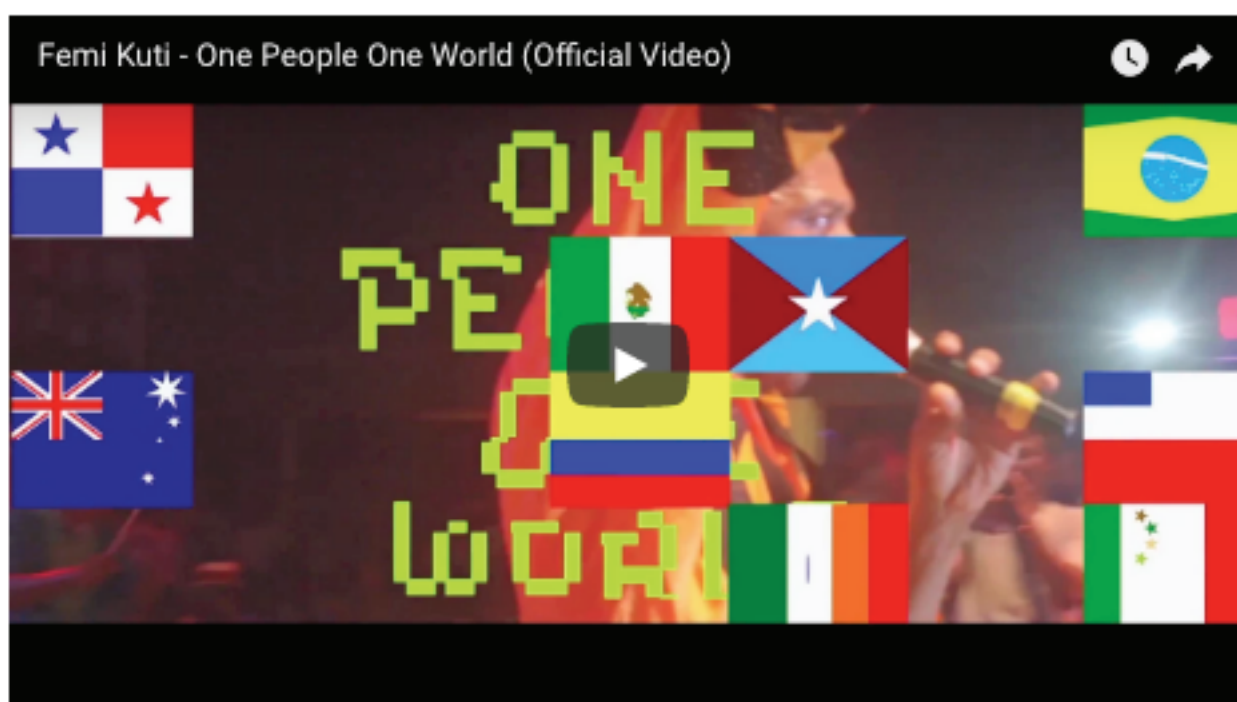
Le musicien nigérian Femi Kuti revient avec un nouvel album, One people, One World

Femi Kuti fera paraître son 10e album **One People, One World** le 23 février prochain pour creuser le sillon de l'**afrobeat**. Ce cocktail de jazz, de funk et de musique africaine traditionnelle popularisé dans les années 70 par son père **Fela Kuti** n'a rien perdu de sa pertinence en relayant un discours de paix et de partage toujours d'actualité. Le clip de **One World** illustre la multiplicité des influences pour une musique qui pioche autant dans le R&B que dans le reggae et la musique africaine. En s'impliquant dans la politique de son pays, **Femi Kuti** milite pour un système plus sain et moins marqué par la corruption. Nommé porte-parole de l'**UNICEF** pour la défense des droits des enfants, **Femi Kuti** fait montre d'une générosité qui se ressent dans sa musique, lui habitué des concerts de plus de 5 heures non stop terminés au bord de l'épuisement. Enregistré à **Lagos** au **Nigéria**, l'album voit l'éternel groupe d'accompagnement de **Femi Kuti** l'accompagner, **Positive Force**.

One People, One World ne cache pas son message politique, quitte à naviguer dans un angélisme assumé. **Fémi Kuti** milite pour la fin des conflits stériles et l'accession vers une unité mondiale. La section de cuivres insistante souligne la voix honnête et familière du chanteur. Les musiciens font entendre leurs instruments sans temps mort, **Awomolo Opeyemi** à la guitare, **Andrew Aghedo** à la basse et **Ayodele Alaba** à la batterie.

Evoquant des forces supérieures qui lui donnent ce don de jouer de la musique et de la laisser couler hors de lui, **Femi Kuti** perpétue la mémoire familiale en ne cessant de jouer et de composer, lui qui a battu le record mondial **Guinness** de la note la plus longue jouée sur un sax avec une performance de 51 min 35 secondes le 15 mai 2017. Impressionnant.

One People One World est un album sorti chez **Partisan / Knitting Factory**.



Femi Kuti dévoile le premier single de son nouvel album

By Pan African Music on 15 novembre 2017 / Commentaires fermés sur Femi Kuti dévoile le premier single de son nouvel album



‘One People One World’ est le premier single homonyme du dixième album de Femi Kuti prévu pour le 23 février 2018.

Femi Kuti, le fils de la légende et pionnier de l’Afrobeat, revient avec nouveau projet sur lequel il est accompagné de son groupe Positive Force. Enregistré en grande partie à Lagos au Nigeria, l’album *One People One World* revient « aux racines africaines de la musique, avec des notes de reggae, de highlife, de soul, de R&B et d’autres saveurs africaines, caribéennes et afro-américaines ».

Femi explique : « En tant que compositeur, je me suis abandonné sur ce disque aux forces supérieures qui me donnent ce don de jouer de la musique et de la laisser couler hors de moi. »

INTERNET

La Nouvelle Vague / 22/01/18

FEMI KUTI
ONE PEOPLE ONE WORLD



(Partisan records / Knitting Factory / Pias)



#NVmagAlbum

L'afrobeat, musique à la rythmique irrésistible, est une combinaison parfaite de musique traditionnelle nigériane, de jazz et de funk. Dans ce dixième album « One People One World », Femi Kuti décide d'y rajouter une touche de reggae, d'ambiance caribéenne, de soul et de R&B. Il est incontestablement le fondateur de l'afrobeat moderne. Pour cet album, Femi Kuti avec son groupe Positive Force, fondé en 1986, a tenu à ajouter des messages d'espoir. De nombreux titres tels que « Africa Will Be Great Again » ou encore « Equal Opportunity » font référence à l'amour, à la paix, à l'égalité. On y retrouve des musiques plus enivrantes et optimistes, cependant, il n'abandonne pas la dimension combative qui est la base même de sa musique.

Evora Gau

Idem Mag / 07/02/18

FEMI KUTI
ONE PEOPLE ONE WORLD



FEMI KUTI *On people One World*

Depuis son dernier album (*No place for my Dream*) en 2013, pris par ses engagements politiques ou associatifs, ses concerts marathons, Femi n'a pas chômé. Un exemple, en mai 2017, il pulvérise le record mondial de la note la plus longue au sax alto (51 min). Pour son retour, l'ainé de la famille Kuti introduit son fils, Made, à la basse et au piano. Fidèle à un afrobeat pur, la famille s'autorise des morceaux plus funk, gospel ou même samba. PB KFR (PIAS)

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The Kuti brothers
on Afrobeat's legacy

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FEMI & SEUN KUTI

The Kuti Legacy

Peter Culshaw speaks to Femi and Seun Kuti – sons of Fela, the late, great pioneer of Afrobeat – about their role as the heirs of the genre

Femi Kuti is at home in Lagos and in a relaxed, affable state of mind when I call. His new album *One People One World* is, against the prevailing political atmosphere of division and angst, surprisingly upbeat. There are still the sizzling songs on familiar political themes like 'Corruption Na Stealing' and 'Dem Militarize Democracy', but the overall feeling is one of positivity. "I am trying to give young people more hope, to be more optimistic in this time of chaos. Trying to make sense of what is going on. There's so much division and racism."

In spite of many corrupt African leaders – "if that is what Trump meant when he said 'shithole' countries, then I agree" – he has, if anything, more belief in Africa than ever. "We have great engineers, doctors, sportspeople, musicians. The continent is suffering from a brain drain. I still believe Africa can be the envy of the world. I will still pursue this in my lifetime. A generation will come and will realise we have to believe in ourselves."

Among the more philosophical songs are 'Best to Live on the Good Side' – "karma isn't an Indian idea, it's universal" – and 'Na Their Way be That,' a Nigerian phrase saying people really don't change that much, and you mostly have to accept them as they are.

Now aged 55, is he mellowing? When I saw him at the beginning of the 2000s, he seemed uncomfortable in his own skin on stage, unhappy even. There was a gap of four years when he didn't release anything. "I think you are right. I found I was becoming monotonous and stagnant and I had to dig deeper. There was also the frustration in trying to get an album out. I like to release an old-fashioned album, rather than just putting out tracks; it's complicated and expensive, and everyone is downloading for free. My manager died. It was a difficult time."

Did he feel stuck personally and musically? "I just felt a kind of pain – I wasn't too happy where I was. I had to find confidence again in my abilities. I started to play the trumpet again and teach myself the piano. When I picked up the trumpet I wanted it to be more angry, more vicious, more militant. In fact, that trumpet cooled me down, it changed me as a person, completely. It made me more humble and calmer – it gave me the reverse of what I wanted." I wonder if he practises some spiritual path, meditation maybe? "Only music – I practise the trumpet hours every day. That's my path. I believe in the spirits, the ancestors," he clarifies, proving that he, like his father Fela, believes in the unseen. "We thought there was one galaxy but there are billions. We have to appreciate we are human beings – the human mind likes to think to itself that it is the most powerful creation. But there are things that my eyes cannot see – we are subject to this dimension. Like some animals can't see colour, we are limited."

But music, for him, is the best way of reaching beyond the rational mind. "If you ask me where I get the music, where it comes from, I can't tell you. I believe I am a medium that ▶

FEMI & SEUN KUTI

higher forces use. I can take credit but not take credit, because the music comes from elsewhere. A composer must put himself in a place where he is just a medium. The sound touches you, moves you, makes you cry, can make you go crazy, fall in love, consoles you, sometimes even depresses you."

I remind Femi of when we first met – 34 years ago at the Hotel Russell in London's Bloomsbury. He was 21 at the time and there with his father Fela, a few wives and Fela's personal magician and 'spiritual advisor,' the self-styled Professor Hindu, a Ghanaian who helped Fela talk to his murdered dead mother every night. When I walked in, Fela was only wearing red underpants and smoking a massive spliff.

At the time, in 1984, Fela had a strong following in Europe and the US, but was not mainstream. Attempts had been made to make him a global star, but Fela was stubborn, often only releasing tracks up to an hour long (hardly radio-friendly) and putting impossible demands on record company suitors. He asked for one million dollars in cash and refused the rights to the valuable back catalogue, which Motown agreed to. But the spirits, when consulted, told Fela to pause the deal.

Recently it seems Fela and Afrobeat gain in popularity every year, propelled partly by the musical *FELA!* that ran in London and on Broadway. Afrobeat-influenced groups seem to pop up everywhere, and there is a continuous stream of Fela reissues being released on a regular basis.

"Fela was known, of course, particularly by musicians. James Brown, Paul McCartney, Gilberto Gil, many of them loved him," says Femi. True, when McCartney recorded *Band on the Run* in Lagos, he said he had tears running down his face as they were "the best band I had ever seen." He invited him and some musicians to join in the recording, but Fela, who seemed to relish turning down career opportunities, announced at the Shrine that "the white man has come to steal our music," and rejected McCartney's offer. *Band on the Run* went on to be the best-selling global album of the following year and appearing on the album would have hugely boosted Fela's profile.

"I think what has happened is social media – you can build a following of music that isn't exactly mainstream online. And Fela was simply ahead of his time," says Femi.

When I met Fela he was saying how much he rated composers like Handel; he studied composition at Trinity College London. Does he see Afrobeat as a kind of African equivalent of Western classical music? "Fela did start talking about his music as African classical music at the end of his life, sure. The training helped him – that knowledge of classical and jazz music. His musical foundation was sound."

Part of the reason for the Afrobeat boom (not be confused with the techno variant you can hear blasting out of cars in North London) is the productivity of two of Fela's sons, not just Femi but Seun, who also has a new album out, called *Black Times*, whose title-track, featuring Carlos Santana,

has already been making waves. Seun, as Femi points out, is 20 years younger and of a different generation. As befits a younger man, he appears on the cover of his album wearing a revolutionary chic beret, and 'Black Times' asks the urgent question 'Are you ready to rise? To be free,' while at the same time talking about 'elevating your mind,' keeping what kind of uprising he is proposing ambiguous. Seun's album has more edge and urgency, while Femi occasionally flirts with blandness, such as the title-track in its 'Kumbaya'-call for everyone to get along. That said, other tracks are some of the best things Femi has ever done, with some astonishing horn arrangements. So both albums are certainly worth attention.

Seun doesn't shy away from controversial statements like critiquing the Black Lives Matter movement. "Black Lives Matter is like saying your dog matters." For him, there is something demeaning in the actual title.

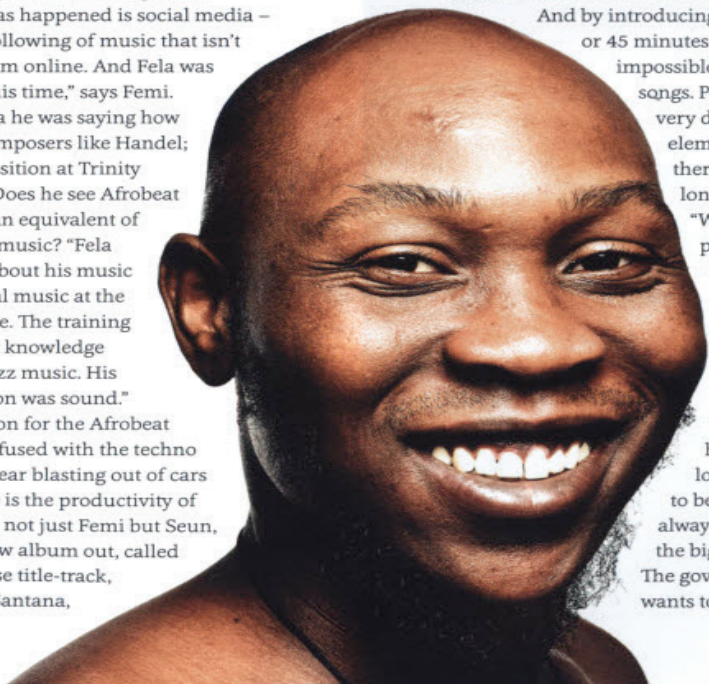
Femi sees the desire of the media to create rivalry between the siblings as mischievous – a narrative that says Seun was the true inheritor of Fela's legacy and his band Egypt 80. "I could have taken over the band when Fela died, but I already had my own thing going on, and there's only one or two original members still in the band." When I ask Seun about the reported rivalry, he says "You can compete by sports, boxing or swimming or something. But not in music."

Femi comments that Seun plays his club, the revamped Shrine in Lagos. But neither seems over-enthusiastic about each other's music, perhaps because they are chasing a similar but different path. Seun's music seems more a direct development from Fela, while Femi has at least tried to broaden the appeal. In 2001 he collaborated with Common, Mos Def and Jaguar Wright on *Fight to Win*, in a more obvious attempt to cross over to a mainstream audience.

How does Femi feel he has developed the foundations that Fela put in place over the last 30 years? He pauses, "I've developed the horn riffs a lot, I think. Using technology on albums like *Shoki Shoki* was original. That shocked everybody.

And by introducing a type of Afrobeat that wasn't 15 or 45 minutes long. People thought it would be impossible to bring it back down to short songs. People were amazed I think. It was very direct, the energy, the hypnotic element, and the message was still there." Does he think Fela's super-long tracks were a bit self-indulgent? "Well, it was for his personal pleasure and self-satisfaction."

Femi says with his music he wants to reach as many people as possible – one senses a more pragmatic approach than either Fela or Seun. For example, speaking about The Shrine, which is managed by Femi and his sister Yeni, he says "everybody loves The Shrine now – but we have to be very tactical. In Fela's time they always tried to close it down. Now it's the biggest tourist attraction in the state. The governor came down, everyone wants to be associated with it. If we have ▶



Seun, Femi's younger brother, whose new album is called *Black Times*

FEMI & SEUN KUTI

Femi, who plays the sax and the trumpet, practises up to six hours a day

Optimus Dummy

taken the same approach as my father, they probably would have burnt it down by now."

Speaking of other differences between him and his father, I wonder if he was ever tempted to marry as many times as Fela, who once, notoriously, had 27 wives. "I was married once, now I am divorced. That was enough for me. I have someone in my life and we are not planning on getting married. I never liked the institution." Seun incidentally also says he doesn't believe in marriage.

Does he disagree with some of Fela's messages? In the era of #MeToo, I'm thinking of songs like the highly un-PC 'Mattress' or 'Lady'. While Seun sometimes criticises "Afropean" feminism for being implicitly critical of women staying at home, Femi's take is more historical. "The oppression of women in Africa started more with the European empire and religion. I think we have got many things wrong – from the African perspective, women were always held in high esteem. Women became chiefs and queens; women were in many ways part of the decisions. You don't really find in traditional African homes women being oppressed, when you go deep into the African roots."

But ultimately both Femi and Seun continue Fela's epic fight against corrupt leaders and corporations. Looking back now to Fela's more confrontational style, Femi says, "I had a different experience to my father – he was beaten and arrested. His mother, my grandmother, was

killed. I can't feel the same way he felt. His passion when he was singing is different from mine. He had more personal pain. I sing from my personal point of view. If I was him, I might have got abusive. I would probably not even play music. I would have been labelled a terrorist – I might have picked up arms. To still play music after all the beatings was... brave. It was a very different time, a different atmosphere. As a composer who has something to say myself – I have to be careful of what I put out, and how I put it out."

I mention that it can't be easy being the child of a genius – many musicians from Ziggy Marley to Julian Lennon have found it tricky to follow in their father's footsteps. "I'm not in competition with my father, just as I am not in competition with Seun. My son may set up on his own soon, and people will see me in competition with him. But I am really just in competition with myself. I practise six hours a day and try to improve."

So what does Femi see for himself in the future? "I think I will go through two more stages in my life before I pass on. I've done a hundred tunes I like, to do 50 more and I will say I have utilised my life to the fullest." His musical aim? "I just hope that when I pick up the trumpet at a concert, it will make people cry tears of joy." ♦

+ **ALBUMS** *One People One World* and *Black Times* will both be reviewed in the next issue

+ **DATE** Femi Kuti plays the Islington Assembly Hall on May 30, islingtonassemblyhall.co.uk



Reasonable force: Femi Kuti

Seun Kuti & Egypt 80

Black Times

Strut CD/DL

Femi Kuti & Positive Force

One People, One World

Knitting Factory CD/DL

There can't be a genetic inheritance more complex than being Fela Kuti's son, and there are two of them here, apparently plying the family trade. Present day Lagos is still a roil of troubling contradictions, where the sufferheads still dance, but times, like the capital city status, have moved on, and so it seems have the Kuti children.

The title of Seun's *Black Times* is open to interpretation, one of which could involve impending apocalypse. Fela's youngest son inherited Egypt 80 from his father in 1997 when he was 14 years old and keeps alive its joyously angry spirit. "Last Revolutionary" is a passionate tribute to the wider inheritance of anti-colonial effort and courage that comes down through Kwame Nkrumah, Patrice Lumumba and Jomo Kenyatta, as well as the Nigerian founders. It gives way immediately to the signature title track, which owes much of its airplay to a typically

intense but refreshingly unmannered Carlos Santana feature as well as some of Seun's most intense tenor saxophone.

"Corporate Public Control Department", "Struggle Sounds" and "Bad Man Lighter" are the most Fela-like numbers in the sense that they are protest anthems directed against the iniquities of "Buharism", the "converted" – that is, suspended – democracy practised by President Muhammadu Buhari. In the same way, "Theory Of Goat And Yam" is a reference back to former President Goodluck Jonathan's patently self-serving explanation of corruption: that if you leave yams lying about, you'll attract goats. There may have been change in Nigeria, but much of it seems in the debit direction. "Kuku Kee Me" is perhaps even closer to the father's work, but the Fela of "Na Poi" rather than "Beast Of No Nation". The title comes from a Lagosian expression that goes something like "If you're going to keep fucking with me, then maybe you better just k-k-kill me". It's delivered with a smile, but not a comfortable smile. The beats are everything here, deep, rich and complex, always at the service of the song's message.

On the face of it, Femi's *One People, One World* is a more accommodating proposition, but it's not necessarily an album you'd have in for drinks either. Nothing makes Fela seem more present and distant (20 years!) than the realisation that his grandson Omorindmade, known as Made, has followed Fela's footsteps to London to study at Trinity College; he's on hand to help with arrangements and play piano and bass.

There's no "Keep Nigeria On" here, no "Na Poi", but *One People, One World* feels like a return to Nigerian roots, punchily phrased, with Femi's saxophone – lighter than his brother's but more agile – acting almost as conductor. There is still a familiar input of reggae, jazz and funk, but Positive Force is a very different beast from Africa 70 (his father's version of The Sun Ra Arkestra) or Egypt 80. Its eclecticism is less experimental and more relaxed. The call and response horns on the opening title track play out over a basic dance groove, little more than a bed for Femi's chanted manifesto vocal, but the heat-shimmer of Awomolo Opeyemi's soukous guitar gives the song a more ambiguous dynamic. "Africa Will Be Great

Again" is soul jazz with an island feel. Femi's organ riff is straight off a crate-digger's wishlist. The Caribbean-Latin feel extends to "Evil People", whose core elements sound like something from Miles Davis's *On The Corner* period, a mix of samba, jazz and highlife turnarounds.

The most pressing new imperative since Fela's day is, of course, HIV-AIDS (which for a short, hedonistic spell was considered in Lagos clubs to be as mythical as cooties, with devastating consequences) and behind everything here is Femi's profound conviction that life is both precious and fragile. "E Dey Their Body" is a moving appeal for political and social good sense. The horns rage, but in a controlled way, almost with pride, while the organ this time sounds like a memento mori.

"The Way Our Lives Go (Rise And Shine)" is an affirmative ballad, touched with gospel, that suggests there's light somewhere down the tunnel. It's a beautiful album, easy to play and dance to, but no less than Seun's, tinged with enough bitterness, anger and sorrow to provoke deep thought about West Africa's richest and most problematic musical legacy. Brian Morton

for ideas that have yet to be fully formed. In reality Carter has created a complete work that simultaneously looks back over its shoulder and glares straight into the eye of the future.

Edwin Pouncey

Eric Chenaux

Slowly Paradise

Constellation CD/LP/DL

Last autumn Eric Chenaux confessed to *The Wire* "I don't think my guitar and my voice agree on much." He's not kidding. His singing, high and overtly emotional, travels from the back of his throat straight to wherever each listener stores their reserve of scepticism, then opens its locked door like a master key. His guitar playing, on the

other hand, undermines directness at every turn. The bulbous lead on "Bird & Moon" sounds less like a guitar than Robert Wyatt using his mouth trumpet to imitate a kazoo; his strummed accompaniment on the same tune pulses so woosily that Dramamine sales will surely spike in any town where the radio picks it up.

His accompanists magnify the apparent discord. The variable fidelity of Marla Hlady's spinning microphones, which can be used as either instruments or kinetic sculptures, imparts a further instability that contradicts the steady time defined by Ryan Driver's Wurliizer keyboard. This approach can complicate and enrich a song. In a straighter arrangement "An Abandoned Rose" might sound like an affirmation, but

the friction between a guitar that sounds like a hallucination of bagpipes and a piano cadence fit for a church processional unearths the lyric's buried doubt.

But is opposition really at work here, or interdependence? A vocal take of the title track prescribes slowing down when the seasons pass; an instrumental version taken at a slower tempo enacts that recommendation. And on "Wild Moon", semi-comic guitar and a piano that oscillates between *Bolero*-like ardour and ring-modulated acidity set the stage for words that plead for romantic assignation, but ultimately leave alone. When the singing's done the guitar returns, its tone so stretched and distorted that you can't quite tell whether it's purging or celebrating the lyric's

outcome. Are the voice and guitar together or not? It's complicated.

Bill Meyer

Buck Curran

Morning Haikus, Afternoon Ragas

ESP-Disk/Obsolete CD/DL/LP

The title of Buck Curran's second solo album acknowledges a duality that exists in his music, even when he's on his own. Most of the US guitarist's recordings pair him with a singer; even his first solo record *Immortal Light* prominently features the voice of Shanti Deschaine, his erstwhile companion in avant folk duo Arborea, as well as his own singing. Even though this is a mainly instrumental record (Italian vocalist Adele H sings on

Femi Kuti

AFROBEAT SCION

What music are you currently grooving to?

I haven't listened to any music really for over 17 years as I want to find new melodies and rhythms in my head, so my music remains unique and undiluted and comes from deep down in my soul.

What, if push comes to shove, is your all-time favourite album?

If I was forced to choose I would probably say **Miles Davis's All Blues**. I wouldn't need to choose any Afrobeat, as I have that in me!

What was the first record you ever bought? And where did you buy it?

Moody's Mood For Love by **James Moody**. I bought it because I hated jazz and my father advised me if I wanted to be a musician and a composer I would have to love and listen to jazz. I bought the album when my girlfriend's mother paid for a short trip to the USA, I bought it in a store in Florida in 1981. That was the beginning of my love relationship with jazz.

Which musician have you ever wanted to be?

My father, **Fela**. **Charlie Parker** too, I really wanted to play sax like him, I loved **John Coltrane's** style, and Miles Davis.



What do you sing in the shower?

My songs. This is so I don't forget them, I have quite a few I have to remember and perform them live week in, week out.

What is your favourite Saturday night record?

When I'm not too tired from performing Thursdays at the Shrine, I go to the biggest disco in Africa, also at the Shrine, in the early hours Saturday morning to chill.

And your Sunday morning record?

I'm forced to listen to church music. There's a church right in front of my house and they put their speakers directly facing my bedroom window. I think they are trying to convert me, as when I told them they were waking me up too early, they just turned the volume up. I ignore them and still try to enjoy my Sunday mornings. Quite difficult sometimes.

Femi's One People, One World is out on February 23 on Partisan/ Knitting Factory

FEMI KUTI AND POSITIVE FORCE

One People One World ★★☆☆☆

(Knitting Factory Records)

Being the offspring of a musical legend is never easy but as the eldest son of Nigerian jazz multi-instrumentalist and political firebrand Fela Anikulapo-Kuti, the 55-year-old really does have a lot to live up to. His tenth album, though, burns with a fiery intensity similar to his father's best work and some of the scintillating instrumental runs here are as breathtaking as those on Fela's masterpiece *Original Sufferhead*.

● *All albums released next Friday unless specified*

MARTIN TOWNSEND

Femi Kuti

One People One World

Knitting Factory



Strange to think that Fela's son is almost the same age as the great man was when he died. Content to live in his father's Afrobeat shadow, he remains a thorn in the side of the Nigerian power elite. The horns blast away, but the problem, yet again, is that his socially conscious lyrics have all the bite of a Corbynite Twitter account. *CD*

Femi Kuti Announces New Album 'One People One World'

Check out the horn-driven title track now...

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Femi Kuti has announced plans for new album 'One People One World'.

The son of Afrobeat pioneer Fela Kuti, Femi Kuti has expanded on this musical vision, continually steering his creativity in new directions.

Now on to his tenth album, Femi Kuti has pieced together 'One People One World', an inspirational call to arms for peace and unity.

The title cut is online now, a superb call and response number that matches funky, West African style guitar to some blazing horn action.

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CD: Femi Kuti - One People One World

Afrobeat royalty makes a compelling case for world peace and unity

by Guy Oddy | Tuesday, 20 February 2018



FEMI KUTI ONE PEOPLE ONE WORLD



'One People One World': funky grooves and a message of hope

A superstar elsewhere in the world, particularly in **West Africa**, Femi Kuti still lives somewhat unfairly in his dad, Fela Kuti's shadow in the West. While this might be somewhat inevitable to those with a limited taste for afrobeat grooves, *One People One World* needs no family leg-up with its funky **guitars** and scorching soul-powered brass. This fiery 50-minute rant against the greedy and corrupt has more than enough to satisfy both the head and the hips.

While there isn't a great deal of either musical or lyrical variety, *One People One World* never feels dull or worthy. "Africa Will Be Great Again" kicks things off with a funky afrobeat groove, banks of trumpets, and Femi preaching against injustice and corruption. His call-and-response singing with longstanding backing band, Positive Force, may be dealing with serious issues but cries of "Don't be tired/Be inspired" are all about empowerment rather than misery. "Best to Live on the Good Side" adds an almost Doors-like jazzy organ to the musical stew, while "Corruption Na Stealing" cools things down but even then, it doesn't let up with its righteous intentions. "Dem Don Come Again" with its refrain of "They use religion and the word of God to do their bad, bad things" and "Dem Militarize Democracy" also make it clear that Femi, like Fela before him, hasn't just got big business and politicians in his sights. It's not all doom among the good grooves though, and "Equal Opportunity" and "The Way Our Lives Go" have plenty of positivity for these uncertain times.

One World One People is just the remedy for a culture that celebrates bullies and conmen. So, let's hope that Femi and Positive Force fancy coming over to the UK to lay their thing down on the stage, because we could all do with a dose of these funky grooves and their message of hope.

Femi Kuti Announces New Album 'One People One World,' Releases Title Track

11/14/2017 by [Dan Rys](#)



Optimus Dammy
Femi Kuti

[Femi Kuti](#), the son of pioneering Afrobeat legend [Fela Kuti](#), today announces his 10th album, *One People One World*, will be released Feb. 23 via Knitting Factory Records. And to kick things off, he reveals the title track from the forthcoming album, the bombastic and upbeat "One People One World," which can be heard below.

The song, with its call to set aside differences and work towards a more peaceful world, is one that closely follows his own vocation as an activist; Kuti serves as a spokesperson for UNICEF advocating for children's rights, and is a promoter of HIV/AIDS prevention and education. He and his band, Positive Force, recorded much of the album in Lagos.

"I hope this album brings joy, love, equal opportunity, justice, peace, understanding and togetherness to the world," he told *Billboard* in an email.

Hear Femi Kuti's Horn-Fueled New Song 'Na Their Way Be That'

Single previews Afrobeat artist's upcoming 10th LP, 'One People One World'



Femi Kuti, son of Afrobeat icon Fela Kuti, released a hopeful new single, "Na Their Way Be That."

Femi Kuti, son of Afrobeat pioneer Fela Kuti, released a hopeful, horn-fueled song, "Na Their Way Be That," from his upcoming 10th LP, *One People One World*. "No one can do anything to please these people/ They will always be dissatisfied people," the bandleader sings over chants and soulful sax lines.

In a statement, Kuti described the song as "an easy explanation as to why some people act in a negative way ... It's just their nature, and it explains why they should be ignored."

"Na Their Way Be That" is the singer's second single from *One People One World*, out February 23rd via Knitting Factory Records. Last month, Kuti released the LP's **title-track and its vibrant video**, in which he performs onstage at Nigeria venue The Shrine, which he built as a memorial to his father.

Kuti said the album's optimistic lyrical themes underscore the important way music can make politics personal and instigate social change. "I'm a father and I love my kids, so I want to give the younger generation a message of hope," he said. "Despite all our problems, we can create greatness in our lives."

Seun Kuti, Femi's brother and fellow son of Fela, will release *Black Times*, his fourth LP with band Egypt 80, on March 2nd via Strut Records.

RELATED



How Fela Kuti Drummer Tony Allen Rediscovered His Jazz Roots

The Afrobeat master on why he ditched vocals and went in search of a new sound

Femi Kuti Has A New Album On The Way

Listen to the title track from Femi's upcoming 10th studio album, 'One People One World.'

For years, **Femi Kuti** has been carrying the afrobeat torch lit by his father, **Fela**, using music as a weapon to fight political injustices in Nigeria and across the world.

Femi and his band, **Positive Force**, are now announcing their return with their 10th studio album, *One People One World*, which is due February 23 from **Knitting Factory Records**.

The 12-track album will continue Femi's modern take on afrobeat, which has strong West African roots but also incorporates bits from reggae, highlife, soul and R&B.

"When I was a boy, I listened to funk, highlife, jazz, folk songs, classical music and my father's compositions, so you will hear those things in the music," Femi mentions, "but everything on this record comes strictly from my heart and soul. Like Africa itself, Afrobeat has endless possibilities within its structure."

The album, like most of Femi's work, is very political but will also feature more optimistic songs about love and humanity. Its title track, "One People One World," (above) is a plea towards global harmony and solidarity. When you look at what's going on in Africa, Europe and America, it's important to keep the dream of unity alive," Femi writes.

Additionally, Femi's son **Omorinmade Anikulapo-Kuti**, who's studying music at England's **Trinity College** (the same school where Fela studied), will feature on the new album adding bass and piano to many tracks.

Femi Kuti unites world with his 10th studio album



Published 2 days ago on March 4, 2018

By Correspondents 

Afro music icon and son of late Fela Anikulapo Kuti, Femi Kuti, is set to unite the world with his 10th studio Album, titled 'One People One World'.

After releasing a track from the album, the Afrobeat star, Femi Kuti has finally unveiled his album. In an online chat with RazzleDazzle, Femi urges his fans to check out the album, adding that it is not just a compilation of songs, but a message to everyone who lives on the surface of the earth.

The artiste, who officially released this album on February 23, spoke on the masculinity of the African man in his tracks. 'One People One World' is a 12 track album which he recorded with his Positive Force band.

The album is distributed around the country by Chocolate City Music. Some of the tracks include, 'Africa Will Be Great Again', 'Best to Live on the Good Side', 'One People One World', 'Na Their Way Be That' and so many others.

