

DOMESTIC

DESPERATE HOUSEWIVES

Avoir des aiguilles, se transformer en chienne, manger de la chair humaine. Bienvenue dans l'horreur domestique, un genre où la vie quotidienne de la ménagère américaine n'est pas de tout repos.

C'EST AVEC la publication de *Manhattan* (2012) d'Alexis Bergant, un roman d'horreur dans lequel l'héroïne se voit harcelée par le fantôme de son odieuse belle-mère qui s'est récemment donné la mort, que l'expression «*horreur domestique*» – et son corollaire français, «*horreur domestique*» – s'est popularisée sur les réseaux sociaux. Le genre n'est pourtant pas nouveau et a reçu au fil des années bien d'autres appellations comme «*domestic horror*», «*housewife horror*» ou encore «*familiar horror*».

FEMMES FOLLES

À la jonction des prémisses de l'horreur domestique, on trouve Shirley Jackson, notamment *Joyce Kilmer*, et des autrices plus contemporaines comme Zoë Stage ou Anne Holtzclut. La biographie¹ de la psychiatre aide à comprendre l'importance des femmes prisonnières de la domesticité dans son œuvre, à l'image de la protagoniste de «*Quelle idée*» (1997), obsédée à l'idée d'abattre son cousin sur le visage de son mari. Il faut pourtant retourner au début, avec «*Le Papier point jauni*» de Charlotte Perkins Gilman, pour trouver le texte prototypique de ce qui prendra plus tard le nom d'horreur domestique. Dans cette nouvelle poignante, une femme en dépression nerveuse après son accouchement est forcée de garder le lit sur les conseils de son mari. Sentiment progressivement dans une fièvre de folie, elle écrit apitoyée dans le papier point de sa chambre une lettre prisonnière, qui lui ressemble étrangement.

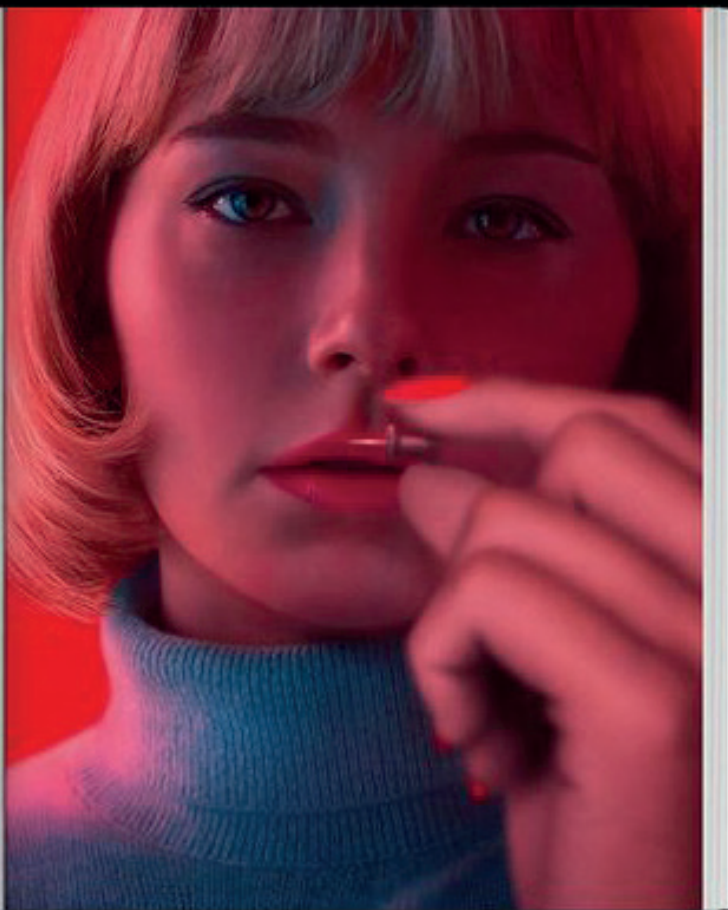
En somme, l'horreur domestique prend place dans un cadre intime, et a priori stable, comme celui d'une famille, d'une résidence fermée ou d'une maison. Le protagoniste, le plus souvent féminin, perd progressivement ses moyens et repères, à mesure que son environnement familial révèle ses côtés les plus intimes, mettant en évidence tabous, déni et honte. Il s'est pas rare qu'il découvre, dans un retournement de situation inattendu, un secret familial depuis longtemps enfoui. *The Yodel*² de M. Night Shyamalan s'en délecte ainsi que les grands-parents *stranger-ber* qui Beckett Tyler passent leur vacances

HORROR

PAR FLEUR HODGKINS-LOFSON

1. Ruth Franklin, *Shirley Jackson: A Rather Haunted Life*, New York, Liveright, 2017.
2. Alison Flood, «*"Yodeling" Genre: How the Haunting of 1980s Horror Became Today's Hit Genre*», *The Guardian*, 8 octobre 2018.

³ Dans *Insulte* (2019), Hunter (Shay Davenport) tente de voler de son mari Richie, dérangé par un trouble alimentaire, le pain, qui lui fait ingérer des objets non comestibles.





LIVE STREAM: NIKE X VIRGIL ABLOH'S 'THE TEN' – A CRASH COURSE.

In one of the biggest sneaker announcements this year, OFF-WHITE's Creative Director Virgil Abloh has unveiled a brand new design project with Nike called, 'The Ten'.

Only a few weeks since 2015, the sneaker collaboration has now been elevated to a platform to further explore taking a look at the greatest collaborations in Nike's history.

An expansion of one of Nike's most iconic collaborations, Abloh has applied the iconic Off-White approach to design to deconstruct and reconstruct these sneaker classics.

Having been creating designs for Nike since the brand's rise to fame as a young man living in Chicago, Abloh, the brand's creative Virgil collaboration is the realization of a life long dream.

Although no release date has been set, each year in the past is certain to take a look at the greatest list of Nike.



HOW TO HACK



Andrés Sepúlveda claims he spent eight years disrupting campaigns across Latin America.

By Jordan Robertson, Michael Riley, and Andrew Willis

Photographs by Juan Arredondo

It was just before midnight when Enrique Peña Nieto declared victory as the newly elected president of Mexico. Peña Nieto was a lawyer and a millionaire, from a family of mayors and governors. His wife was a telenovela star. He beamed as he was showered with red, green, and white confetti at the Mexico City headquarters of the Institutional Revolutionary Party, or PRI, which had ruled for more than 70 years before being forced out in 2000. Returning the party to power on that night in July 2012, Peña Nieto vowed to tame drug violence, fight corruption, and open a more transparent era in Mexican politics.

Two thousand miles away, in an apartment in Bogotá's upscale Chino Navarra neighborhood, Andrés Sepúlveda sat before six computer screens. Sepúlveda is Colombian, bricklike, with a shaved head, goatee, and a tattoo of a QR code containing an encryption key on the back of his head. On his rope are the words "o/heads-" and "-b0dy" stacked atop each other, dark rifts on coding. He was watching a live feed of Peña Nieto's victory party, waiting for an official declaration of the results.

When Peña Nieto won, Sepúlveda began destroying evidence. He drilled holes in flash drives, hard drives, and cell phones, fried their circuits in a microwave, then broke them to shards with a hammer. He shredded documents and flushed them down the toilet and erased servers in Russia and Ukraine rented anonymously with Bitcoin. He was dismantling what he says was a secret history of one of the dirtiest Latin American campaigns in recent memory.

For eight years, Sepúlveda, now 32, says he traveled the continent rigging major political campaigns. With a budget of \$500,000, the Peña Nieto job was by far his most complex. He led a team of hackers that stole campaign strategies, manipulated social media to create false waves of enthusiasm and derision, and installed spyware in opposition offices, all to help Peña Nieto, a right-of-center candidate, ease out a victory. On that July night, he cracked bottles after bottle of Colón Negra beer in celebration. As usual on election night, he was alone.

Sepúlveda's career began in 2005, and his first jobs were small-scale defacing campaign websites and breaking into opponents' donor databases. Within a few years he was assembling teams that spied, stole, and attacked on behalf of presidential campaigns across Latin America. He wasn't cheap, but his services

were extensive. For \$22,000 a month, a customer hired a crew that could hack smartphones, spoof and clone Web pages, and send mass e-mails and texts. The premium package, at \$20,000 a month, also included a full range of digital interception, attack, decryption, and defense. The jobs were carefully laundered through layers of middlemen and consultants. Sepúlveda says many of the candidates he helped might not even have known about his role; he says he met only a few.

His teams worked on presidential elections in Nicaragua, Panama, Honduras, El Salvador, Colombia, Mexico, Costa Rica, Guatemala, and Venezuela. Campaigns mentioned in this story were contacted through former and current spokespeople; none but Mexico's PRI and the campaign of Guatemala's National Advancement Party would comment.

As a child, he witnessed the violence of Colombia's Marxist guerrillas. As an adult, he allied with a right wing emerging across Latin America. He believed his hacking was no more diabolical than the tactics of those he opposed, such as Hugo Chávez and Daniel Ortega.

Many of Sepúlveda's efforts were unsuccessful, but he has enough wins that he might be able to claim as much influence over the political direction of modern Latin America as anyone in the 21st century. "My job was to do actions of dirty war and psychological operations, black propaganda, rumors—the whole dark side of politics that nobody knows exists but everyone can see," he says in Spanish, while sitting at a small plastic table in an outdoor courtyard deep within the heavily fortified offices of Colombia's attorney general's office. He's serving 10 years in prison for charges including use of malicious software, conspiracy to commit crime, violation of personal data, and espionage, related to hacking during Colombia's 2011 presidential election. He has agreed

AN ELECTION



Flipcity

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After the earthquake Christchurch has been broken. Lives lost, buildings gone, it has had a major impact on the city. The tremor has been felt by all but mostly to the youth of Christchurch. For most it was their first experience of an earthquake. Some are still suffering from the effects of the quake. That's where Flipcity comes in. We are here to help the youth regain their strength and confidence. LIVE • SKATE • TEACH are working with a host of sponsors to bring you the Flipcity Skateboard Competition, which is set to take start on July 27th. With sponsorship, cash and a mountain of product up for grabs, all you

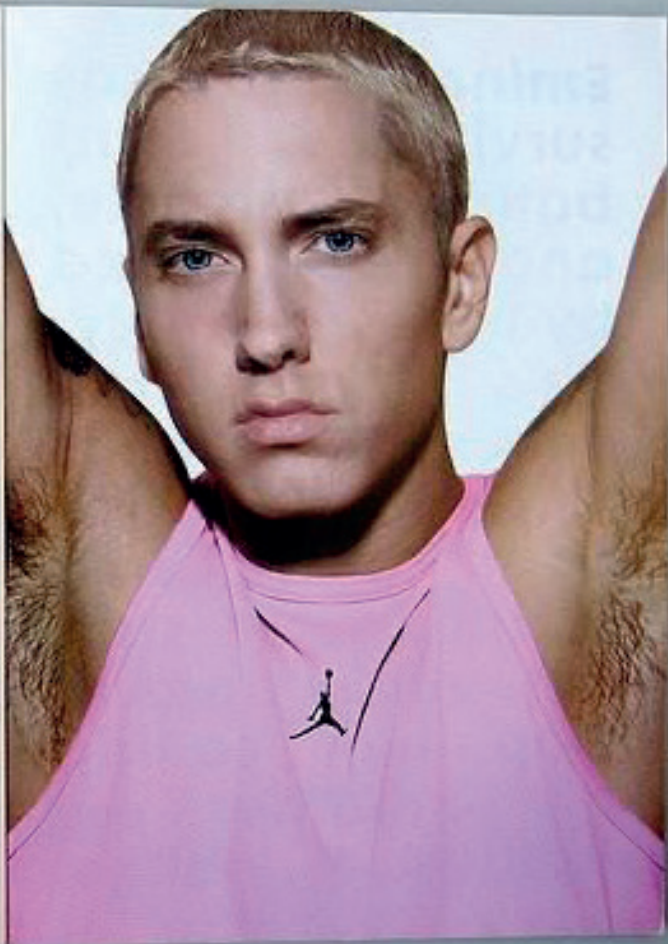
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t u r b l e

l o v e s

TEXT: JIMMY DOVIS
PHOTOGRAPHY: MATTHEW GREEN

m e



A casual chat with:



Christopher Nolan

Nolan's movies are often about people doing their best to get back in touch with consensus reality — against our tendency to be swept away by delusion (“Inception”) or demagoguery (“The Dark Knight Rises”) — so it feels organic, rather than gimmicky, that they would periodically gesture toward their own stagy conceits. Where the villains of Gotham often seek to introduce mass hallucination, an involuntary susceptibility to somebody else's powerful fiction, Bruce Wayne creates a symbol that campaigns for voluntary belief and action — just as Nolan does. Nolan is known for making movies that hold themselves open to various interpretations, but it's an effect that can be created only when the director knows, in his own mind, exactly how he wants to see it.

As Nolan has grown older, his sense of his audience has changed. As his wife Emma put it, “Where, in the past, he

never made movies for any reason other than the fact that he wanted to see those movies himself, now he wants to make films he can watch with his kids.”

In our conversations, Nolan always preferred to dwell on the familial dynamics of “Interstellar” rather than its intergalactic ones.

“The story spoke to me as a father, more than anything,” he said. Once he heard about it, Nolan couldn't get it out of his head — and not because the hard science behind the movie was so appealing, although it was, but because of the family separation at its center as well as the way it might be affected by the re-wrapping of the space-time continuum. “Having children,” Nolan said, “absolutely fine-tunes your sense of time and time passing. There's a desperate desire to hang on to all the previous moments as your kids grow up.”

THE FLYING DUTCHMEN

MANAGER & GOALKEEPER **ROBERT SMALL**, ALONG WITH COACH **JASON MAHER** OF UNBEATEN INVITATION 1ST DIVISION SIDE DUTCH FC TELL GRASSROOT'S MAGAZINE ABOUT THEIR CLUB'S EXCELLENT PROGRESS OVER RECENT YEARS.

▶ GRASSROOTS ▶ MEMBER



The next stop for our popular club feature takes us back to the invitation leagues. This time our destination is division one where we take time to get to know table-topping Dutch FC. It has been an impressive campaign so far for the Dutch rising high at the top of the division, making them the favourites for the title. Manager Robert Small and coach Jason Maher introduce their talented team.

GR: Firstly, where are you and your team based?

DFC: We play our home games in Bunnahin on Orkney at the Lorne Fields Stadium, home of Bunnahin Rangers FC. Most of the squad originate from either Bunnahin or South Woodburn Farm but we do have some 40 hand players who travel in from Conwy Island and Brays.

GR: Who is the manager and how long has he had the job?

RM: Our manager is Rob Small. He is a great leader and all the players respect him. He manages to keep all the players happy, and each member of the team knows what he expects from them. We have been the manager since we were formed in 2009 and based on his first two years, he has a great future ahead of him as a manager.



THE TROUBLE WITH

When the prices of oil soared in the 1970s, consumers around the world rallied against high fuel prices. The Gulf states celebrated: The massive windfall doubled and even tripled state revenues. Liked this in the previous draft so reintroduced it. Is this a widely reported story? Oil, which had represented just seven per cent of world trade in 1970, reached 21 per cent ten years later, a huge redistribution of world income to oil producers, according to the Egyptian economist (and later prime minister) Hazem Beblawi. - is there any way we can take the attribution out. Would have more authority if it were just a widely accepted fact. Can you find support for it from a couple of official sources? It was to be short-lived, as oil prices tumbled in the '80s. This forced governments- which had saved little of the bloated revenues- to aggress-

sively tighten fiscal policy. Saudi Arabia cut capital spending by 98% from peak to trough, says Jason Tuvey, Middle East economist at Capital Economics, leading the '80s to be called the Lost Decade. Again, can we take this out as it would have more authority otherwise?

As oil prices have deflated from the start of the year- dipping dramatically for a second time since the beginning of July- once again the Gulf faces fiscal deficits and spending cuts, which will impact on growth in the non-oil sector. There are some indications that, this time, things are different. High savings will allow most governments to maintain relatively generous spending levels, at least for the medium term; and there are signs that they're willing to wind back costly public spending, most notably the UAE's more


in July to end fuel subsidies. Is the situation really that different though? The region's dependence on oil has is once more in sharp focus. States exporting a single commodity with a volatile price are not masters of their own economic destiny.

Broader diversification would help insulate the non-oil economy from price shocks, could provide alternative revenue sources for governments and provide a wider range of private jobs for citizens at a time when youth unemployment in the region is considerable. But though diversification has been a major plank of economic policy for governments since the 1970s, only the UAE- and particularly Dubai- has made significant progress. A survey of opinions among economists, academics and industry professionals yields the view that progress elsewhere in the Gulf has been "slow", "inconsistent," and even "a mirage".

To top it off, the most commonly used measure of diversification- the growth of non-oil sectors in the GDP- may tell us little about it.

This metric can be deceptive since the high growth rates witnessed in recent years can be linked to the recycling of oil revenues through the economy, says Faisal Hasanov, an IMF economist based in Washington. That becomes apparent when you compare the economies of Bahrain and Singapore. In both you'll see diverse GDP structures, with a mix of oil and non-oil sectors. But cut to their export structure and the difference is stark: While Singapore has a broad mix- machinery and transport equipment, refined hydrocarbons and manufactured goods- in Bahrain's case 79 per cent of exports are oil, while an additional 16 per cent are metals and aluminium.

Across the Gulf, non-oil exports have grown from 11 to 30 per cent of non-oil



It should be the foundation upon which diverse, sustainable economies are built-not an indispensable crutch. So why are Gulf states finding change so difficult?

GDP across 2000 to 2011, according to IMF figures. But at the same time, export quality and export product diversification have stagnated. Much of the growth has come in capital intensive sectors- fertilisers, chemicals and metals- where investment tends to be state-driven and centrally planned.

Global experience shows that growing non-oil exports in a commodity exporting economy is difficult because oil revenues have a distortive effect on economies. After the Netherlands began exploiting the major Groningen gas field in 1959, its currency rose as did wages, reducing the competitiveness of its export sectors including manufacturing. This became known as the "Dutch Disease."

But with pegged currencies and low wages in the Gulf, the dynamic is dif-

ferent. The recycling of oil money through

contracts, subsidies, and public sector employment means that many private firms are able to remain profitable without needing to develop products or services to export. Put simply, there isn't much incentive for diversification to take place.

LOOK AROUND THE GLOBE for diversification success stories and there are only a handful, such as Mexico, Indonesia, and Malaysia, which developed industry clusters before oil exports dropped. Hasanov and his colleague Rida Cherif have co-authored a number of IMF discussion papers on diversification in the Gulf (neither their papers nor their comments represent the official IMF line), and says that preparing the ground early is crucial, since it's not easy to develop a non-oil tradable sector - made up of goods and services, typically high

ROB PRUITT

Rob Pruitt is equal parts pop artist and provocateur. He has a varied practice that includes economics and the panda bear, American youth, global consumerism and the narcissistic shallows of contemporary visual culture.

Pruitt deconstructs the complexities of contemporary art in order to make it accessible to the mainstream. His conceptual projects have included performative work such as the 'Rob Pruitt Art Awards' held at the Guggenheim Museum, as well as projects that promote creativity in everyday life, '101 Art Ideas You Can Do Yourself.'

From his glittering paintings of panda bears and his Andy Warhol monument, to his flea markets and self-portraits, Pruitt's work is always characterized by an incisive humor and exuberant visual flair.

EXHIBITE SELF-PORTRAIT, THE ARTIST, 2008
SCHMIDTKE BY KAPLAN, 2002 (WALD SPA)



WE'VE RAISED THE BAR AS THE LIVE BAND

WRITTEN BY JAMES MUIR



From left to right: Alex Turner, Matt Helders, Alex Turner, Jamie Cook

Photograph by Julian Strud

Five member-rock outfits and two Grammy-nominated acts take their names, Arctic Monkeys are back with a scintillating new record - but do they have some rock star attitude to go with it? Alex Payne et al talk about album developments, regrets and how to get on a show

The week after the June Arctic Monkeys showed their first live gig. Having formed at school, the teenage band were performing at the opening of a pub in the centre of Sheffield, though their first show was their wedding. She had some old songs to sing to it.

So what, it says Alex Turner, were the songs there that night? Just to get to the end of the night and just the fact that I realised that I'd got to come down. Turner, 25, says, chuckling. Yeah, that was it. But we had ambitions to show [backwards] and it was a huge deal just to go and play somewhere. I'd never been on a stage in my life before that. I don't think [depending on how far the album got, that] that 20 minutes - was the attempt.

Arctic Monkeys' records are still mentioned for their scintillating old-timey jangle. Check the latest press kit for "strong" "Tobacco".

Arctic Monkeys are critics among major British bands of the past 20 years in that they have hung out for

public nearly all their lives - unlike Oasis during sessions, a recording deal, Radiohead's total anonymity before, Blur/Dave Navarro & Sara Storer in their late teens and early twenties. But the album out of all outages (listed on Twitter) certainly says "They grew up together in high class, in a beautiful suburb of Sheffield." "We're never each other, all or back, for 20 years, since we were seven years old," Turner says.

Having been friends long before they were collaborators should make a difference, it suggests. It suggests a bond, a closeness that is far deeper than anything else we've seen in writing. "That's totally correct," Turner says. "That's what it is, and it's been that since before we were 4 years. And that's quite unusual. And I perhaps look back for gratitude for a while. But I understand how dependent it is on."

ARCTIC MONKEYS



Photograph by [unreadable]



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After the earthquake Christchurch has been broken. Lives lost, buildings gone, it has had a major impact on the city. The tremor has been felt by all but mostly to the youth of Christchurch. For most it was their first experience of an earthquake. Some are still suffering from the effects of the quake. That's where Flipcity comes in. We are here to help the youth regain their strength and confidence. LIVE • SKATE • TEACH are working with a host of sponsors to bring you the Flipcity Skateboard Competition, which is set to take start on July 27th. With sponsorship, cash and a mountain of product up for grabs, all you

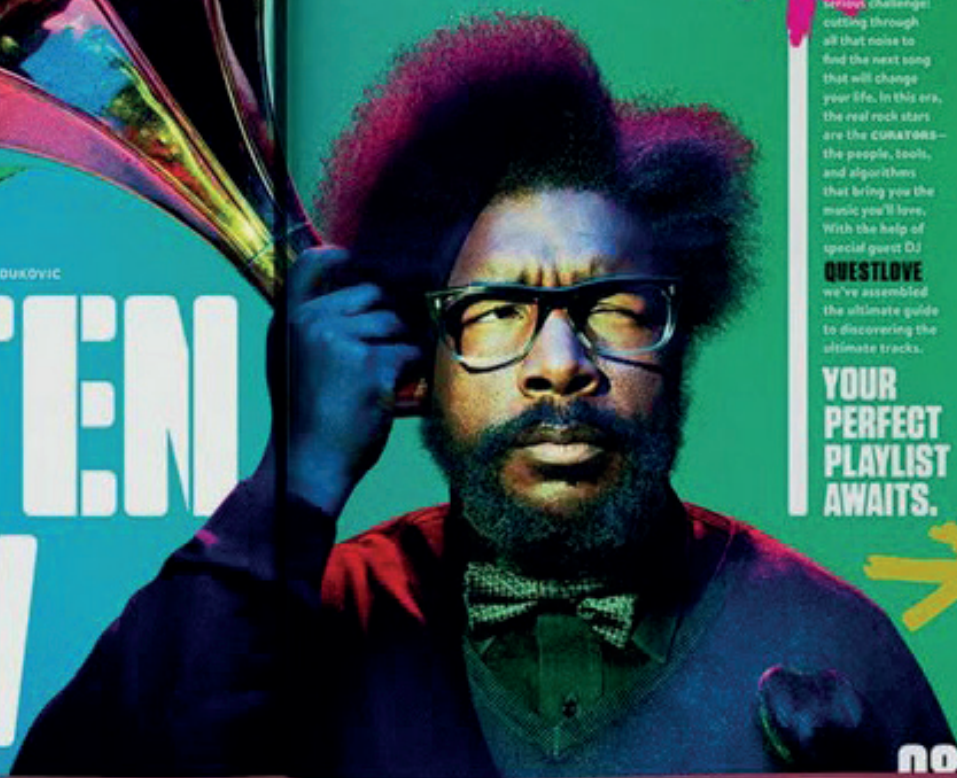
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HOW TO



PHOTOGRAPH BY PARI DUKOVIC

LISTEN NOW



OH, you've got 20 million songs in your pocket. How what? With endless choice comes a serious challenge: cutting through all that noise to find the next song that will change your life. In this era, the real rock stars are the **CURATORS**—the people, tools, and algorithms that bring you the music you'll love. With the help of special guest DJ **QUESTLOVE**, we've assembled the ultimate guide to discovering the ultimate tracks.

**YOUR
PERFECT
PLAYLIST
AWAITS.**



no2

PHOTOGRAPHY—
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STORY—
IMANI RANDOLPH

WITH
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56

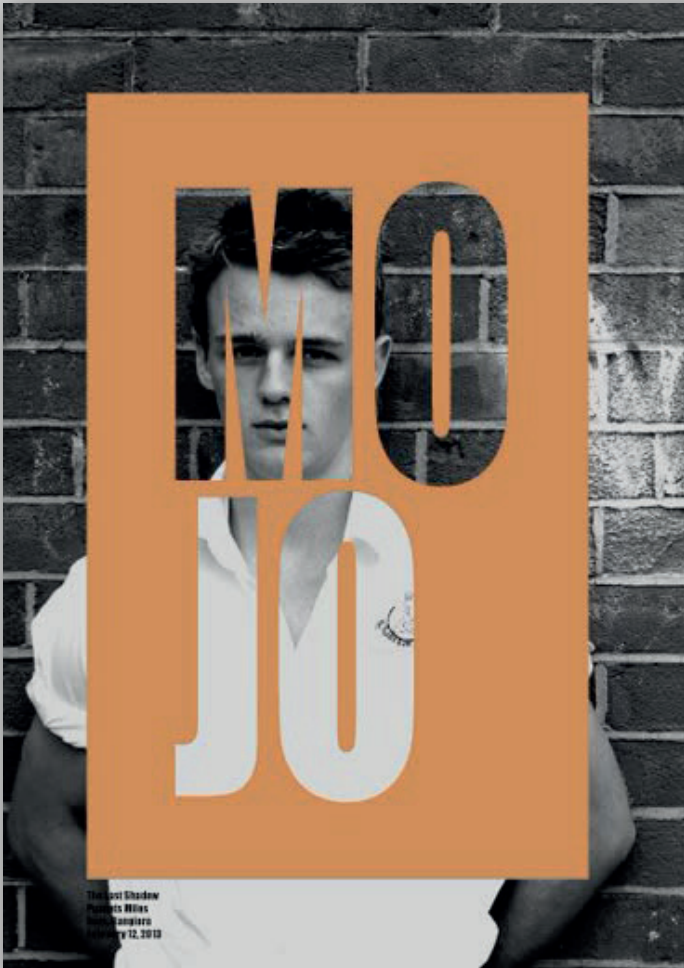


READY

TO WEAR

The Issues Issue

57



MOJO

The Last Shadow
Puppets Miles
Kane, Hanni
February 12, 2010

BEST OF BOTH WORLDS

Abandoning their day-jobs with Arctic Monkeys and The Rascals, Alex Turner and Miles Kane fled to France to indulge their symbolic poop fantasies. Now, The Last Shadow Puppets want to move to New York and record "like Tony Bennet"...

In the passing of the Australian mining investment boom and the growing value of China's consumer market is all good news for New Zealand's economy and its sharemarket, says a leading investment management firm. Macquarie Private Wealth's Sydney-based division director Martin Lakos said the company picked product to increase by about 2.7 per cent in 2013 - higher than Australia (1.5 per cent) and the United States (2 per cent). Lakos said Australian mining companies were no longer investing the large amounts of capital in their operations that they had been because commodity prices had settled down, but that meant stock markets were now hotting up. Global equity markets, including NZX-listed Kiwi companies, could benefit from the sharemarket rise that has historically followed a commodity boom, Lakos said. "If we're at the end of another commodity price cycle it gives some degree of confidence that we think stockmarkets can go higher. "As commodity prices are a big input cost, and if prices are

we think stockmarkets can go higher. "As commodity prices are a big input cost, and if prices are rising, then managers of industrial companies tend not to be proactive in their own investment outlook - it's seen as a headwind and they're not making the big investment decisions. "Once the higher prices start to ease off or the market gauges that prices aren't going any higher you see a commensurate recovery in the stockmarket." Lakos' predictions are drawn from the expertise of Macquarie's analysts across New Zealand, Australia, North America and India as combined in its 2013 Global Market Outlook report. The report said the Chinese economy had been well managed down from its "runaway" GDP growth, the European debt crisis had been largely avoided through the structures and back-up funding of the European Central Bank, and new economic indicators out of the US were encouraging. Macquarie New Zealand investment analyst Richard Frogley said the company was forecasting about 12 per cent earnings per share growth overall for the NZX50 Index live in Australia it

Words: **Tom Doyle**
Photography: **Ross Hallin**

THE WERK ETHIC

With "The Model" at No. 1 Kraftwerk's Ralph Hutter talks to THE FACE about work and leisure, travel, the German psyche, blank cassettes and the little pairs of scissors that they carry around in their inside pockets.

FACE: TO FACE I might have ended up speaking to one of Kraftwerk's repetitive drummers, so the diary-banded voice at the other end of the cross-Channel telephone line is an appropriate compromise between the human and the mechanical. It's the voice of Ralph Hutter, one of the two-founder members of Kraftwerk, taking time off from the six-day-a-week, ten-hour-a-day schedule which characterises the group's working life at home in Düsseldorf. Currently they are four songs in to recording their next album, pencilled in for late spring release. It's an uncharacteristically quick turnaround for Kraftwerk, after last summer's "Computer World", con-

sidering the two-year album gap since 1979's "The Man-Machine", the album from which their hit "The Model" was taken. The new speed of production is attributable, says Hutter, to "too much musical over-think at our end".
Hutter's English is fine, often straying into gently subliminal metaphors which give a clue to the group's peculiar coherent attitude and means of expression. Asked about the manually triggered electronic drum, such a detail to Kraftwerk's percussionists Karl and Wolfgang on the Top Of The Pop video for "The Model", he says: "Oh, you meet our conveyor belt gymnastix". Exactly.

INTERVIEW
STEVE TAYLOR



Hutter has called from his flat in Düsseldorf, "the office of the Rhine-Ruhr", Germany's massive industrial-commercial conurbation. He's at pains to point out that this is the real heart of new German culture. Düsseldorf itself is a centre for visual art—he mentions the pioneering work of Joseph Beuys among others—and a source of a new wave of young groups. DAF and a succession of names only really known here through Chris Robb's pioneering efforts in the NME.
When Hutter mentions Berlin I'm reminded of a single that is shouting, undeniably up the British charts, along together a few members of that city and a ragbag of visual clothes suited from watching Cabaret on TV over Christmas and you're bewitched. "Everyone is talking about Berlin," says Hutter, "but that's just a museum."
The Rhine-Ruhr, which stretches in a continuous industrial and urban development from Düsseldorf to Dortmund, 150 miles away, provided both the motivation and the context for Kraftwerk's genesis in the early Sixties, when they consisted of a duo of Hutter and Florian Schneider. Returning home from an extremely wide-ranging world tour last year, having taken in England,

CONT
OVER

MATLOCK
 COCKER
HARVEY STRUMMER
 SIMONON

JONES

One can only envy the aptitude of **Central Saint Martins** for attracting great talents under its roof. But not only world stars of fashion, typography or fine art are among its graduates. Widely recognized musicians such as a Britpop founder Jarvis Cocker or alternative rock queen PJ Harvey had given their names for their alma mater's hall of fame too.

In my final major Project proposal I set out to study children's approach to research graphic design and find out how it could be used in such aspects of our lives as art, design, clothing and music events, traditionally made by only adults. I requested four for six groups of children aged from eight to ten (six).

Persons all together in the city of a state schools of Moscow. Children were asked to design each basic graphic, the design name as a film poster, an outline for a magazine article and a price for a the T-shirt. But the most interesting to read I got was when children were asked to write their associations, both abstract and subjective, with each letter of the alphabet (see persons all together in the one of state schools of hall as I got was when children were

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Children were asked to write their associations, both abstract and subjective, with each letter of the alphabet, adults. I requested four for six groups of children aged both magazine design. Children were asked to design such as basic graphic design items as a film poster, an outline for a magazine

Text: Kerstin Holmberg



African pop is no jungle-clearing cult, but a million-selling musical form that's set for worldwide recognition. See Steward documents its history and imminent intercontinental success. Photos by Adrian Boot, brush strokes by Ian Wright. See jungle! See jungle! Go join your gang yeah!

AFRICAN POP GETS ITS TURN

It's a major sales "boom" seen to be achieved recently, despite serious objections by The Parents and Child and plans for more in May. Until a major record company takes out some resources and lets us hear the music, one can only just say we'd have anyone's

word. So someone else's music falls prey to the whims of UK musicians and purveyors, and all things point to African pop becoming the next big thing. Only this time round, we've been properly primed, the process is underway before record companies even get to "invest" in African patterns in Main Settlement: Black Music's "African Beat" reviews explain; Akern and South-Western's warm-up with jungle rhythms funk, "Duality"; "Pulsator" Ronan Egan tracing the process with his approval. Our bodies and minds are already accustomed to African funk and rhythms through the Latin dance-band tingles of Sade. Dancing is in vogue again, as are the riddims of drummers, a perfect preparation for a music whose beats is patterns of speech, and whose central messages are riddim drums.

Before anyone starts imagining there's going to be an influx of music in the traditional funk mould, recorded in small studios in the jungle let's get the picture clear: Africa already has a huge pop market of its own, with multi-billion dollar music which is nothing like we're used to. Imagine would come from such a "primitive" continent.

It's still a shock sometimes to hear the combination of traditional drum groups blending with jungle electronic guitars—a combination which is more widespread in the

west, which produce the records getting on in it. In some, particularly West Africa, with names like Fela Kuti and Zaire. These places aren't just a far from the rest of the world, and the music is different, and requires, as well as other things from rock music's repertoire are clear in the music. These records are ideal fodder for musical historians and those who wish. Their two basic forms are Highlife/Afro-Beat and Juju.

Highlife began in Ghana in the '60s and was adapted by Fela Anikulapo Kuti in the '70s to become his distinctive Afro-Beat, where he grafted jazz—bass and tenor—onto traditional percussion. Fela has probably made more impressions here recently than any other African artist, although his trips have still ended in disappointment. Whether seen as a politician, musician or husband of 27 wives, he is worshipped as the champion of Afro-Beat, but his career has taken a tumble in the last year: he's had up in one room with his wives, he has been sentenced to the Government's savage treatment on the beach for his "Movement of the People" party. Even the presence of his youngest, 1988 European tour, Martin Maricanon, has involved attempts to smother the Nigerian musician—Sunny Adu, the former vice-chancellor of Jos State.

There have been rumblings here about African music for a couple of years now, with bands like The Roots, Many and Talking Heads mentioned as admirers. Island Records tested the water cautiously by financing one song from a Paris company, and launching the sampler, "Sound of Africa" last year. It was a lovely collection of dance songs from French-speaking countries, and must have opened many an ear to this new music. A good aperitif, like all samplers should be. But even that couldn't prepare us for the treats.

Highlife champion Sunny Adu (left) and his bandmate Sunny Adu (right) in 1988, which has been recorded and released by Island Records.



AFRICAN UPRISING

