

## **Remembering the Yuppie Generation: Fuji Travelogue, Genre Making, and the New African Diaspora (Posted on Facebook on 9/28/2020)**

Exactly 30 years ago today, K1 played in the United States (Washington D.C., precisely) for the first time. I remember the entire fanfare that welcomed "American Tips," K1's 1991 album commemorating his 1990 American Tour, not because I was old enough to recollect things as a 12-year-old kid in 1991, but because I received serious beating from chemistry teacher Mr. Efe for skipping afterschool coaching. That year, I joined dozens of school pupils to watch "American Tips" from a local road-side records store because Fuji breakdance was funner than that boring thing called chemistry! Public viewing of entertainment, which straddles the thin line between spectatorship and spectacle, is a major factor in the rise of music video culture, as well as Nollywood.

Factually, K1 is not the first Fuji artist to play in America. Sikiru Ayinde Barrister (the greatest Fuji artist of all eras) and Kollington Ayinla performed in the United States in the 1980s. Moreover, Yoruba traveling theater geniuses Hubert Ogunde and Duro Ladipo showcased African stage performance to the global world in the early 1960s, a decade before K1 began to play Fuji. Ayoka Foyeke Ajangila, a modernist Yoruba poetry goddess, performed in New York in the 1970s, years before K1 applied for a Nigerian passport.

In his search for "funky" and "yuppie" musicality and lifestyle, K1 opened the floodgate of a new brand of Fuji originality, which laid a powerful claim to "Americanization." He is not the first Fuji artist to "appropriate" American culture--but his own "Americanization of Fuji" or returning Americanized African culture back to Africa, appealed to younger folks. From the 1990s, he began to preside over a newer generation of Fuji artists, building on the achievements of Barrister and Kollington. By the late 1990s, the golden decade of Fuji globality, all the biggest names in Fuji who are K1's junior (Adewale Ayuba, Rashidi Ayinde Merenge, Obesere, Pasuma, etc), would tour the US and Europe. Their band "boys" who japa! during tours formed a new class of African artists who expanded African church music and the owanbe culture in Europe and North America.

But my memory of "American Tips" album release transcends the pain from Mr. Efe's pankere. North American and European tours of Fuji artists left an indelible mark in the consciousness of millions of people who were not connected to the main grid of postcolonial globality. If you are from the inner cities of Lagos, Ibadan, Ogbomoso, Abeokuta, etc, in the 1970s through 1990s, and not from a rich Western educated cosmopolitan family who visited Europe and America, you would rely on Fuji artists, their musical travelogue and video, their fashion, their slang, their sexualization, and their cultural objectification, for an African-centered imagery of Western societies.

By the way, people who think that 21st century Nigerian pop culture is boisterously American have forgotten that every generation writes its own history and frame its own ideals of normative global influence. They need to see American Tips!

<https://www.youtube.com/watch?v=QUmACIUhXi4>

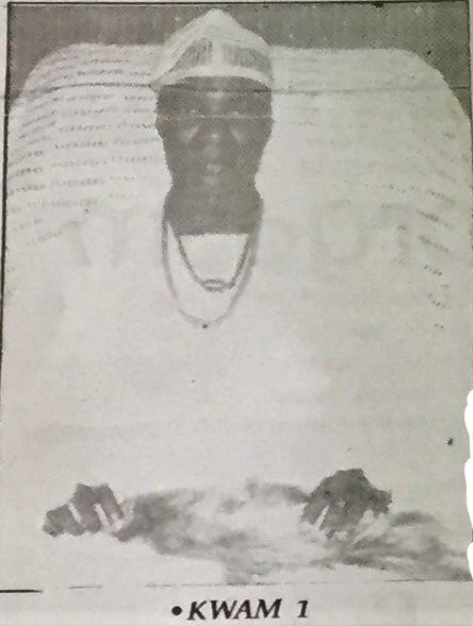
Yours Sincerely in Fuji,  
Emperor Saedo Okola and His International Fuji Lions

# Wasiu's off to US

FUJI exponent Alhaji Wasiu Ayinde Barrister left Tuesday on a two-month tour of the US which will take him to 30 cities in God's own land PADE TENIOLA has reported.

Alhaji Wasiu who left with 25 members of his band is due back on November 28.

# I'll make Nigerian entertainment look American — KWAM 1



• KWAM 1

Nigeria given conducive environment.

According to him, the country is witnessing the very best in music entertainment both from the present and past generations of musicians who have toiled to standardized the profession.

"Today, at 40, I am together with many other Nigerians witnessing the very best in music entertainment, which is my area, through my contribution and the contributions of our past leaders. The combination has really

made for the upliftment and the standardization of music entertainment for all to see," the Oluaye explained.

King Wasu Ayinde who has 37 long playing and four international releases to his credit turned pro in 1973. He was born by late Alhaji Musa Adisa Adesanya from Ijebu-Ode and his mother was Late Alhaja Halimot Sadiat Anifowose from Ilupeju Ekiti.

On his birthday, he gives thanks to God for making him a fulfilled person who

has found everything thrilling, promising to leave a good legacy behind.

However, he said as he turns 40, "one has to present oneself as an adult who has to leave a lot for those coming behind. You must watch what you say now and what you do and how you relate to people so that they can learn the right things from you"

*Tribune Showbiz* joins others in congratulating KWAMI and wishing him many more fruitful years.