

SKRILLEX ★ DEAR READER ★ MI CASA ★ LANA DEL REY

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# Rolling Stone

## WHITNEY HOUSTON

The Diva and Her Dark Side

## THE NEW AFROBEATS

Nigerian Pop from Fela to D'Banj

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The Mystic Blues Boer

EXPOSÉ  
ILLEGAL TOBACCO TRADE

By Sean O'Toole

SAMA 2012 SHOWDOWN

JOHNNY DEPP'S SAVAGE JOURNEY

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NOMFUSI & THE LUCKY CHARMS

# Paul's Fresh Start

His New Album, His New Life and How The Beatles Almost Reunited





ROLLING STONE FASHION

# NOMFUSI & THE LUCKY CHARMS

The Tinkerbell of Afropop and her nifty back-up band – Grandal, Godfrey, Colin and Mark – blend Fifties soul-jazz with modern cool for a spectacular show of past meets present


Photography by Nicholas Fischer  
Styling by Suzannah Garland



Nonfusi's dress: \$2,300, GOSH; earrings: \$95, Second Time Around; shoes: \$495, I Love Shoes at YOE.  
 Cole's shirt: \$150, Blue Collar White Collar; trousers: (part of suit) \$950, Paul Smith; hat: \$210, Pringle.  
 Spectacles: \$2,850, Oliver Peoples at Extreme Renewal; bow tie: \$95 and braces: \$95, both Second Time  
 Around; Godfrey's shirt: \$150, Blue Collar White Collar; trousers: \$320, Cignal at Markham; cardigan:  
 \$1,795, Ben Sherman; hat: \$450, Pringle; sunglasses: \$2,745, Prada at Luxottica; Grandia's shirt: \$699,  
 Pringle; trousers: \$380, Cignal at Markham; bow tie: \$250 and waistcoat: \$250, both Robert Dinkel.  
 Spectacles: \$2,500, I.A. Eyewear at Extreme Renewal; Mark's shirt: \$1,100, Ben Sherman; trousers: (part  
 of suit): \$3,370, Paul Smith; sunglasses: \$1,750, Ray-Ban at Luxottica; bow tie: \$175 and braces: \$45, both  
 Second Time Around; shoes: \$999, Aldo.

**"The more you perform,  
 the more you grow. That's  
 the road I've been on."**

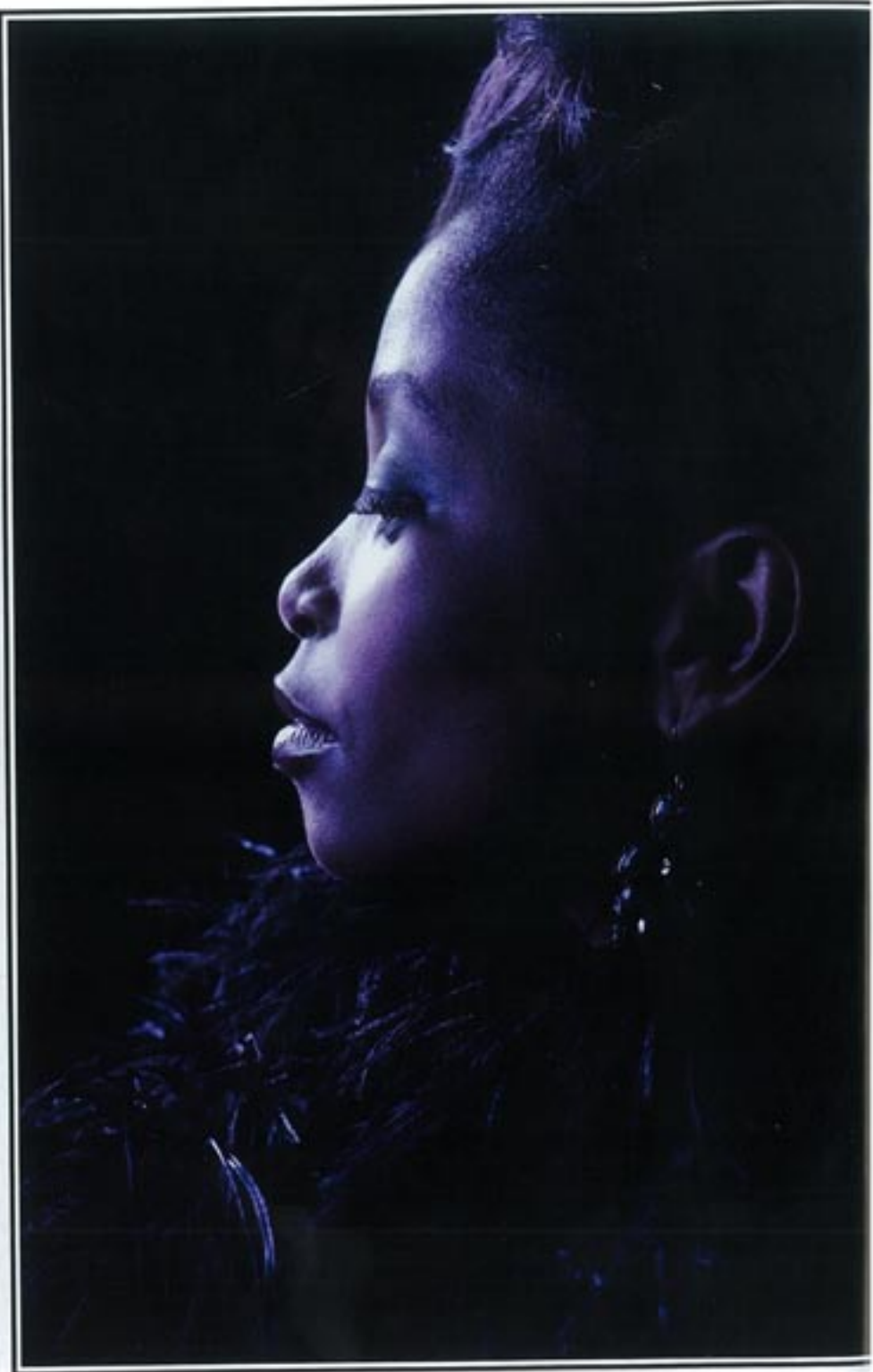
—Nonfusi



**"If you take what you do seriously, you owe it to yourself to be the best you can be at it." - Nonmfusi**

This page: Godfrey's shirt R680, Blue Collar White Collar suit R10 R75, Paul Smith hat R780, Ben Sherman sunglasses R2 750, Prada at Luxottica, Colin's shirt R650, Blue Collar White Collar jacket R799 and trousers R 350, both Cigital at Markham, hat R150, Second Time Around sunglasses R1 750, Ray-Ban at Luxottica, Grant's shirt R1 200, Ben Sherman jacket R799 and trousers R 350, both Cigital at Markham, hat R500, New Era at Luxottica, Made sunglasses R1 450, Ray-Ban at Luxottica, Mark's shirt R650, Blue Collar White Collar suit R30 570 Paul Smith hat R295, Second Time Around spectacles R4 090, LA Eyeworks at Extreme Eyewear, bow tie R75, Cigital at Markham

Opposite page: feather cape (price on request), K&K/CGD1, earrings R160, Accessories



**"I want to be able to jazz it up or rap when I want to. I don't want to confine myself to one sound."**

*- Nonfatal*

hat R450 and gloves R490, both GOSIA's burnings R195, shoes R299. Sexy with Attitude at YDC



# LUCK BE A LADY

"I never want to stop climbing. I never want to get to the top," says Nomfusi Gotyana of Nomfusi & The Lucky Charms. With nine international tours under their belt and a new album in the works, it seems the petite songstress will get her wish. Right now, the band is bringing its blend of Sophiatown jazz and Motown soul back home by playing for South African audiences across the country

BY ZANE HENRY

**W**HEN I SPOKE TO NOMFUSI Gotyana about two years ago, she was unfailingly polite and very well manicured, and her conscientious manager was standing by. She was also nervous and careful about what she said, and there was a rather endearing air of slight bewilderment about her. She was shiny and fragile, like a piece of crystal you had to handle carefully. Or perhaps I was just projecting the frayed edges of my hungover subconscious onto her.

Meeting her now, while she's in the throes of recording her second album - produced by Ringo Madlingozi, *nogal* - she seems calmer. More confident. More secure. More given to laughing suddenly and thrillingly. Still short as hell, though.

"Not much has changed in the last couple of years," she says. "When you first enter this industry, you're very vulnerable. Very ignorant. And then you learn so much, so quickly. You learn that there's no black and white, just lots of grey lines. And the more you perform, the more you grow. So that's the road I've been on. And no, I don't mind doing interviews that much, but from reading articles about other people, I've seen how they can be misinterpreted. So I'm kind of careful about what I say."

If you haven't heard of Nomfusi & The Lucky Charms yet, you could be forgiven as, right now, the band's international profile is larger than its local one. They have an album, *Kwazibani* (named after Nomfusi's mother), under their belts, and have played festivals like WOMAD in the U.K., Afro-Latino Festival in Belgium, Lake of Stars in Malawi, Festival Músicas do Mundo in Portugal and Roots 'n Blues in Canada. In a few months, they're heading off for another tour of Canada, proselytising foreign multitudes with their sound - an Afro-jazz-soul-pop hybrid found at the nexus between Sophiatown and Motown.

"I don't think we planned it that way," says Nomfusi. "It just kind of happened. Someone from overseas saw us on YouTube and got in touch. My manager has been doing a lot of work, organising contacts with overseas festivals and conferences. People have been very receptive to me on that side. It's weird how it's worked out. What we're trying to do now is break through in the South African market. It's tricky because South Africans know what they want and move very quickly from

trend to trend. You can be big today; tomorrow it's someone else. As much as I want to break through to that market, I want to create a space where I know that the sustainability of my career won't depend on it. One of the most frustrating parts of being a South African musician is getting out there. It's like there's this huge wall you need to break through in order to make it. You need to know someone or be associated with something. The beauty is that once you break that wall, things start flowing for you. You become a brand. It's this combination of hard work and luck."

If you have heard of Nomfusi, chances are you've also heard her life story. It's kind of a humdinger. The sort of story Hollywood is bound to snap up, with Oprah being cast somewhere, somehow. She was born in the township of KwaZakele in the Eastern Cape to a single mother, Kwazibani, who raised her and her siblings while their father was in jail for 21 years. Her mother was a domestic worker by day and a sangoma by night. Nomfusi would accompany her mom to weekly rituals where they would dance and sing for hours. When Nomfusi was 12, Kwazibani died of Aids. Nomfusi's aunt took them in, but she died of the same disease three years later. A while later, Nomfusi's sister also died of Aids. Somehow, she managed to surmount the pile-up of tragedies and carve out her place in the world. The story being what it is, it's no surprise that it tends to dog her.

"I'm not sure whether this will come out right," she worries. "The way my story is told out there, I feel it's overshadowing me. It should be a past just like everyone else's. I hate that it's being used to sell me. I just think that there's so much more to me than that story. I have a life apart from that. That's what happened to my mom, to my dad, to my family. I am building my own life now. Initially, I wanted to share my story so I could raise awareness around the fact that my story wasn't all that special. That there were other people who had similar problems. Or even worse ones. I wanted to show that there was hope. Maybe inspire people to see that your past doesn't have to determine your future. I know that people identify with the story and maybe find strength in it, but I don't pity myself or regret where I come

from. So how am I going to escape my story? My only choice is to shift the focus from my story to my talent. I need South Africa to see me as a performer so that they're blown away by what I do on stage instead of what happened in my past. The beauty of a story is often in the end, not the beginning. In the triumph."


It's tempting to see her past as a galvanising agent in her resolution to be successful. She doesn't take much for granted and is determined to ensure the sustainability of her career. She has recently enrolled for a degree in music studies.

"If you take what you do seriously and you are passionate about it, you owe it to yourself to be the best you can be at it," she says. "I would've loved to have done nothing but music from an early age, but unfortunately I didn't have the opportunity. Now that I can make that kind of decision for myself, I owe it to myself and to my fans to grow musically as much as I can."

She is also coming to grips with the non-musical side of the music business. "As artists, we love what we do so much that it's easy sometimes not to even think about the money," she says. "I've tried to keep my eyes open to the dangers of that. This is who

**"How am I going to escape my story? ... The beauty of a story is often in the end, not the beginning. In the triumph."**

I am. This is what I love to do. How do I sustain a living from it? There's nothing wrong with trying to make a living. Even church is a business."

She believes her new album will be just another step on the road she's mapping out for herself. "I am searching for a sound that will be a layered foundation but will still allow me to play around," she says. "I want to be able to jazz it up or rap when I want to. I don't want to confine myself to one sound. Like, I love the edgy sound of electric guitars. I get a rush from that sound. I'm not going to stop till I get that sound that I'm after. I never want to stop climbing. I never want to get to the top. I don't want to limit myself with ideas of 'the top'. What if there's more? I want to keep going. I will die if I have to do the same thing over and over. I will kill myself." 

Opposite: dress R3 600, K10k/CGDT; earrings R3 850 and ring R2 550, both Louis Vuitton; shoes R799, Aldo. For stockists see page 71.

CREATIVE DIRECTOR: GEORGINA SANDERS; HAIR AND MAKE UP: MELIE STEPHANOFF; PHOTOGRAPHY: GUY AROCH; STYLING ASSISTANT: ALICE HAMILTON; PRODUCTION ASSISTANT: KERRY-ANNE HARTLEY

