

"We dig loveLife's approach because it actually helps young people to develop initiative, deal with day-to-day pressures of life and links them to opportunities," says producer and singer-songwriter Jonathan "Ziyon" Hamilton, half of the duo.

Thabo "Ryzor" Shokgolo contributes as a DJ and producer to make up a formidable team, but was not available for the interview.

"Before young people can do any of this, they need to believe they can," says Hamilton.

"And before they can make the right moves in life, they need to know themselves and loveLife's 'I Dig Me This Valentine's Day' initiative does just that, by calling on youth to dedicate V-day messages to themselves on the 'I Dig Me' Facebook group," he says.

"It gets youngsters to look at themselves and say, 'Hey, I'm cool! These are the things

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com and on Lovelife, log on to [www.lovelife.org.za](http://www.lovelife.org.za).

I like about myself and I'm worth something!"

Liquideep also succeeded because they bucked the trend and did not rely on others to approve their love for deep house music, a sub-genre that was frowned upon by radio stations, record companies and dancefloor DJs until they all came around in 2007.

"We just did what came natural to us without thinking too hard about being commercial or not. People want to dance and hear stories, so we try to take from our experiences to make music people can relate and move to," Hamilton says.

The "I Dig Me" initiative is reliant on two-way communication, where the youth's

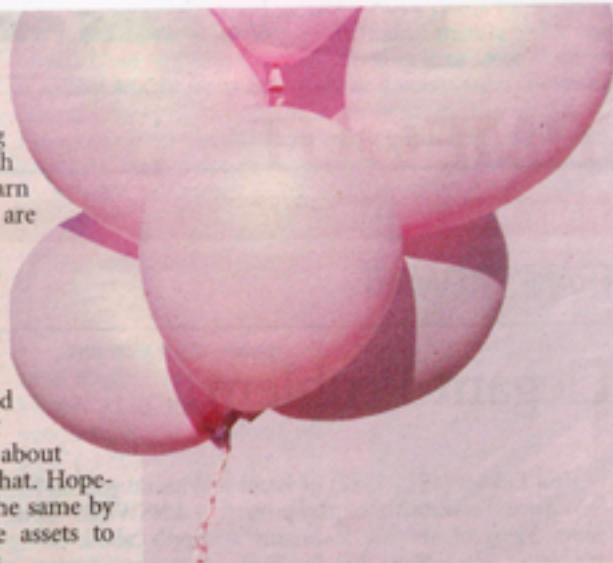
"Very important. It keeps us up to speed with what's going in the youth's circles," says Hamilton.

"Sometimes we try to create solutions without first researching what the youth is really dealing with and by getting feedback, we learn what's important to those who are listening. It helps a lot."

The track that was inspired by a mobile phone communication method that has proven extremely popular with youngsters.

The day might be fading in memories for this year, but what did Valentine's Day mean for the duo?

"This year was, as loveLife put it, about digging yourself and we did just that. Hopefully we got young people to do the same by making them realise that they're assets to this country," Hamilton concludes.



#### 6/10 NIPPLE CAPS AND G-STRINGS (18LN)

TAKE Deon Opperman's wit and way with words and combine it with *Survivor* winner and Lollypop Lounge owner Gigi's straightforward sass, intelligence, cynicism and close

to the bone honesty and you have a blunt, mischievous peek behind the curtains of one of society's most open taboos – the strip club.

*Nipple Caps and G-Strings* had a successful run on the Joburg stage recently at the Victory Theatre, where this show was filmed. Gigi takes the audience on an intimate look at the strip club and the life of an exotic dancer, attempting to give answers to the questions that perhaps she is best equipped to deal with.

Why do men love strip clubs? What really makes a successful stripper? Are there really lessons that wives can learn from the exotic dancers? Is there love after pole dancing?

With plenty of experience under her G-string elastic, Gigi is perfectly poised to give lessons on the lap dance, and tease out the truth of erotic fantasy.

Although most women shun the stripper, a fact that Gigi takes into her stride and turns onto its head, the show caters and – judging by the audience's reactions – is obviously enjoyed by both sexes equally. It is relevant and funny, but it does deal with adult content and sensitive viewers are advised that there is full nudity in the show. – Annette Bayne



## DVD REVIEWS

#### 5/10 LADIES & GENTLEMEN: THE ROLLING STONES (A)

ROLLING Stones concerts have become more about spectacle – giant stage set-ups and more – than they have about the music, which in many ways is just as well, because much of their back catalogue is fairly samey, gamey retro R&B.

This film, featuring material drawn from four Texas concerts on the band's *Exile On Main Street* tour in 1972 showcases some fine songs – *Brown Sugar*, *Jumpin' Jack Flash* and *You Can't Always Get What You Want* and perennial favourite *Jumpin' Jack Flash* among them.

But even in its touched-up, restored glory, it's still dark, fuzzy and a little lazy in its execution.

There are random cuts between different parts in the same songs, so viewers will occasionally notice Jagger in three different costumes in the same track, with no apparent reason for the change.

Mick Taylor gets on with business over on one side of the stage, while Jagger and Keef indulge in the shared-mic gurning that long-term fans will know and love.

This DVD is a good addition to an established collection if, as a fan, you're interested in some historical authenticity.

As a stand-alone product, though? Ho hum... – Bruce Dennill

