

PRISM 2017 ENTRY: ROCKING THE DAISIES MUSIC & LIFESTYLE FESTIVAL MEDIA REALTIONS

SUMMARY

Rocking the Daisies is one of the country's biggest and most well-established music and lifestyle festivals, attracting over 24,000 attendees over four days.

In 2016 Daisies, as it's affectionately known, wanted to widen its appeal, increase numbers and introduce a hip-hop stage – a first for the festival.

One-eyed Jack's task as the festival's communication agency was to increase brand awareness by reinforcing Daisies as the top festival in SA, to reassure the core fan base that their beloved Daisies was not deviating from its original personality, but rather adding to the overall festival experience.

STATEMENT OF PROBLEM OR OPPORTUNITY

Daisies enjoys editorial support from entertainment and lifestyle media who are eager to interview the international artists, and who have covered the festival in previous years.

While this assists with generating the usual PR for the festival, it didn't address the need to broaden our reach to communicate to new audiences. We interacted with media to successfully communicate the introduction of the hip-hop stage without alienating existing fans.

The task was to appeal to new fans and media who hadn't considered attending Daisies because it was a "white indie rock" festival". We needed to broaden the appeal through crafted stories and focus on communicating the hip-hop element to traditionally non-Daisies audiences.

We formulated content themes that grouped story angles into the below key pillars. This formed part of our communication KPI's as we needed to achieve PR for the festival that spoke to these different pillars.

- The Two's up hip-hop stage – and the introduction of a hip-hop line-up
- Artists: both local and international
- Greening and sustainability
- Festival fashion, and
- The general festival unique selling points.

Opportunities now existed to widen the Daisies audience base by focusing on the different pillars and speaking to different types of media.

We invited and hosted 90 media at the festival over the four days, arranging exclusive interviews, filming opportunities and behind-the-scenes access.

RESEARCH

Rocking the Daisies has conducted extensive research into its core fan base and understands what type of music and experiences would appeal to its audience. While we knew who the core Daisies fan was, our job was to attract new Daisies fans, both consumers and media advocates with the introduction of the new stage.

We brought on Goodhope FM as a media partner, as their audiences were very familiar with hip-hop.

Daisies brought on the number one hip-hop brand in SA, Pop Bottles, to curate the stage. Through their knowledge of the SA hip-hop landscape they were able to deliver the best experience at the festival. Pop Bottles has been a key player in the music industry and understood that through effective communication and the right artist choices we could convert both previous *“Daisies is not for me”* and *“Daisies is only an indie-rock festival”* camps. We used this knowledge of the market to formulate the best responses to the announcement that targeted both sets of thinking.

We did extensive desktop research to understand what similar global festivals like Coachella in the USA and Glastonbury in the UK had previously done to communicate the addition of a new genre to their audiences.

PLANNING

Our objectives were:

- To build a comprehensive PR campaign that included pre-event festival PR, PR that showcased the extensive line-up of 250 acts and the new hip-hop stage.
- To broaden the audience and attract the hip-hop crowd through targeted PR.
- To invite and host both media who had attended Daisies as well as those who hadn't but were interested now because of the new stage.

How were we going to achieve our objectives?

- We created a drip artist announcement strategy that saw us releasing batches of artist names every Monday to media; we created #RockingMondays as a hashtag – this ensured we were top of mind every week throughout the six month campaign.
- We focused on local artists to secure PR in publications that were not necessarily going to feature Daisies.
- We used artists like Moonchild Sanelly, Hugu Masekela, Yanga and Jimmy Nevis to target a different audience. This approach meant we secured additional interviews on SABC radio stations that were mandated to follow the 90% local ruling.
- We selected publications that could help us tell the broader content stories.
- We targeted the hip-hop artist community to help us promote the new stage.
- We focused on the festivals glamping (glam camping) accommodation options that spoke to the potential new festival-goer.
- By writing statements and monitoring all comments after we introduced the new stage we never allowed any negative commentary about the festival changes to overshadow the positivity and inclusivity we aimed to achieve.

Communication channels included:

- Traditional media: Print, broadcast, online
- Social media: Twitter, Instagram, Facebook, artist's social media channels, and influencers
- Owned: www.rockingthedaisies.com, Daises newsletter, NuTickets database
- Media partners: Goodhope FM, Channel24, Viacom, and billboards
- Pop Bottles social media pages and artist influencers.

EXECUTION

The execution of the six-month campaign included:

Developing content

- Launch artist line-up to media every Monday over the campaign period.
- Confirm media partners, contracts and management.
- Press release, script writing and dissemination.
- Artist PR (Interviews, shout-outs and media support).
- PR the new hip-hop stage.
- Manage media accreditation.
- Status meetings and always-available support.
- Develop a crisis comms plan.

Targeted media approach

- We reached out to different types of publications that either were not familiar with Daises or didn't see the relevance of the festival to their audiences. Our job was to use the introduction of the new stage as an avenue to garner PR from these publications.

Additional support and leverage

- We leveraged our media partners to run adverts to support the campaign.
- Amplified the social media team's efforts to create a comprehensive strategy.
- Constantly seeded artist's content for them to post on their social media channels.

On-site media management

- We hosted media and media partners at the festival that all needed interviews, images and access to the different stages across the festival grounds over the four days.
- We needed to manage the flow of communication from the festival by always been in contact with the media to supply them with the relevant information.
- Artists are unpredictable and our schedules changed on an hourly basis, we needed to effectively manage the changes with artist management both local and international as well with the media. Our task was to ensure we did whatever it took to ensure all interviews were done. Communication is sometimes tricky with large crowds so WhatsApp groups were created for communicating with the media, stage managers and artists.

OUTCOMES AND EVALUATION

| OBJECTIVE | OUTCOME/EVALUATION |
|--|---|
| Build brand love for the new hip-hop stage | <ul style="list-style-type: none"> The hip-hop stage proved successful it was the most talked about stage and will be a permanent feature at the festival. |
| PR Rocking The Daisies and all the festivals unique selling points | <ul style="list-style-type: none"> All PR spoke to the five pre-identified focus areas. The 2016 campaign saw an increase of nearly double the PR value AVE R27,900,030 (1:1) Publications that had never featured Daisies came on-board with coverage on the hip-hop stage – like V – entertainment, Metro FM, City Press newspaper and Gagasi FM. Despite the lack of support from international artists we switched gears and profiled many local acts from Hugh Masekela to Moonchild. Festival PR was varied and included all aspects from artist line-up, to safety on Cape Talk to must-have camping equipment with GQ. Interviews: pre-interviews = 44 and on-site interviews = 30 |
| Media partners to support of the campaign | <ul style="list-style-type: none"> Goodhope FM's campaign value was over R 740,000 and had increased on-site presence with their OB van that broadcasted shows and did interviews with organizers and artists. Channel24 support of Daisies amounted to R 700,000 MTV did over 18 interviews. |
| On-site media management | <ul style="list-style-type: none"> Over 80 media attended the festival and post event coverage was impressive |
| Social media support | <ul style="list-style-type: none"> The campaign achieved 1 529 744 Twitter impressions |

These critics just want to have fun

RACISM

Ra'eesa Pather

It doesn't matter if you call it "Targer Targer", "Toyger Toyger", or "Racist Racism" – Tiger Tiger, one of Cape Town's most notorious nightclubs reopens in June, and already the event is being mocked for the club's racist history.

When it comes to racism in South Africa, one arena that seemingly fails to attract any deep thought is the country's nightlife. Because a night out is meant to be all good fun and there's nothing serious in it. Right?

Wrong. Even in the search for fun, black youth are constantly trying to find a space where they won't have to stand a little longer in queues while they watch white people behind them move through quickly.

There used to be an expensive nightclub known for its racism on Kloof Street in Cape Town. When black people who were aware of the club's history queued outside, they did so wondering whether they would make it through the doors. If black girls managed to get past the bouncer, there was always that feeling that they got in because their presence (read "exoticism") would attract more customers.

With the rise of student protests, these spaces are being slowly, provocatively and at times hilariously disrupted. Tiger Tiger, in Cape Town's southern suburbs, is no stranger to racist accusations.

Who could forget the incident when a white student stood on the club's balcony and urinated on a black taxi driver standing on the street below him?

Except for a brief burst of outrage, the club appeared relatively unmarked, still opening its doors for night-time revelry.

This year, the nightclub shut its



Colouring in? Music festivals such as Rocking the Daisies still boast an overwhelmingly white presence. Photo: David Harrison

doors for two weeks for upgrades to its interior. It announced its relaunch with a Facebook event that has since attracted a fair bit of mockery.

"Will the new Tiger Tiger have white privilege Saturdays as an event?" one Facebook user wrote on the club's event page.

"Do I have to come as a token black friend to gain entrance, or can I come alone as long as I wear an original blazer from a recognised private school in the surrounding area? What is the safest way to show the bouncers that I'm a

'good black oke?'" another wrote.

At previous events, students have taken the club to task for its dress code that states that women must wear heels, or that women pay a cheaper entrance fee during certain hours. Gender nonconformists and queer students have been vocal on social media against the alienating nature of these entrance markers.

Despite the seriousness of the matter at hand, the disruption on social media is laced with humour, and it's the quick-witted edge of critics that has made an impact. With the humour of playing on Tiger Tiger's name as Toiger Toiger, and the snarky jokes about the club's penchant for exclusively white visitors, a degree of control is being taken back by youth who feel excluded.

Tiger Tiger posted a Facebook status in response: "While there are some people who are critical of Tiger Tiger and will dwell on the negative, there are also many people who support us, look for the best,

and are excited about the positive changes ahead. We will always take constructive criticism to heart and we look forward to the opportunity of offering you a great night out!"

It's not just Tiger Tiger that has been at the centre of racist accusations in nightlife.

Not too long ago, a black student in Stellenbosch attempted to defend a black worker who was being mistreated at a McDonald's at 2am – and a group of white students beat him up.

Festivals, too, have been lambasted for being discriminatory towards black musicians and festivalgoers. Racial profiling isn't unheard of when it comes to cars being searched for drugs.

Darling-based music festival Rocking the Daisies has faced criticism for its long list of white musicians in the line-up, and black musicians have complained of being moved to stages at the fringe of the festival or feeling like token blacks.

This year, Rocking the Daisies, which takes place in October, has set up a hip-hop stage and, although it could be seen as a step in the right direction, this gesture has been greeted by critics as a feeble attempt to acknowledge the exclusionary culture of the festival.

Still, the days and nights go on, and these spaces continue to exist. Yes, there are black people who will continue to stand in queues knowing that the night might end in disappointment and open discrimination, but many students struggle to find alternative urban spaces in Cape Town for their nighttime revelry.

What matters more than the racist behaviour of these clubs is the disruption it creates. Though nightclubs with discriminatory reputations try to defend themselves, critics are having their own fun pushing back.

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Darling-based music festival

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Shift means Daisies no garden variety fest

After 10 years under its founders, Rocking The Daisies is blossoming in a new direction, writes **Helen Herimbi**.



GEORGE Avakian, Dale de Ruig and TJ Steyn are out to make a statement. The trio who run Steyn Entertainment have taken over Rocking The Daisies and In The City, which is now sponsored by Superbalist, from Brian Little and Craig Bright.

The statement, as evinced by the fact that we meet at the Steyn family-owned Saxon Hotel, is that the partners plan to go big or go home. While De Ruig hunts down some sparkling water and Avakian looks for a more private place for us to conduct the interview, I ask Steyn, who along with Avakian, has already had a string of interviews that day, if he's tired of doing them yet.

"No," he says matter-of-factly. "I really want people to truly understand what I want to do with Rocking The Daisies." Once we've settled into the quaint cigar lounge and all three are back in the same space, Steyn elaborates: "The events landscape over the next couple of years is quite rocky. With heavy fluctuations between the dollar and the rand, and the pound and the rand, and the euro and the rand, it's becoming increasingly



difficult to bring out single-act stadium fillers, essentially. So I was keen to invest – which is the key word in this sentence – in something local, homegrown and that is music-based that people get together and enjoy.

"There were a few festivals that came to mind – some really established properties – but the king of them, to me, is the Daisies. So taking it over, I was looking at rather than to make it bigger and better by bringing more internationals (artists) around, I'd rather make Daisies the feature.

"I want Daisies to be the kind of festival where if you miss your favourite act because you weren't paying attention to the time, it doesn't matter because you were having a great day anyway."

Avakian has made a name for himself as a popular beatboxer, TV personality and music producer. His presence in the business helps bring some legitimacy to major Daisies changes, like adding a hip hop stage to the mix. This will bring the total number of performers to about 250 acts over 10 stages.

Daisies will announce the line-up on every Monday leading up to the fest, but so far, key acts that have been announced include Foster The People, AKA, Opiuo, Reason, Vigi, Milkshake, Moonchild Sanelly, Christian Tiger School and more.

Avakian says: "The difference between us and everybody else is that we're passionate about this industry. My mandate from TJ was that we pay everyone what they're worth. We

are not going to undercut anyone. They are our superstars."

De Ruig adds: "The point is not to pay people more, it's to pay them what they're worth. If you pay people more, you close your business in a very short time."

So Steyn Entertainment holds production meetings with the artists to up their stage game with everything from sound effects to visuals and lighting. Another change Steyn Entertainment is implementing is turning Superbalist In The City from a one-day affair to a weekend of activities around Jozi.

In addition to having a concert featuring some of the acts that performed at Daisies grace the stage at Emmarentia Dam on the Sunday, there will also be a Virgin Mobile Braam Beach Party in, well, Braamfontein as well as a club night at Toyi Toyi.

"We were trying to be real to the name, In The City, and have the event in the city, but also have Emmarentia to cater for all sides," says De Ruig.

To sum up their mission, De Ruig says they are aware of the mammoth task ahead and are handling Rocking The Daisies and Superbalist In The City with care.

"When you take something like this that has a strong fanbase, you need to stay true to it. We can add a lot of things and the ticket price will triple, so you've delivered on everything, but people won't come. So it's a process."

● **Rocking The Daisies:** Cloof Wine Estate in Darling, October 6 to 9. The Superbalist In The City festival is at various venues in Joburg, from October 7 to 9.

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10 Things You Only Realise the Day Before RTD2016

Because what would life be without the feeling that you've forgotten something?



Dazelle Karallis





FOSTER THE PEOPLE

We tracked down Mark Foster (middle) from this year's Superbalist In The City and Rocking The Daisies headliners, Foster The People, to answer a couple of questions for us

YOU'VE TOURED THE GLOBE, IT SEEMS. WHICH DESTINATION DO YOU STILL HOLD DEAR?

Norway stands out the most for me. I didn't sleep the entire time because I was so excited to be there. We played a festival that was on a small island that you had to take a boat to. Looking back, it feels like some kind of dream.

WHAT'S YOUR EARLIEST MEMORY OF MUSIC?

I remember being fascinated with my parents' old stereo. It was one of those old amps that lit up and had big knobs and dials. I'd plug in these old headphones that were insanely uncomfortable but allowed me to escape the world for a bit. I'd flip back and forth to whatever was on the radio and get lost in these cinematic musical daydreams for hours.

WHAT KINDS OF ODD JOBS DID YOU

HAVE TO DO TO MAKE ENDS MEET?

I was a personal assistant for a musician in Los Angeles for a while, and I was really bad at it. I was also a delivery boy and delivered ten slices of cheese to Larry King once a week.

HOW DOES WALKING ON STAGE TO PERFORM NOW COMPARE TO THE FIRST TIME YOU EVER PERFORMED IN FRONT OF A CROWD?

We have a bit more confidence now. We've always been pretty confident about what we do, but I used to black out during our performances in the beginning. I'd walk off stage and not really remember what had happened. Now I find myself relaxing a lot more and enjoying every moment.

DO YOU HAVE A PRE-SHOW RITUAL?

Before every show we huddle up, say a few positive words of encouragement, touch each other on the shoulder and say, "Bless." We forgot to do this once,

and it may have been the worst show we ever played.

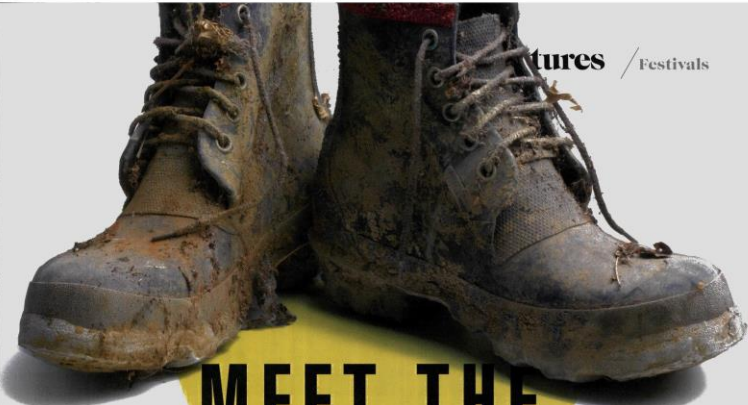
WHAT DO YOU LOVE MOST ABOUT PERFORMING AT MUSIC FESTIVALS?

Festival crowds are always a lot of fun. It's impossible not to be completely hypnotised by the energy and life that thousands of people all exude in one space together. For those short moments you become one big happy family. That energy is infectious. It's a weird kind of drug that always keeps you coming back for more.

WHAT ARE YOU INSPIRED BY?

If I'm ever feeling low and creatively stifled, I love going onto Vimeo.com and binge-watching independent short films and music videos. ■

Don't miss Foster The People headlining Rocking The Daisies in Cape Town, October 6 to 9, Rockingthedaisies.com, and Superbalist In The City in Johannesburg, October 7 to 9, Inticityjhb.co.za



atures / Festivals

MEET THE FARMERS

Much like Glastonbury in the UK, South Africa's biggest and longest running music festivals are held on working farms. But, ever wondered about the brave people who, year after year, allow their bucolic paradises to be briefly transformed into sites of revelry?
Meet Peter, Boors, and Almary...

ROCKING THE DAISIES

6-9 October 2016,
rockingthedaisies.com


THE FARM
Cloof Wine Estate, Darling,
Western Cape

THE FARMER
Peter Duckitt, estate
manager (The owners are
based in the UK.)

ROCK-STAR STATUS
Daisies began on
a nearby farm in 2005,
cost R1.1-million to host,
attracted 700 punters and
landed the founders in debt.
This year it will host around
27,000 people.

WORK: I'm a born and bred Duckitt from Darling. The Duckitts came out to Africa in 1800 as agricultural advisors to the colony. So we've always been in agriculture. Cloof has nice terroirs with different cultivars. The beauty is the quietness - it's 9km off the closest tar road. On the western side we've got the Dassenberg Mountain and there are spectacular sunrises over the vineyards. With our sister farm Bugherspost, we have close on 2,600 hectares, of which 350 hectares are wine grapes. We also run a herd of 250 Bonsmara cattle. And we do a bit of wheat, oats and general mixed farming. We've got some wildflowers from the red data list on the farms, and antelope and caracal.

July is the most beautiful time; there's nothing more beautiful than winter mornings with a bit of frost around.



Obviously harvesting the grapes is our major annual event. That happens in late January. We do everything by hand. I believe in that because of the unemployment in the area. So it's very busy then."

PLAY: "The first Rocking the Daisies was held on Mud River, which belongs to John Duckitt. Yes, he is related: a cousin. The turnout wasn't too good. Then our marketing team heard about it and we decided let's bring it out here. Cloof's very attractive for a music festival, nice and flat. We put an uncultivated area aside just for the festival, and graze cattle there the rest of the year. You can't park cars on land you expect to cultivate.

"That first year was very wet. I had visions of Glastonbury with the mud, and vehicles getting stuck, and running out of drinking water. There were high winds and lots of rain, but it didn't."

south africa / **high life** / 35



DOWN UNDER: Knife Party are billed on the Electro Dome stage at 1am tonight. They have amassed over 2.3 million Facebook fans and achieved over 20 million plays of Internet Friends on YouTube alone.

BIGGER AND BETTER 250 ACTS, 4 DAYS

Aidan Harper

WITH the advent of summer, so comes the SA music festival season. *Rocking The Daisies* (this year named *Superbalist Is Rocking The Daisies*) is dubbed as an eco, music, arts and lifestyle festival and is the biggest of its kind in the country with 25,000 people expected this year. With a festival of this size it takes a lot of time and manpower to be able to create an event to give the festival goer an unforgettable experience.

Founder member Brian Little says that, all in all, the crew are pretty much on site at the Cloof Wine Estate in Darling for six weeks from preparation to clean-up. "This year *Superbalist Is Rocking The Daisies* is going to be bigger and better than last year."

The original festival started as an idea hatched from some mates around a braai and it has grown from there. We are always improving things and assessing where we can make the festival better."

Little explains, "As an eco-festival we've won local and international Green Festival awards. We start and end with a spotless site. This year, there are "Leave no trace" initiatives to get punters involved in keeping the festival clean such as handing out of rubbish bags etc". Little points out that

apart from the generators running on bio-diesel, the festival gets additional electricity for the event from the wind-farm just outside Darling. Little is proud to say, "we also give back to the local community each year so there is a social investment element".

Entertainment-wise there is a choice of 250 acts performing on 11 stages over four days from today until Sunday. Little says, "This year promises something for everyone and is the most diverse line-up we have ever put together."

We have big international headliners on the main stage this year including Foster The People (USA) who have been headlining international festivals for the last ten years and Mac Miller (USA) whose latest album is currently at no.1 in the US".

Other acts you can experience are Knife Party (AUS) who are also billed for the electro dome at 1am on the Friday. Knife Party have amassed over 2.3 million Facebook fans and achieved over 20 million plays of Internet Friends on YouTube alone.

There are local acts abound such as five-times SAMA nominated trio, Gangs Of Ballet, local legends Mango Groove and Hugh Masekela who play the main stage on the Saturday. If you are into drums then don't miss 1st Project who also hit

Gangs of Ballet, Mango Groove, Hugh Masekela play on the Main Stage

the stage on Saturday. Friday's main stage line up includes the likes of Prime Circle, Red Tape Riot, Jimmy Nevis and Monark to mention a few.

If you're not into the live music then the Electronic Dome is for you. You can expect to see electronic acts and deejays such as UK based Opium, and local acts headroom, Crazy White Boy, Killer Robot and Das Kapital. He has recently joined the 5FM radio team and says that Electronic music is much more popular nowadays. Das Kapital says, "I promote exciting South African dance music."

There's a lot of new talent on the scene and I will be playing quite a few local artists in my set". He also

says "A lot of local electronic music producers such as Haezer, Cheu and The Embassy are gaining a lot of traction and respect overseas via international remixes". He goes on to say, "I've promoted quite a few on my own record label. This is going to be my biggest performance yet with a well-constructed show with an intro, visuals and more."

It's been a wild ride and thanks to my fans out there". Das Kapital has recently produced and released an album of 15 local SA dance artists entitled 'Overtime'. Das Kapital will be playing at midnight on Friday.

The Beat Barn will be host to quite a few electronic and dance acts this year and The Lemon Tree Theatre returns for some great comedy acts such as Brendan Murray, Deep Fried Man, Kurt Langeveld and Schalk Bezuidenhout.

The addition of a Hip-Hop stage, dubbed "Two's Up", which runs on the Friday and Saturday nights see artists such as PHFAT, turntablist DJ Ready D and Sibot & Toyota spin their stuff. Beach Bar returns with smooth beats from Goodluck, Stone Age Citizens and U.K. DJ, Ali Band many more.

For those going up on the Thursday, the campsite stage once again caters for the early birds and will showcase some up and coming tal-

ent. The campsite stage kicks off at 3.50pm with Andy Lund and the Mission Men. Other acts include Dustland Express, Slow Jack, Taleswapper and more.

For the seriously enviro-conscious there is the Green Village with the Hemp Stage which will showcase some great acoustic and up and coming acts as well as stalwarts like Crimson House, Miles Sievwright and The Little Kings. Additionally there will be fire shows, yoga, art installations and deejays.

For the 'Glampers' (those women who are not into the raw camping thing) there is the Daisy Den where they can get make up and styling done.

For the guys there's the Whiskey & Mo's 'Mo Bro' chill out spot where they can chat about men's health and get some styling patterns done by professional barbers.

Superbalist is Rocking The Daisies is completely cashless this year so all of your money will be loaded onto your wristband pre-festival (online/pre-collection), or at the festival on arrival, with top-up stations on the grounds should you need access to more credit. There will also be no ATMs at the festival.

● Find out more: www.rockingthedaisies.com. The Superbalist Is Rocking The Daisies motto is *Play Hard and Tread Lightly*.



KAGISO KG MOKGADI

What's challenging?

There's honestly nothing challenging. There are a lot of things to do at Daisies, and yet people choose to come to the comedy space, because that's what they want. It's a multicultural audience, who are very clued up, so it takes a lot to offend them. All they want is to have fun. Those are the audiences we all want.

Most memorable festival performance?

My first ever Rocking the Daisies, and music festival for that matter. It was a huge culture shock, and the nerves were killing me. I ran on stage with enough energy to power Beaufort West for a weekend, said hi, and the electricity went off. Mics were down and no one could see me because it was dark. The joke was on me. I had to start all over again.

Would you ever consider getting into the spirit of things and stage-diving at the Lemon Tree Theatre?

I would love to jump onto a crowd, but my 125kg weight would harm someone. I also have this fear of people moving out of the way and me landing on the ground. Not an ideal way to end my career.

SCHALK BEZUIDENHOUT

Best bit?

The festival space is my kinda crowd: young people get all the comedic references. I'm performing on Sunday at the Lemon Tree Theatre - it's the last thing people at Daisies will see before packing up their tents, so it's a nice way to round off their festival experience.

Most memorable festival performance?

This dude Strong John performed just before me. He bent metal with his teeth and tore a phone book in half. It was bizarre doing comedy after that.

Do drunken folk make you tell jokes?

It's not drunk people at a festival doing that, it's all the people - all the time - doing that!

YAASEEN BARNES

Favourite part?

Festivals are awesome, because everyone's there for fun. There's so much love.

Most memorable performance at a festival?

It was at Daisies 2013. I was still a freshy, only a few months into comedy. The comedian before me was high energy and made the crowd wild with laughter. My style is very slow, almost cerebral, so I worried that they wouldn't get me. I was the most nervous I've ever been. It ended up being the first standing ovation I received. I'll tell my grandkids about that moment one day.

Do drunken festival folk harass you to be funny?

Always! I usually just tell them awkwardly bad jokes because the look on their faces is priceless, and I know in the morning they won't remember. They're kinda my joke. ■

Photo: Anthony Chappell (picture: supplied)

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EYEWITNESS NEWS

INSIDE THE TRUTH

LOCAL POLITICS BUSINESS SPORT LIFESTYLE OPINION FEATURES MULTIMEDIA TRAFFIC * 26°C

RTD 2016: FOSTER THE PEOPLE & HUGH MASEKELA THRILL THE CROWD

#SxRockingTheDaisies: Meet Foster The People & top SA music on show

TRENDING ON EWN

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- 2 'Van Rooyen may have used financial minister post to improperly benefit Gupta'
- 3 [WATCH LIVE] Madonsela's finale



Wing-wing situation

THROGS of revellers enjoyed the vibe on a cool and breezy day at the Rocking the Daisies Festival on Cloof Wine Estate, outside Darling, on Friday.

PICTURE: JASON BOUD

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Words By Christopher Mc Arthur

If you, like all the other cool kids, are going to [Superbalist is Rocking the Daisies](#) this year, then you need to have the look to go with the good vibes. And if you're a Daisies veteran, then you'll know that there are different hangout areas at the festival. Plus, it's a whole weekend, so spread out your partying because peeking too early is lame.

- Mark from Foster the People tells us all about coming

**'PLAY HARD, TREAD LIGHTLY' –
SUPERBALIST IS ROCKING THE DAISIES
ENCOURAGES ALL**

**FESTIVAL-GOERS TO GO GREEN,
GET ON BOARD AND GET INVOLVED**



What started out as a small eco-friendly, "green" festival has over the course of a decade grown into the biggest festival in the country. With over 20,000 people attending every year, it's now more important than ever that Superbalist is Rocking the Daisies' motto, 'Play Hard, Tread

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After five years of silence, jazz legend and celebrated SA icon Masekela releases 'borderless' album, writes

Ntombizodwa Makhoba

Five years after releasing his last album, jazz icon Hugh Masekela is back with an album he describes as educational and honest. Why the long silence? Masekela says he wasn't ready.

In an exclusive interview with City Press this week, ahead of this month's album release, Masekela said: "You have to do things when you have inspiration. Sometimes when you do things on demand, you end up with mediocrity. You have to want to do it and do it well."

He explains the inspiration behind the album was an "international diaspora kind of feel".

"So that people can see we're all the same. I have a heritage foundation and through my foundation, I try to make Africans be aware of their own history."

**BOSS OF
BRASS**
Hugh
Masekela

PHOTO:
TEBGO
LETSIE

He says it is sad that, as Africans, we don't know our history and that we've been distracted by Western television.

Of the album title, No Borders, Masekela says: "I don't believe in borders because we didn't create them. African borders were created in 1886, in Germany, but we don't know that and we fight over those borders."

"Borders are artificial," he explains. "We even have a map from 1590 in the album sleeve to show [what] Africa looked like in 1590."

Masekela, who has been a musician for 73 years, says he was bewitched with music when he was a child.

Growing up, his biggest inspiration was jazz musician Elijah Nkwanyana. "To this day, I'm still trying to play like him," he says.

No Borders features a number of talented contributors,

including singer Kabomo, jazz guitarist Kumble Ayo, Zimbabwean musician Oliver Mtshudzi and Congolese-born singer-songwriter Tresor Riziki. It also featured Masekela's son Sal Masekela and his nephew Selema Masekela.

Turning to South Africa and the #FeesMustFall movement, Masekela says many things must fall.

"We were promised as a nation so many things by the first president when he made his first speech and we haven't seen it yet.

He adds: "At the top, people are not saying anything, instead they're defensive and they want to be respected. How about respecting the people for a change?"

- No Borders will be available in two weeks' time in all music stores

Destination Africa

SOUTH AFRICAN HIP-HOP STAR
AKA TALKS ABOUT HIS TRAVELS
ON THE CONTINENT

MY FIRST REAL HOLIDAY was to Zimbabwe with my family, just outside Victoria Falls. I remember being struck by the sheer scale of it all – how much water there was and the way the Zambesi carved that massive gorge separating two countries. It was the kind of vastness that made a big impression on a 13-year-old. I'd never been out of South Africa, and being in a different place meant seeing my own country in a new light. I don't think it's possible to have any real perspective of where you come from until you go somewhere else.

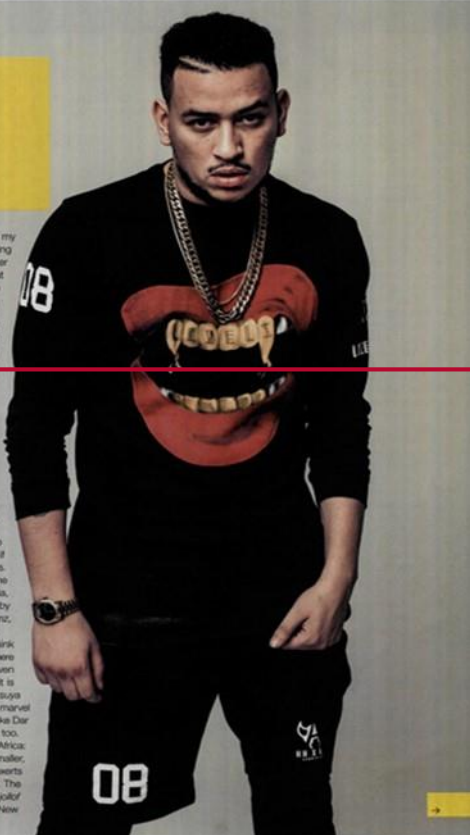
WHEN IT COMES TO MUSIC – and sport – the continent's biggest rivalry is between SA and Nigeria. I'd say SA is the capital of entertainment, the headquarters of music in Africa right now. But if there's one thing we can learn from Nigeria and its music industry, it's the impact of patriotism. They put their own artists first.

LAGOS HAS A CERTAIN VIBE, and energy. It's comparable with Jo'burg, where everybody is on the go. But, when you arrive in Lagos, four things strike you immediately: its size, the heat in summer, the overwhelming volume of people, and its ceaseless traffic gridlock.

THE INTERNET AND SATELLITE TV have made the continent smaller. The change is palpable. Now, if I walk through a mall in Lagos, people ask for photos. By the same token, South Africans have become switched on to what's going on in music in Nigeria, Kenya, Tanzania... It means I get to be inspired by artists like Wicked from Nigeria, or Diamond Platnumz, a massive bongo baze (Zimbabwean hip-hop) artist.

I'M VERY MUCH ABOUT FOOD when I travel. I think restaurants are the best place to soak up the atmosphere and culture of a new city. I love Nigerian food – even if it takes me two days to acclimatise because it is so very spicy. Nigerian jollof rice is delicious, and suya (spicy meat on a stick, like a kebabs) is wonderful. I marvel at the way fish is prepared in East African cities like Dar es Salaam. Mozambican seafood is very special, too.

GHANA IS TO NIGERIA what Botswana is to South Africa: the smaller, quieter neighbour. Accra is like a smaller, greener version of Lagos. Nigeria's size means it exerts some influence over Ghana, like an older sibling. The friendly rivalry over whether Nigerian or Ghanaian jollof is better is a bit like the endless debate pitting New York-style pizza against Chicago-style pizza.



MOONCHILD TO ROCK DARLING

Sexy singer prepares to make festival memories!



Moonchild Sanelly will perform at the Superbalist Rocking the Daisies Music Festival from 6-9 October in Darling.

By PHUMILA MAKHUBO
MOONCHILD Sanelly is in the line-up for one of the most exciting festivals to hit Mzansi.

The singer and fashion designer from Port Elizabeth in the Eastern Cape will perform at the Superbalist Rocking the Daisies Music and Lifestyle Festival in Darling, Western Cape from 6-9 October. Over 250 acts take to 11 stages this year.

The event will start the summer season.

Moonchild, whose single *Vuma* is currently on high rotation, told *Sun-Buzz* said people can expect a mind-blowing performance. "I'll be giving them energy. They can expect a fun and sexy performance from me. I'm going to mix songs from my debut album *Rabulapha* and some of the new stuff I'm yet to release."

Also in the line-up for the festival at Darling's Cloof Wine Estate are AKA, Jimmy Nevis, Mango Groove, Nasty C, Nakhane Toure and many more.

Moonchild said fans can expect an action-packed

weekend of camping and good times, as well as the best in local and international entertainment.

After releasing her debut album *Rabulapha* last year with Just Music, she left the label and now is an independent artist.

Describing her new single, she said: "*Vuma* is about my sexual appetite not being determined by my sexuality."

"I feel women need to be liberated in the bedroom as they now are in the corporate world. As a woman you should feel free to say how you feel and to tell your man what you want him to do between the sheets."

"If anyone is scared to say it, they can just play the song and I will say it for them."

Moonchild said people will hear that she has grown a lot since the release of her first album.

"With each year comes new maturity. I've added so much more. The melodies, the beats and my voice all gel together nicely because I've grown and found my voice."

■ **Catch Moonchild on the main stage at the Superbalist Rocking the Daisies music festival from 6-9 October at Cloof Wine Estate in Darling. Tickets cost R995 from <http://steynentertainment.nutickets.co.za/RTDMAIN16>**

We ♥ Moonchild



The Durban-born, Jozi-based songstress and fashion designer will be making her way down to Rocking The Daisies this year for the second time. Here she tells *Grazia* about getting on the guest list, what her festival must-haves are and what the rest of 2016 has in store

What inspires you at the moment?

Buying a warehouse and converting it into a multifunctional creative space and home. I'm planning on having a velvet room (the kind that my future kids can only enter when they're 18), a dance studio, a stage and, of course, a gym.

What was the last thing you saw that made you laugh?

I asked fans to create memes to promote my new track, *Guestlist*, and one of them had me in stitches – it was brilliantly funny!

What was the best part about collaborating with Aewon Wolf and Sketchy Bongo for Guestlist?

The fact that the boys are superhuman with their creativity, and therefore it was an easy connection. We are all from Durban and love each other's music, so we all felt it was a match made heaven.

What does the rest of 2016 have in store for you?

I am working on a hundred things at the moment, but just to list a few: I am collaborating with three artists, the video for *Guestlist* is about to be released, and I'm working on my Red Bull Township Tour, where we're giving away free music to those who don't have access to online music platforms. ■

Rocking The Daisies is on from October 6 to 9, Rockingthedaisies.com

What do you love most about performing at festivals?

The open-minded listenership, the people you meet, partying without a care in the world, the freedom of the whole experience, and the fashion parade. Some people just dress ridiculously – and I love it. The crazier, the better!

What has been your best festival experience?

It was at my first Rocking The Daisies performance, in 2012... I had no idea what to expect, and all of my senses exploded from the

positive vibes. My crew and I danced and danced the whole night away. I can't wait to do it again this year. I'm going to bring it!

Which performance is on your must-watch list at RTD?

Mac Miller is absolutely phenomenal and epically dope. I can't wait to meet him and see his show. He is gonna kill it.

What are your wardrobe essentials?

Plenty of tiny clothes to greet the springtime sunshine! And probably a skin-tone leotard, multicoloured fishnets and a cape worthy of a queen.

