

## Klein Karoo Nasionale Kunstefees



It's a twelve-hour drive from Johannesburg to Oudtshoorn, and as the great semi-desert of the Karoo stretches out ahead, rigid mountain silhouetted on either side of the long straight road, it's a part of the world where ghost stories are plenty, the history is diverse and fascinating and before you even reach the KKNK Festival, the abundance of sheep and ostriches a tell-tale sign that you're almost there, there's an excitement in your inner soul.



Like a magnet, technical suppliers are drawn to the Klein Karoo Nasionale Kunstefees (KKNK), celebrating its 22<sup>nd</sup> year from 24 to 30 March 2016. Hosted in Oudtshoorn, the ostrich capital of the world, schools and churches become venues for theatre, comedy and musical productions and the Musiekplaas (Music Farm), a fully kitted outdoor main stage, puts on four large concerts. Cars line the streets and there's a buzz in restaurants and the homespun market.



Nic Michaletos who was part of the festival from its very start, with Duncan Riley.



Technical manager of KKNK for the past ten years, Pieter- Jan Kapp "Kappie"

The person who has played an enormous role in making sure the show runs as planned, yet maintains a spirit of humility, generosity and humour, is technical manager of KKNK for the past ten years, Pieter- Jan Kapp aka Kappie. Kappie has a unique way of making performing artists and crew alike feel like they've come home.



Christiaan Ballot from Blond Productions supplied the main outdoor stage at the “Musiekplaas” for the second year running. This was personally his 14<sup>th</sup> festival and there’s nowhere else he’d rather be. “It is really a privilege to be part of something so special and who doesn’t want to have so much fun while working outside.”



Very special to see Anneli van Rooyen, one of the performers, on stage with Karen Zoid.

Blond sub-contracted MGG Productions for additional crew and equipment. “We are really proud to be a part of it,” said Mark Gaylard of MGG. “The crew love going down, it’s a ball of fun.”

KKNK is often marked with a rainstorm and Friday afternoon was no exception, as roads flooded the kit on the main stage did not escape the downpour. “Everything was washed away on Friday afternoon, productions had to stop and start but thankfully the concert went on,” explained Kappie. “The people had a great time and so did we.”



## Zoid Afrika

The concert kicked off with Zoid Afrika. The heart felt performance saw Karen Zoid on stage with fellow friends and musicians, Anneli van Rooyen, Kahn Morbee (The Parlotones), Corlea Botha and Jannie Moolman and others. Performances that followed over the next few nights included the Huisgenoot 100 Concert, a gospel evening “Boontoe!” which coincided with Easter, and the ‘Rymklets’ (Rap) dedicated for the local Rap and Hip Hop culture with DJs of Oudtshoorn and the Western Cape.



Tumisang Sebogo with Christiaan Ballot from Blond Productions

Tumisang Sebogo, who has worked at the festival for the past 20 years, was the lighting designer for the main stage. “Joshua Jordaan (HOD of LED from MGG) and I designed the set which is LED based,” explained Tumisang. The VuePix Screen forms the backdrop with side panel strips running down on either side of the stage creating depth. “There are always a few changes,” he says. “The floor design was altered because a choir was added, but with design we evolve and I just roll with it. There’s always a plan.”







Programming was on a grandMA2 full size. “It’s my favourite but I can work on any desk,” said Tumisang. The stage has depth, with truss arches serving as hanging point on stage. Tumisang worked in layers, adding colours and effects, directed by a picture he had in his head.



Marius Marais of Audio Logic

Sound engineer was Marius Marais of Audio Logic, one of South Africa’s most sought after sound engineers.

### **Music (Classical / Jazz ) at the Absa Burgersentrum**



Caption: CJ Mostert

The old Burgersentrum in Oudtshoorn is used very little these days, but once a year it becomes the music theatre for classic and jazz fans. Helping at the festival for the ninth year, CJ Mostert from Multi-Media was the lighting designer for this venue. "It's for the love of the arts, you can't do this for money," he smiles.

This year CJ asked the company he works for, Multi-Media, a rental, staging and event production, to also take part in the festivities. "Multi-Media supplied the entire venue with technical and AV," said CJ. The gear transformed the stage with 6 x Robin 600 E Spot, 12 x Robe LEDForce 18, 12 x Robin 300 LEDWash, 5 x Robin DLS Profiles, 8 x Martin 101 CT, 6 x Martin Aura and a MDG Hazer.



The Boogie Woogie Big Band

CJ has a fine eye and created striking looks, working on an Avolites Tiger Touch.

Operating sound in the Burgersentrum was Stephan Kruger from FEP. "It has been a good turn out," said Stephan. "The tickets for this venue were sold out every morning and I have loved it."

### **Drama & Comedy at the Johnny Bisschoff hall**



Lighting Design and Production Manager  
Mannie Manim with Duncan Riley of DWR (left)

Sizwe Banzi is Dead, the theatre classic covering the human dignity of a black man in apartheid-era South Africa, was one of the shows, which ran at the Johnny Bisschoff Hall. John Kani directed this acclaimed production with text by Athol Fugard, John Kani and Winston Ntshona. The Lighting Design and Production Manager was Mannie Manim and the joint producers were John Kani and Mannie Manim.



Lighting operator Braam Avenant

Lighting operator Braam Avenant from Freelance Entertainment Projects was lighting programmer and designer for this and other shows running in the Johnny Bisschoff venue. "I worked on a grandMA dot 2 and this is one amazing desk," said Braam. "I did not have one issue with it. Everyone has enjoyed the show it has been amazing. This has been my third year at KKNK."

### Die Boer Theatre



Juan Jansen van Vuuren

Usually a sound engineer, but for the KKNK festival a lighting operator, Juan Jansen van Vuuren added his flair to the flamboyant "Die Boer Teater" at the Oudtshoorn NG Church, which served as a dining and live entertainment venue. "My job was to create atmosphere and to make sure that the artists felt at home on our stage," said Juan, who programmed on a grandMA dot 2. "I've been in this industry since I was 14 years old," he grins. "I enjoy what I do."



Gareth Chambers, Duncan Riley and Luc Riley outside Die Boer venue.

He incorporated 12 LED Parcans, 4 Robe 575 Spots, 4 Parcans and 4 ETC Profiles to create magic. "I had never used the dot 2 before, but it was great and very easy to use," Juan ended.

### **SANW Auditorium**



Theo Kruger, an independent freelancer from Pretoria and at the KKNK for the seventh year, was the lighting designer and operator at the SANW Auditorium, home to a few dramas over this period.





Theo Kruger

"It was the first time I used the grandMA dot 2," said Theo. "It was not too difficult and after the first day, I had it. Gareth Chambers from DWR was also at the festival to help me. The festival itself is always fun, we work hard but it's fun."

### Feedback from DWR Distribution

"It was great to see all the different forms of art displayed there from theatre to music to improve," said Gareth Chambers of DWR Distribution, one of the sponsors at this year's event. It was a great experience; it was fun working with the different technical people down there. I would also like to mention the hospitality provided by Kappie and his crew. I hope to be down there again next year."

Said Duncan Riley of DWR. "This was my first visit to KKNK and it was just amazing. If you have never experienced it yet you have to do it. The stages looked awesome, and it was so nice to see everyone. Well done to Kappie and everyone involved."



Kappie thanked all his supporters on a post in facebook. "Now that KKNK 2016 is behind us, and we can sleep as if there's no tomorrow, I have been able to reflect what has happened over the past three weeks. Firstly to my team in the radio room, Sanre Liebenberg and Yolandi Kemp, who not only made sure that this technical machine was well oiled and running, but for the hours of humour and laughter, even when we were tired and irritated."

“Thank you to my technical support team, Jaco Conradie, Dawid van Eeden and the runners, Pieter Potgieter, Lucky Jiana and Kevin Kekana. To every technician and stage manager, well done! To all my suppliers, The Sound Coporation, Blond Productions, Multi-Media, SS Structures, W. Heuer Musikhaus, Freelance Entertainment Projects , Split Transport , MGG, Audio Logic – thank you, thank you, thank you!!! Then to my technical sponsors, DWR Distribution, Electrosonic SA and Yamaha, and lastly to all colleagues and to every artist at KKNK, thank you. Until next time!”

