

# MEGA ARTISTS

WE ART

ISSUE#18  
FREE EDITION

## Bethuel Mangena

THE SIGNIFICANCE  
OF EDITORIAL  
CARTOONS

## Tebatso Ramafalo

THE RETURN  
SOLDIER :  
THE STORY OF  
A MARRIAGE  
GONE WRONG

## Baloyi Rick

AWARD WINNING  
VISUAL ARTIST

STYLIST | ACTRESS  
SELF-TAUGHT CELEBRITY  
MAKE-UP ARTIST

# Whitney Mapula Kataka

TOPICS : COVID-19 LEAVES THE ENTERTAINMENT INDUSTRY REELING

ISSN: 2412 - 6063

VISUAL ART, POETRY, THEATRE, DANCE, PERFORMING ARTS



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**Periodical**  
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# EDITOR'S NOTE

**Dear Reader,**

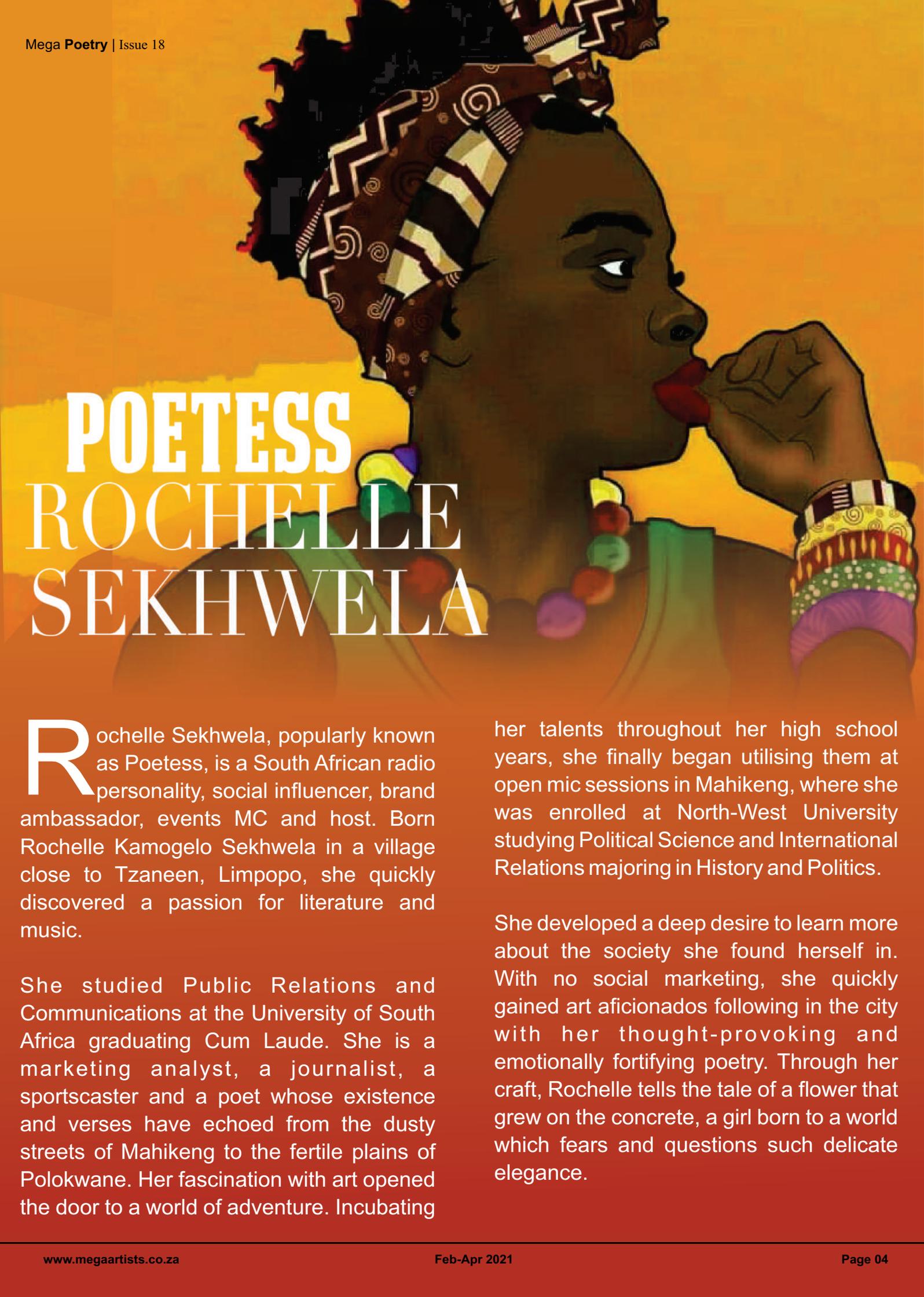
Compliments of the new season. I hope you are doing well wherever you are. Well, we all know that 2020 was a remarkably difficult year. People all over the world were forced to contend with a new normal: lockdowns, mask rules, economic crises and travel bans.

We, like many other media companies, have deeply felt the impact of COVID-19. The financial impact and the unrelenting economic downturn and uncertainty affected the publication and rendered it unviable. The magazine is dependent on advertising which has subsequently declined. Our donors and sponsors are faced with similar challenges thus affecting how the magazine generates financial support.

In view of these challenges, we are considering the closure of Mega Artists Magazine Pdf copy. Our last copy will be Issue NO.20. We have to restructure the business model. This is necessary for growth and for us to become more competitive. We will at a later stage unpack our future plans in terms of how we will distribute content on our various platforms. This is not the end of Mega Artists Magazine.

I would like to encourage you to hold on to hope, and try to look for positive moments. Finding the good in pain does not necessarily take the pain away, instead, it gives it a new and different purpose. No matter how much evil in the world goodness will always prevail, even when we think evil has won. There will always be a balance.

*Jack Rams*



# POETESS ROCHELLE SEKHWELA

**R**ochelle Sekhwela, popularly known as Poetess, is a South African radio personality, social influencer, brand ambassador, events MC and host. Born Rochelle Kamogelo Sekhwela in a village close to Tzaneen, Limpopo, she quickly discovered a passion for literature and music.

She studied Public Relations and Communications at the University of South Africa graduating Cum Laude. She is a marketing analyst, a journalist, a sportscaster and a poet whose existence and verses have echoed from the dusty streets of Mahikeng to the fertile plains of Polokwane. Her fascination with art opened the door to a world of adventure. Incubating

her talents throughout her high school years, she finally began utilising them at open mic sessions in Mahikeng, where she was enrolled at North-West University studying Political Science and International Relations majoring in History and Politics.

She developed a deep desire to learn more about the society she found herself in. With no social marketing, she quickly gained art aficionados following in the city with her thought-provoking and emotionally fortifying poetry. Through her craft, Rochelle tells the tale of a flower that grew on the concrete, a girl born to a world which fears and questions such delicate elegance.

**T**oday we asked the gods to forgive us for remaining hidden beneath our skin. Today we ask the Lord of Light to have mercy for all the beaming of sunshine that was kept locked up when we didn't smile. But let it be known also today, unto the gods, that we finally admitted that we have not healed.

Not all the way to the bone, the marrow still tells us how narrow the path of wholeness is so shooting this arrow called our souls into accurately responsive interjection passed hollowness is beyond tricky.

We are often loud in places we should be gentle and unintentional in places where our gaze is like water to the soul. We are fragments of beings who aren't quite right fixated so hard on getting it right that we are more than willing to wrong ourselves for getting it wrong. Here drugs are the fingers that could manage to spell affection across the skin on our backs

Here drugs are the arms that bring comfort within their palms and not that take pieces of us away from us. Here drugs are the faces of the reality that we belong to that capture every sorrow that our blink tries to swallow , that realize we are not talking about the ones that we are, at times the toxic people are actually the best thing that happened to us

It took men who wrecked us with their words, the tsunamis carried in their tongues shattered our bodies, their saliva flooded our existence in places where

hands cannot reach so yes it'll take more than the pastor laying hands on us, it'll take more than us admitting it, we're going to have to be adamant about adding less layers of makeup trying to make up for it trying to make up a cracked spirit.

The psychological effects of this disorder are far beyond than what the doctor has studied for. We cannot buy attention over the counter; no cursive pretty prescription can get me out this body to leave me at my Makers feet.

So my feet keep making their way towards where waters flow in streams that get rid of screams that rest beneath our bellies, leaving our chest the only tunnel of escape - so to correct you - our cleavage is not us trapping you it is us trying set free the trapped breath inside.

Today we asked the gods to forgive us for remaining hidden beneath our skin  
Today we ask the Lord of Light to have mercy for all the beaming of sunshine that was kept locked up when we didn't smile  
But let it be known also today, unto the gods, that we finally admitted that we have not healed

Not all the way to the bone, the marrow still tells us how narrow the path of wholeness is so shooting this arrow called our souls into accurately responsive interaction is beyond tricky.



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# Whitney Mapula Katakwa

“  
THERE IS NO PERFECT  
DESCRIPTION OF HOW BEAUTY  
SHOULD BE. CONFIDENCE  
IS THE BEST OUTFIT  
A WOMAN CAN WEAR.  
”

**M**akeup artistry may come in a form of a talent, but one can still be trained for it. Many makeup artists are self-taught and are great at what they do. The majority of the industry is filled with self-taught individuals. Makeup is a form of expression but a lot of people think makeup is deceitful. Makeup to some is an art form, to others it creates a livelihood. YouTube beauty gurus are just about everywhere. They create a space for people to learn how to try different makeup tricks. This has now even spread to other social media platforms like Instagram.

Whitney Mapula Kataka is also a self-taught celebrity makeup artist, stylist and hairdresser. She was born in Matoks (Botlokwa) in Limpopo, but later moved to Mohodi Ga-Manthata where she did all her primary grades at Mangwato primary school and completed her matric at Seripa High school.

She enrolled to study acting at PRIDA (Paul Rapetsoa school of Dramatic and Arts) where she was studying acting and radio. She studied at the University of Limpopo and obtained her BA in Media Studies degree, majoring in acting, translation and media. She also holds a postgraduate diploma in Information Studies.





**W**hitney grew up disliking makeup. She says she thought her peers who had makeup on were too young and presumptuous, but when she got to university, she got exposed to a lot of people wearing makeup, and that ignited here fascination. She started doing research by watching makeup tutorials on YouTube. As an actress she found herself working at eNCA, where she had all these television people at her disposal, so she started making contacts and friends. But the pushing factor was when she lost her job. Her side hustle became her main hustle.

**WHAT ARE YOUR OPINIONS ON EDUCATION IN THE CREATIVE SECTOR, AND IS IT IMPORTANT FOR A MAKEUP ARTIST TO HAVE A PROFESSIONAL MAKE UP QUALIFICATION?**

Education in the creative sector is not enough, particularly in South Africa. There is no career guidance which is driven to an extent of explaining the creative sector to aspiring creative practitioners about the creative sector. Education is always important, educating yourself is always important. It is important to learn and prepare yourself for the career path that you want to pursue. It makes things easier. So, for me, it's not something that I planned to do, it's something that I started enjoying and had to do because I had lost my job and it was bringing in money.

I wish I had enough education so that i can I understand the industry better and make better decisions. But there are people who are just talented they don't need the education to get them where they need to be.

### **WHAT IS BEAUTY FOR YOU?**

Beauty for me starts from within, how you feel inside, your self-confidence. If you are a confident woman then you are beautiful. There is no perfect description of how beauty should be. Confidence is the best outfit a woman can wear. I believe that every woman is beautiful in their way, shape and form. As women wearing makeup is just a cherry on top, we are already beautiful. Makeup enhances the beauty that God has already given us.

### **WHAT ARE YOUR THOUGHTS ON BEAUTY PHOTOGRAPHY AND THE IDEA OF RETOUCHING MAKE UP WORK? DOES THIS CREATE AN UNREALISTIC PORTRAYAL OF BEAUTY FOR THOSE THAT CONSUME SUCH IMAGES, OR DO YOU THINK THAT THE FANTASTICAL AND UNREAL ELEMENT OF RETOUCHING IS PART OF THE ALLURE, AS THE BEAUTY INDUSTRY IS SELLING AN IDEAL RATHER THAN A REALITY?**

Unfortunately, this is the nature of the business, the main focus for brands is to sell, it is part of marketing, so what the clients want the client gets. I sometimes take offence when there's too much retouching because the work becomes overly modifying to a point where the real picture is

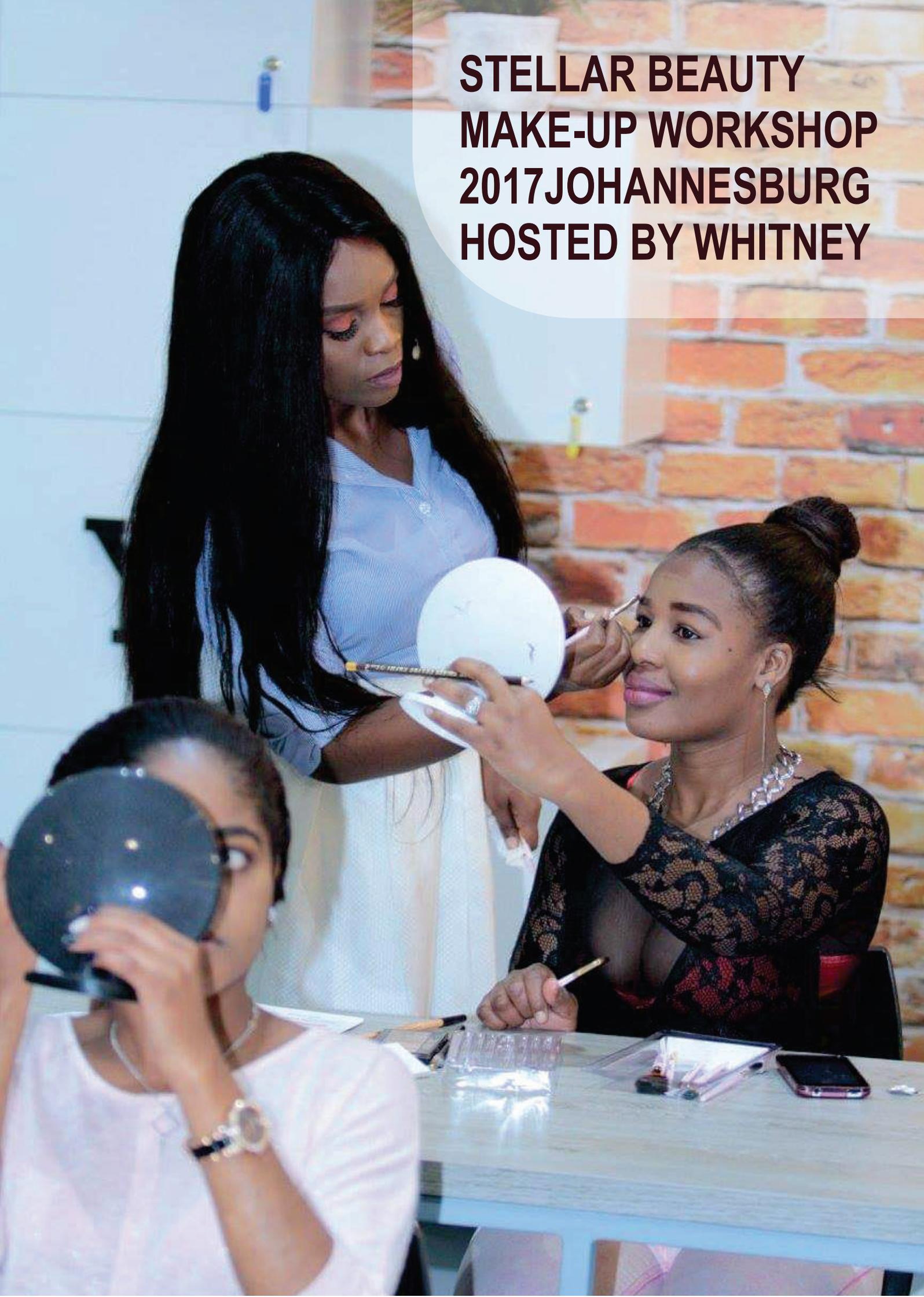
non-existent. So, with retouching, it becomes hard for people to see how talented a person is because the work is no longer original. We are very protective of our work and our brand as creatives since our job is judged by what one sees. When retouch is applied one does not see my original work and that concerns me a lot. I feel retouching dilutes the original work and is offensive.

### **NOWADAYS, THE CREATIVE INDUSTRY IS OVER SATURATED WITH BOTH EXCELLENT AND MEDIOCRE IMAGES OF MAKE-UP WORK. DOES THIS CONCERN YOU AND HOW DO YOU MANAGE TO STAY MOTIVATED IN SUCH A CROWDED ENVIRONMENT?**

Editing is a basic correction of images, whereas retouching is actual photo manipulation to change the look. Unfortunately, it's more effective in photography where it's hard to tell the difference between authentic and mediocre instantly. It is fortunate that the TV production industry still allows our authentic work to be received as is. So that gives me comfort.

### **DO YOU CONSIDER MAKE UP TO BE AN ART FORM AND WHAT ARE YOUR OPINIONS ON THOSE THAT SAY MAKE UP (AND THE WIDER BEAUTY COMMUNITY) HAS A NEGATIVE IMPACT ON SOCIETY?**

**STELLAR BEAUTY  
MAKE-UP WORKSHOP  
2017 JOHANNESBURG  
HOSTED BY WHITNEY**



Makeup is art. There are different reasons why we do makeup. But the one problem that I have with people who wear makeup is when one feels confident when wearing makeup and don't feel confident when not. The negative thing is when makeup takes over one's life and they feel ugly without it. This gives a wrong perception that you're not enough and you need makeup to look beautiful which is not true. Makeup is an art that helps enhance the beauty that is already in existence. It's very important that we teach our kids that they are already beautiful and enough. We do not want to create self-doubt for the next generation, we must teach them that confidence is everything.

**NO MATTER HOW AMAZING THE LOOK AND THE MAKE-UP, IT WILL HAVE TO BE REMOVED AT SOME POINT. DOES THIS SENSE OF TEMPORALITY AFFECT THE IDEAS YOU CREATE?**

It does not affect me at all. It's a blessing because you're going to come back to me. I get to make more money on that. Being creative is that you get to do one thing over and over again in a different way and form. You get to show how skilful you are in different ways because you get to do in over and over again. Yes, it's a temporary thing, but that's the nature of the business. Fortunately, as time goes on the beauty sector is coming with better ways to access beauty cosmetics. Like now there is micro-blading which is another form of doing eyebrows which can last longer.

So I think we are heading to a direction where the beauty sector is trying to find permanent solutions for temporary beauty problems.

**DOES EVERYONE LOOK BETTER WITH MAKE-UP AND DO YOU THINK SOCIAL MEDIA IS HELPFUL TO MAKE UP ARTISTS? HOW HAS IT AFFECTED YOUR PRACTICE AND IS IT SOMETHING YOU ENJOY?**

Yes, remember we are all gorgeous and applying makeup is optional. We are in the New Age Marketing. Social media has changed marketing for the better. The way that companies and customers interact with each other and the way that companies build their brands have changed. I get to sell my brand on a large scale because the internet is universal. Even the old-age industry of advertising has changed to cater to these new trends and provide customers with more information, better connections with brands and a better overall experience. With that said, social media has been helpful to me.

**WHAT IS IT ABOUT YOUR STYLE THAT SETS YOU APART FROM OTHER MAKEUP ARTISTS?**

I remember one of my friends called me and told me that she saw a presenter on TV and she could tell that I was the one who did the makeup before they could even credit me. I do makeup differently according to the client's needs and desires.

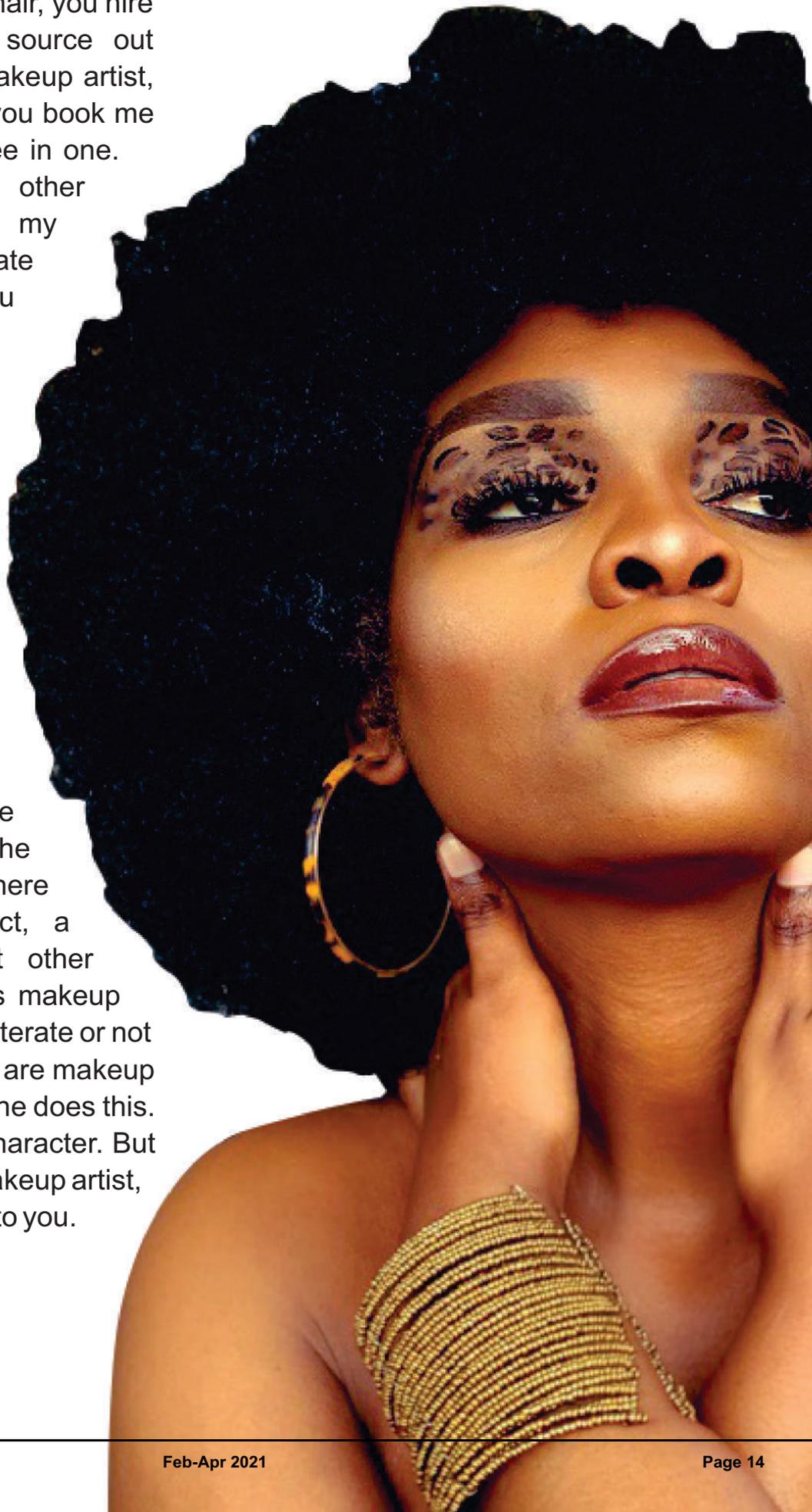
“...BEAUTY  
STARTS FROM WITHIN,  
HOW YOU FEEL INSIDE,  
YOUR SELF-CONFIDENCE...”

In the industry, you get someone to do makeup, someone to do your hair, you hire someone who will style & source out wardrobe. I'm a self-taught makeup artist, stylist and hairdresser. So, if you book me you get to have all these three in one.

What sets me apart from other makeup artists is that I do my research, I make sure that I create my signature looks, so that you can tell that that's my work by just looking at it. There is a way I do my work and I do it in my way, Whitney's way. I don't mimic what other people do.

### **WHAT IS THE MOST CHALLENGING OR SURPRISING ASPECTS OF BEING A MAKEUP ARTIST?**

The only challenge that I have come across is the way the society view makeup artists. There is an element of disrespect, a condescending manner that other people talk and look at us as makeup artists. It is as though we are illiterate or not educated enough because we are makeup artists. Fortunately, not everyone does this. I guess it depends on one's character. But surprisingly, when you are a makeup artist, people find it easier to open up to you.





They find it easier to share their insecurities and confidential information with us. And we return the favour by not sharing what was shared with us in confidence. That is one element that surprises me. And another element that shocked me is how much makeup artists charge a daily rate. They charge so much that an average person working a 9 to 5 will do in two weeks what they do in one day. I guess that's the nature of the business, you get bookings and make money and also comes a dry season. That's the downside of it. Hence most creatives pass on and they leave nothing behind because it's your gift you go with it. So as a creative you need to align your finances accordingly, and prepare for rainy days.

### **ARE THERE ANY DISADVANTAGES, OR THINGS YOU DON'T LIKE ABOUT BEING A MAKEUP ARTIST OR THE BEAUTY INDUSTRY, AND IS THERE ANYTHING YOU'D LIKE TO CHANGE?**

Firstly, I love my job. I get so much pleasure in it. I get to do what I love and get paid for it. Nothing beats that. We get paid a lot of money but the challenge is when a dry season comes. If you're not careful, you'll end up having nothing in life. The most important thing for us as creatives is to save a portion of the money we get paid. We don't have anything to fall back on. So, if you are solely a makeup artist you need to have something to fall back on. It can be another side hustle. I've seen the bad side of the industry, you get exploitation, especially when you are young and upcoming makeup artists.

You are not paid what you're worth or even what you're charging, instead, you are told that you are being given an opportunity and many people would kill for that job and that they should be grateful.

This is very wrong because they are getting a lot of money allocated for makeup whereas the people doing the job aren't getting even a quarter of what these productions are getting for the job that they did, and it breaks my heart. One would be lucky to find a production company that pays you for their worth and have respect for their craft.

### **WHAT IS THE MOST IMPORTANT BEAUTY ADVICE THAT YOU CAN GIVE TO WOMEN, ASPIRING FEMALE ENTREPRENEURS AND MAKEUP ARTISTS?**

Have a consistent routine for your skin care. Never sleep with makeup on and most importantly you are beautiful and enough as you are. I would advise females to go to school. They must always have something to fall back on. And also starting a business is not easy, in fact starting anything is never easy. You need persistence and consistency. Never give up on your dreams, keep pushing and every time you meet challenges do not be discouraged. You just need to know that it is part of life and that's the challenges along the way will only make you stronger.



“

...I LOVE MY JOB.  
I GET SO MUCH  
PLEASURE IN IT...

”

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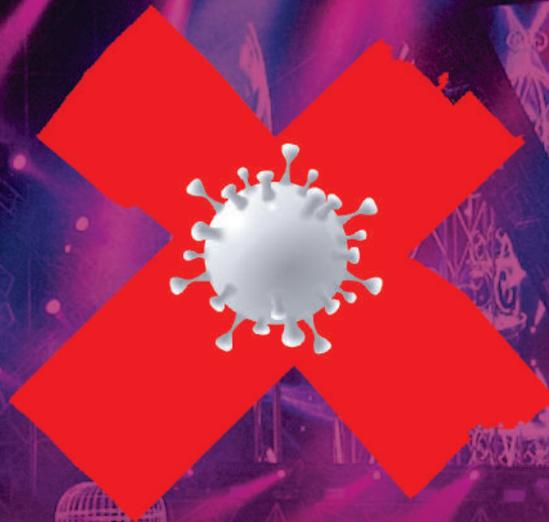
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# COVID 19

## LEAVES THE ENTERTAINMENT INDUSTRY REELING - Jack Rams



**T**he entertainment industry was among those hit hardest by the coronavirus pandemic. The global entertainment industry includes various entertainment venues such as online video streaming, amusement parks, theatrical productions, sports, live events, and trade shows. The live events industry has essentially been shuttered since March 2020. The media industry is facing a financial shock that will permanently reshape how we consume news and entertainment. The pandemic will have a long-lasting impact on the country's cultural life.

The newspaper industry is facing an existential threat, many papers will close permanently as a result of the pandemic, and thousands of journalists will lose their jobs. Newspaper websites are seeing record readership levels but little income, as advertisers have slashed budgets or blocked their promotions from appearing alongside coronavirus-related stories. COVID-19 has upended the global film industry, halting film production and closing cinemas. Even before the pandemic, however, streaming video on-demand was having a huge impact on the industry.

First, there is a secular decline in film attendance. Venue operators are also challenged by a shrinking theatrical window, the amount of time studios show movies exclusively in theatres before releasing them for sale, download or streaming. Since the turn of the century, the theatrical window has narrowed by more than two months. The pandemic is accelerating the ongoing transformation in movie production, distribution and consumption.

COVID-19 pandemic has caused major changes to how musicians and performers practise and rehearse and has brought many live performances to a halt. Restrictions have been put in place to reduce transmission risks for those who work or volunteer in the sector, and for audiences attending performances. Public health measures implemented at the beginning of the COVID-19 pandemic restricted large gatherings, which included performances with a live audience in theatres, auditoriums, and other venues.

Gathering in groups was identified as high-risk for COVID-19 transmission, and limits on the number of people gathering was an essential public health tool for reducing community transmission.

The end result is that the designers, technicians, and stagehands on the one hand, and the rental shops, production companies, and manufacturers on the other, have been idled. The cost has been great, resulting in financial loss, economic hardship, and difficult business decisions in an attempt to stay afloat.



## #SEMA2020 WINNERS

**Best Radio Presenter** - Fats Lamuntu

**Best Sepedi Poet** - Matalane Mokgatla

**Best Music Video** - Listo SA & Rodger KB

**Best Makgakgasa** - Bana ba Kgwale Cultural Group

**Best Kiba/Dinaka** - Khoshi Masemola

**Best Afro Jazz/Soul/Pop** - Motlanalo

**Best Reggae** - Aubrey Komane

**Best Gospel** - Shibu Molomo

**Best Kwaito** - Candy Tsamandebele

★ **Best Tsa Manyalo** - Pleasure

**Best Sepedi Hip Hop** - Papzito ft Decker

**Best Sepedi House** - The Double Trouble

**Album of the year** - Team Delela

**Artist/Group of the year** - Team Delela

**Song of the year** - The Double Trouble



# CARTOONIST

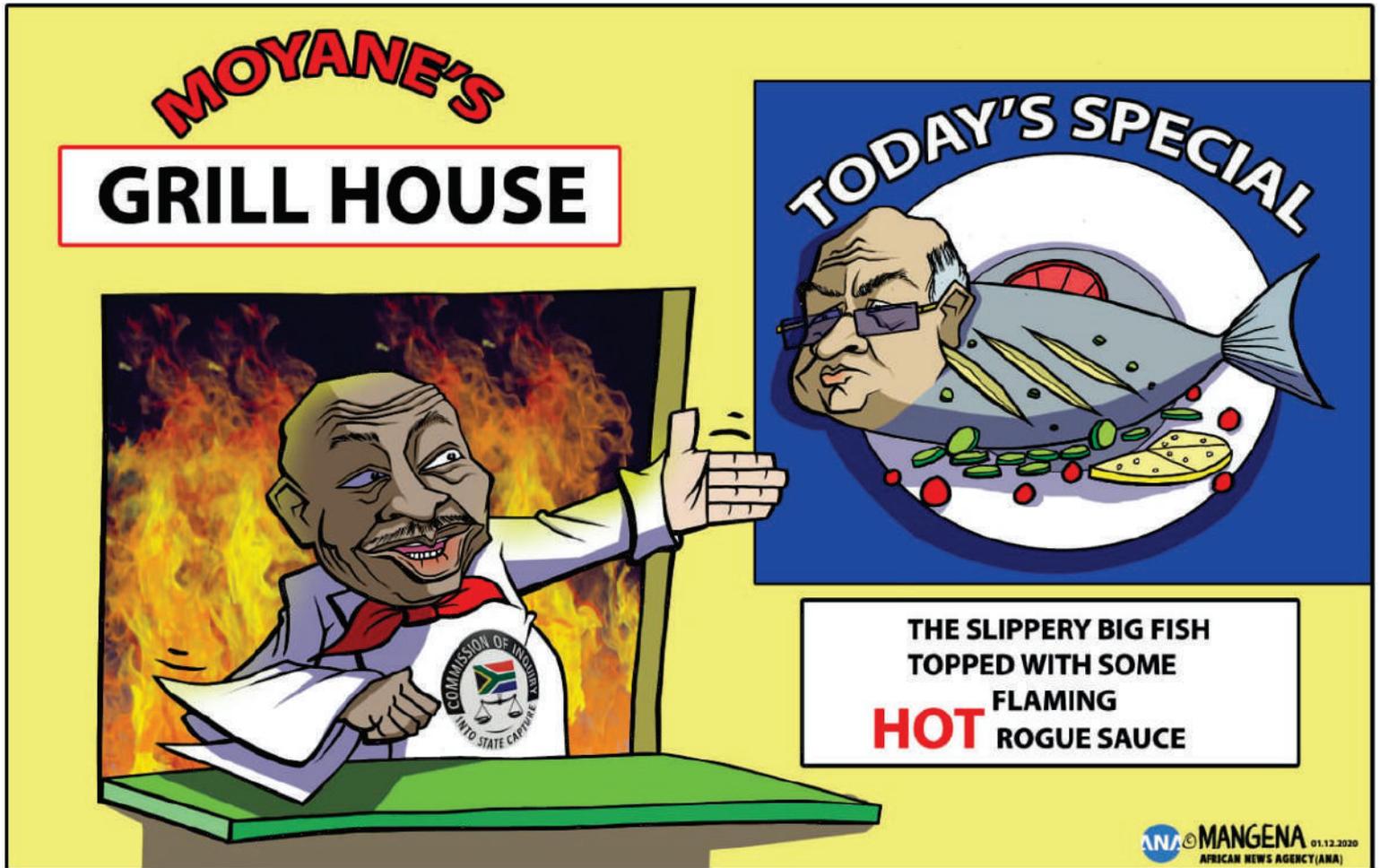
## POLITICAL CARTOONING IS SLOWLY DYING

BETHUEL MANGENA



Many people enjoy the format that comics use to get their story across. These comics are created to entertain the reader, but political cartoons are quite different. Although they use humour to get their message across the intention of a political cartoonist is to give the public a different, often critical, opinion about some important issue happening in the country or the world at that time. In this article, we talk with Bethuel Mangena, a cartoonist with lifelong experience.

His passion to draw and experiences working with different for publishers and editors. His unique cartoons, comics, and fine art illustrations take place often in every-day setting. Bethuel Mangena was born in Tzaneen, Limpopo. He's the son of a miner, Alpheus Matome Mangena and a domestic worker Tshikani Christina Mangena. He's the 5th born from a family of eight.



## **HOW DID YOU FIRST GET STARTED AS A CARTOONIST?**

I always loved to draw. I remember when I got into trouble in Primary school because I was busy drawing my grandfather herding his cattle and not concentrating in class. I only found out about cartoons when I was doing Fine Art at then Wits Technikon, now called the University of Johannesburg. I taught myself how to draw cartoons by copying the work of famous cartoonists and would start introducing cartoons in all my fine-arts projects.

## **WHY HAVE YOU BECOME A CARTOONIST?**

I loved politics but I didn't want to become a politician. Being a cartoonist afforded me that opportunity to be a referee in this game of politics and also reflect on topical social issues in our country and the world. I'm not only a satirist but also a human rights activist.

## **WHAT IS THE PROCESS YOU GO THROUGH WHEN YOU SIT DOWN TO DRAW A CARTOON?**

My day starts with checking trending news and information on social media, reading newspapers and watching the news on TV. I then send my editors ideas of what I plan to do for the day. They pick one they feel is most relevant, and if not satisfied we discuss them further until everyone is satisfied. I then spend a few hours drawing and once finished I send it back to the editors for approval before it goes for print.

## **WHAT IMPACT/MESSAGE DO YOU THINK YOUR CARTOONS MAKE ON YOUR AUDIENCE?**

Unfortunately, I can never make everyone happy every day but always strive to express a balanced view without fear or favour. I try to engage with those who follow my work but sometimes it gets complicated. I've been called a puppet of white monopoly capital, a racist keyboard wizard and more horrible words. I have since decided to stop reading those vile comments. Those who follow my work know that it's not personal and have learned to appreciate my work even when it's not in their best interest. It's a love-hate relationship.

## **HOW IMPORTANT DO YOU THINK SATIRE (AND CARTOONS IN PARTICULAR) ARE IN SA TODAY?**

It is important because we spark important conversations that some don't even want to talk about. We make the nation laugh about our misfortunes. With satire, we can inform, educate and hold our politicians/public servants to account.

## **WHY ARE CARTOONS IMPORTANT IN YOUR OPINION? CAN CARTOONS CONTRIBUTE TO A BETTER FUTURE IN SA?**

Yes, definitely. Corrupt politicians hate cartoonists because we put them in a spotlight and portray them for who they truly are. People need to know what's happening in their country and with fewer words, we can tell the whole story.



## **ARE THERE TABOOS (SUBJECTS YOU CANNOT DRAW ABOUT) IN SA? AND IS THERE OUTRIGHT CENSORSHIP ON SOME TOPICS?**

Religion is a sensitive issue. The Charlie Hebdo shootings in France served as an extreme example of the history of attacks on satirists. *"On January 7 the offices of Charlie Hebdo were the target of a terrorist attack. At 11:30 AM Algerian French brothers Chérif and Saïd Kouachi, armed with assault rifles, entered the magazine's offices and killed caretaker Frédéric Boisseau. They then forced cartoonist Corinne ("Coco") Rey to enter the security code that granted access to the second floor, where an editorial meeting was being held. The attackers stormed into the newsroom, and police officer Franck Brinsolaro, who had been detailed to protect Charlie Hebdo editor Stéphane ("Charb") Charbonnier, was shot before he had the chance to draw his weapon. The attackers then asked for Charbonnier and four other cartoonists—Jean ("Cabu") Cabut, Georges ("Wolin") Wolinski, Bernard ("Tignous") Verlhac, and Philippe ("Honoré") Honoré—by name before killing them as well.*

*Their other victims were economist Bernard Maris and psychoanalyst Elsa Cayat, both columnists for Charlie Hebdo, copy editor Mustapha Ourrad, and journalist Michel Renaud, a guest at the meeting. Charlie Hebdo had earned a reputation for satirizing everyone, and a statistical analysis conducted by the newspaper Le Monde showed that the magazine was far more*

*concerned with French politics than with religion; it had devoted a mere 1.3 % of its covers to the topic of Islam in the decade prior to the attack"*

<https://www.britannica.com/event/Charlie-Hebdo-shooting>

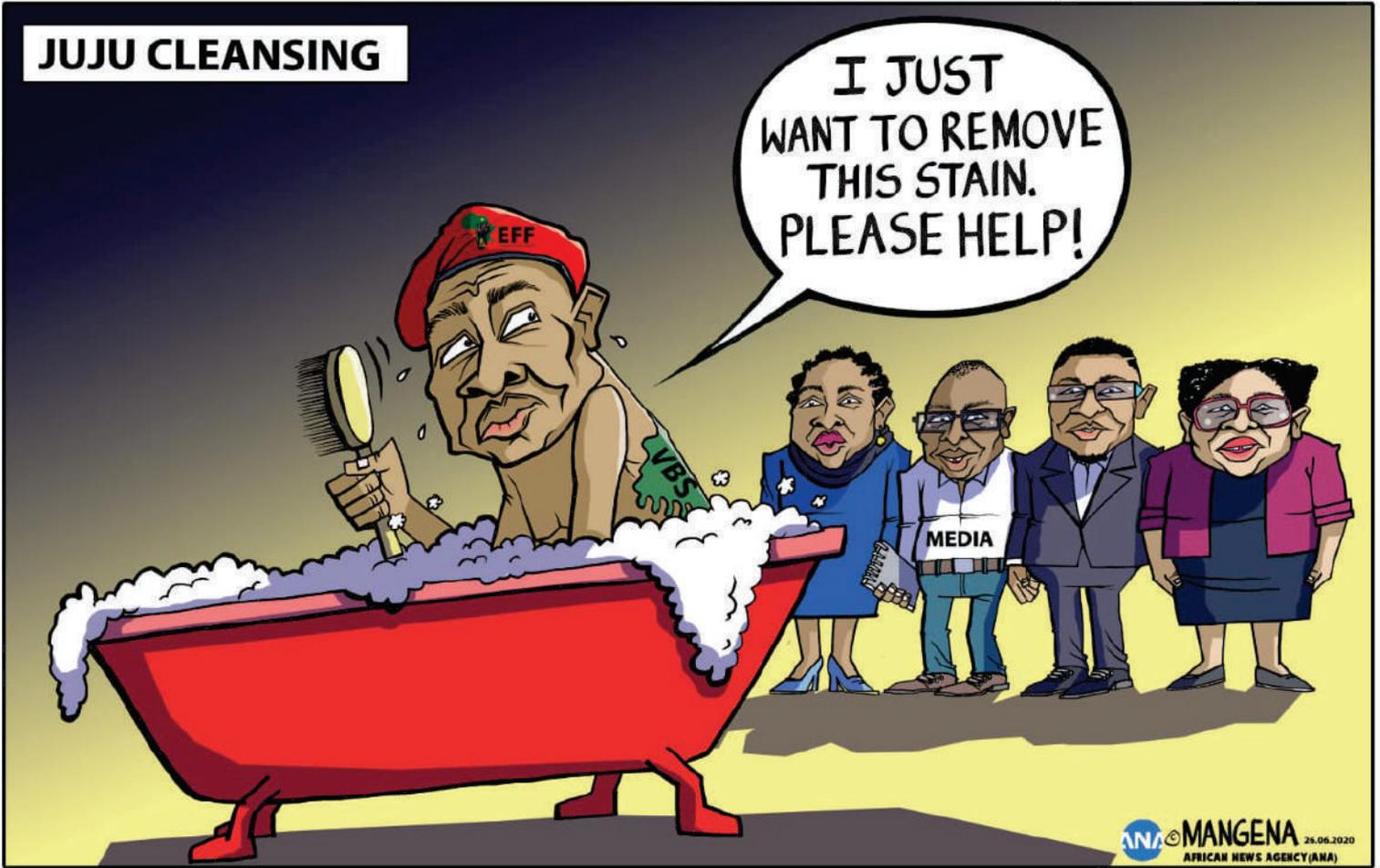
## **ARE YOU POSITIVE ABOUT THE FUTURE OF EDITORIAL CARTOONING IN SOUTH AFRICA?**

No, I'm not. Political cartooning is slowly dying at the hands of editors who no longer see the value of cartoons. In a profession that has been dominated by white people, it pains me to hear that some black editors are campaigning for the discontinuation of using cartoonists instead of trying to empower them. I would love to see the government introducing a special fund for media organizations so they can employ more cartoonists. This will also help in our fight against unemployment.

## **DO YOU WORK FOR ANY PUBLICATION, DO YOU HAVE SOME OF YOUR WORK REJECTED AND WHY?**

I work for African News Agency and my consultations with editors has helped avoid that situation. I've worked with so many great editors and can recall two whom I've had the worst experience of my life with. From rejecting cartoons that were discussed as a collective to the point where I suffered from depression. It's a professional environment and maybe I didn't fit in with their plans.

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# RICK BALOYI

**R**ick Baloyi, born in Tshivhuyuni, Limpopo, completed his secondary education at Lishavhana Secondary School in 2017. He started practising art full-time in early childhood and started drawing and improving his drawing skills over the years. “I honed my skills even further, learning to use different mediums such as painting and linocut printing. I am currently studying visual art at the University of Johannesburg. In 2018, I came first in the STAEDTLER African Art Competition.

“In 2019 I won a scholarship award for visual art from DALRO | NETBANK and ARTS AND CULTURE TRUST to further my visual art studies at a university. The award included an exhibition at the Market Theatre with three other finalists.

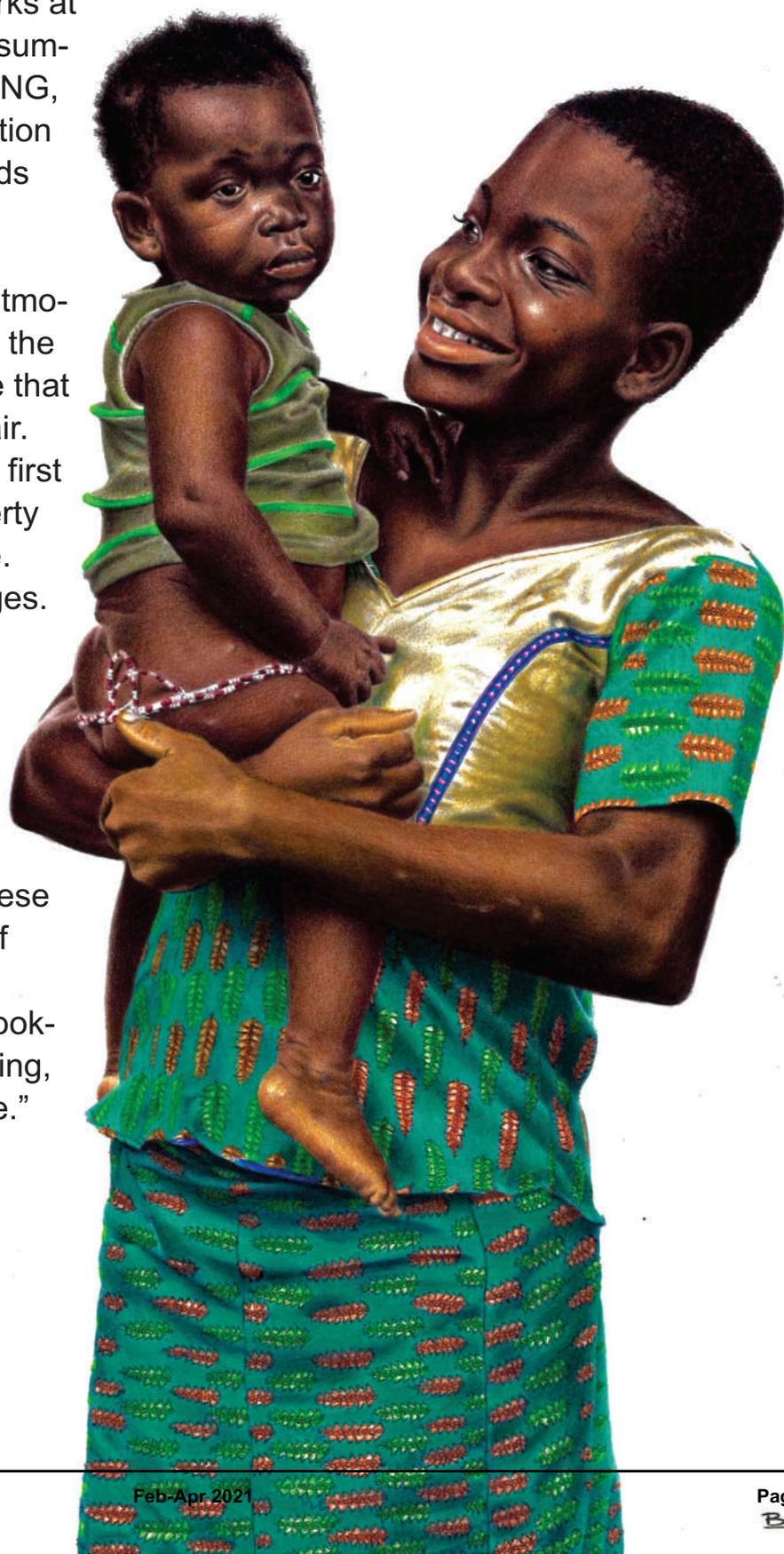


“I took part in the Talent unlocked programme which culminated in an exhibition at RMB| Turbine Art Fair in 2019 and another exhibition in 2020 as part of the Talent unlocked alumni. In 2020 I exhibited my works at Lizamore and Associates Gallery summer exhibition titled OF THEE I SING, and another summer group exhibition at RK Contemporary titled No Holds Barred.”

Rick says he aims to portray the atmosphere of natural attractiveness in the village and the dispel the narrative that people in the villages are in despair. “When people look at villages, the first thing that comes into mind is poverty and how underdeveloped they are. That is how people idealized villages.

“In my artwork, I aim to show the beauty of village life, the culture and tradition through my portraits. These portraits depict people from villages doing their daily activities. The representation of these activities aims to defeat the idea of always seeing Africa as a place of struggle. I create these portraits looking at my background, my upbringing, and experience in my home village.”

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**Insta: Rick\_Baloyi**  
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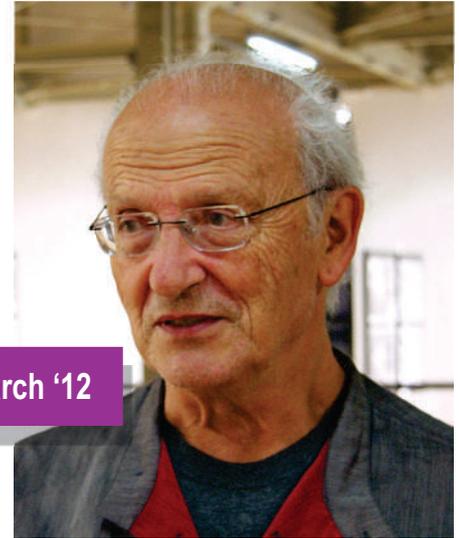


# REMEMBRANCE CORNER

## Jean “Moebius” Giraud

Cartoonist & Writer

8 May '38 - 10 March '12



Mega Artists Magazine takes time to remember revolutionary artists. Artists who by their work, motivation; a style of thinking and acting was started. A synopsis of their background is compiled, to bring light to our readers, about this Mega Artist.

On this month’s 18th issue we visit an open minded and passionate **Artist** and Writer who’s art has given definition and emphasis on Western and Sci-Fi film making.

Jean Henri Gaston Giraud (Moebius) grew up in a broken home; raised by grand parents. At age 9-10 Giraud started to draw Western comics, at age 16 he began his only technical training at a college where he unsurprisingly started producing Western comics, which did not sit well with his conservative teachers. In 1956 he left art school without graduating to visit his mother who had married a Mexican in Mexico. The experience of the Mexican landscape left an impression on him, easily recognizable in almost all his later seminal works. After being



1st Metal Hurlat Issue



1998 Silver Surfer Comic

slated in the military service in Algeria, he managed to escape the frontline by working as an illustrator for the military. Algeria was Giraud’s second acquaintance with other more exotic cultures, and like he did in Mexico, he soaked in the experience which made another indelible impression on the young man, leaving it’s traces in his later comics, those created as Moebius.

For more on this Mega Artist, read more at.

COURTESY: [https://en.m.wikipedia.org/wiki/Jean\\_Giraud](https://en.m.wikipedia.org/wiki/Jean_Giraud)



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# THE RETURN SOLDIER

TEBATSO RAMAFALO

**T**ebatso Ramafalo is a 37 years old woman born in Hwelereng Village just outside Lebowakgomo, in Limpopo. She is a medical social worker by profession, a mother of three boys and a divorcee. She says she did not know that she could write. She started writing as a way of healing from her failed marriage. Tebatso only started taking her writing seriously when her friend, Kganya Thema read her story and encouraged her to find a publisher.

The story is told in a clear, non-nonsense language peppered with humour, pain, a quest for healing, and loving again. "I went through that emotional rollercoaster and went to sessions with psychologist, priests and other counsellors. However, I did not heal. My pen and paper were another form for my quest for healing. The book is about my bittersweet journey through love life and divorce and how I healed. In this book, I am saying, I am still breathing, beautiful, intelligent, and a good woman. It is okay even if you call me a 'return soldier'; I may



not have won the war, but I am still soldiering on and no one can take away my self-confidence, pride and self-esteem, for that's my worth. My bitter-sweet journey makes me the kind of a soldier I am today, I did not die at war, I am here."

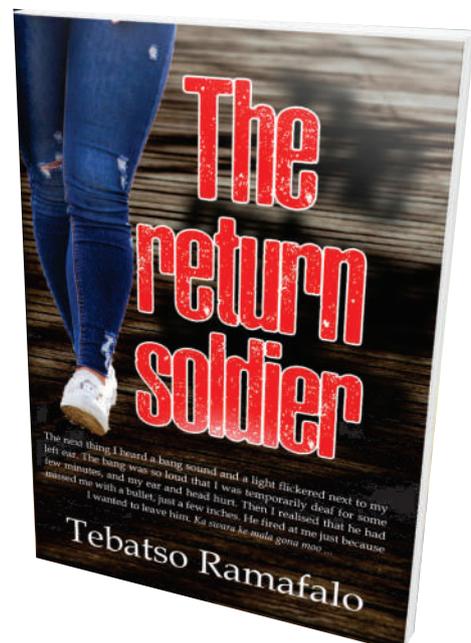
How long it takes to write a book largely depends on how much time the writer puts in to actually writing it. It didn't take Tebatso longer than a week to write her book but it took her longer to get it published. "It took one week to write the book. I sent it to my publisher, and he sent an edited version. I had to correct it and sent it back to him. This process took a bit longer as I am a first-time writer. I was fortunate to meet Tshifhiwa Given Mukwevho on Facebook who believed in me as a writer. I sent him my manuscript, and he sent positive feedback the following morning. Mr Mukwevho, my Publisher from Vhakololo Press, said the moment my manuscript landed in his email, he read the first two pages, and he was impressed. He liked *The Return Soldier* for its relevance in today's society, and my story is not a voice to be gagged. That's how I got to publish the book."

Publishers, are seeking books that have wide appeal, even if it is for a niche market, because, unlike the author, the publisher is looking at your book as a product and he will invest in it only if he thinks he can make some money, but the author always seek to achieve something says Tebatso says that she wanted to give healing to people who have experience the same pain and suffering. "This book gives people hope, sanity and healing; both men and women

going through difficult marriages and divorce. There is life after divorce. Life is not about what you have lost but about what you do with what is left. Through the many reviews, I realised that most people find healing through reading my book. Most people think they are the only one going through difficult times."

It's possible to fall out of love after marriage. The intensity of emotions also varies depending upon the circumstances. Tebogo says that she believes she can still find love again. "Love is a beautiful thing when you are with the right person. I would get re-married if a fair opportunity presents itself. I wouldn't mind. It is human nature to look for greener pastures, but sometimes we don't realize that the grass is only greener at the other side because someone else is watering it. Unfortunately, relationships these days are hard work. So, relationships are a process. You work on them daily. You need to focus and commit yourself."

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# PEDI TRAP

CHRISTAR LEGWARAGWARA

**C**hristar Legwaragwara is one proud Pedi rappers in the country and dreams of becoming the best rapper to ever exist in South Africa. Nkoana Mogale Christopher born at a small village called Kgokong but moved to Mankweng township.

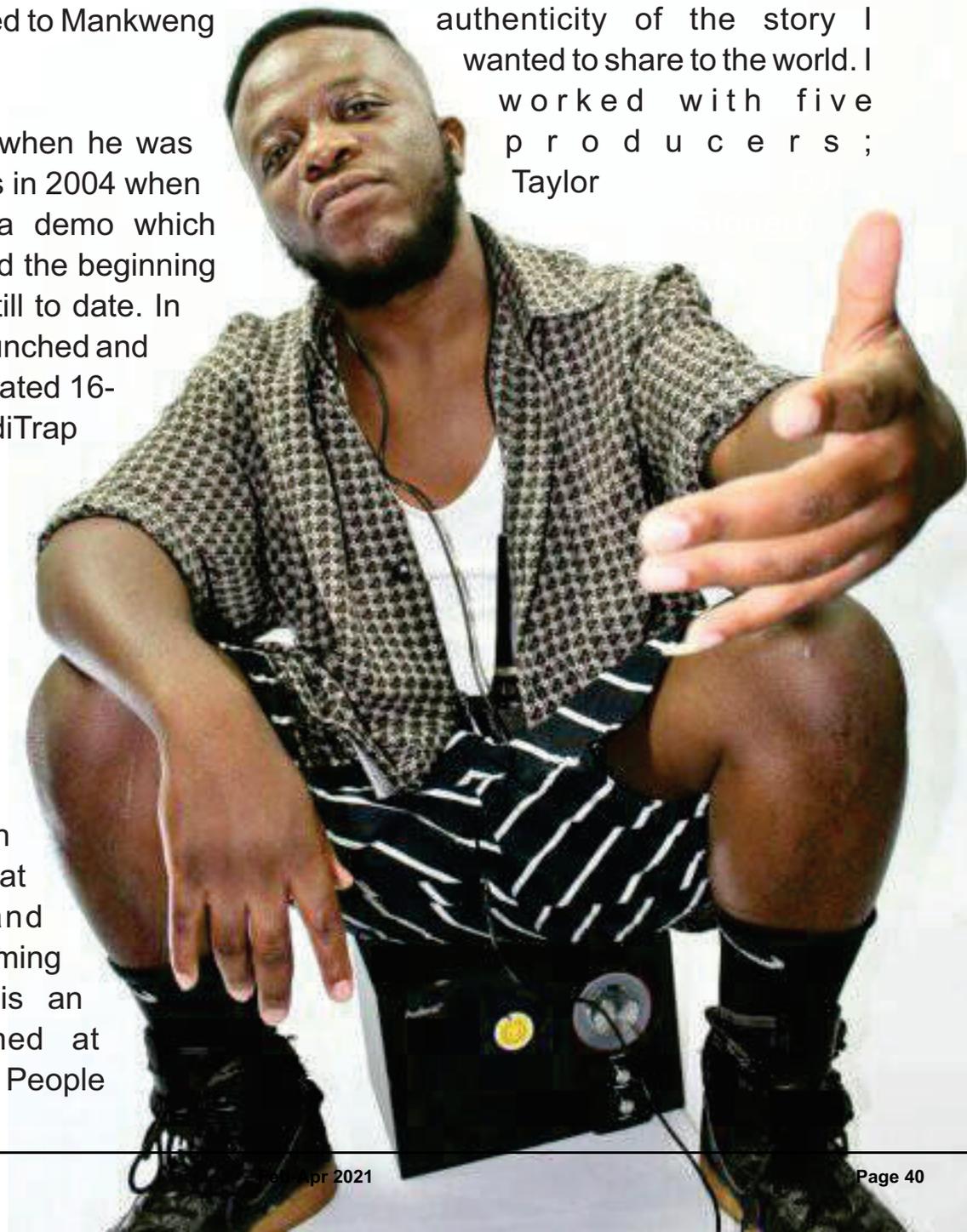
He wrote his first song when he was only five years old. It was in 2004 when he decided to record a demo which ushered in a new era and the beginning of a journey that lasted till to date. In February 2020 Christar launched and released his most anticipated 16-Track album titled PEDI Trap Manuscript.

## THE ALBUM

Pedi trap Manuscript is the first body of work that introduces PEDI Trap music to the world. In the existing body of work of African Trap, Mapedi are having a voice through the album. It's a Bible that must be followed and worshipped by those coming after me. My project is an emotional project aimed at changing people's lives. People

can relate to the stories and struggles. The love is amazing, and it makes me a better person. My album is a 16 hit track, with one guest feature on track

1. I didn't want to do ft to keep the authenticity of the story I wanted to share to the world. I worked with five producers; Taylor



eats and Judgement Fire. Afro25 engineered the album. The Executive Producer is Afro25. I composed all the 16 tracks, 75% of the whole album was composed, recorded and engineered in seven days.

## **MUSICAL PROGRESSION**

A lot has changed, when I started music, I wanted to do it for respect, fame and power. Now I am older, wiser and my understanding about music has changed. I have learnt that music is business as much as its entertainment and it is also a vehicle for me to heal and deliver the message that touches and changes lives. To change my life and those that relate to my stories. Of course, make some money for me, family and my underprivileged learners and students.

However, the album found me in a very dark space. It rehabilitated me when I was deep in depression in the brink to give up everything in life. It has given me a second lease of life. I hope it does the same to those that give it an ear.

## **RAPPING IN SEPEDI IN THE NEW ERA**

It's my identity. It is what I represent, what I stand for. It is the best way I can tell my authentic story without equivocating. Nevertheless, in our SA Hip-Hop, other artists rap in their native language and Sepedi does not find relevance. I see a huge need for my language to find participation too.

## **THE FUTURE OF PEDIRAP**

Pedi Rap lacked proper ambassadors, in the height and era of Motswako we were not good enough to compete, Hip-hop was a foreign thing to us in Limpopo, and we were just spectators and fell in love with what the Motswako guys were doing. We joined the train late. We suffer from what I call Motswako Hangover.

Motswako died, Rap globally died and we are holding on a deadwood. Truth must be told; our artists have a problem of riding on the wave of the current industry sounds. We are late and we are always left behind hence my assertion that we suffer from the post industry hangover. Pedi Rap died with Motswako and those who are pushing it today sound ancient and irrelevant. We need to peruse current and future sounds for us to participate in the mainstream and to have our language recognised in the game.

## **OCCUPYING DIGITAL SPACE**

I am still trying to master the art of manipulating the internet to empower me. I mean Charstar Legwaragwara is a product of Social media. Social Media provided me with a platform to access and connect with people. When nobody wanted to hear me out social media was my big plug and bridge to crossing to my aspirations and reaching more audience.

Christar Legwaragwara is a product of social media especially Facebook. My primary focus is on building the market for myself and my fellow Hip-hop artists.

In Limpopo, Hip-hop artists are at the bottom of the food chain. We are not recognised at big events and I need to be that guy who is remembered for providing a platform for our Hip hop artists because we have many artists and a huge market that is ultimately discarded by event organisers.

### FUTURE PLANS

I want to venture more into events, ultimately push for Christar Legwaragwara to be a household name in the Music scene of Africa. I think we are close; we are about to

take over South Africa in 2021. I am coming like a thief to steal it while they are still asleep.

So, I will definitely be appearing more on National Platforms like TV, Radio and Newspapers. For bookings 076 8073 506/ Legwaragwara7@gmail.com or they can find me on all Social Media Platforms as Christar Legwaragwara and they must follow me. My album is available at Digital Stores like iTunes, Spotify, Deezer, Google Stores and a lot more. They can just type Pedi Trap Manuscript on their Google and it is the only one that will appear.



