

MEGA ARTISTS

WE ART

M A G A Z I N E

ISSUE#6
FREE EDITION

DJ JOEY LOCO
KEEPING HIPHOP ALIVE

LEWATLE
KGALISHANG
MAMETJA

WISEMAN
PLAYING WITH PAINT

MOSES SELETISHA
WRITING A BIOGRAPHY

DIVINE
DANCE
CREW

THE DANCE CHAMPS

OBEED

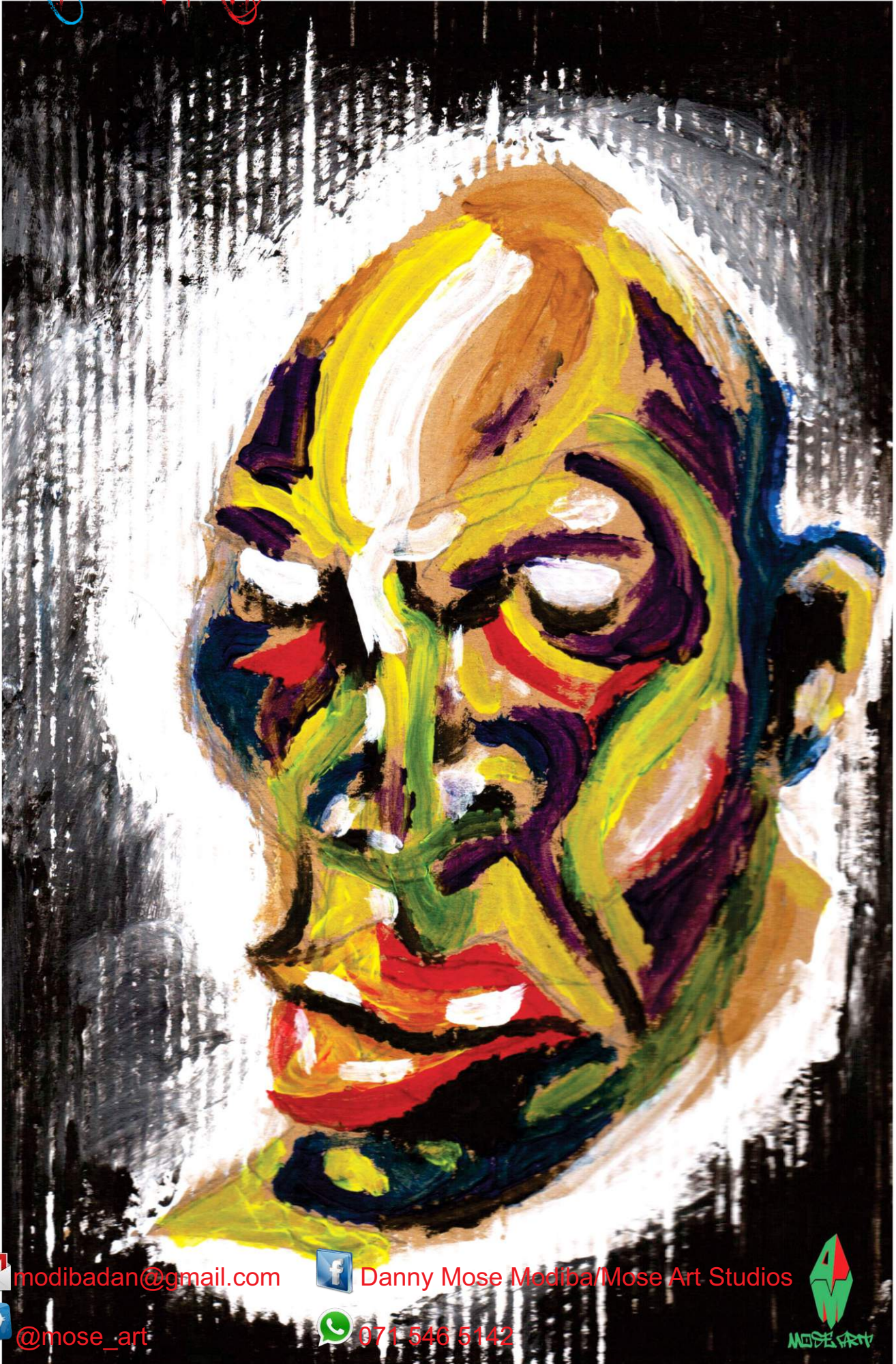
MOFOLENG

...ON WITH THE DANCE

Topics : LAZY ARTISTS OPT FOR NUDITY | ART MARGINALISED

ISSN: 2412 - 6063

VISUAL ART, POETRY, THEATRE, DANCE, PERFORMING ARTS



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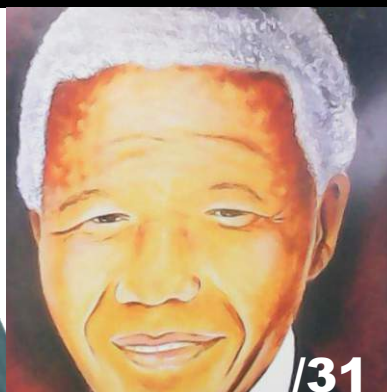
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EDITOR'S NOTE

The year is almost coming to an end and it is time to look back at what one has accomplished thus far. In our case as Mega Artists Magazine we have been able to maintain consistency, relevance and major development in our content and we are now celebrating a successful two years of our five year plan, which is to become one of the most influential publications in South Africa, our province Limpopo and the rest of world. We have accumulated so much experience and knowledge about the media industry and in particular online media and we are now ready to tap into print media and improve our online content.

You might have set yourself new year's resolutions, and you might have been working on your short-medium-long-term goals but now it is time to evaluate the progress and the accomplishment and or achievements accumulated during the period you have set for yourself. Are you impressed and convinced with the progress you have made up to this point? Is what you have been doing yielded positive results or it was just a complete failure? Are you impressed or disappointed with yourself? Do you know the whys and wherefores of your position right now? Why you are successful or unsuccessful?

Either way if you have been working on something you have learned something important about yourself and the project you have been doing. You have learned about your abilities or skills, capacity and ability to perform, endurance, information etc. which ultimately accumulates to knowledge and experience. You now have knowledge and experience that has prepared you for the future. But if you have not been doing anything or attempting to achieve

something, how else are you going to predict the future?

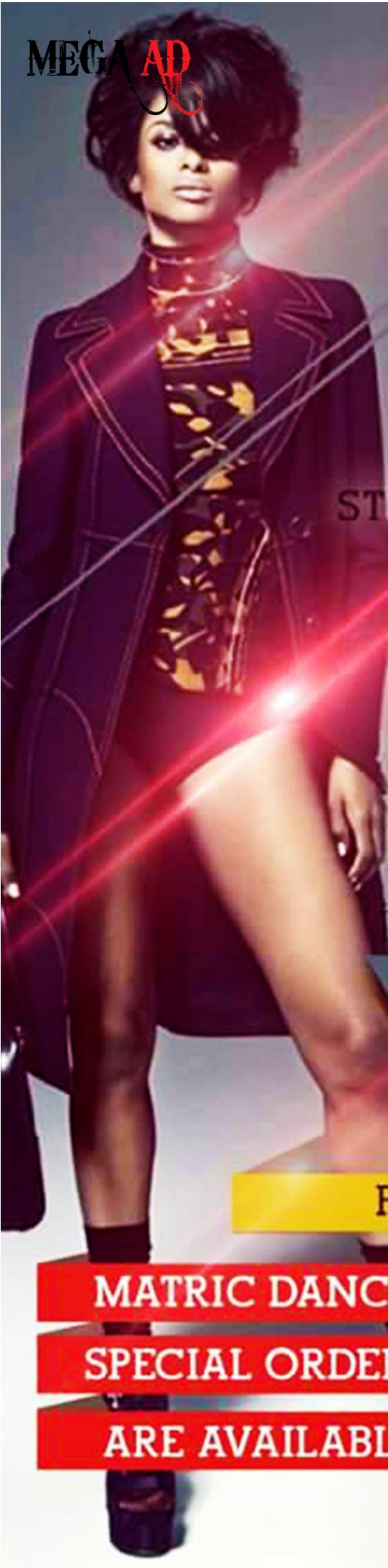
The only way to predict the future is when you have prepared for it and the only way for you to be able to take advantage of opportunities is when you have prepared yourself for them. Luck favors the prepared and dreams come true for those who are willing to work smart and hard. Nothing is impossible and everything through sheer smart and hard work can be achieved.

If this year was not your year and you have not done anything yet, it is not over, you can still start something and change the world around you, but first you need to change your attitude towards life, make new friends who'll contribute positively in your life, establish network and connections that will assist you in achieving your goals because dreaming about it is not enough and complaining about everything is not going to get you anywhere. You want to get somewhere? Start doing something worth your time.

If 2015 was a successful year for you, congratulations, continue doing what you have been doing and this time with more effort and attempting new strategies to develop your skills and knowledge and increase your earnings as well. Remember learning never stops. You can never claim that you know because there are new programs and new ideas that might challenge your ideas and or business. Always be on top of your game and look out for new possibilities. Merry Christmas and a happy fruitful New Year.

Thank you,
Enjoy The Magazine

Jack Rams

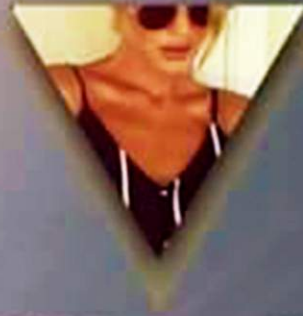


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LEWATLE (Sea - Thought)

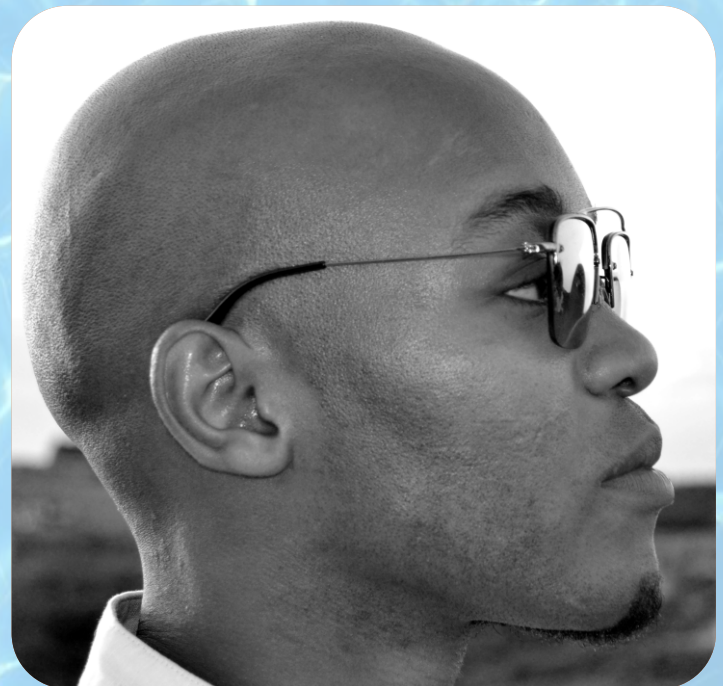
KG AHLISHANG MAMETJA

"I am one of Limpopo's Performance Poet and Writers, born in South Africa, A Pedi product of Greater Africa. I've been performing my Poetry since the age of 14. With a three part band called CREAM(Christ Rules Everything Around Me). My most cherished gigs and events include the Shindig Awe(Held annually in Haenerstburg, Limpopo), The Royal Palace in Holland for the June 16th memorial, held by the Ambassadors of The Netherlands. Cape Town, for the One Billion Rising(Activism against woman and child abuse), at their opening ceremony. I also Performed frequently at The Piano Bar(With'Chasing Summers', the jazz band) in Green Point, then there was Commune1 (Ayanda Mabulu's Art Exhibition hosted by Andile Mngxitama). In Limpopo, Reversing The Legacy(A 10 day re-enactment of the 1913 Land Act, which was deployed by The Department of Rural Development), Where I got the honour of meeting Don Mattera a key mentor in the completion of my anthology.

I've explored various realms of the hip-hop culture too, performed at various other events relating to Nelson Mandela's passing and Memorial Tributes. I've just published and printed a conceptual book which I describe to be an Art Gallery called

'LEWATLE: The Gallery', which is a compilation of my Poetry, Photography and Short Stories. It's not an anthology, its structure is unorthodox. It will be available soon online. I've also featured on various media platforms such as Tshwane FM and Zest Magazine in Pretoria. There's more I do in the lines of helping high scholars in finding their driving force.

That's the Passion element of my life, my career falls in the electrifying waters of Renewable Energy, I run a business called MAATLA Energy where we do innovative advancements with Solar, hydro and wind power to advance rural access to power and water."



LEWATLE

Too focused on Gutter thoughts,
Like a juggernaut amassing my gut
With very fast food I ought,
My immuno uses Thai Chi when it boycotts,
We were victorious in the last battle against
Nanobots.

It was nerve wrecking as they pursued my
nerve endings.

A story untold and pending,
When will America stop offending
And Offending, distracting then possessing?
Testing, 1 2 mic checking vocal projections
if still emitting light
Testing, 3 4 mic check-mate
Via lyrical flight

Some laws were designed
by Men who thought they were funny.
Pulling a rabbit hat out of a bunny
From that area where it's never sunny
'm no couch potato
I am the Sofa King mad Sheik(X2 faster)
People are talking about me next week
On the borderline of Royal and Kush weak


I'm not gon leave till a fat baby speaks
Do like photographers
You've got to learn to feel
Shoot to capture, don't shoot to kill
Stay on the grind
Like Mozambique wheatmills.
Electrifying punchlines
I keep a charge going
in the air like phone bills



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OBED MOFOLENG

...ON WITH THE DANCE

With costly lessons and attire, contemporary, modern and other forms of dance like ballet, Latin, Salsa, and Tango are thought of, and seen as types of dance for privileged and wealthy societies. These types of dance genres are some of the most gracefully poised and powerful dance varieties renowned at international level, but most rural communities are not exposed to this type of art. The reason for this is the cultural backgrounds and financial restraints that limit experiencing and or exploring these types of dance. But for Obed Mofoleng, this was never a barrier to reach his dream of being a professional dancer.

Born in Mankweng, Limpopo, Mofoleng learned how to grace the dance floor with little support. He was able, against all odds to surpass many challenges and stereotypes and managed to pave his way to become a Latin dance star.

Obed started dancing at the age of 13, and 14 years later, he still vibrates with equipoise of all his power on the dance floor. Inspired by South Africa's nine time world professional Latin dance champion Bryan Watson, Obed has since evolved so much over the years and found his true love for dance beyond just technique and style.

From dancing at matric farewells and graduation ceremonies in his small community and school halls of Mankweng Township, in Limpopo province, to sharing big stages with celebrities and established professional dancers, Obed has successfully accomplished excellent accolades at a tender age.

He showcased his nimble ,agile , smooth graceful manoeuvres from 2006-2008 at the Youth Latin SA Champion ,for five years from 2008 to 2013 at the Adult SA and Gauteng Latin Dance Championship competitions , he won both the Limpopo Dance With The Stars and Limpopo Dance To Be The Biggest Looser competitions in 2009 and 2012 respectively , finished in top 16 in the 2013 season of So You Think You Can Dance South Africa, and was recently one of the professional dancers paired with



amateurs on the SABC 3's Strictly Come Dancing Season 8 show. Obed shared his experiences with MAM about the dancing industry, his goals and aspirations.

Absolute Love For Dancing

Obed says when he was introduced to Latin dance he got instantly smitten and star struck. "It was love at first sight. From the moment I saw Latin dance and stepped in a dance class I was hooked. Obed's love for Latin dance and dance in general is unconditional. "There isn't one specific thing that I like about what I do. All I can say is that I love it as a whole. I love performing, so definitely one thing would have to be when I am on stage in front of thousands of people. It gives me the ultimate rush. I express every single emotion on the dance floor and I feel relaxed doing so. I think dance allows you to express yourself freely through controlled movement to music. You start to blossom as you learn different forms of dance."

About So You Think You Can Dance & Strictly Come Dancing

After many years of practice and entering dance tournaments and performing at small events, his wish was to share the stage with the *creme de la creme* of the dancing circle.

“I have been performing and competing most of my life and loved it every single time. But the most challenging thing for me was to dance with a celebrity on national television in front of millions! The pressure was the most difficult thing to overcome.”

His first major show was competing in So You think You Can Dance Television show on SABC 1. “Doing SYTYCD was childhood dream come true; one I didn't even know I had until it all started happening. During the first live show when the famous SYTYCD theme song came on and the dancers are being introduced, I was shaking; I couldn't believe it was happening! The whole situation is designed to push you to your limits; I learned so much about myself and trusting my abilities. I don't think I've ever focused so much in my life.”

From showcasing in SYTYCD and making to the top 16 another opportunity presented itself and granted him an amazing platform. “I am so honoured to have been part of Strictly Come Dancing season eight. I've been a fan of the show and it is such prestigious thing in my career. A beautiful space, lots of energy and an amazing team of people working on this production. I've grown so much and am so passionate about continuing as a professional dancer.”

Goals and Inspiration

Obed's ultimate goal, coupled with all the experience he has acquired on the dance floor, is to travel the world and do big shows in big arenas. “My goal as a dancer

is to be a part of the greatest dancers. This is my life. The world of dance is very big and I continue to grow and learn so much. I enjoy teaching as I get to share my knowledge and experience of dance. He draws inspiration from world-renowned dancers. “ I get inspiration from dancers like Rafick Hoosain, Lorcia Cooper, Michael Wentink, Tebogo Kgobokoe, Darren Hammond, Otlile Mabuse to name a few.” He also mentions that self-motivation has played a major part in making him what he is today. “I started off on my own, training myself how to dance by watching a lot of dance videos to help me stay motivated.”

My dance philosophy is 'Dance to entertain, but also dance to educate'. “I have had the opportunity to teach dance in communities around Limpopo and found it as a great way to get teenagers off the streets, get physically fit and also instil in them values of decency and respect. Patience, dedication and handwork are key to being a good teacher.”

Mistaken Beliefs

Although Obed has a strong personality he was nearly discouraged to become a dancer because of lack of knowledge and mistaken beliefs. “Growing up I thought it was an expensive sport and meant for a certain class of people especially when you are from a disadvantaged rural black community. I think any sport or mural activity is expensive or demands some kind of sacrifice and compromise. Time is an expensive commodity and this includes focus, passion and dedication which are

actually the most expensive elements in any activity. If you don't have these then you are too poor to participate and excel in any sport or activity. “

Gender stereotyping is also a demoralising issue but Obed rubbished the idea that male dancers are gay. “Another common stance taken by men who cannot dance and won't dance is the presumption that most male dancers are homosexual, or danseurs as weak or effeminate. I think it's quite silly because let's think about it. You are working with beautiful women. It's a great job for a straight man.”

Pain and Endurance

Dancers are prone to injury because of the extreme physical exercise it exerts on the body. Obed suggests basic health tips to keep one's body strong. “Growing up in the dance world you are taught to be strong, prepared and focused no matter what the role is. You put many hours into your work and nothing but perfection in the end. The best thing a dancer can do before a big performance is to take care of one's body and mind. It is just as important to keep your mind healthy and rested as it is to keep your body healthy and prepared for performance.”

Exploring

Obed believes that he is capable of dancing various dance moves and genres. “I take contemporary, modern, jazz and tap dance classes. I am an adventurous person so I love exploring and expanding my skills and knowledge that's why I also love travelling and meeting amazing

people. I would like to see how people in other countries value dance.”

On arts support, improvement and implementation

Lack of funding and assistance in terms of sponsorship is still a troubling issue and Obed thinks more should be done to improve recreation particularly in dancing industry. “The problem in South Africa is that we do not take art seriously. We do not invest in art and or buy art but instead we observe art at a distance and appreciate it by just clapping hands and that is it. I don't think our government is doing enough more especially when it comes to considering and including various types of arts at public elementary and high schools. Investing more money in the arts will expose learners to arts and spread awareness.”

Message of encouragement

“If dance is your dream, ponder it, stay motivated and always remind yourself why you dance. Because you love it! And you are never too old to start dancing.”



Quickies with OBED

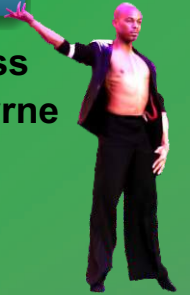
Favourite music genre

I enjoy all genres of music.



Favourite movies

The Pursuit of Happiness
The Secret by Rhonda Byrne



Favourite Dish

Fried rice and prawns



Favourite Quote

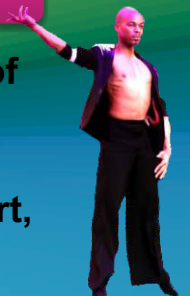
“Dancers are the athletes of God.”

- Albert Einstein

“If you dance with your heart, your body will follow.”

- Mia Michaels

“Great dancers are not great because of their technique; they are great because of their passion”



Dress Style

Formal because when you are a man presentation is everything.



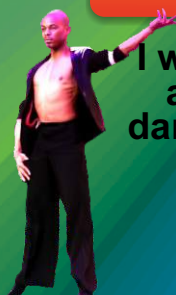
If you were not a dancer..?

I would be an aerobics instructor because I enjoy helping people and I am a fitness fanatic.



From now what's the next step?

I would love to travel the world and be a part of the biggest dance productions in the world.



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CLEMENT BANDA(ZIM)//RAGE//NECROPHONIC SKILLZ//
EPIC MANIFEST//XTREME SANITY//MR YATTY(ZIM)....AND MANY MORE.**





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Without the arts, we run the risk of becoming a nation of housing and taps...

Article by: Tshegofatso Rasekgotoma

ART MARGINALISED

Our arts who art marginalised

During my days as a teacher, I had the honour and privilege of asking my learners what they aspire to be in the future, and they all wanted to be something but an artist. This answer came as no surprise because although schools are a fertile ground where children's talents are to be nurtured and encouraged to grow, some schools, like the one I spent my two years at when I was given an opportunity to give back to the community through teaching, have a lack of adequate resources and skilled teachers to harness and teach certain special subjects such the arts. As a result, over the years, the arts in South African public schools have taken a dive and although they are perceived as beautiful, they are not seen as essential. This is also evident in public school policies, which have accorded the arts limited time in the classroom, and only as part of the life

skill subject that is only awarded less than two hours classroom time weekly.

The arts and the South African law

The South African law has a constitution which clearly states that, everyone has the right to freedom of expression, which includes freedom of artistic creativity. To add to that, the South African white paper on arts and culture asserts that, "rooted in freedom of expression and creative thought, the arts, culture and heritage have a vital role to play in development, nation building and sustaining our emerging democracy". It is clear that both the country's constitution and white paper believe expression of artistic creativity is a right and is vital because of its ability to contribute to the strength of both the economic and social standing of the country, and that means that our children, who are in disadvantaged schools are

denied their right to freedom of artistic creativity and expression, and their possible contribution to the sustainment of the country's being by virtue of going to schools that are subject to inadequate resources provision and training of teachers who are specialised in the arts, restrictive environment, as well as learning programmes that promote other subjects and restricts the arts in public schools.

The importance of promotion of the arts in schools

The marginalisation of the arts in black community public schools continues to be an issue in our societies. Although overshadowed by the on-going preaching of the importance of math and science in schools, the arts still have a very importance and vital role in the performance of the learners in schools. They are an integral part of every person, whether they would like to admit it or not. This is asserted by many existing studies that emphasize the importance of the arts in schools. Disciplines such as music, dance, theatre and visual arts are integral to the society. In a country as diverse as South Africa, the arts serve as an essential bridge across language and cultural heritage. They become a link through which we can learn and appreciate each other's ways and contributes to the shaping of our understanding of each other. As such, it is important to emphasize that the arts act as a motor that exposes our different cultures to each other, and they should not be learned through occasional exposure but through consistency. Schools are a haven for children from different backgrounds and cultures, and as such, the arts must be

promoted and encouraged to help forge relationships between the learners, and they must form part of the school curriculum as much as math and science does.

Enough research exists to overwhelmingly support the fact that participation and study of the arts is a vital component in improving learning throughout all academic activities, can develop better team players, ignite a love for learning, and also enhance learner creativity. An effective arts education helps learners stretch their minds beyond looking at a play, listening to music and even reading something written on a piece of paper. The need for schools to promote and have access to adequate resources to better deliver arts education should be stressed and acted upon.

The arts, entrepreneurship and development

One of the most cited reasons for the sidelining of the arts is that it is commonly perceived, and that is as a result from those who are not well equipped with information about the benefits of the arts, that anyone who pursues the arts as a career is taking a risk of possibly being unemployed in the future. Teachers and the society in general, do not encourage the artistic mind-set and arts persuasion because they believe being an artist can have unpredictable consequences when it comes to employment in the long run. What they fail to realise is that being an artist goes hand in hand with being an entrepreneur. It is all about innovation and selling the product and then being able to put food on the table, while on the other hand possibly being able to employ others.

In a country that has a high level of youth unemployment as South Africa, art entrepreneurship would come in handy to try and bridge the gap that leaves many sitting at home after obtaining qualifications that were encouraged in schools more than pursuing the arts. Works of art, regardless of kind, have become commodities and can be counted as consumer goods. Everyone has something to express, and whether you are a writer, a painter, a sculptor or a performer, what an artist does is take an idea and breathe life into it so it can become a reality. With proper training and attention of our creative skills from a young age in school, taking a vision and cultivating it reality through creation of art will be easy, and that merged with proper marketing will reach a wide range of customers and clients, and as a result, will also offer employment to not only the writer, but cast members as well, for an example.

The non-prioritization of the arts in schools perpetuates the lack of creativity, lack of diverse cultural exposure, lack of understanding of others, and lack of arts entrepreneurship within the society, and contributes nothing to fighting unemployment in the country. It is for this reason that the government should invest in the arts as much as it does to the math and science, adequate resources to harness the arts should be put in place and teachers in arts education should be given proper training and support.

After all, it was the great president South Africa has ever had, Thabo Mbeki, who said, "Without the arts, we run the risk of becoming a nation of housing and taps, and their practice is not a luxury reserved for the

idle rich, but an affirmation that our humanity presents a call for individuals and societies to a form of behaviour which must respect the individuality of each person and the humanity of all"

May the arts reach a point where by they are accorded the equal status with other subjects across the educational curriculum, and may our teachers and the society as large not only look at the arts as a subject that contributes to our social development and understanding, but also as a subject that can contribute immensely to the economy of the country and have the ability to bridge the unemployment gap, as well as an instrument to making life more meaningful.

The main purpose of education should be to lead learners to their optimal realisation of their full and unique potential. There is a need to offer more lessons about things that contribute most to social harmony and cohesion; integrity, creativity, truth, social development, perception alteration, dignity, contribution, team work, entrepreneurship, diversity, and cooperation. And these all can be instilled in our children and us as the society, through art education. We shouldn't be striving towards being a society of housing and taps. ■

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MAT-LEE

ART-PHOTOGRAPHY



I create images that evoke emotions through photography process in which one's mind and imagination are freely but competently exercised.

Lephline Mathodi Mahlangu also known as Lee was born in Limpopo in a Village Called Kwalitho in Rust Die Winter, in October 4th, 1990. "I am known for my creativity as a writer, poet, dancer, Designer, and best known as a photographer that has recently found herself in photography."

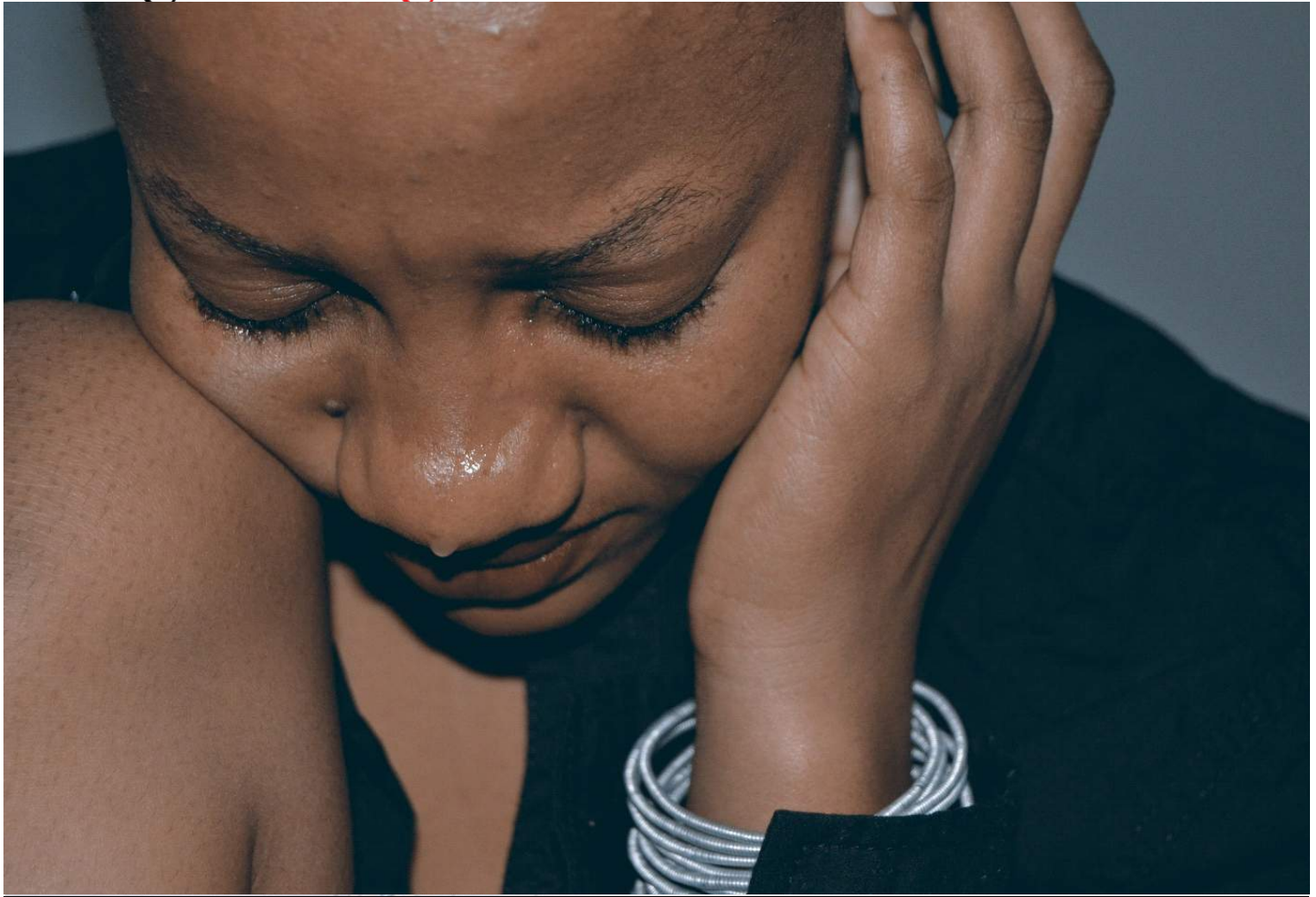
"Photography for me is more than just capturing souls but it is also a tool for me to cry out loud and express who I am. I use photography to break closed walls and my interest is broad "But" **Art photography** is my depth of beginning and I am hoping in future it will be my only focus.

Currently i am very complex, I cater for different events such as Parties, cooperate events etc. I use platforms such as Social media to share my life experiences through photography, in attempt to build an online gallery with my friends/clients. I am currently doing pro bono to gain more experience, build clientele and later be able to become a meticulous brand that sustains the pivotal beauty found in photography."

For more info

Contact: Lee on 0790462743

FB PAGE: @MAT-LEE PHOTOGRAPHY









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TŠHUTŠHUMAKGALA

Tšhutšhumakgala: is a Sepedi biography penned by Moses Seletisha (29), about the life and political times of Tlokwe 'Harlem' Maserumule, who is a former Umkhonto we Sizwe combatant. Tlokwe spent almost a quarter of his life in Robben Island. He worked in the kitchen section during his jail days in Robben Island, that is where he earned himself the name 'Mr Soup' after Mandela, Elias Motsoaledi, Goven Mbeki and other inmates confessed and insisted that he be given that name. It was for the simple reason that the kind of soup he used to cook had to befriend their taste buds.

The very same soup he mastered was not only used for consumption but also to ease communication of inmates. One inmate would simply submerge a little note wrapped into same soup and let Tlokwe dish it to a fellow comrade.

Maserumule remains the first black prisoner to have been allowed marrying a woman in Pollsmoor prison during his jail days. The wedding was championed by Judy Moon whom by then was a wife to former human Settlement minister Tokyo Sexwale — both groom and bride were granted only 10 seconds for their honeymoon! Upon his release in 1990 he was deployed as a member of parliament under safety and security portfolio (perhaps hoping to drink from his military cup).

We also learn that Tlokwe is a man with power as he is from a royal family; he is a son to Kgoši Shikwane Maserumule-Matlala, Ga-Matlala. That is to say he could have been oblivious of the conditions and refrained from participating in the post-struggle but he persisted and unconditionally joined the movement to serve as a terrorist not some royal prince if not principal. The book was edited by Matete Motsoaledi, foreword Letlapa Mphahlele of Pac and afterword Limpopo Premier Stanley Mathabatha. Tšhutšhumakgala is a second published Sepedi biography in South Africa, after EM Ramaila with *Tšabophelobja Abram Serote*

Born Moses Shimo Seletishain 1986, during when South Africa was still trapped in the apartheid regime, Moses grew up like any other African child in the dusty python-like streets of MooiHoek at Ga-Matlala 'a Rakgwadi in in Limpopo.” I am a poet, playwright, author and translator. My area of interest is African languages and its social context and Sepedi is my major.” Moses is a UNISA undergraduate BA Environmental Management but he is today labelled author of the autobiography *Tšhutšhumakgala: Tšabophelobja Frans Tlokwe Maserumule*.

Why a biography?

“Some still think I am too young to be writing a biography as biographies were meant to be written by professors, journalists and maybe some middle-aged man with extensive of academic experience. “*Why not a novel, short story or perhaps poetry book as a start?*” My peers ask. I strongly believe that biographies are for whoever sees/finds a need to acknowledge a particular subject. A number of South African stories are mostly written in English or either Afrikaans. My point is not to criticise the abilities of having to encapsulate more in those two common languages. I was inspired by EM Ramaila who wrote *Tša bophelo bja Moruti Abram Serote*, the first to write and publish a bio in Sepedi (now Sesotho sa Leboa). That automatically positions *Tšhutšhumakgala* on second place.”

Requirements to write a biography.

“Time and space are a pre-requisite. Not to forget honesty, proper research and some few coins for travelling and for other necessary logistics. In my case, I was fortunate because the subject is still alive to be challenged on other events. But the mistake that you could commit as a writer; is to only dwell on the one on one interviews. I

suggest that you try to extend an ear and find more information from other sources to substantiate. Because the person you are writing about might feel a need to play some hero/heroines part within the book. Which is the exact opposite of what the writer might want to achieve in his/her writing.”

What other genres do you write about?

Non-fiction, Politics and challenges in rural areas.

How would you describe your style of writing?

OK Matsepe, David Maahlamela, Vonani Bila and Matete Motsoaledi kind of writing (only if you dare read) if not then I suggest a homework.

How many books have you written so far?

Tšhutšhumakgala is my first, although it feels like the fifth.

As a writer what challenges do you come across or what is challenging about writing biography?

It is with extreme challenge to barely pick up a subject on a person who you are not even sure whether you will be able to narrate his/her story correctly. Remember

TŠHU

tša bophelo bja

FRANS TLOKWE MASERUMULE

TŠHU

Moses Shimo Seletsha

MAKGALA



an icon is known all over, you are always vulnerable and stand a chance to be criticised and corrected. There is so much to do with embarrassments or either a handshake as a bonus.

What has been the highlight of your writing career?

Having to perform and work with the likes of David Maahlamela, Mpho Ramaano, David Ramakgwakwa, Oupa Mongwe, Moses Khaizen Mtileni, Phillippa Yaa De Villiers, Mmatshilo Motsei, Lefifi Tladi, Siza Nkosi, Antonio Lyons, Dr Raphael d'Abdon, M a t e t e M o t s o a l e d i, Goodenough Mashego, Tshifhiwa Given Mukwevho, Vonani Bila and just to name a few.

There is an on-going discussion about lack of interesting in reading. What's you take about this?

I don't think it is specifically all about lack of interest in book reading. Books are expensive and less accessible. Our precious local government structures must account to supporting local content. Try to shelve as many books as possible for the convenience of local readers. If I personally can't afford to buy a book then I am less likely to be informed on the successes of literature. Otherwise we will live to see a growing number of readers buying more airtime, cigarette and alcohol than books, because they seem to be found in every corner and space within the country. How many bookshops do you know from your hood?

Also majority of writers are discouraged by the fact that there's not much money in writing particularly in SA as compared to other countries. What's your view on this? Are we going to see a decline in writers in SA?

Unfortunately, that is the truth. I know of great writers who wish to write but fail as a result of Human Resource Management, radiography, public admin and so forth. I know of a genius writer who left writing for mining. People no longer buy books, they prefer anything digital (tell me about it). Mainstream Publishing houses are closed down as a result of profit that seems to be none. Fortunate enough we have independent publishers like Theinksword, Timbila Poetry Project, Geko Publishing and Tenworkers Media who are not afraid to publish new writers. Yet on the other hand bookstores like African Flavour Books, Xarra Books and etc. who are doing their utmost to see that local books/authors remain supported. So, if we don't work together we will never get close to improving our readerships.

Politely, I am appealing to those responsible departments that seem to be degenerating to disregard its promises if not commitments. It is the state of literature in SA at stake, but I am convinced that writers continue to write, and always will even when it rain and hail in bullets.

What do you aim to achieve with your writing?

To achieve a reading nation and also to have my work prescribed for school syllabi.

What are some of the books that you have read and who is your favourite writer and author who inspired(s) you?

TšaBorala, Bantu Letters, The Story of Sol T. Plaatje, When the Moon Goes to Rest, In the Name of Amandla, Lehuto La Pelo, Down Second Avenue, Kgorong ya Mošate, Taste of My Vomit, Lenong la Gauta, Handsome Jita, Megokgoya Bjoko, Mokone 'a Mabula, TšaKaMafuri, Moswara tau ka mariri, Long Walk to Freedom and Tša Bophelo bja Moruti Abrahm Serote. OK Matsepe does it more for me; I still worship him even in his absence.

Five years from now what can we expect from you? What's in store for your followers and lovers of you work?

Many books including: short stories, poetry, drama and novels.

What other projects are you involved in?

Currently preparing a documentary that will allow us to narrate the life of Tlokwe Maserumule. Organised and produced by fellow actor Aubrey Mmakola who now plays detective Ramashala in Skeem Saam. And also working on a Sepedi translation of Nothing But the Truth by legendary/ Dr John Kani (with permission granted of course).

Words of encouragement and favourite inspiration and motivational quotes.

“Re llela go phela, re llišwa ke go phela; re llela go phala ba bangwe, re llišwake go phalwa ke ba bangwe; re llela tšwelopele,

re llišwa ke tšwelopele...” — OK Matsepe

How can people get contact with you and your book?

On facebook: Moses Seletisha
email publisher:
theinksword@gmail.com
or +27796930053 for orders.

Mošate!





**“Only people who are dark inside
would need GOLD CHAINS and DIAMOND
RINGS just to prove that they glow” -**

Tom Ravenous

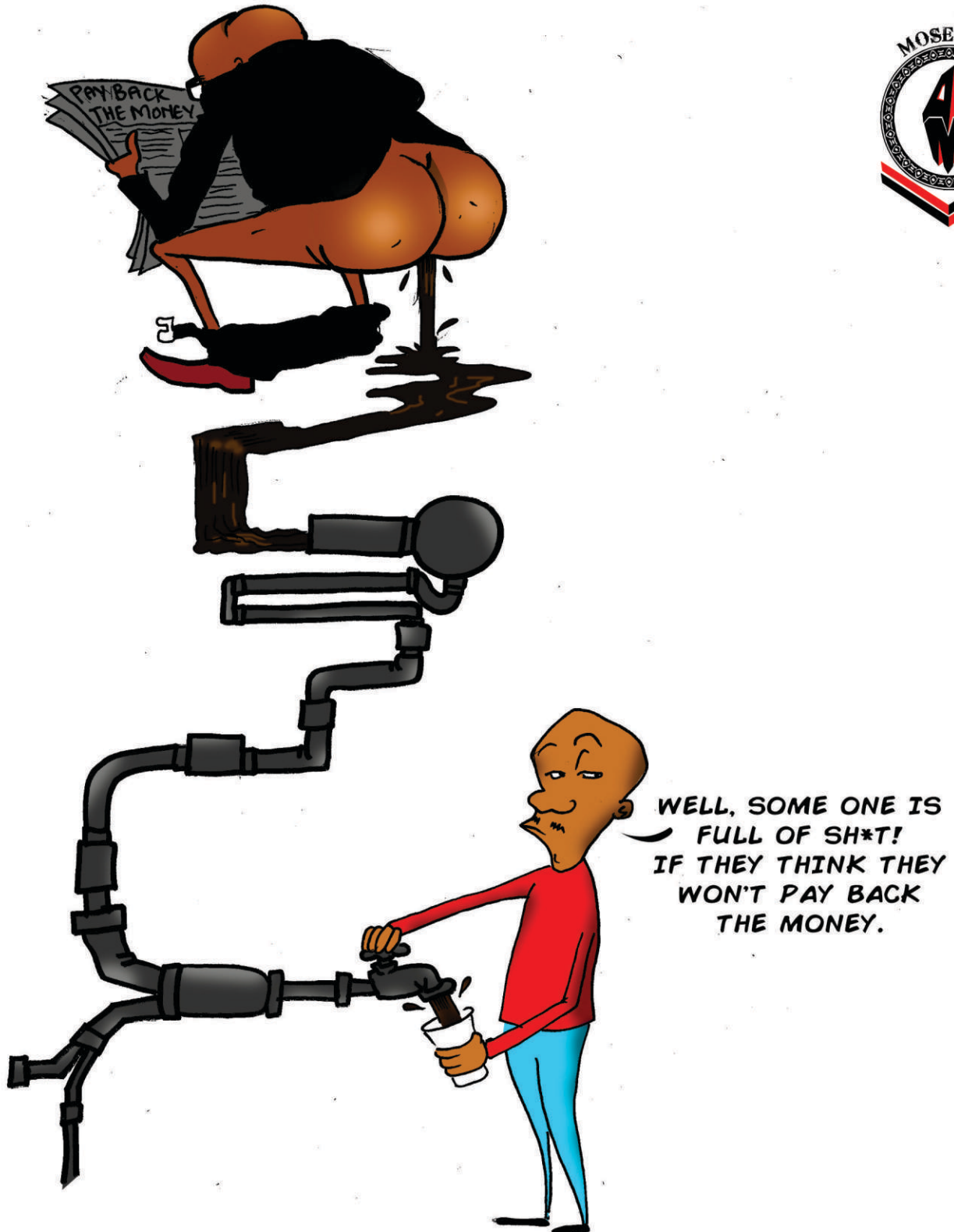
 modibadan@gmail.com

 Danny Mose Modiba/Mose Art Studios

 @mose_art

 071 546 5142

IT RUNS THROUGH THE NATIONAL PIPELINE.



WISEMAN

PLAYING WITH PAINT



Wiseman Muropa a.k.a O.GLO.I, started doing art at a very early age. He says he used to draw a lot when he was at primary level. “When I was in what was then called Form 01, I did art as a subject and that was my favourite subject. By then I was schooling at an A school then I transferred to a B school at form 3 where there was no art lesson.” He was in love with art so he kept on doing art on his own. “After I completed my O level I only went to a college of art where I also did graphic design like sign writing. So normally I do oil paintings on canvas and sign writing.”

“When I was introduced to oil painting, what I did not realize was the texture of oil. It can create 2D or 3D image like no other form of painting. You need to be relaxed and have a lot of energy and creativity and the required equipment must be available. Specific types of canvas and oils is required to create the best results.”

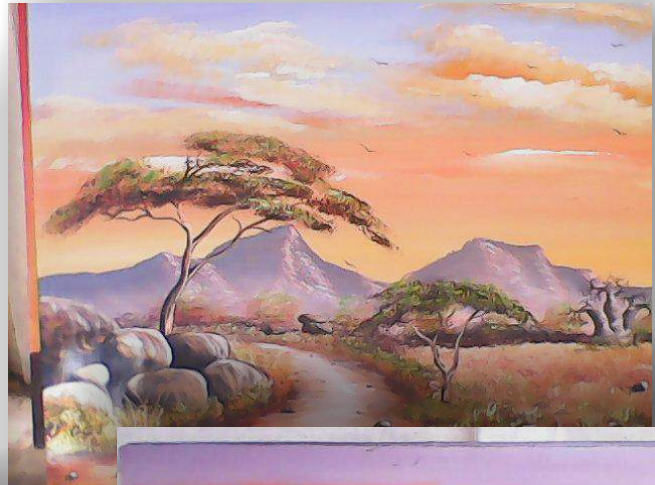
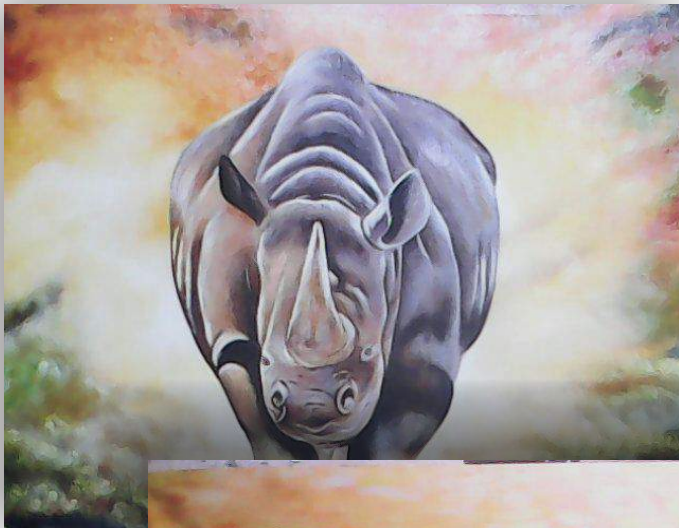
His work is spread all over but has not been displayed in an art exhibition which is something Wiseman wishes for. “My work was never exhibited ever but I wish it can happen if the opportunity arises. I wish to exhibit my work in galleries around South Africa. But most of the times I get orders from hotels and lodges that want paintings in all their rooms, sometimes as much as eighty paintings at once. My favourite is oil on canvas with plaster of Paris and my favourite art is a portrait of the late Nelson Mandela.”

Wiseman describes his creative process as impulsive and or spontaneous. “When I am busy with a certain piece of work, my imagination can direct me to do something quite different from the original that I had in mind.”

Though he randomly chooses his own subjects the clients will sometimes give a description. “Sometimes it is a client's choice. I try to satisfy the needs of the person requesting the painting, although I advise if I find that an alternate choice would be better. I used to paint paintings of only stick ladies .So from stick ladies to abstract art or five piece painting. The journey to this day has been remarkable.”

Wiseman believes that every painting has a different meaning depending of what the owner of the art see. What he sees in the painting might be different from the next person. “Every painting is unique; the people are appreciative of the fact that I paint according to their needs. Every painting tells a story. Interpretation depends on the viewer and from which perspective the person is seeing it.”

He says the lack of government support and understanding of art by Limpopo community is sometimes a challenge. “In most challenging is finance and also my work place is not suitable and trying to create a market is challenging. And there is no centre in the Province where individual art is exposed.”





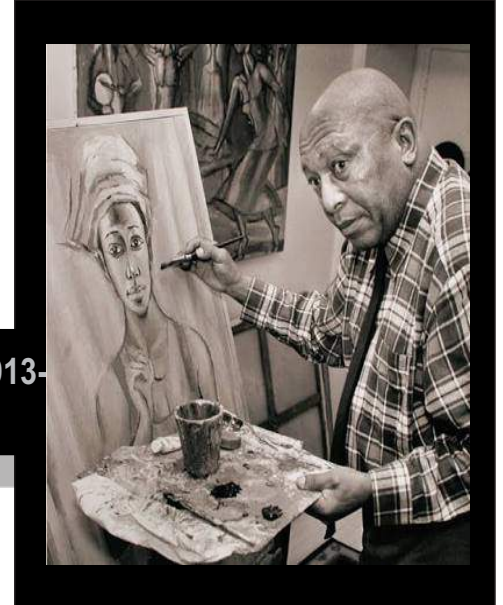
By Wiseman

REMEMBRANCE CORNER

Gerard Sekoto

Painter, Educator, Sculptor,
Civil Rights Activist, Artist

09 DECEMBER 1913-
20 MARCH 1993



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

On this month's issue we shed light on a peculiar style of art, called Oil Painting by Sekoto who was born on 9 December 1913 – at the Lutheran Mission Station in Botshabelo near Middelburg, Eastern Transvaal (now known as Mpumalanga).

His art skills emerged in his teenage years, when he attended the Diocesan Teachers Training College in Pietersburg, unlike most schools, it featured drawing classes and other craftwork. On graduating he taught at a local school, Khaiso Secondary, for four years. During this time he entered an art competition (the May Esther Bedford) organised by the Fort Hare University, for which he was awarded second prize.

In 1938 at the age of 25 he left for

Jazz Band



Woman Portrait



Johannesburg to pursue a career as an artist. He lived with relatives in Gerty Street, Sophiatown. He held his first solo exhibition in 1939. In 1940 the Johannesburg Art Gallery purchased one of his pictures; it was to be the first picture painted by a black artist to enter a museum collection.

COURTESY: www.wikipedia.org/GerardSekoto

DIVINE CREW DANCE CREW



Divine Dance Crew is a versatile dance group performing at various events, e.g. Festivals, Beauty Contests, Parties, Bashes, and Government & Corporate events etc. Divine Dance Crew is made of Four (4) young boys from Mankweng in a small Village of Ga-Matsia “better known as IRAG” whom were brought together by dance. The Dance Crew was formed on the 7th of February 2014, though the boys have been dancing long before they could form a group. “The idea behind forming a dance crew was mainly because we wanted to do something better with the GOD given talent and also to avoid roaming around the streets where we might get influences of doing bad things. There aren't a lot of activities happening in our community. So we thought of forming a dance crew that will bring entertainment to the people all over and maybe serve as an inspiration to other youth our age. We are working tirelessly to build a BRAND that will be known nationwide and even internationally as one of the best dance crews on the continent in Choreography and performing dance.” The crew told MAM.

Divine Dance Crew is a versatile dance crew and this means they are not selective in music and dance genre. The crew attempts to blend everything together to create something unique and different from the rest to be able to participate in all form of dance and events. “We dance to different kind of music genres, but our specialities include: Contemporary Dance, Modern dance (known as Sbujwa), Hip-hop dance, Pantsula dance to mention just a few. Music means a lot to us. If it was according to us we would declare music the 12th official language because that is how we express ourselves when we dance and it is a great feeling to know that there are so many people out there that actually understands the language of dance, we say so because of the great reception that we get every time we get on stage to show case our talent throughout the province.”

“When we started the crew we told ourselves that we are not in the game to compete but to entertain. So competitions are not our priority because we have seen that they have the capacity to break a group because it includes quick cash and instant momentary spotlight. But however, we wanted to be strong physically, emotionally, socially and mentally before we could engage ourselves in competitions. So entered competitions just to observe and see how other groups are doing and how can we improve our art and motivate ourselves. So far we have entered Two (2) Major Competitions namely the Polokwane Municipal Performing Arts Competition, it took place on the 23rd of August 2015 and Heritage, Arts And Cultural Festival

(HACUFEST), it took place from the 21st – 24th of September 2015. And we took position No.1 in both competitions in the Category of Contemporary Dance. We also won the "Africa Heritage Grand Slam Open Dance Championship" The category was Contemporary & Bhujwa dance. So we competed with Dance crews from all over the province and we came out as The Champs.”

Winning competitions is now becoming a tradition, as much as losing teaches one about his weaknesses, DDC has not lost yet. “We learned a lot out of competitions, we're so fortunate that we have not lost and losing is not in our plans. But then winning competitions have taught us a lot of things which happen on & off the scenes of dance. We learned that hard work pays off at the end, Commitment, Determination, Dedication, Focus and being disciplined are the fundamental factors that play a very big role in the industry.”

“We also put GOD first in our work, and with that, there's nothing that will go wrong. The entertainment industry is also a very complicated but challenging and exciting industry. We learn a new thing every day. We thought the industry is all about going on stage and doing your thing but there's more to that. You have to keep up with the current situations in all aspects; your work must be up to date and up to standard. You can't be performing something that is out dated; you have to bring new stuff every day. Everything you do must be on point all the time, your appearance, music, dance

routines and attires must on point for people to take you and your work serious.”

Dance scene in Limpopo

Not everyone thought you could actually make a living from dance particularly in our Province Limpopo. And that is what we are doing as Divine Dance Crew but the most important thing is that dancers in the province must take their work serious and make it a priority. Dance it's still at its infancy stage in the province and needs to be upgraded in terms of supporting and booking dance crews/groups.

Challenges

The most difficult part in what we are doing is choreographing a new piece/routine. You first have to have a theme for that routine that will guide you throughout the routine. And you also have to come up with something brilliant that will impress the audience and leave them wanting more of your performance. But then creativity must come in and form part of the process.

Challenges are all over but we take them as learning lessons. When we started the crew we had a challenge getting a place to rehearse and at times we rehearsed in the street on gravelled road or at back of the yard of someone's home, it was really difficult, our health was at risk but that never made us to back down. We continued until we got a place just nearby where we stay, it is a local Pre-school. The people there allowed us to use the venue because they've seen the commitment that we had towards our work. The other challenge was getting

gigs/events to perform at, since well we were still the new comers in the game. Event promoters are difficult to convince but we had told ourselves that we'll let our work talk for us.

Support.

So we do not have any sponsor and it is somehow difficult because we are still at school, and also not from wealthy families. So we are struggling financially but like we said there's absolutely nothing that can stand in our way to realize our dream. We finance ourselves from our own pockets and of cause with the help of our parents and our manager Matabo Mathekga who has been like an angel from GOD to us. He has been helping us and not expecting anything from us, all he always says is that the only way to thank him is to make it big and be able to provide for ourselves and families. That will be our payment to him. And we also call upon sponsors to assist us in any way possible to make us realize our dream.

Word Of Advice.

Our advice to up and coming Choreographers or Dancers, concentrate on your work, let your work be your priority and the rest shall follow. Don't enter into the industry expecting to get Money and Fame, NO... Focus more on mastering your work and building your Brand and then rest will eventually come to you. Stay away from bad things, Alcohol abuse, Drug Abuse and also stay away from people who try to be of bad influence to you.

Five Years From Now.

We have a lot of dreams about the dance crew for the future. But the main one is to see Divine Dance Crew turned into a Dance Academy. A Dance school that will be recognized nationwide and even internationally that will be teaching people to dance and also contributing positively in the community, by taking the youth out of the streets and also help in fight against Alcohol & Drug abuse. And we also want to ourselves going overseas with the work that we are doing.

Current Projects.

We don't have any other projects that we are working so far cause we still trying to find our feet but we would want to commit ourselves that come 2016 which is next, we will be launching a whole lot of programs that will be focussing more on the youth development and empowerment of the Youth. We define ourselves as THE PRIME TIME ENTERTAINERS and better known as THE KINGS OF THE DANCE FLOOR. We would like to call upon the youth to do something about the talents that they have. They must dedicate themselves, have determination, patience and also work hard towards their dream, with GOD on their side Impossible is made possible.

Find us on the following, for Enquiries and bookings:

FACEBOOK: DIVINE DANCE CREW

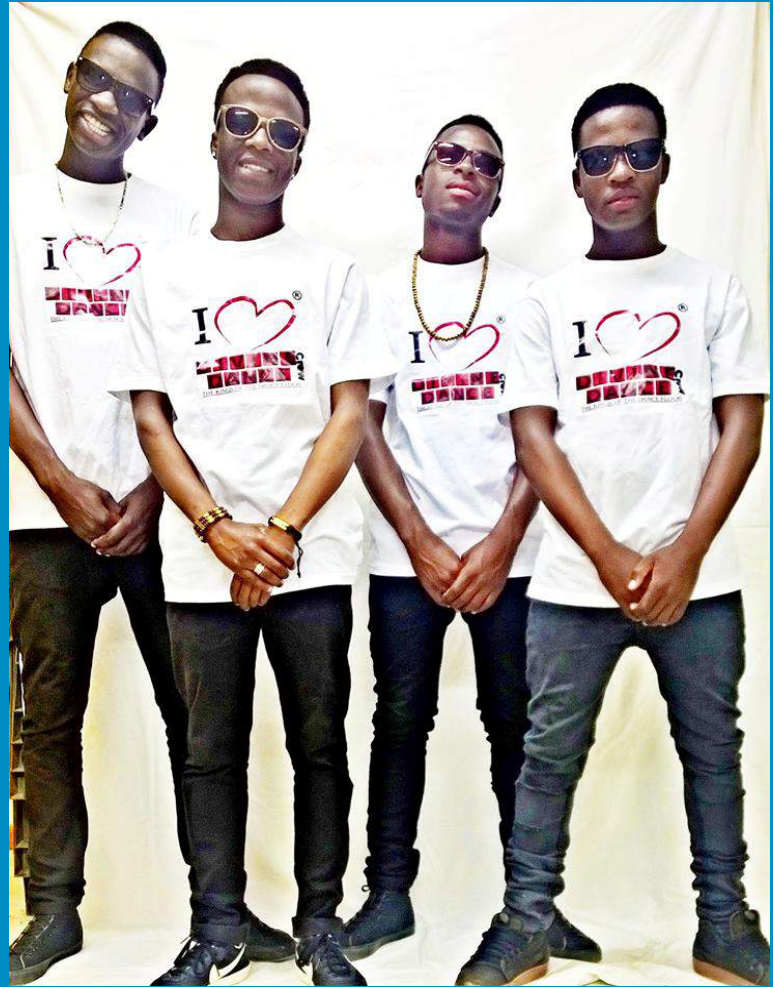
TWITTER: @Team_DivineSA

INSTAGRAM: @divine_dancesa

WHATSAPP: 076 370 9605

CALL: 076 713 0167

EMAIL: divinedance@mowedi.co.za



KINGS OF THE DANCE FLOOR



“Needle dropping, cuing records and back spinning and scratching are some of the skills that have evolved over pure hard work and creativity and evolved overtime in the Hip Hop culture. Developing your own style is key in making your mark in the culture. This is where a Hip Hop Dj plays a major role in hip hop despite the ever changing culture.” DJ Joey Loco one of Limpopo's finest Hip Hop DJ takes us through the process of obtaining vast knowledge of music and continually searching for new sound to maintain status in the hip hop culture.

DJ JOEY LOCO



Who is DJ Joey Loco?

Dj Joey Loco, real name Thabo William Motsapi is a Limpopo based Hip Hop Club Dj, Radio Personality, and Aspiring music producer born in Sebokeng, raised in Nkoakoa Tzaneen and Sebokeng.

When did you first start Deejaying and where did you learn your technique from? Have you got any mentors?

I started my deejayingng back in 2003 in High School when a childhood friend of mine Moses Makgaritse decided to host a party for black students who were not catered when it came to school parties. I taught myself using Virtual Dj known as Automix at that time. My skills developed over the years as I continued learning and performing at house parties, which was a big pop culture then.

What does Hip Hop culture mean to you?

The Hip Hop culture for me is freedom of expression and escapism from social

norms, which I think frees people to be who they really are or express how they feel in the most honest way humanly possible. So for me Hip Hop culture is freedom to be myself.

What was it that inspired you to take up Deejaying?

Well I guess it's my deep love for music which I got from my mother as a child, instead of listening to it I wanted to get involved in the process of making it and sharing it with others.

There's often a lot of crossover from deejays into the production side of things. Are you making your own beats as well. Will any of these see the light of day?

Yes I am infact currently working on producing my own music which is rather not an easy task for me as I am once again teaching myself how to produce. I have made good progress so far, next year by this time you would have heard one of two Hip Hop songs from me featuring locals from

here in Limpopo, Vaal, and known national artists.

Speaking as a DJ, what are some of the most important things in rocking a stage show?

Love and confidence in yourself and what you do, also try and learn as many dj equipment as possible because there is nothing that will bring you down on stage as fast as not knowing your equipment. As the saying goes you are as good as your last performance.

Digital technology, a wonderful discovery made decades ago. A lot of DJ's have turned to inventions such as Serato Scratch. What is your overall opinion not only about Serato, but digital DJing in general?

There is often a strong sense of purity amongst djs, meaning that if you don't play from CDJs or Turntables you are not a real dj. Personally I disagree with that because I come from an age where people used to DJ with cassette tapes, then there was Turntable soon followed by CDJs that came with digital format of music accessible on CDs. Just like anything in the world djing has evolved to platforms such as Serato as you have mentioned and many other djing software that allow use with hardware such as CDJs and Turntable, not only it allows versatility, and creativity, but also allows a dj to carry all his music to a gig and have quick access to it.

Do different atmospheres (Club vs. Venue) affect the way you put on a show?

Yes most definitely, some djs are



comfortable with a small intimate audience, some with big festival crowds, and some can swing both ways, I personally enjoy performing for a small audience such as a club however I am also comfortable with a big crowd because I have established who I am as a dj and that gives me great confidence.

Do you think, if there was more competition within the DJ community, it would make for better or more quality DJs?

Yes like anything in life in order to grow and sustain it something one needs to nurture and breed the next generation by sharing skills and knowledge. Through more dj competitions, workshops, and seminars, not only will we discover new talent but also we can groom and grow it, that way we will have better quality djs.

Some people claim there is more support or unity within the DJ community than there is within the hip hop/rapper community...Do you agree?

Well, I don't agree. In my honest opinion I think South African djs in particular, need to learn to uplift one another without any

jealousy or the fear that someone will take their job.

How do you view the state of hip hop dj'ng in Limpopo?

Lol! I like the question. Hip Hop in Limpopo still has a long way to go. Firstly we need more artists in this genre who can grow to be professionals in this craft, secondly we need more Hip hop djs to play this music, thirdly Limpopo event promoters need to give more opportunity at their events to djs and artists such as myself, how else will we grow this genre if we don't give it a chance. One thing I can guarantee on is that Hip Hop is bankable as we are witnessing success of people like Casper Nyovest and many other SA artists.

Do you think the crowd in Limpopo appreciate hip hop music at event or prefer house music more?

There is no denying that there is more house lovers than Hip Hop in SA, but we've seen an incredible growth in follows or say lovers of Hip hop infect the current born free generation love Hip Hop and follow it everyday so the future for Hip Hop looks bright.

Is there any artist (vocal, producer, DJ) you see yourself collaborating with as we open in on 2016?

Yes, I look forward to working with artists like Tswyza, Mopedy, MaxwellSpyk and by God's grace hopefully artists like Riky Rick whom currently is my favorite rapper, but in a nut shell I would love to work most SA and African artists.

If you could give one piece of advice to anyone trying to follow your footsteps, what would you say?

Believe in yourself and what you do, be determined to make it and never listen to anyone who tells you that you can't do it or won't make it because God gave you everything so put your best foot forward. Most importantly practice everyday, ask questions and never be afraid to approach any established dj for help if they turn you down go to the next you will find someone who would love to help, personally I am ready and willing to help so don't be afraid to ask.

What are your top 5 Hip Hop artists?

In no particular order I would say. Mos Def, EVE, Riky Rick, Tswyza, and Kwesta.

As a young DJ, who was the one DJ you looked up to?

Oh man it was DJ Ready D and DJ Premier.

As a DJ, what's your biggest irritation?

Song Requests at a Club, people must stop asking or telling the DJ what to play, you are not the only person in the club neither does everyone like the same music you like.

What is your current DJ set up at home?

Well I have a Numark Mixtack Pro 3 to record my mixtapes and Pioneer CDJ 850's for a more pro setup, which I use with my Rane SL2 audio box for SeratoDj.

What's your favorite record of all time?

DJ Honda Ft Mos Def – Traveling Man.

..If we want to watch semi soft porn
we will go to a website



Article by: Chantel Seanego

LAZY ARTIST'S OPT FOR NUDITY

SEX SELLS as we have been made to believe, but always opting for steamy, sexualized images of faceless naked women as a creative part is laziness and utter nonsense. The sexualisation and exploitation of women's bodies on music videos is overrated and there nothing artistic or creatively fascinating about it.

As a lover of music, I occasionally watch music videos and observe how artists, creatively design and interpret their songs and I have recently noticed a growing trend of increased unnecessary nudity in music videos. Creativity is kept at a minimum and some popular music video television channels have even resorted to blurring out the 'provocative' parts. Clearly sending a

message to the artists that they should "TRY SOMETHING ELSE" there is enough nudity already.

I read numerous article about sexual objectification and one writer detailed and mentioned that "Sometimes in music videos, the woman's face is not shown. Instead, her body becomes a showpiece and is put on display. It depicts her as not having an identity or a sense of individualism thus, reinforcing her role as a sex symbol."

This is the sad truth and the saddest thing about it is that some females are actual common denominator in these whole shenanigan, perpetuating sexual objectification and portraying themselves in

overtly sexualised ways - vastly more than men, claiming to appreciate their bodies as a justification. But their actions are harmful to their image.

Sex sells has been a concept used since the early ages of marketing, advertising and promoting products and music in an attempt to appeal and attract people to buy a certain thing. The men want the women in the advertisement and the women want to be the women in the advertisement. It is a winning formula, however we now live in the age where consumers (me and you) are more analytical and observant. So when a song about being heartbroken is flashed with women in thongs and pieces of materials which serve as questionable bras, we start feeling let down.

As an artist, you have ruined the message of your craft. The music video looks sloppy and lacking creativity. Which by the way is a problem for an artist considering there are people who make money out of being creative directors.

It would be a shame for me not to touch base on the commercial "feel good" songs about partying, driving expensive cars and having beautiful women on standby. The concept for music videos of songs in this category all look like they are copies of one main video. Majority of them will either have a pool party scene where fancy cars are seen pulling up to a mansion, women will then be shown dancing and enjoying themselves, perhaps some champagne will be poured on one or two of the women. For those high budget videos this scene could be on a yacht. I've

already thought of about twenty songs whose music video fits this description and it's just sad.

Take pride in your work, dear musician. Ensure that the people working on your team are all geared towards giving your craft the glory it deserves. Taking out a video depicting a tired concept does nothing but indicates that you and your creative team are lazy.

I'm not saying stop the sexiness in music videos all together, I'm saying be creative and ensure your video reflects your song. If your song is about partying it up and having it all then sell the idea better than using a tired concept. Put your money where your mouth is and do good with it. Invest in your craft and get creative people to work something out for you. It's an investment that will keep your song relevant for a while longer than the latter, and it might even get you to win some music video award.

Please steer clear of the increased nudity (semi soft porn) approach to music videos. It has got to stop. Children watch music videos and it disgusts some adults. Let's keep a rule that says, if we want to watch semi soft porn we will go to a website. If you can't keep your video clean, at least make a clean and dirty version of it and only have the dirty version online, those who want to see you push the boundary between sexy and sex will go to your website and YouTube to view it. Do it for the children and lovers of art such as myself. Stop being lazy. ■

NOPEACE

DANOMAD

NoPeace DaNomad born Khomotjo Sebone is an artist with vast capabilities. He draws, paints, raps and writes scripts for short stories and poetry. "I started rapping in my mid-teens and it was something I did for fun. Other kids would play sports and do other things but I used to do was write rhymes. My taste in music was also a bit unorthodox .I like metal, old school rock, lounge underground and basically anything not main stream. When I met hip hop it was all about uplifting the black people and teaching the life lessons that schools did not highlight."

NoPeace says Hip-hop has undergone through vast changes and it is not what it is used to be. "The more I grew the more hip hop more especially mainstream hip hop grew in a different direction. It took a new look up to a point where I could not even recognize it anymore. And this was one of my main inspirations when working on STRUGGLE OF SELF my current album. I'm trying to speak from the soul of everyone one who had hip hop as a father figure, because I feel hip hop was a positive role model for many generations and now

it's a bunch of porn movies narrated over a beat .I'm not saying I know better than anyone but I do feel I know different . So the struggles I speak of might not make sense to everyone but I'm not trying to change the world, but if I can touch one kid let him know his not alone then I have archived a lot.

Struggle Of Self is NoPeace's first solo project and he has worked with some of the notable talented hip hop artists and producers in the Province. " I have never released a solo project before this one so I always say it took me 30 years to work on it .and I'm happy it took so long because I've matured as an artist and as a person in such ways that make this album more relevant to what I'm trying to portray with the project .I feature a few of my old as well as new friends like Mlazah on spark ,Sadymode on pack my bags ,Das K Olumbine school shooting Harley on glass jar freak show ,poet on peanut butter jelly sandwiches ,Necrophonic skills on skills that appeal and Swahim Da Darkcloud on struggle of self . On production I have Sadymode, Stizzy Oner, Last Chapter, Mono Sono, Profound and Heavy B."

This project is my heart and soul put into a CD. So if you want a copy check me out on Facebook at Khomotjo NoPeace Sebone or Nopeace Danomad on twitter is @nopeace7 or you can search Nopeace Danomad, for a preview check sound cloud just search Nopeace Danomad ... Bless and be blessed.

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