



# mudjournal

## BLACK PRAYERS

Too Woke For God  
New Starving Africans  
Got Food?

## INTERVIEWS

Poptain  
Lee McHoney  
Graeme Sharp

## LISTS

40 Zim Goats  
"Black" Films  
Zim Creatives

## SOCIAL MEDIA

Slay Queens  
Rambo Entrepreneurs  
Statuses



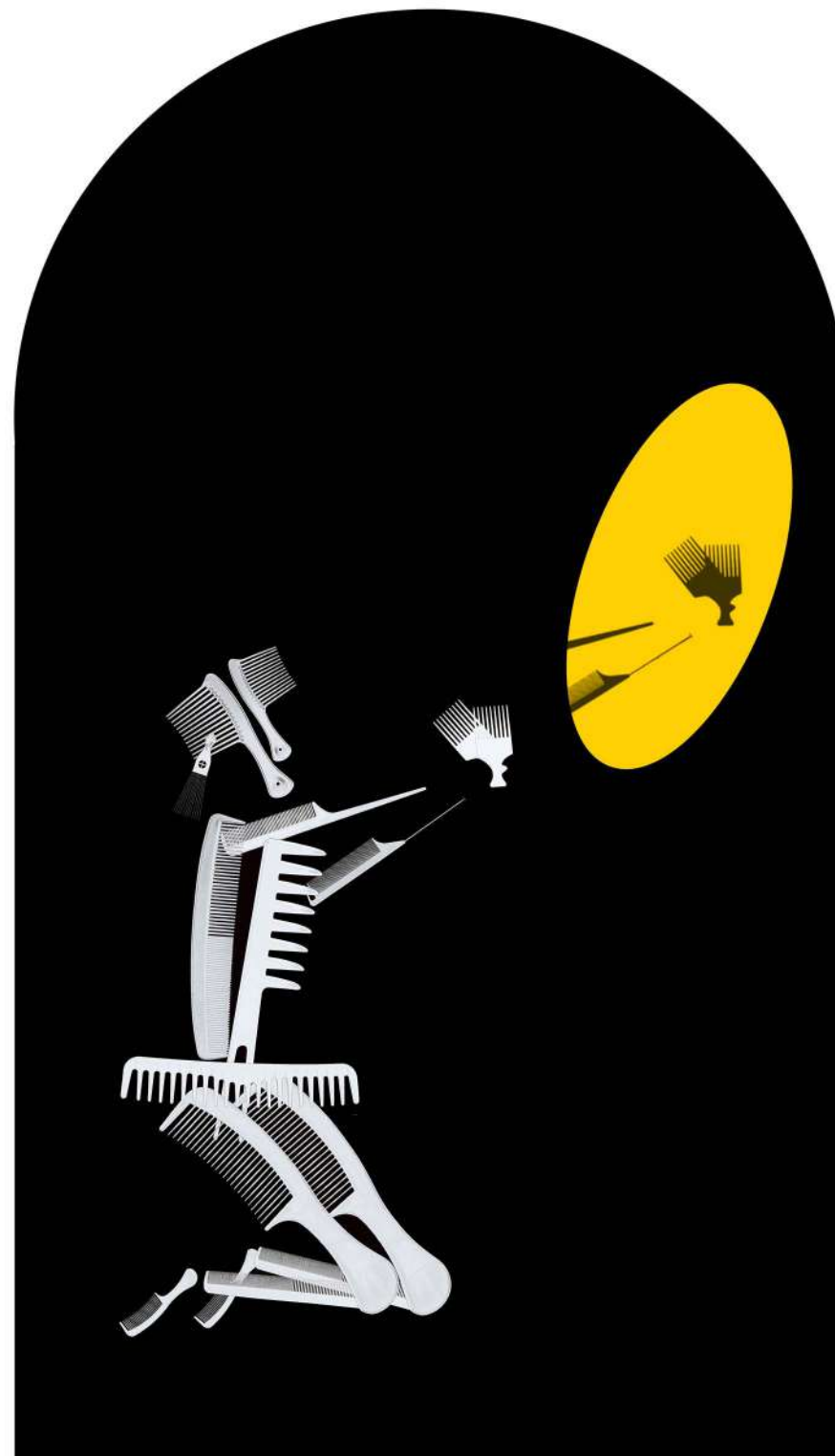
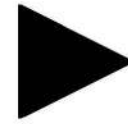
ISSUE NO. 2

# MUD JOURNAL

Number 2 | **Second Coming** [Black Prayers]

December 22, 2020

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**The Betrayal of Samson**  
by that snitch Delilah  
(Part I of 7) by Alex Gwaze  
[Collage]

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**FREE ISSUE Number 2: The Second Coming / Black Prayers Issue**  
 MUD Journal FREE ISSUES are currently published annually except for topical briefs and occasional extra, expanded, or premium issues.



#### ABOUT: THE AFRICAN ARTS & CULTURE JOURNAL

## WHY MUD?

The following is an excerpt from an interview between researcher Terry-Jo Thorne (TJ) and the founder of MUD, Alex Gwaze (AG).

#### TJ: What does MUD mean?

**AG:** “Well a lot of people think its an acronym for something. I guess they can’t believe I’m talking about actual ‘mud’. Our ancestors built homes, cultures, and empires using mud and I think it’s a good reflection of what Africa is. It’s not a mud hut, it’s a home, a shelter, and our culture. So it’s a good place to startup”.

#### TJ: How did MUD Journal start?

**AG:** “It started as just something to pass the time while I studied; a Twitter account. But I wasn’t really interested in who was trending or what was happening to the poor starving African. Reports did not help me in my situation, neither did the new dance or single. My goal was to find meaningful folk and #PushAfrican Arts in a way that articulated the gravity of the accomplishment. Because I felt like there are Africans outside mainstream media and blogs that were falling to the wayside. People, places and things #OffTheTree, the acacia tree treatment that is –that are not documented well. So we want to celebrate and represent Africans to other Africans. But not for others. Nor in a build a wall kind of way, but to connect with each other – a bridge, meaning #AfricansTalk2Africa”.

#### TJ: So what is MUD Journal?

**AG:** “MUD really is a ‘journal’ – in a written record of experiences sort of way. Some people think we are a magazine or an academic journal. What we are is a periodical publication in which African Arts and Culture are discussed. Typically these discussions are in the form of articles, videos, and interviews with media personalities, artists, researchers, upstarts, and creative thinkers. We have a strong reputation for publishing high quality useful content. We do this by collaborating with our contributors, whose opinions and thoughts we greatly appreciate. Each publication captures this social experience. Furthermore, our peer review process ensures the quality and validity of the research. Our aim is to document innovative subjects and foster original research that is dialogic and thought provoking. I believe we are the most creative African Arts and Culture Journal in Zim”.

#### TJ: What do you do at MUD?

**AG:** “We publish our own curated content focused on interviews, skill-sharing, collaboration, and dialogue. We are not topical or trendy, we are thinking beyond tomorrow, so we find African people, places, and things prime for conversation and we document the experience. We are more reflexive about an issue – big or small. Sometimes its about the stories behind the story”.

#### TJ: So you only do one annual issue – Why?

**AG:** “Why one issue a year? Well, in this age of fake news, the goal of one issue is to see how quickly real information can spread on social platforms, in a year. Time is a luxury in the digital age so we want to see how ‘African time’ affects these issues too. This is why we decided to publish once a year. Save our power for real stories. The #SavePower theme of our inaugural issue speaks to all aspects of being African - resources, saving - like how you save something that matters or is pricey, and saving yourself, saving time”.

#### TJ: Tell me about your aesthetic, the look and feel of MUD ?

**AG:** “Most people say it’s arty, beautiful, and ‘sagey’ – the choice of contributors and the presentation of the information etc etc. That is true to a degree. Yes it is pretty, well researched and has references but it’s not news reportage, ‘objective’, informational, academic, theoretical or a magazine. We put unlikely objects together, mixing research, Art, food and social documentation in that ‘what is this?’ kind of way. We use the most appropriate people to discuss a prevalent issue that warrants further exploration, but you are not meant to understand it all. You should at least be moved to a change of attitude by some elements of the artistry and philosophy. In the end it’s just about making all these big topics and ideas accessible and turning them into a tool. To speak plainly, MUD is social but we are not ‘noise makers’, we are social documentarians. We share ‘the know how’ about our socio-economic experiences to start the conversation on how we can fix things; fix our own issues, ourselves. MUD isn’t for you if you want to absorb your food for thought --- small --- with pictures --- and hashtags --- only, now. We are about all voices not just the ones with the most followers. Plus, Africans on the cover, especially in Africa”.



**Read the full interview at:** [www.mudjournal.org/about](http://www.mudjournal.org/about)  
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**Watch our videos at:** [www.youtube.com/c/mudjournal](http://www.youtube.com/c/mudjournal)



#### About the founder :

**Alex Gwaze is a Social Documentarian, Educator, and Contemporary Artist. He holds a Master of Documentary Arts degree from the University of Cape Town and a Higher National Certificate in Digital Film Production from SAE Institute. Some of interests include the Creative Arts, Dialogic Journalism, and creative consultancy. Alex has lectured at Midlands State University, and guest lectured at the University of Cape Town. In addition, some of his works have been displayed in group exhibitions at the National Gallery of Zimbabwe in Harare, and the Centre for African Studies Gallery in Cape Town.**

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# EXILED

## poem

WORDS BY KHANA <The Mad Poet>

I once belonged to a settled order,  
Of holy processions and solemn hymns,  
Moving around detached as one,  
With a visa for heaven.  
Then my world cracked in the middle,  
And exposed me as a turncoat,  
An apostate! A Paul turned Saul!  
Who bought his salvation by selling his race and pride  
I escaped through a Judas Window,  
And made it home,  
But the new Africa, hollow to the core,  
Did not feel like home!  
Even its poverty was perverted,  
Statistically enhanced to secure donations,  
Down to mass produced art,  
That echoes and fades,  
With the winds of commerce!  
I chose to live in a  
spiritual exile,  
Empty,  
Without an identity,  
Rejecting any kind of belief.  
Perhaps, it's better to believe nothing,  
Than to be torn apart over double allegiance,  
I cannot be both Roman and African!

### About the poet:

Khana Moyo is a spoken word artist, Bulawayo Arts Awards nominee, Intwasa Poetry Slam finalist, Larfage Slam finalist, and Bulawayo Slam Literature festival finalist. He is also a talent check contributor for Random Poets, and he is interested in African culture, immigration, and socio-economic programs.

Twitter: @MoyoCana



# Zimbabwe

## "Rhodesia" Matshobana-Zambesia

### Life Begins at 40

WORDS BY ALEX GWAZE

History is not a 'straight' line, it's a description of past events cut and pasted together to create some kind of 'homogeneous' narrative. Often times, some parts of the whole story are omitted, summarized, lost, and re-interpreted - then canonized by the storyteller. Thus, no one can truly say they know everything about anything, they just know some parts of the most popular stories that have been re-told over time. This doesn't mean that history is useless, we can still learn from the parts and not the whole, especially when we look at the stories about Zimbabwe.

Zim recently turned 40 but it's clearly alot older than that. Just looking at the myriad of facts and data surrounding it, one can see that Zimbabwe has a rich history and a very 'distinct' personality. However, most Zimbos will struggle to see Zim's personality because they are so fact-bound in their thinking - they have a hard time imagining what makes it tick. Moreover, Zimbos readily adopt others cultures, so even at the ripe old age of 40, we seem to be having a crisis of identity.

**Photos:**  
National Gallery of Zimbabwe in Bulawayo  
by **Terry Kaschula** (Top)  
IG: @terrykaschyfotografy  
Victoria Falls by **Foster Mabika** (Right)  
IG: @msasatv

### PROFILE DETAILS



Therefore, in the interest of self discovery - at this significant milestone - I thought it would be a good exercise to re-arrange some of the information about Zimbabwe in a format/s that most of us are familiar with. Using an amalgamation of a CV, Bank Statement, and a Personality Test, I created a profile for Zimbabwe that looks a little bit more 'human' - so that we can get a glimpse of her complex attitudes, temperament, and behaviour.







## ZIMBABWE MATSHOBANA-ZAMBESIA

Self employed Farmer  
/ Hustler / Artist

### BASIC INFO:

**First Names:** Zimbabwe Rhodesia.  
**Surname:** Zambesia.  
**Maiden name:** Matshobana.  
**Also known as:** Symbaose, Southern Rhodesia, Zimbabwe Rhodesia, "Jewel of Africa", "Africa's Bread Basket", "My Zimbabwe", and "Mugabeland".  
**Nationality:** Zimbabwean.  
**Tribes:** San and Bantu.  
**Gender:** Female.  
**Features:** Resembles a teapot.  
**Born:** In the 9th Century in the Limpopo Valley, South Africa.  
**Date of Birth:** April 18, 1980.  
**Age:** 40 years.  
**Life expectancy:** Around 41 years.

### PLACES LIVED:

**Current Address:** Between the Limpopo and Zambezi Rivers.  
**Previous Locations:** Mapungubwe, Great Zimbabwe, Dande and Chidema areas in the Zambezi Valley, Manyikeni, Sofala, Nalatale, Dhlo-Dhlo, Thulamela, Nxalanxala, Masvingo, Domboshava, Mazoe, Zinjanja, Matopos, Khami, Makoni, Marange, Bulawayo, Chivero, Tsindi, Danamombe, Salisbury Prison, Gonakudzingwa Restriction Camp, Chinhoyi, Chimoio, Harare, Kutama, and the "Blue Roof" mansion in Borrowdale (Harare).

### RELATIONSHIPS:

**Spouses:** Emperor Mutota "Mwene Mutapa" Mbire (1450-1663 died), Rebel leader Changamire Dombo (1684-1838 died), Spirit medium Gumboreshumba "Sekuru Kaguvi" Murenga aka Chimurenga "War Spirit" (1896-1965 died), and Former President Robert Gabriel Mugabe (1972-2017 divorced).

### FAMILY MEMBERS:

**Parents:** Ndebele politician Joshua "Father Zimbabwe" Nkomo and Shona spirit medium Charwe "Mbuya Nehanda" Nyakasikana.  
**Named by:** Politician Michael Mawema (Zimbabwe National Party) in 1960.  
**"Brothers / Sisters from another mother":** Sally Hayfron, Mugabe, Bob Marley, Maummar al-Gaddafi, Samora Machel, Julius Nyerere, Fidel Castro, Malcolm X, Nasir "Nas" Jones, Fela Kuti, and Julius Malema.  
**Children:** 14-16 million (estimated) but expected 31 million by 2020.

### EDUCATION:

**University:** High literacy rate (over 90%) including several Phds in multiple fields from Agriculture to Law to Space Robotics.  
**Speaks:** Chewa, Chibarwe, English, Kalanga, Karanga, Manyika, Nambya, Ndau, Ndebele, Sesotho, Shangani, "Shona", Sign Language, Tonga, Tsoa (Khoisan), Tswana, Venda, Xhosa, and Zezuru.

### IDEOLOGY:

**Religions:** Mwari, African Traditional (Ancestors), Christianity, Islam, Mormonism, and Hinduism.  
**Symbols:** The Zimbabwe Bird, the Balancing Rocks, the Flame Lily, and the Sable Antelope.  
**Movements:** Nationalism, Georgism, Marxist, Socialism, Pan-Africanism, Voice of Zimbabwe, Mugabeism, Movement For Democratic Change, Mthwakazism, Government of National Unity, #ThisFlag, #MugabeMustGo, Pfeerism, and #ZimbabweanLivesMatter.

### MEMORIES:

**Notable works:** Mapungubwe Ruins (900-1100), Great Zimbabwe (1290-1450), Munhumutapa State (1450-1760), Torwa Dynasty (1450-1683), Rozvi Empire (1684-1838), Khumalo Mfecane Kraals (1821-1894), Mthwakazi Kingdom (1821-1987), British South Africa Company (1880-1987), 1st Chimurenga (1893-1897), Legislations - the Southern Rhodesia Native Regulations, Native Affairs Act, the Land Apportionment Act, the Masters and Servants Ordinance, the Rhodesia Native Labour Bureau, the Pass Laws, Maize Control Act, Cattle Levy Act, Reserve Pool Act, Market Stabilisation Act, Land Husbandry Act, and Unlawful Organisations Act - (1894-1979), Beer hall boycott (1934), Railway Workers' strike (1945), Mopore strikes (1945), Dadaya Mission strike (1947), The Great white immigration (1948), Salisbury Bus Boycott (1956), Carter House Township (Mbare) rape incidents (1956), Clear Beer Liquor Law (1957), State of emergency ANC ban (1959), African Leaders Arrests (1964-1974). Unilateral Declaration of Independence (1965), 2nd Chimurenga (1965-1979), Chinhoyi Seven (1966), Wankie Campaign (1967), Anglo-Rhodesia Agreement (1969), Rhodesian Bush War (1964-1979), Lancaster House Conference (1979), Independence Day (1980), Willing Buyer Willing Seller (1980-2000), Gukurahundi (1982-1985), Economic Structural Adjustment Programme (1990-1996), Civil Servant strike (1996), Z\$4 billion war veterans bonus (1997), Second Congo War (1998), Land Reforms (1997-2002), Hyperinflation (1998-2008), Targeted Sanctions (2002-Current), Foreign Currency Auction (2004), Factionalism (2004-Current), Operation Murambatsvina (2005), The parallel or black market (2006-Current), Power cuts (2003-Current), Water Rations (2006-Current), Daily News Bombing (2001), Bearer Cheques (2003-2009), Cholera (2008), Slashing the Zeros (2008-2009), US\$2 billion Diamond theft (2008), Dollarisation (2009-2018), Look East Policy (2006-Current), 51% indigenization (2013), UZ Student Protests (2015), #ThisFlag movement (2016-Current), We have Nothing Nationwide Protest (2016), #Tajamuka protests (2016-2017), #CoupNotCoup (2017), #MugabeMustGo (2017), #2ndRepublic (2017), #EDPfee (2018), Cholera (2018), #SoldierChallenge (2018), Open For Business (2018-Current), 2% Tax (2018), #ZimShutdown (2019), #ZimBlackout (2019), #DhukuForTuku (2019), #CycloneIdah (2019), #ZUPCO (2019), #Queues (2019), #ZimDollar aka Bond-Age (2019-Current), #Plumtree (2019), #NoEcoCash (2019-Current), Doctors Strike (2020), #Covid19 (2020), #StayAtHome (2020), LuveveWater (2020), #ZimbabweanLivesMatter (2020), #TeenPregnancies (2020), and Foreign Currency Auctions (2020-Current).

### WORKED:

**Occupation:** 60% tertiary industry (goods, services, retail, hospitality, education, sales, entertainment, volunteer etc), agricultural workers, civil servants, engineers and manufacturers.  
**Employment:** Unemployment was unofficially ranked as one of the world's largest, at 95% in 2009; however about 60.6% are informally employed (street vendors, hustlers etc). The official unemployment figures were 11.3% in 2014 - therefore the true unemployment figures are unknown.



ACCOUNT:

**Account type:** "Pay as you go" system.  
**Opened:** April 18, 1980.  
**Classification:** Emerging lower-middle income economy.  
**Trades:** People (teachers, doctors, nurses, engineers, accountants, artists, builders, social workers, maids, gardeners, prophets, etc), copper, diamonds, gold, ivory, baskets, Mbira, Marimba, EcoCash, tobacco, maize, platinum, soya, soapstone sculptures, cotton, coffee, tea, moringa, cement, tin, clay, peanuts, fruits, coal, nickel, steel, wood, cattle, fertilizer, foodstuffs, and wheat.  
**Imports:** Forex, electric power, second hand clothes, second hand Japanese cars, fuels, dancers, clothing, beverages, machinery, transport equipment, chemicals, wheat, maize, Chinese architects / engineers, buses, and food products.  
**Ease of doing business:** Zimbabwe came 140 out of 190 in a report released by the World Bank Group.  
**Expected family income (GDP) since 18 April, 1980:** Approximately US\$58 billion.  
**Current income generated (GDP) since 18 April, 1980:** Between US\$14 and US\$20 billion (- US\$38 billion of expected).  
**Hard Currency Deposits:** RTGS (electronic balances in banks and mobile wallets, bond notes and bond coins), US Dollar, South African Rand, Botswana Pula, British Pound Sterling, Australian Dollar, Chinese Yuan, Indian Rupee, and Japanese Yen.  
**Change:** Bond coins, South African Rand coins, sweets, airtime for mobile phones, and condoms.  
**Current Account balance:** – US\$716 million.  
**Foreign reserves:** US\$431.8 million.  
**Average family member spends:** Less than US\$3.20 a day or US\$1,168 a year.  
**Labour force:** 7,088,014 above the age of 18.  
**Dependants:** Approximately 10 million below the poverty line or 70% of population.  
**Black Tax:** Currently those in the diaspora send about US\$650 million home annually.  
**Government Tax:** 2% of all electronic transactions and 14.50% VAT = 16.50%  
**Overall Debt:** Between US\$7 and US\$11 billion, or over 200% of the country's GDP.

LIKES:

**Favourite foods:** Sadza, Muriwo (chomolia, rape, kale, spinach, cabbage etc), Maputi, Mahewu, Orange Juice (Mazoe), Chibuku (Traditional Beer), Beans, Soya Chunks, Sour Milk (Lacto), Fresh Chips or Fries, Kapenta or Matemba, Eggs, Chicken, Beef, Peanuts, Sweet Potatoes, Margarine, Sugar (Cane), Salt, Biltong, Pizza, Russian sausage, Pork Pies, Boerwors, Mutakura, and Jam.  
**Favourite colours:** Green because of the agriculture and rural areas of Zimbabwe, yellow for the gold and mineral wealth, red for the blood shed during the struggle for independence, and black for the heritage, race and ethnicity of the people.  
**Favourite books:** Feso (1957) by Solomon Mutswairo, Coming of the Dry Season (1972) by Charles Mungoshi, House of Hunger (1978) by Dambuzo Marechera, Nervous Conditions(1988) by Tsitsi Dangarembga, and We Need New Names (2013) by NoViolet Bulawayo.  
**Favourite song:** "Blessed be the Land of Zimbabwe" (1994) written by Professor Solomon Mutswairo and composed by Fred Changundega.  
**Favourite film:** Neria (1993) starring Jesesi Mungoshi and Oliver Mtshunzi, directed by Godwin Mawuru, and written by Tsitsi Dangarembga.  
**Favourite places:** Great Zimbabwe, Harare, Bulawayo, Mazoe, Victoria Falls, Chinhoyi Caves, Mana Pools, Kariba, Gonarezhou, Vumba, Hwange National Park, Khami Ruins, Chitungwiza, Mount Nyangani, Bvumba Mountains, Nyanga National Park, and Matopos World's View.  
**Things:** Soapstone birds, Persian bowls, Chinese dishes, glass beads, copper bracelets, copper wire, ivory, iron gongs, beads, gold wires, brass wire, soapstone dishes, sea shells, woven baskets, Patapata flip-flops, Honda Fit, Mazda 323, Mazda B2200, Mercedes Benz, Cricket, Soccer, Indian hair, Brazilian hair, Plastics, Suzuki motorbikes, Bicycles, and Veldskoens (Farmer shoes).  
**Keepsakes:** Around 350 species of mammals, over 500 bird species (Elephants, Lions, Zebras, Hippos, Buffaloes etc), 131 fish species, snakes (Black Mambas, Pythons, Vipers etc) and plant life (Flame Lilies, Teak, Mahogany, Msasa, Moringa, Baobab etc).

GROUPS:

**Affiliates:** Angola, China, Cuba, Democratic Republic of Congo, Ghana, India, Iran, Jamaica, Japan, Libya, Middle East, Malaysia, Mozambique, North Korea, Persia, Russia, Singapore, South Africa, South Korea, Tanzania, United Arab Emirates, United Kingdom, United States of America, Vietnam, and Zambia.  
**Cliques:** The Southern Rhodesia Bantu Voters Association, Commercial Workers Union, Federation of Bulawayo African Workers Union, the African Workers Voice Association, Southern Rhodesia Bantu Congress as the Southern Rhodesia African Native Congress, City Youth League, the Southern Rhodesian African national Congress (SRANC) later called the ANC), National Democratic Party (NDP), Rhodesia Front, ZAPU, ZANU, ZANLA, ZIPRA, Umkhonto we Sizwe, United African National Council (UANC), FROLIZI, UANC, ZLC, ZIPA, Central African Federation, "Lacoste", ZANU-PF, The Fifth Brigade, OAU, SADC, "G-40", Commonwealth, Zimbabwe Unity Movement, AU, ZCTU, MDC, Axis of Evil?, MDC-T, MDC-M, MDC - Alliance, AfCFTA, WTO, COMESA, The Peoples Rainbow Coalition, and UN.

BLOCKED:

**"Beefs":** Xenophobia, Afrophobia, Homosexuality, Sanctions, Zim Dollar, Bearer Cheques, Tony Blair, Desmond Tutu, Jonathan Moyo, Donald Trump, Unlawful gatherings, Foreign Press (BBC, Sky News, CNN, FOX News), Social Media, Power cuts, Water Shortages, Deforestation, Poaching, Daily News, and Queues.

PERSONALITY

With all this information we have on Zimbabwe, which side do you think her personality leans towards (the left or the right)?

LEFT

Is Zimbabwe an Extravert (also extrovert)? Extraverts are "outward-turning" and tend to be action-oriented, they enjoy more frequent social interaction, and feel energized after spending time with other people. These kinds of people prefer sensing and tend to pay a great deal of attention to reality, particularly to what they can learn from their own senses. They tend to focus on facts and details and enjoy getting hands-on experience. They prefer thinking and place a greater emphasis on facts and objective data. They tend to be consistent, logical, and impersonal when weighing a decision. These types lean toward judging, and prefer structure and firm decisions. Extraverts are usually bold, imaginative and strong-willed leaders, always finding a way – or making one. They are practical and fact-minded individuals, whose reliability cannot be doubted. They are excellent administrators, unsurpassed at managing things – or people.

RIGHT

Or is Zimbabwe an Introvert? Introverts are "inward turning" and tend to be thought-oriented, they enjoy deep and meaningful social interactions, and feel recharged after spending time alone. These types prefer intuition and pay more attention to things like patterns and impressions. They enjoy thinking about possibilities, imagining the future, and abstract theories. They prefer feeling and are more likely to consider people and emotions when arriving at a conclusion. These kinds of people lean towards perceiving and are more open, flexible, and adaptable. Introverts are innovative inventors with an unquenchable thirst for knowledge. They tend to be poetic, kind and altruistic people, always eager to help a good cause. They are flexible and charming artists, always ready to explore and experience something new.

Main data sources:

CIA World Fact Book, Official Government of Zimbabwe Web Portal, World Food Programme, Wikipedia, Social Media, the Myers-Briggs Personality Type Indicator, and Google search with the key words - ("Zimbabwe, Great Zimbabwe, History, Culture, tribes, facts, untold, people, issues, and events") - and random people.



# Rambo Entrepreneurs

How 'hustling' has killed small businesses

**T**hese days everyone's mobile phone number seems to be linked to a WhatsApp business account. While I am for supporting all small and medium-sized business enterprises (SMEs) and I respect the entrepreneurial zeal of our local youths, I have to say this clearly - "Creating a logo and a social media page does not make you an instant professional". There is a crisis in small business startups caused by the gold rush towards entrepreneurship. Due to an almost none-existent labour market, archaic service providers, and poor marketing strategies, there are very few employment opportunities for graduates. Therefore, there is a significantly higher percentage of students or inexperienced entrepreneurs trying their luck at starting companies. However, whilst this might seem like the obvious solution, the gold rush has left many of the evangelists with theory and no actual experience.

Most of the SMEs I have encountered on social media are launched by aspiring entrepreneurs who have zero work experience. Their startup is their first ever job. Well, as we all know, the starting part is easy, it's just setting your brainchild into some kind of motion online. However, raising a child doesn't start and end with giving it a name and obtaining a birth certificate.

The youth are rushing into entrepreneurship with little or no appreciation of how to actually build a business. One guy I talked to painted a glossy picture of a "businessman" becoming an overnight success simply because he is providing a service everyone needs right now. How about tomorrow? Will we still need your services 3 months from now? How about 10 years down the line? This is one of the problems of what I term 'Rambo Entrepreneurship' - the lack of foresight. Very little effort is put towards building the foundations for the future. A good foundation consists of a good product, good customer service, a good reputation, and the potential for expansion. Ungayakhi indlu ongasoze uyanelise ukuyi-extend. What's going to happen when your business grows?

The second problem of the 'Rambo entrepreneur' is - a high turnover. I think young people are so over-exposed to images of success, luxury, and consumerism on social media, that they are no longer comfortable with failing. According to the Small Business Administration, only about half of all businesses survive five years or longer. For this reason, the public and private sectors have increasingly recognized the importance of supporting start-up businesses in these critical early years of growth, and continuously buying local products at a fair price. This is why it's important to plan for the future. Not just future success but future failures.

"Creating a logo  
and a social media page  
does not make you  
an instant professional".

The moment young entrepreneurs accept failure not as a possibility but a probability, they will realize they will have to learn to adapt, revise, and adjust their original ideas and strategies along the way and not let emotions like ego and fear push them into shifting from one business venture to another overnight. Most of the youth encounter one challenge then they easily give up and hunt for the next trending gold mine. So when you contact them on social media asking for a quote for solar panels, they tell you: "Sorry my man, I no longer do panels but ngilama-sanitisers lama-masks cheap". "You" no longer do solar panels, but your description says "We": What are the rest of the people in your company doing? This brings me to the most unfortunate part of Rambo business practices - the 'Solo Proprietor'. One of the major challenges that this group faces is the sole proprietor attitude of doing everything alone - aka solo.



►

“It’s an uphill battle that starts with the 1st month’s trading costs wiping out a family’s life savings. From that point on, it’s survival of the fittest”.

**T**he “young business model” is centred on one person who literally is the pillar of the business from being shareholder to marketer to administrator to accountant. This is largely due to the cost of hiring skilled personnel, and the ability to share that long term vision. In fact, some of these entrepreneurs try to do it all so they can get all the credit for inventing and executing the idea when it becomes successful. But unfortunately, credit does not create a better product or service, neither does it create more jobs. The ability to share a grand idea and incorporate another person’s efforts into the scheme of things, is just as powerful as conceiving it. You may have the most groundbreaking concept but if you fail to translate it, you cannot harness its full potential.

So, while I applaud your efforts as the CEO, salesperson, marketer, driver etc of your business, I should not be expected to pay “you” all the so called “we’s” salaries because it was hard work for you to deliver the product to me because you work alone. No one can multi-task everything and achieve consistent tangible results and in a SME, no one expects you to.

The ‘opportunity entrepreneurship’ gold rush happening in many developing nations - brought about by necessity - has made it difficult for the youth to grasp the process of creating businesses for the long-haul. So let’s go back to the basics.

Before Rambos got into business in Africa, SMEs faced and will continue to face varied challenges to their growth and operations. Initially, most are poorly funded, not planned appropriately, markets are not assessed, products are not commercialized, the marketing is not adequate or imaginative, and good corporate governance is frequently lacking.

It’s an uphill battle that starts with the 1st month’s trading costs wiping out a family’s life savings. From that point on, it’s survival of the fittest. Take for example local spaza shops such as Dube and Sons Superette, and how they have survived months of lockdowns with insufficient revenue. While their struggle to maintain overhead costs is admirable in a state of crisis, business requires innovation, agility, and adaptation strategies.

**“Africa needs real innovators that can identify and establish new markets and provide critical services to neglected communities”.**

Outbreaks and digital ubiquities are forcing businesses towards virtual markets and platforms, something which was and is still viewed as a luxury by many Africans, who still believe only in hard currency.

Unfortunately, many African SMEs cannot manage such an unprecedented 360 degree turn; so while others have closed, some are downsizing staff and stock. And in this gap steps in the opportunistic digital “businessman” who charges you the same amount as a seasoned qualified professional (or more), for substandard services that they are learning on the job. This is a dirty form of entrepreneurship.

Starting and running a business is a lifelong learning process, starting as early as elementary school and continuing through all levels of education. It is fostered by positive attitudes towards business and it develops organizational and risk assessment competencies. In Africa, there is a need to consider building a program to seed new cultural attitudes about what SMEs mean to the economy and the community.

**O**ne key area of development is exposing potential and current entrepreneurs to other seasoned professionals. This can be in the form of short courses, workshops, employment or mentorship opportunities. This way they will be able to learn about the best business practices, business management, pricing, product development and product placement in the markets. They will also be able to understand market contractions and how to build a social capital base. Major businesses thrive on building networks and relationships, and in the digital era this is a much simpler process.

In summation, we need to develop creative public programs about basic entrepreneurship skills, business opportunities, communication skills, emerging markets, and new technologies - and embed them in the community. These programs can help develop the solutions we seek in African business and catapult the youth to succeed and prosper in their business ventures. Africa needs real innovators that can identify and establish new markets and provide critical services to neglected communities. These real entrepreneurs (and not the Rambos) will determine the kinds of goods and services that the future demands - that will hopefully endure the test of time.

**Editor’s notes:**



Approx 20% of new businesses fail during the 1st 2 years of being open, 45% during the 1st 5 years, and 65% during the 1st 10 years. Only 25% of new businesses make it to 15 years or more.

**Sources:**

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#### About the author:

Nkosana Mazibisa is an award winning social entrepreneur, author, Forbes Africa 30 under 30 alumni, TEF alumni, and Mandela Washington Fellow alumni. Nkosana founded MatLive, a community-based business incubation centre and he is the current Information Secretary in the Office of the Member of Parliament for Njube Lobengula in Zimbabwe. Some of his interests include youth programs, education, and health and safety awareness.

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# Lee McHoney

gets personal about passion and patience



**"I am a very creative soul ...  
 this 'Art' is where I belong".**

I remember the first time I ever got into a studio. I was excited, I wasn't nervous, I was ready to sing my lungs out. Even though I was only doing backing vocals, I felt like this was it! This is the first step to showing off my talents. I had finally gotten through the door and I was ready and willing to learn - press record and listen to me roar! Fast-forward to several years later and I was 1000+ miles away from home on a totally different career path. The passion was gone ... sadly. That's how my story played out (a few highlights though) but not how Lee McHoney's has progressed.

**Lee McHoney** also started in the background, doing backing vocals for Jah Prayzah on the song "Chipso" from the "Kutonga Kwaro" album. But since then she has released her own hit songs like "Skorokoro", "My Qualifier", and "Uthando". Then, in 2019 she won the Best Metro Urban Song Award and the Best Female (people's choice award) at the Skyz Metro FM Awards. Also, in early 2020 she starred in the highly successful "Wadiwa wepaMoyo" series on YouTube. McHoney appears to be a jack of all trades, so one of the first questions we asked her was:

**AG: You are a singer and an actress, so it's safe to say you are a creative soul. Have you always found ways to express yourself artistically growing up?**

**LM:** "I am a singer and an actress yes, I am a very creative soul. Growing up I have never really been or observed myself as a creative, it is only when I had to choose a career path when I realised I'm only good at being creative, I tried everything else. I am actually a qualified computer engineer but it wasn't my thing. The whole time it was torture for me, so when I went to music I realised there is this new world that I had never explored, this 'Art' is where I belong. So when I started music I also ventured into acting, trying to play instruments, and writing - and I felt so comfortable. Then I realized that is where my talent and gift is".

It's no secret that Zimbabwe is a country brimming with talent, and "the City of Kings and Queens" is a hub for some of the best of them. Bulawayo has nurtured the careers of Lovemore Majaivana, Albert Nyathi, Sunduza Dance Theatre, the late Cal\_Vin, Jeyz Marabini, and Sandra Ndebele (who continues to reinvent herself throughout her 17 year career). As a Bulawayo native, McHoney revealed in previous interviews with other publications that she draws her inspiration from some of these Kings and Queens - as well as Ammara Brown, Jhene Aiko, MJ Sings, and the late Chiwoniso Maraire. Lee's awareness of where we have come from (Chiwoniso and Sandra), where we are (Ammara and Masike) and where we need to be going (see her answers) is what initially drew me to her. Then her candidness and dope energy rekindled my creative energy, so we ended up asking her a whole bunch of questions:

**NT: Let's start with that name, wow. Why Lee McHoney? Why not Linda Nyauchi? Why did you decide to translate your surname, shortcut your name and add an Mc? Was this part of inventing a character?**

**LM:** "Why Lee McHoney? Well, my name is Linda Nyauchi but I decided to use Lee McHoney because generally in my personal life, I was raised by a single mother and I have never really been in good books with my dad's side of the family. And growing up I had never been comfortable using their surname and there is nothing I can do at this point because I have (my dad's side of the family) - their surname - so I thought translating it would make me feel better. So instead of using Linda Nyauchi I used Lee McHoney. It's a direct translation, it's still the same thing anyway but it avoids a lot of unknown relatives popping up and claiming me. Get it?".

**AG: I know you are a proud mother, so I got to ask how did the term "future baby mama" come about?**



**LM:** “I am a proud mama. The term ‘future baby mama’ came from that - umm, people always used to say I’m a bubbly character and I’m full of drama, you know. And at the time I was the baby mama but it wasn’t really public that I was a baby mama so I decided to call myself future baby mama, so that it just has that thing. Already Busiswa was using the ‘baby mama’ thing so I thought if I’m a future baby mama, because the whole phrase - ‘ufuture baby mama onedrama’. You know that drama that comes with the baby mamas. That is the character that people say I have. I’m loud, I’m fun, I’m crazy, I’m really crazy when I’m mad. I’m fun when I’m happy, that means when I get money from the baby daddy <laughs> yeah”.

**AG: So the music industry is notoriously linked with sex for success, how have you navigated it? Do you have any horror stories?**

**LM:** “I suppose every industry for women is like that, but the entertainment industry is definitely worse because there is this stereotype that comes with that - ‘ma artist mahure’ saying. Because female artists express themselves artistically in their dressing and their form of expression has passion - it is kind of different from the way other women express themselves in other industries. So ‘men’ feel entitled to our bodies and feel like they can buy whatever and throw money around and they can get what ever they want. But I have managed - I don’t know how - thank God.

**“Female artists express themselves artistically in their dressing and their form of expression has passion”.**

I’m thankful to my family, because I have never had to need something from someone else, so I have never been vulnerable to that. And I am stern, so when someone comes to me with that vibe I’m quick to block and just say nope, I’m not about that. I just keep working hard and keep doing my thing. So it is there, but I managed to swerve all that”.

**NT: How do you think females should act or behave in order to achieve their goals in the Creative Arts industry?**

**LM:** “Females should take their stand and stand their ground and stop being scared. Just do their thing. Because females are really stronger than males. Well I ‘feel’ like that because we have a lot of things we are forced to do alone - like building a family and charting a career. Plus, we still have to fight society sometimes, you know the stereotypes out there and unsolicited advances - everything. But we still manage to get out there. So I feel like we should be more confident in our art, more confident in ourselves, and try and be bold cause this inferiority complex is really real in the arts industry. Men, I don’t want to generalize but some men try to make females feel like - ‘ahhh unogoina iwe, eh just give up and go and have a family’ - but if you are bold enough you will make it because that’s more of an intimidation tactic because they know if this person makes it they will be bigger than them”.

**AG: So your breakout role was playing Mai Noku on College Central’s Wadiwa wepaMoyo opposite Ben Mahaka of Studio 263 fame. What kind of roles do you want to play in the future?**

**LM:** “My breakout role was playing Mai Noku on Wadiwa wepaMoyo. It was so awesome playing Ben Mahaka’s wife. I was star-struck at first but I managed to get that out the way. Also, it was my first or one of my first acting roles and funny enough I actually think I did a good job. In the future I want to play roles that portray my personality as Lee McHoney, because when I got that role I was playing someone’s mom, someone’s wife so it’s more reserved and more conservative. But I want to play a character that is closer to me, so that when people meet me in real life or when people socialise with me on social media they don’t see that much of a difference”.

**AG: We heard you want to produce your own reality show, what do you think of the current film and media industry in Zimbabwe? Where do you think it should be headed and what improvements are needed?**

**LM:** “I really want to produce my own reality show but I feel the current film and media industry in Zimbabwe should be headed towards more creativity and more originality. Because a lot of reality shows out there feel like they are copy cats - that’s why they don’t really make it big out there, because there is already an original concept somewhere, that has a bigger budget and more famous people. So when you do yours, it’s more like eerh, I have seen this before. So we need more originality and creativity in the industry”.

**AG: Everybody knows about the starving artist and in Africa, especially in Zimbabwe, it's even harder to earn a living from it, why pursue it? What keeps you going?**



**LM:** “Everyone is starving, I don’t know about the whole of Africa but I can say that about Zimbabwe. Because of the struggling economy it’s hard to earn a living from the arts, it’s really hard.



**LM:** What I've noticed is - in the arts industry - especially in my experience, you need money to make money. You don't just wake up, you good at what you do, and already money is being made. You need to put in some money to make money, so you lose a lot of money first before you start making new money. So starvation is definitely there and earning a living from art takes a li'l bit of time that's why you have to do it for the passion more than the money. But eventually it comes back, after sometime though, after you've grown your brand and after people start noticing you - that's when the money starts coming; but it's not even much still. If you see how other countries are doing compared to Zimbabwe, we are really bad - but hey, it is what it is".

**NT:** Do you have any other hidden talents you haven't explored? Are you perhaps a great designer?

**LM:** "I'm not sure, well as I grow in the industry I'm realising I have more talent than I thought.

I never thought I would be a writer, I never thought I would be an actress, but look at me now. I feel like there are so many things I'm yet to explore. There are many things I'm still yet to discover about myself as I grow in the arts industry. Learning is endless so I learn new things about myself everyday. I have never tried designing but I have tried video directing and I feel like I'm actually good at it. So even though I have never really directed anything, I have plans to direct my next music video, I feel like I will be very good at that.

Then I wanna go into music production. I want to produce my own music and I'm working on that too".

**AG:** Finally, what's your go to African film or music that puts you in a creative mood?

**LM:** "Well my go to African film will definitely have to be Sarafina. I feel like Sarafina was real for me. I have cried, I have felt happiness, I really felt the emotions in Sarafina and the way they portrayed it was really good.



And for music I definitely go to Poptain. He is a Zimbabwean upcoming artist and he is very good, his extremely good. Besides the fact that I know him personally, I feel like he is a lyrical genius. He writes sometimes but I have worked with him in the studio and he just goes to the mic and starts singing and you know its like, 'what, how did you think of that'. So yeah he is that awesome".

**"Earning a living from art takes a li'l bit of time that's why you have to do it for the passion more than the money. But eventually it comes back".**



#### About the author:

Nonsi Tshabangu is a choreographer, a dance teacher, and writer. She is currently studying a bachelor's degree in Business Management at Nusa Putra University in Indonesia. Nonsi is interested in entertainment, music, modelling, and vlogging.

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## Featured\_artist's\_work



**Heritage**  
By Alan Razemba  
[Ballpoint pen and paper]  
IG: @alanraz\_art





There is a song rumbling in the jungle.  
I have seen a brother burning while the cameras flash.  
Hate put him there, none put him out.  
On local soil, great minds lead an exodus to the new world,  
While businessmen put us in bond age.  
Two kings died - one aged and disgraced by the process,  
The other left us his husky records.  
Sons of the soil claimed the land,  
A kingpin took his own life.  
I have born witness to unity,  
Only to close my eyes to pray for rain.  
There is a song rumbling in this jungle,  
While our \*\*\*\*\* undress for strangers.  
Double tap. It's just a hustle? Clap for them sisters.  
Breath in breathe out,  
It takes hunger to remove your mask.  
Where are we going?  
Where are we headed?  
I shall remain here until I'm sure I am living.  
They say they found him in hole,  
A choir hung him and called it justice - ululation.  
Then they turned around to make new slaves.  
On one knee one man rang the alarm - on a field,  
He didn't come to play.  
Later another knee took at least a 1000 lives.  
Its night time now - curfew.  
But before you make your bed,  
Both hands must be placed together,  
Like closed doors.  
A private letter to The Man - this age old black hearted prayer.  
Rumble young man rumble.  
Louder! We did not come hear to mumble.  
Once more into the fray good people,  
Once more into the queues.

WORDS BY ALEX GWAZE



Greatest Of All Time  
The Essential Top 40  
Zimbabweans

Life begins at 40, and to celebrate our proper “coming of age” we have compiled a list of 40 of the most interesting Zimbabweans of all time. Whether their influence is good, bad, weird or ugly, these 40 individuals have re-shaped the nation - and they exhibit our rich history, cultural plurality, and ways of doing things. Some might argue about who should be ranked where or who has been omitted, but this list has 100+ mentions, whose stories are just as complex as the 40 we have isolated. The names on this list are a reminder of the values of the past and they set the benchmark for a future that most Zimbos are too scared and filled with self-doubt, or too complacent to re-imagine. Regardless of opinion and sentiment, this list reflects just a fraction of our true story.

Here is our list:



**Reuben Barwe**  
The voice that sparked all the “this is Rueben Barwe” copycats, Rueben is a journalist known mostly as ZBC TV News’ chief correspondent and diplomatic correspondent.  
  
Also lookup: **Otis “The Flow” Frasier, Miss Red, and Dave Emberton.**

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**Roki**  
Known as the most talented artist of the “born free” generation, Rockford “Rocqui” Josphat’s collaboration with Leonard Mapfumo (“Maidei”) reached the number one spot on ZBC top 10 charts and stayed in the charts for 42 weeks, a feat that is still yet to be achieved by other musicians.  
  
Also lookup: **Sanii Makhalima, King Pinn, and Betty Makaya**

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**Fadzayi Mahere**  
Despite being one of the most overqualified attorneys in Zimbabwe, Advocate Fadzayi Mahere is “the Activist’s Activist”, widely known for hashtag protests, getting arrested, and “challenging the system”.  
  
Also lookup: **Pastor Evan Mawarire, Hopewell Chin’ono, and Jestina Mukoko.**

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<b>Tendai “Beast” Mtawarira</b>	<p>“Beeassttt!” is one of the most recognised contemporary rugby figures in the world. The Rugby World Cup Winner is the first black Springbok to play 100 tests, most-capped Super Rugby African player, and the most capped prop in South African history.</p> <p>Also lookup: <b>David Pollock, Sikandar Raza, and Tonderai “Kawaza” Chivhanga.</b></p>	37
<b>Heath Streak</b>	<p>Streak is the best bowler to have played for Zimbabwe. He is the only Zimbabwean bowler to have taken over 100 Test wickets and one of only four Zimbabwean bowlers to have taken over 100 ODI wickets.</p> <p>Also lookup: <b>Andy Flower, Hamilton Masakadza, and Tatenda Taibu.</b></p>	36
<b>Cont Mhlanga</b>	<p>The legendary Director and Actor founded Amakhosi Cultural Centre in 1982, the country's first privately owned cultural centre. One of the pioneers of Zimbabwean theatre, Mhlanga had been in the art industry for 38 years before retiring in 2016.</p> <p>Also lookup: <b>Steven Chifunyise, Raisdon Baya, and Voti Thebe.</b></p>	35
<b>Jah Prayzah</b>	<p>With 110, 566, 648+ views, Mukudzeyi “Jah Prayzah” Mukombe is the King of Zim YouTube and one of the founders of the Military Touch Movement. He is an MTV African Music Award winner and his known for collaborating with other African artists.</p> <p>Also lookup: <b>EX-Q, Cal_Vin, Tehn Diamond, and Takura.</b></p>	34
<b>Professor Jonathan Moyo</b>	<p>One of the most controversial Zimbabwean politician of recent times, Jonathan Moyo has left several institutions under a cloud of accusations of corruption - from the Ford Foundation in Nairobi, The University of Witwatersrand (WITS) project sponsored by the W. K. Kellogg Foundation, and the Zimbabwe Manpower Development Fund, Moyo fled Zimbabwe after being expelled from the government for the second time.</p> <p>Also lookup: <b>Gideon Gono, Mthuli Ncube, and George Charamba.</b></p>	33

<b>Mukadota</b>	<p>Safirio “Mukadota” Madzikatire, real name Xavier Madzikatire, was a legendary, multi-talented actor who is considered to be one of the best comedians / musicians ever to emerge out of Zim. “Baba Rwizi” is known for mixing humour, the banjo, and music on stage.</p> <p>Also lookup: <b>Paraffin, Gringo, and Carl Joshua Ncube.</b></p>	32
<b>Mai Chisamba</b>	<p>Rebecca Tsikirayi Chisamba’s extremely popular “Mai Chisamba show” has earned her the nickname “Zimbabwe's Oprah Winfrey”. When she began her show, she was the only Zimbabwean hosting a Shona language talk show on public access television.</p> <p>Also, lookup: <b>Ruvheneko Parirenyatwa, Arthur C Evans, and Zorodzai Makamba.</b></p>	31
<b>Trevor Ncube</b>	<p>Trevor Vusumuzi Ncube is a journalist and owner of South Africa’s Mail &amp; Guardian weekly newspaper, The Zimbabwe Independent, The Sunday Standard, and Newsday. He has won several awards for his role in providing Zimbabweans and Southern Africans with alternative platforms for critical, alternative views on social, economic, and political issues and his dedication to press freedom, human rights, and democracy.</p> <p>Also lookup: <b>Wilf Mbanga, Douglas Kwande, and Tanda “Mhunga” Tavaruva.</b></p>	30
<b>Winky D</b>	<p>“Di Bigman” Wallace “Winky D” Chirimuko is a Zim Reggae-dancehall artist with one of the most loyal fanbases in the country. In 2018, he made history twice when he held the most attended album launch in the country, and when two businessmen bid for the first copy of the “Gombwe: Chi extra” album - which ended up being sold for \$40,000; making it the most expensive album in Zim’s history.</p> <p>Also lookup: <b>Shinsoman, Decibel, and Tocky Vibes.</b></p>	29
<b>Joice Mujuru</b>	<p>Dr. Joice “Teurai Ropa (Spill Blood)” Runaida Mujuru is a war veteran and politician. She is the 1st female Vice-President of Zimbabwe and 1st women commanders in ZANLA force. In 1980 she became the youngest cabinet minister, taking the portfolio of sports, youth and recreation and in 2015 she formed the National People's Party and ran for President in 2018 under The People’s Rainbow Coalition (an alliance with 20 smaller parties).</p> <p>Also lookup: <b>Solomon Mujuru, Thokozani Khupe, and Grace Mugabe.</b></p>	28



<b>Andy Brown</b>	Born Cadia Shoko, Andy “Muzukuru” Brown was a singer who formed a band called “The Storm”. Brown had hit songs like “Mapurisa” and “Tomato Sauce”, and he was once married musician Chiwoniso Maraire. He fathered Zim afro-pop stars Ammara Brown and Chengeto Brown.  Also lookup: <b>Cde Chinx, Leonard Dembo, and John Chibadura.</b>	27
<b>Bruce Grobbelaar</b>	“The Jungle man” Bruce Grobbelaar was the goalkeeper for Liverpool (1981 -1994), Highlanders FC, and the Zim national team. During his 14-year career at Anfield he won 13 major trophies, and he is the most decorated goalkeeper in Liverpool’s history. In 1992 Grobbelaar was quoted by British media after he blamed a witch doctor (sangoma) who had been supplied by his sponsors, Zambezi Lager, for placing a curse on Liverpool FC.  Also lookup: <b>Khama Billiat, Henry Olonga, and Graeme Sharp.</b>	26
<b>Lobengula</b>	“The last king of Zimbabwe”, Lobengula, was the son of a princess of the Swazi House of Sobhuza I and King Mzilikazi, the son of Matshobana of the Khumalo clan. Unofficially known as the “King of Concessions”, Lobengula was tricked into granting mining concessions and hunting licences to Europeans (Cecil John Rhodes and co). These European “concessions” set the current Zimbabwean borders.  Also lookup: <b>Monomatapa Mutota, Mzilikazi, and Nyamanda.</b>	25
<b>Tsitsi Dangarembga</b>	Tsitsi Dangarembga is a novelist / film-maker whose debut novel, “Nervous Conditions” (1988), the 1st to be written in English by a black woman, was named by the BBC as one of the top 100 books that have shaped the world. In 1993 she wrote the script for “Neria”, which became the highest-grossing film in Zimbabwean history. In 1996 she directed “Everyone’s Child”, the 1st feature film directed by a black Zimbabwean woman.  Also lookup: <b>Tererai Trent, NoViolet Bulawayo, and Rumbi Katedza.</b>	24
<b>Uebert Angel</b>	Uebert “Angel” Mudzanire, is the founder of “Spirit Embassy” or “Good News Church”, a Pentecostal ministry in the United Kingdom. He is a flamboyant religious figure with 70 churches in over 15 different countries in Europe, Africa, and the US. In 2014 Forbes Magazine Africa detailed his wealth.  Also lookup: <b>Walter Magaya, Emmanuel Makandiwa, and Passion Java.</b>	23

<b>Chiwoniso Maraire</b>	“Chi” was a singer who was once part of Afro-hip-hop trio “A Piece of Ebony”, “The Storm”, and multinational all women band “Women’s Voice”. She is celebrated for modernising the Mbira by fusing it with hip-hop and jazz and her “Rebel Woman” (2008) album peaked at number 14 in the US Billboard World music chart.  Also lookup: <b>Ammara Brown, Chengeto Brown, Gemma Griffiths, and Tamy Moyo.</b>	22
<b>Charles Mungoshi</b>	Dr. Charles Mungoshi is a multi-award-winning writer and poet who published 18 books. He won the Commonwealth Writers’ Prize of Best Book in Africa award twice and he was subsequently invited to meet Queen Elizabeth. One of his poems is permanently displayed at the Bill and Melinda Gates Foundation headquarters in Seattle.  Also lookup: <b>Peter Goodwin, Chenjerai Hove, Pathisa Nyathi, and Stanlake Samkange.</b>	21
<b>Lovemore Majaivana</b>	Lovemore Tshuma commonly known “Majaivana”, is arguably the most popular Ndebele singer, and the most prominent artist to come out of Gweru. Lovemore was a prophetic social lyricist but since he liked to dance as he sang he earned the nickname “majavaina” (derived from the word jive) for his exceptional dancing.  Also lookup: <b>Albert Nyathi, Jeyz Marabini, and Madlela.</b>	20
<b>Dambudzo Marechera</b>	Arguably the most unconventional African writer of all time, Marechera was known for his self-referent writing, “un African” bohemian lifestyle, and de-colonial attitude. He was the 1st black Zimbabwean to get all A’s for his A’ Level exams and he won scholarships to 3 institutions (including New College, Oxford, England), but he was expelled from all 3. Marechera was the 1st and the only African to have won the Guardian Fiction Prize for his 1st book, “The House of Hunger”, in 1979.  Also lookup: <b>Chirikure Chirikure, Musaemura Zimunya, and Stanley Nyamfukudza.</b>	19
<b>Stella Chiweshe</b>	The “Queen of Zimbabwean” music, Stella Chiweshe is the 1st successfully Zimbabwean female artist. Her 1st single ‘Kasahwa’ went gold in 1974 and by 1993, her song “Kumusha” won her a US Billboard Music Award. A pioneer of Chimurenga music, Stella introduced the Mbira and Marimba to contemporary music and is the only woman who leads her own band in the country.  Also lookup: <b>Hope Masike, Tahle WeDzinza, ShaSha, and Tariro NeGitare.</b>	18




<b>Nick Price</b>	Nick Price is a 1993 World Golf Hall of Fame inductee who reached number one in the Official World Golf Ranking in the mid-1990s. To date, Price has had 24 international victories including: the PGA Championship twice and The Open Championship. He topped the PGA Tour money list in 1993 and 1994, setting new earnings record each time.  Also lookup: <b>Wayne Black, Byron Black, and Conrad Rautenbach.</b>	17
<b>Thomas Mapfumo</b>	Nicknamed "Mukanya", Thomas Mapfumo is one of the pioneers of Chimurenga music. By singing in his native language and incorporating the Mbira and Ngoma (African drum) into popular music, Mapfumo invented a new style of music he called, "Chimurenga". He made Shona music immensely popular and many of his songs comment on poverty and socio-political issues.  Also lookup: <b>Alick Macheso, System Tazvida, and James Chimombe.</b>	16
<b>ED Mnangagwa</b>	The 3rd President of Zimbabwe, Emmerson Dambudzo "ED Pfee" Mnangagwa is unofficially known as the "luckiest man" in Zim because he has survived four brushes with death - the 1965 Rhodesian death sentence, 2014 Cyanide office poisoning, the 2017 Gwanda "Ice cream" poisoning, and the 2018 White City grenade incident. "The crocodile" was Zimbabwe's 1st spymaster in 1980 and by 2018, he was listed on TIME magazine's 100 Most Influential people in the world.  Also lookup: <b>Constantino Chiwenga, Kembo Mohadi, and Patrick Chinamasa.</b>	15
<b>Kirsty Coventry</b>	Zimbabwe's "Golden girl", Kirsty Coventry Seward is the most successful African in Olympian history. With 7 Olympic medals from 5 Olympic games, and 5 world records she has won all but one of Zimbabwe's Olympic medals. Kirsty is the current Minister of Youth, Sport, Arts and Recreation, and the Chairperson of the IOC Athletes' Commission, the body that represents all Olympic athletes.  Also lookup: <b>Cara Black, Elliot Mujaji, and Stephen Muzhingi.</b>	14
<b>Samuel Parirenyatwa</b>	Dr. Tichafa Samuel Parirenyatwa was the 1st black medical doctor in Zimbabwe and a politician. He was Vice-President of Joshua Nkomo's ZAPU and he was instrumental in forming the Mashonaland Herbalists' Association – the 1st organisation of traditional healers in Southern Africa. The Parirenyatwa Group of Hospitals is named after him.  Also lookup: <b>Nathan Shamuyarira, Ndabaningi Sithole, and Leopold Takawira.</b>	13

<b>Cecil John Rhodes</b>	"Cecil John Rhodes was a colonialist, British mining magnate, and politician. In the late 1800s his British South Africa Company usurped the territories of Zimbabwe and Zambia, which the company named Rhodesia (Southern and Northern) after him in 1895. Rhodes is buried in Matopos Hills in Zimbabwe, in accordance with his will.  Also lookup: <b>Charles Rudd, Alfred Beit, and Neville Pickering.</b>	12
<b>Edison Zvobgo</b>	Described by some as "the president Zimbabwe never had", Dr. Edison Zvobgo was one of a handful of surviving nationalists who had led Zimbabwe's ruling party since its founding in 1963. A Harvard-trained lawyer, Zvobgo was known for masterminding the constitutional changes that increased the power of the president and made Zimbabwe a single party state in 1987. Zvobgo later became openly critical of autocracy and certain policies, public order laws, and media laws.  Also lookup: <b>Herbert Chitepo, George Silundika, and Enos Nkala.</b>	11
<b>Thomas Meikle</b>	Meikle was the eldest son of John Meikle of Strathaven and Sarah of Avondale (the suburbs of Strathaven and Avondale in Harare were named after their respective birth places) and a businessman. He set up stores, and hotels in Zimbabwe which have grown to 52 TM Pick 'N' Pay stores country wide, since his death. His retail company alone currently has a turnover of US\$360+ million a year.  Also lookup: <b>John Moxon, Sam Levy, and Micheal Fowler.</b>	10
<b>Sally Mugabe</b>	Born in Ghana, Sarah Heyfron Mugabe was the 1st wife of former President, Robert Mugabe. She was affectionately known as "Amai" (mother), because she became the mother figure to thousands of Zimbabwean refugees in the Chimoio and Nyadzonya camps during the armed struggle. After independence the 1st Lady's philanthropic works for women and children, made sure she kept the moniker.  Also lookup: <b>Jairos Jiri, Julia Zvobgo, and Auxillia Mnangagwa.</b>	9
<b>Peter Ndlovu</b>	"The flying elephant" is the 1st African footballer to play in the new English Premier League and he was the 1st away player to score a hat-trick at Anfield in 30 years. "Nuddy" as he is also known, captained the national side, and is the most capped footballer in the country, and its all-time leading goal scorer, with 38 goals.  Also lookup: <b>Benjani Mwaruwari, Marvelous Nakamba, and Adam Ndlovu.</b>	8



<p><b>Morgan Tsvangirai</b></p> <p>Morgan Tsvangirai was “the leader of the opposition”, Prime Minister of Zimbabwe from 2009 to 2013 and one of the founding members of the MDC party. As former President Robert Mugabe biggest political rival, Tsvangirai secured 47.9% of the vote in the 1st round of the 2008 presidential elections resulting in a government of national unity (GNU) and the adoption of the US\$ (dollarisation) - which halted Zimbabwe’s monthly inflation rise of 96.6 billion %.</p> <p>Also lookup: <b>Welshman Ncube, Arthur Mutambara, and Tendai Biti.</b></p>	7
<p><b>Johane Masowe &amp; Johane Marange</b></p> <p>Prophet Shoniwa Masedza or “Johane Masowe” meaning “John of the Wilderness”, is the founder of the Gospel of God Church in Zimbabwe. He has a remarkably similar calling as another Shona prophet, Muchabaya Momberume or “Johane Marange”, the founder of the Apostolic Church of John Marange. Both men came from eastern Zimbabwe and both had deep religious experiences in 1932. Both travelled through Zimbabwe, Port Elizabeth, then throughout southern, central, and east Africa establishing their following. Both men are credited as establishing the 1st African church in Zimbabwe. Their group of churches is collectively known as vaPostori, or the Apostles and they are largely known for pioneering the white garment, bald hairstyles, long beards, and white head scarves. Their churches are pacifist and they are one of the largest movements in the Zionist churches of Africa.</p> <p>Also lookup: <b>Ezekiel Guti, Tudor Bismark, and Edd Branson.</b></p>	6
<p><b>Mbuya Nehanda</b></p> <p>Charwe “Mbuya Nehanda” Nyakasikana, was a powerful spirit medium and heroine of the 1st Chimurenga war. Nehanda and her spiritual husband Gumboreshumba “Sekuru Kaguvi” Murenga were the driving force behind the 1st Chimurenga war and they were hanged in 1898. Up until her death, Nehanda refused to be converted to Christianity. The remains of Nehanda and Kaguvi were being kept as war trophies at Westminster Abbey and the National History museums, from 1899 -2020. A statue of Mbuya Nehanda will soon be erected in Harare.</p> <p>Also lookup: <b>Sekuru Kaguvi, Mlimo, and Mukwati.</b></p>	5
<p><b>Strive Masiyiwa</b></p> <p>Zimbabwe’s richest man, Strive is a billionaire businessman, philanthropist and founder of the Econet Wireless Group (the 2nd largest company in Zimbabwe). Some of his other businesses include, Liquid Telecom, Mascom Wireless Botswana, Airtel Nigeria, Lesotho Telecom, and Econet Wireless RSA. In 2003, CNN / TIME named Masiyiwa as one of the most influential business leaders in the world.</p> <p>Also lookup: <b>Zed Kuodounaris, Billy Muller Conrad Rautenbach, and Peter Cunningham.</b></p>	4

<p><b>Oliver Mtukudzi</b></p> <p>Dr. Oliver "Tuku" Mtukudzi was one of the most popular and definitely the most recognised Zimbabwe musician of all time. The leader of “the Black Spirits” band had 59 Albums, 17 Awards and 5 films credits - and was considered to have been Zimbabwe’s most renowned and internationally recognized cultural icon. A UNICEF Goodwill Ambassador, Forbes magazine included him in the 40 most powerful celebrities in Africa in 2011. Upon his death the afro-jazz legend was declared a national hero by President Emmerson Mnangagwa.</p> <p>Also lookup: <b>Bhundu Boys, Simon Chimbetu, and Paul Matavire.</b></p>	3
<p><b>Robert Mugabe</b></p> <p>Often labelled, “the most educated President the world has ever seen”, Robert Mugabe was the president of Zimbabwe from 1987 to 2017. He is one of the most recognisable African leaders of all time due to his distinct accent, wide rimmed glasses, tiny moustache, and online quotes attributed to him. The term “Mugabeism” has been used to refer to his policies which were rooted in nativism, anti-imperialism, socialism, and left-wing nationalism. One of his enduring legacies is that in 1980, Zimbabwe had just 177 secondary schools, by 2000 this number had risen to 1,548 and the adult literacy rate rose from 62% to 92%.</p> <p>Also lookup: <b>Edgar Tekere, Simon Muzenda, and Chief Constantine “Matibiri” Karigamombe.</b></p>	2
<p><b>Joshua Nkomo</b></p> <p>Known as “Father Zimbabwe”, Joshua Nkomo is currently the only black African with a statue in the whole of Zim - on the site where Cecil John Rhodes used to stand, in the central business district of Bulawayo. The original outlaw rebel, Nkomo championed the growing political consciousness among the African population in the late 50s and founded several political parties that were banned by the colonial government. Nkomo’s banned parties split to become ZAPU and ZANU in the 60s, but would eventually merge to become ZANU-PF in 1987, after the Gukurahundi massacres. In 1987 Nkomo consented to the absorption of ZAPU into ZANU, resulting in a unified party called ZANU-PF and a national holiday called “Unity Day” - celebrated annually on the 22nd of December. Thereafter, Nkomo was accorded the title of “Father Zimbabwe”, among his other nicknames like “Chibwechitedza” (the slippery rock) and “uMdala or uMdala wethu” (our elder).</p> <p>Also lookup: <b>Josiah Chinamano, James Chikerema, and Josiah Tongogara.</b></p>	1
<div>  <div> <p><b>Compiled by:</b> Elspeth Chimedza and Alex Gwaze.</p> <p><b>Concept by:</b> Elspeth Chimedza.</p> <p><b>Researched (cut and pasted) by:</b> Alex Gwaze.</p> <p><b>Consultants:</b> Nonsi Tshabangu, Joanne Peters, Nomuzi Ncube, and Allen D Maphosa.</p> </div> </div>	



# OPINION

WORDS BY OPAL MASOCHA SIBANDA

<Image by Nothando Chiwanga  
IG: @art\_of\_mufasa>



## #FutureZim:

The 2nd Republic after a 4th Industrial Revolution

The effects of the COVID-19 pandemic, social media, and the 'black' market have exposed many African countries' inefficiencies with dealing with the consequences of the 4th industrial revolution (4IR). While some countries and institutions have embraced digital technologies and others are hastily preparing for a digital future, Zimbabwe (despite its Science, Technology, Engineering and Mathematics (STEM) programmes, mobile money facilities and significant reserves of some "minerals of the future" - is lagging behind due to some old-fashioned notions about new technology. The introduction of any new technology is often met with apprehensions because modern tools are viewed as complex, expensive, and would lead to unemployment. However, in a country characterized by highly educated citizens, high unemployment and a widespread ability to encompass new things like Zimbabwe's #2ndRepublic - there is no reason why the possibility of an African 4IR should be inconceivable. Let me explain my viewpoint.

First a brief history lesson. Three industrial revolutions have swept mankind thus far. The 1st Industrial Revolution (1IR) began in the 1760s; it was the one with coal, steam engines, and textiles. This was followed by the age of science, mass production, cars, and electricity, aka the 2nd Industrial Revolution (2IR), from 1870 to 1914. The 3rd Industrial Revolution (3IR) was the Digital Revolution of the 1960s; it is also known as the age of the Internet. The 3IR set the foundation for the 4IR which is currently being experienced by most countries. The 4IR is characterized by the combination of the digital, biological, and physical worlds as well as the increasing use of new technologies such as artificial intelligence (AI), the Internet of Things (IoT), robotics, 3D printing, cloud computing, nanotechnology, and other advanced wireless technologies, among other things. Klaus Schwab (Founder and Executive Chairman of the World Economic Forum), believes that the 4IR "will profoundly alter the way human beings live, work and relate" - and I agree. In my opinion, the 4IR technologies have the potential not only to put Zimbabweans to work but also make Zimbabwe work by reshaping the economic and industrial infrastructures. The first step, of course, has to be education.

Currently, when one looks at our traditional system of education, it is mono-disciplinary; meaning a person goes to school, obtains specialized education and a set of defined capabilities within a particular profession. In the 4IR this shouldn't be the case. We live in the information age, where the average millennial exhausts copious amounts of data online viewing and uploading user-generated content. The information we are exposed to online is characterized by variety, therefore education in the 4IR must reflect this diversity and adopt a multidisciplinary approach to teaching. While I appreciate that the Zimbabwean National Industrial Development Policy under the subsection 'fourth industrial revolution' directs "government [to] ensure that all education institutions are oriented toward producing the high-end scientific technological, research and engineering skills that can capacitate local industry to compete globally". I believe that policy reforms should cut across all levels of education including Early Child Development, Primary, Secondary, Higher Education, Informal (Internship, Apprenticeship), Free Education, and Personal Development. What we really need is a composite educational curriculum that merges communication skills, technology, commerce, and life skills; and it should be available both in the urban and rural areas.

The 4IR requires re-skilling programs that do not replace but supplement our current educational system. This can be done by an amalgamation of online and offline programs that integrate STEM with the Environment; Information and Communication Technologies (ICT) with Recreation; Commerce with Politics; Food Security with Health and Safety; and Education with the Creative Arts. This hybridization of the educational system would require physical and digital libraries, free Wi-Fi hotspots, skill-sharing centres, health and counselling facilities, mentors, teachers, instructors, lecturers, psychologists, nurses, on demand technologies, and IT specialists - not just in the urban areas but the rural areas too. The result will be a new kind of student that is able to discover new niches. To ensure dynamic learning opportunities and enable learners to enhance their "tech" and life skills, the 4IR students, while specializing in their areas of expertise, will also have sufficient knowledge of different departments that complement their particular field of interest.



Therefore, we will not only be creating jobs via the new workforce required to fill these positions, but also a future generation that can either find lucrative employment opportunities or create employment opportunities as entrepreneurs. As different as that sounds, this is nothing new to Zimbabweans as entrepreneurship is increasingly becoming a mode of survival for young adults. However, in the 4IR this new student's interests would have been fostered through mentorship and life skills training and his / her business opportunities will be heightened by increased local and regional cooperation, accessibility of literary resources, virtual assistances, availability of electricity, and more transparent service delivery. This new student cannot however thrive without the complimentary support of state and private enterprises in areas such as literature, storage capacity, infrastructure, educators, equipment, technology access and cyber-security; especially in the business sector.

Looking at the business sector, it is critical for the government to develop and invest in policies, systems, and infrastructure that supports both physical and virtual business environments. Government and private sectors need to invest in financial and digital literacy for companies to enable individuals to adopt new technologies that will make the buying and selling process more convenient and safer for Zimbabweans. There are two things that the pandemic has taught me: **1.** less is more, and **2.** cash shouldn't be the focal point of our lives. With that being said, establishing a dynamic physical and virtual business model allows a business owner to extend trading hours through virtual transactions, and decentralize services such as bill payments, and the purchase of goods. Just imagine being able to check the rate or stock availability or prices of goods and services at your local supermarkets in real time, online. Imagine having an online account / App that allows you to buy international goods from online shops or your local spaza from the comfort of your home.

That same App could also let you buy groceries for, say, Sekuru kuMusha, to be collected at a designated spot, which you can track on the GPS like an Uber or a drone. How efficient, time-saving and convenient! These scenarios are actually not that hard to imagine because breakthroughs in technological and digital innovations are now commonplace elsewhere, but unfortunately they haven't gained traction in Zimbabwe as people still insist on using traditional methods to conduct business.

Ultimately, Zimbabweans need to embrace the 4IR because there are numerous benefits in terms of innovation, productivity and quality of life beyond those that have spawned from my limited imagination. As the WEF founder pointed out, "while the Fourth Industrial Revolution may look and feel like an exogenous force with the power of a tsunami, in reality, it is a reflection of our desires and choices". So with that outlook in mind, try imagining how the 4IR can solve some of the problems we have now and your fears of new tech will subside. After all, some countries are preparing for a 5IR, so it's high-time we catch up.



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#### About the author:

Opal Masocha Sibanda is a Legal Practitioner and Conveyancer. She is passionate about education and human rights, especially children's rights in the digital age. Opal has a Master of Laws degree in Human Rights and Democratisation in Africa from the University of Pretoria.

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# GRAEME SHARP

## INTERVIEW

talks about life **after the desert**

WORDS & QUESTIONS BY ALEX GWAZE  
 <All images supplied by Graeme Sharp>





2020 will go down in history as the year the world shutdown. But before the novel COVID-19 pandemic locked us down on March 11, 2020 - a young man from Zimbabwe achieved his dream. After racing for 14 days, Graeme Sharp became the 1st Zimbabwean in history to complete the Dakar Rally on a motorbike on January 17, 2020.

Completing the Dakar Rally is no easy task. Motorcycling alone demands balance, coordination, endurance, leg and upper body strength. Now add those demands and multiply them with the stress of racing against 158 other motorcyclists from 60 nations, across the Saudi Arabian peninsula (just dry earth), for 7500 km. Not for me, but something that Graeme dreamt about doing. So, I had to ask him why the Dakar Rally? There are plenty of other sports one can do with a bike like Motorcross, Superbike or Speedway. **“What made him go - riding all over a foreign country's hot ass desert - in leather - is for me”?**

**GS:** “I think the challenge, both mentally and physically were huge attractions. The Dakar is not called the hardest race in the world for nothing. Combined with the fact that it had never been done before in terms of a Zimbabwean entering and finishing the race. In a way it was an uncharted journey and I had to figure it all out along the way”.



Graeme wasn't the only Zimbabwean attempting to make history in January, 2020. Zimbabwe's top rally car driver and two-time African Rally Champion, **Conrad Rautenbach** (2017's Dakar Rally Rookie of the year), had also entered the rally after a 2 year absence. Conrad was hoping for a podium finish or a stage win in his 2nd appearance; unfortunately he was just shy of his goal, coming in at 4th position.

**H**owever, it was Graeme whose time had come, and it was a long time coming. Graeme first travelled to the Dakar in 2013 in a supportive role so that he could “observe and learn” from other Africans who were attempting this incredible feat. It was there where he met David Reeve from Zambia (who completed the rally after 3 attempts) and Darryl Curtis who raced for South Africa; these two racers soon became Graeme's mentors. So by 2017, after conducting his research and finding his mentors, Sharp's childhood dream to emulate the exploits of Alfie Cox started shaping up into a vision of making history, after some encouragement from his mentors. But first some preparations for the future.

Although Sharp made history in 2020, it wasn't his first rodeo. Graeme knew what he was getting into before he even entered the rally. I know this because, when I asked him to describe a particular situation during the Dakar Rally **“when everything that could go wrong went wrong”** and how he overcame it, he took me back to 2019, saying:

**GS:** “Luckily most of my mishaps happened in the various qualifiers before Dakar which meant I'd dealt with my share of ‘in race’ challenges before we kicked off in Saudi. Not to say Dakar was without its challenges, I was just confident I could deal with them appropriately. Back in Sonora, Mexico, in early 2019, I had a bad crash in the dunes early in a special stage, popping my camelback and damaging my bike. I then had to ride the rest of the stage without the water and the fluids I needed. I ended up badly dehydrated by half way through, with temperatures in the high 40s. I had to push on through to the end. A tough day for sure”.

Pushing through tough times is something that we Zimbos know all too well. I guess this is why so many Zimbabweans have connected with Graeme's journey.

**W**hen we talked about the media's positive reaction to his Dakar achievement, and how it has become a positive story not only for his family members and team, but for thousands of Zimbos (who are metaphorically travelling through a desert plagued with unforeseen dangers), I asked, **“how has the public's response affected your everyday life”?**

**GS:** “It's humbling, there are so many people who helped me get there and I appreciate the good fortune in being able to achieve such a challenging goal in such a difficult time. I hope if anything I've given some inspiration to those facing their own challenges at this time. We can overcome obstacles with the appropriate preparation and support”.

Sports have always been part and parcel of inspiring people during challenging times. And in the wake of the #BlackLivesMatter and #ZimbabweLivesMatter campaigns, sport stars are again reminding the whole world that we still have a lot of work to do as the human family unit. This got me thinking about how sports figures can alter the perception of an entire nation. and as we all know. a lot of people outside Zimbabwe have a very different perception of what it's like to be a “white” person in Zimbabwe, especially after the land reforms and the ‘great white exodus’. So I thought it would be a good opportunity for Graeme, to describe in his own words, what it was like **“growing up in Zimbabwe during Bob era as a teen and now during ED as an adult”?**

**GS:** “I was born post independence, and see myself as a son of Zimbabwe first and foremost. My identification or citizenship as a Zimbabwean should not be characterized by race, colour or creed. My underlying hope is that Zimbabwe and its people reach their true potential and Zimbabwe finds its deserving place in the world regardless of its leadership”.

**“I hope if anything I've given some inspiration to those facing their own challenges at this time”.**

Graeme is clearly a proud Zimbabwean who has not only raised our flag high, but has also etched his name in the history books along side the Nick Prices, Peter Ndlovus, Kirsty Coventrys, Elliot Mujajis, Stephen Muzhingis, Cara Blacks, and Heath Streaks of our nation. While that is sinking in - Peter, Heath, and Kirsty have all become household names for their achievements on an off the field. Peter has successfully won the league title with Mamelodi Sundowns in South Africa as the team manager, Heath establish a Cricket Academy, and Kirsty is now the Minister of Youth, Arts, Sports, and Recreation in Zimbabwe. All good examples of what someone once said to me - “when you make a plan, plan for after you have achieved your goals too”. In Graeme's case I would remix it and say “when you plan, plan for after the desert”. So even though he is still young I had to ask him, **“what does the future look like for Mr. Sharp”?**

**GS:** “There are many Zimbabweans who have done and continue to do great things internationally and at home - we have a proud sporting heritage and are known for ‘batting above our average’. Taking on challenges in foreign lands and raising our hands to be counted, the Zimbabwean spirit runs deep and proud and dares to dream! I'm not sure where exactly I will channel the Dakar legacy - but I like to believe it will be towards the good of our future generations, tourism or conservation. When the next Dakar pilot from Zimbabwe steps up - I'll be available to assist wherever I can and make sure a Zim flag is raised in the sands of Saudi Arabia once again”.

**T**he future for this young man seems to be somewhere between Ecotourism and Motorsport. In fact this is nothing new to Graeme who established a Motorcycle Club at his high school (Falcon College) to explore the Matabeleland wilderness at the tender age of 16. Motorsports are clearly very important to him. And this is what he had to say:

**GS:** “Sport, regardless of type, holds many life lessons and tests the essence of who we really are as human beings. It's in my opinion one of the reasons why sport in general is so popular around the world. COVID-19 has disrupted our social, business and sporting environments and many things are up in the air for the time being. However, there are several initiatives that have been discussed in terms of growing exposure and experience for other Zimbabwean riders”.





Besides the COVID-19 fallout, the Zimbabwean sports scene has always been under funded and the career prospects for our sportstars are very limited. We are all aware of the migration of very talented athletes who go off and represent other nations. This situation is unfortunate and unavoidable in our current state. However, this doesn't mean that's the end of the story. Graeme once mentioned in his interview with GQ "that growing up in Africa forces you to have a backup plan and to always be on the look out for solutions". So while discussing this issue of 'talent-exporting' I asked him what he thinks **"Zim sports stars in the diaspora can do to rebuild the Zimbabwean sports scene and aid the remaining local sportsmen and sports women"**?

**GS:** "The sporting journey of our local athletes and the attractions that take them abroad are directly linked to the state of the local environment and their time (as peak athletes) being limited. They need to maximize their potential and achieve their goals in an environment that supports their objectives and enables them to perform at their best. Unfortunately this is not available in Zimbabwe at the moment. So I think what Zim sports stars in the diaspora can do for local athletes right now is to make them aware of the different avenues for growth out there (trainers, competitions, programmes, institutions, sponsors, facilities, etc) and mentor who they can. Athletes cannot afford to wait for things to get better, they have to look for -

- opportunities for exposure, support, and experience".

Even for a seemingly solo activity like riding a motorcycle, Graeme also required a team of experienced supporters, from his friends and family to his head coach (Grant Mitchell) and his sponsors (Zapalala Supermarkets, Autoworld Zimbabwe, Blue Steel Water Treatment Systems, TrenTyre, One Stop Solar, Alveo Water, Bad Rabbit Studio, Crosfit Kyma, Ambrose IT, MIRA (Motorsport International Riding Apparel), Matriach Ecotourism Safari's, Solgar, Prosport, CrossFit Kyma, Padenga Holdings, and STIHL). Having so many people and companies invested in your success must have been nerve-racking, so I asked Graeme how did he **"balanced the responsibility of being the frontman for a lot of peoples hopes and efforts with his own personal goals"**?

**GS:** "I think you have to first and foremost focus on what's needed to get the job done. The role of ambassador and flag bearer comes later once you've put in the lonely quiet hours and you line up internationally. And then that responsibility is part of the course - you can't expect to not have it at that point. People become invested in your journey and want to be a part of it which is awesome. I'm so grateful for the sponsors, friends and family who got involved and made it happen".

Over and above his friends and family, the motorbike obviously has a significant role in Graeme's personal journey, almost it seems, since day one. Besides the obvious mobility and access to hard to reach locations it affords him, I was interested in finding out how the motorbike -

- has shaped his growth as a human being on a much more personal level.

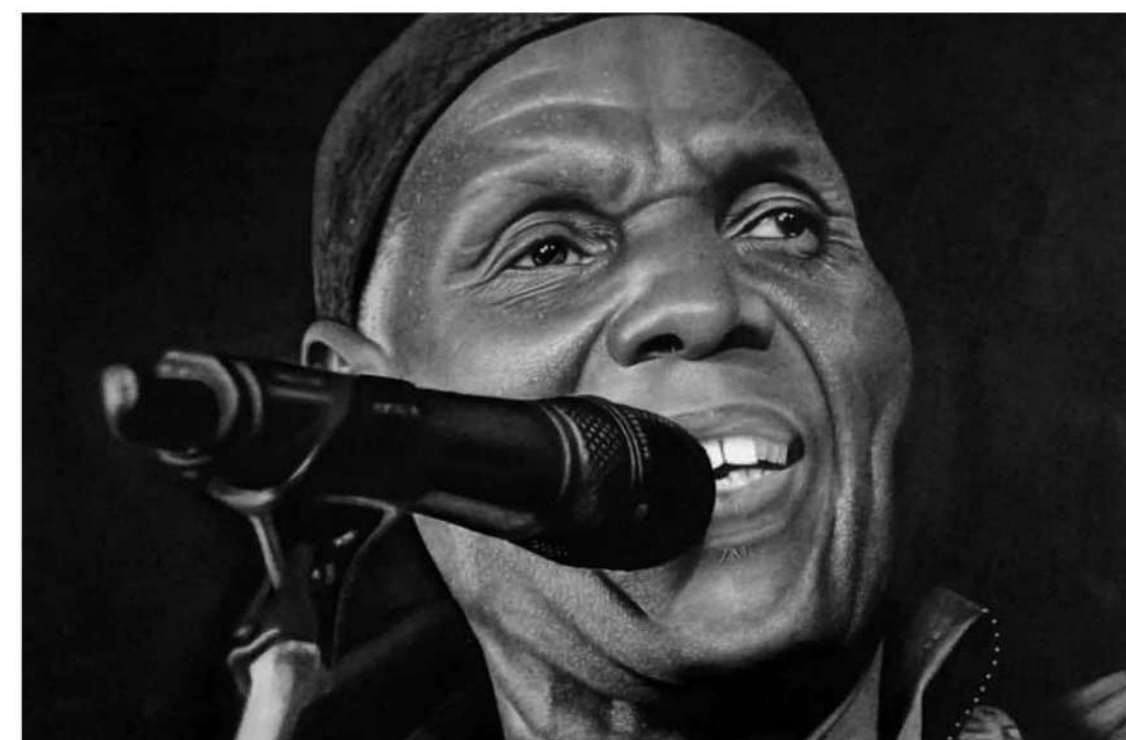
**GS:** "I think the motorbike essentially provides me with a platform to test and grow my character, build relationships and experience things that very few people have. From travelling to exotic, far flung locations around the world, to seeing my own back yard in a different light".



Graeme is well travelled, having been to Mexico, New Zealand, Europe, and Saudia Arabia. So the final question I asked him was **"what is it about Africa, specifically Zimbabwe, that makes you feel at home"**?

**GS:** "I've lived abroad for over a decade, a fantastic opportunity to travel and experience the world. But Zimbabwe is home, I'm not quite sure what it is - but whatever it is it cannot be found elsewhere and I can't shake the sense of belonging I get here. Sure, we have our challenges, frustrations and hopes of better days - however no place is perfect. And we need to focus on the future and work towards that dream".

## Featured\_artist's\_artwork



**Oliver Mtukudzi**  
by Shanfield Moyo  
[Charcoal pencils on Bristol  
Strathmore paper]  
IG: @mcleish\_sm\_art



# SOME CRY SOONER

p o e m

WORDS BY ZIE NYATHI

In the comfort of their villas;  
They weep musically.  
Their woes a classic pitch,  
Seducing God into assenting!  
Otherwise how do I explain,  
To my ancestors, this dung soil of theirs is stolen again!  
This time for appeasement.  
To what blessings, only knows this prophet!

Oh, stuffed clueless Queens!  
What gall! To fell umbilical cords,  
From this soil, our loins!  
They'll drag us dead from here.  
How can we crouch spinelessly?  
Bend over to this exotic God?  
Who is praying for peace on earth these days?  
Our woes, a deafening-discord;  
In the discomfort of our huts,  
On soil that rightfully, should be ours!  
We live to survive today.  
Everything's for sale.  
Everything must go.  
They'll drag us dead from here,  
They'll drag us dead!

## About the poet:

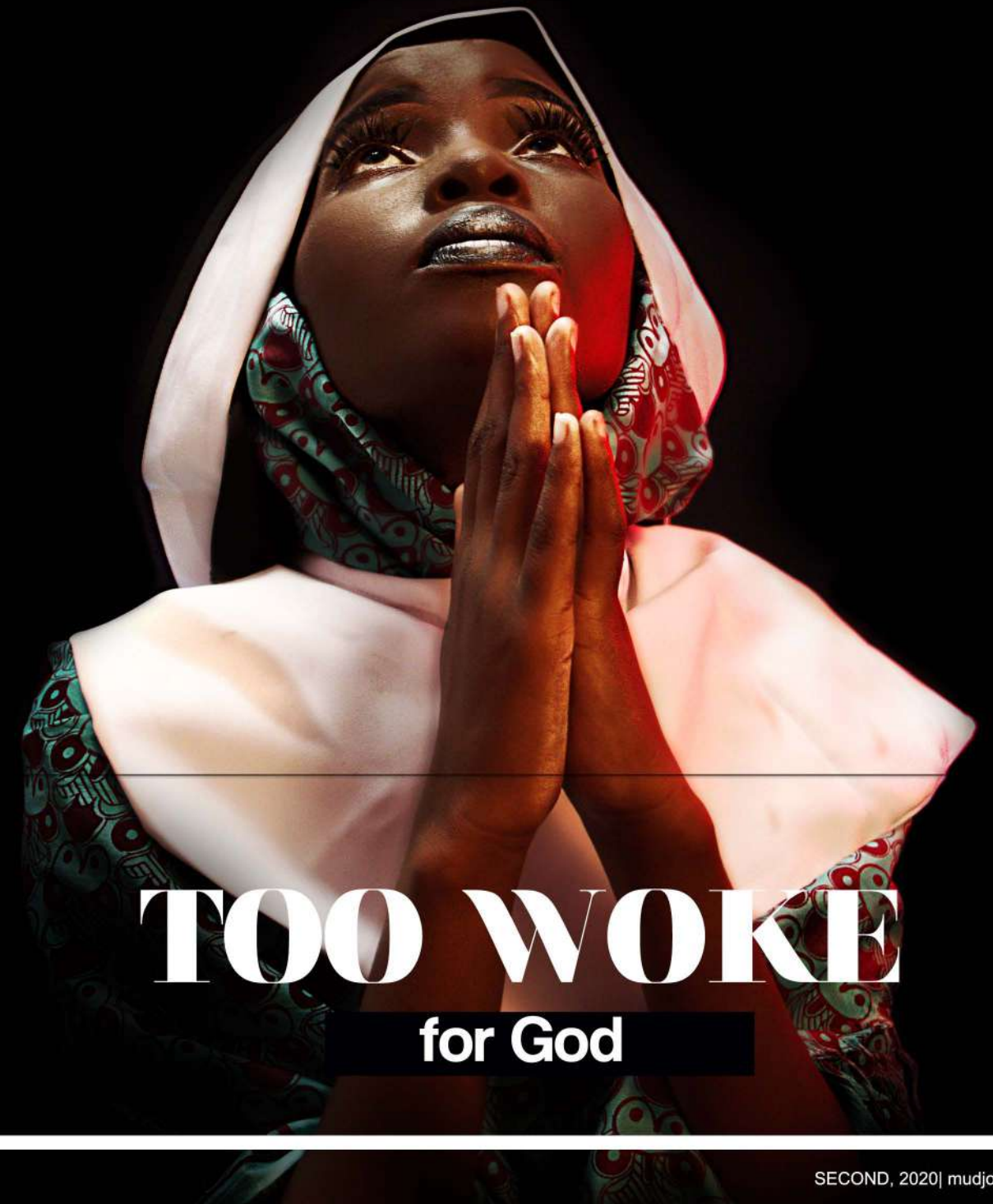
Zie Nyathi is an author, Gender Activist, and ethnic accessories designer. As such she is the founder of Zethnic Designs and co-founder of Z&Z creations. An avid believer in altruism, 'Zie' is also a proud member and volunteer of the Zimbabwean Red Cross Society (Matebeleland North). She spends her little free time deciphering the rainbow.

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# LIFESTYLE

WORDS BY MONALISA K CHISHATO  
<Image by Alex Gwaze  
MODEL: Lerato Ndlovu  
IG: @lerato.ndlovu>



TOO WOKE  
for God



**T**he phrase #StayWoke implies a lot. It entails doing your own research, critically thinking about this and that, avoiding being misled by propaganda, and becoming conscious / aware of race related issues. As a black African Christian woman, 'staying woke' in this digital age is a lot of work as there are so many layers to who I am, therefore so many possibilities for intended and unintended inter-textual performances. For instance, I was surfing the internet when I was caught unawares by a comment that read,

**"You still believe in God?? #StayWoke !!".**

If there is one thing that social media has given me it's an increased awareness of Black / African issues, however this statement kind of poked at one of my core beliefs and not in that Facebook 'Hi' kind of way. Not that I wasn't aware of the "White Jesus", "Blue-Eyed Devil" or the "White Man's God" comments before; such expressions have always found their way into other threads - from #TrayvonMartin, #RhodesMustFall, #BringBackTheLand, #NoToBond, #OmotosoTrial, #MenAreTrash, #OscarsSoWhite, #Pray4Zim, #StopXenophobia, and #GeorgeFloyd. Under the banner of #BlackLivesMatter, #BlackTwitter, and #Woke there will always be theories, facts, historical accounts, and testimonials from my fellow melanised people that shock, empower, sadden or expose me to "knowledge" that I did not know I lacked.

Nonetheless, it was the "still believe" in that "You still believe in God?? #StayWoke !!" comment that got my Twitter fingers itching. Since I bumped into this 'StayWoke' vs God tweet, I took some extra time to digest other posts related to God and black consciousness that I ran into.

In my opinion, it seems like there is a collection of people out there that are so wide awake they seem to be above religion, God and all that is Christian. Don't get me wrong - I know that the "Word of God" has been used across the world to rubber stamp atrocious acts of hatred, prejudice, pride, and war. I understand how a black person can have a toxic relationship with "The Faith".

For example, I have a friend who says he can prove that "God was used with vehement missionary zeal to erase Africa's history and disenfranchise black people". And, on the other hand, I have another friend who often cites **Exodus 13: 19** that says "God will surely come to your aid" as a rebuttal to his evidence. There have been many a story like this told about how the pursuit of facts and truth have led some to leave their faith. I will not condemn people for not believing what I believe - that is not my aim -

**what worries me is this recurring 'off-God' trend within the woke pro-black community.**

There are some people who claim that they are too intelligent to believe there is a God and then proceed to treat believers as anti-black or my favourite word - "coon".

Listen, I can stand with you against political policies, engage with you in an academic debate about child marriage, then go home, worship and pray - that doesn't make me an "Uncle Tom". News flash: You can be a pro-black religious feminist! I do not see why people believe that "wokeness" and faith are mutually exclusive. Look at Malcolm X, Dr. Martin Luther King, or Steve Biko. While in prison, Malcolm X (1965) recorded how he saw,

**"the so-called Christian trader never coming to the non-white peoples bearing the Cross in the true manner and spirit of Christ's teachings - meek, humble, and Christ like".**

Instead he perceived how the Christian doctrines were manipulated in order to disarm indigenous people of their cultural consciousness, and advance colonial governments interests. Furthermore, Biko, despite having criticized the church, 'still believed' in God but called for the decolonisation of the Christian religion. Leaders like Biko, MLK and Malcolm were critical of how religion was used in the past, did their own research and were not swayed by trends - they were trendsetters. Can we say the same for our generation?

In their time these black leaders used religious practices to organise black people to see their worth and confront racial injustices in ways that educated the entire human family. In contrast to the last fifteen years or so, where we have witnessed an embarrassing display of the growth of the perverted "success gospel" hijacked from religious practices like tithing, offerings, charity, and "seeding". The Christian doctrines have been manipulated by our so called black prophets materialistic motivations, lust and shiny suit, quasi-entrepreneurial activities.

You can't turn on the news without hearing about the latest pastor rape scandal or some miracle cure that will lead to financial salvation - be it Doom, underwear, hangers, Savannah, Olive oil, books, sex positions, or holy water. This garbled "Prosperity Doctrine" has led to a phenomena of what I propose should be called the "Papa Said Syndrome".

**F**ound in all congregates, the "Papa Said Syndrome" is a form of mental colonization that renders followers incapable of forming reasonable thoughts, habits, and behaviour contrary to what 'Pro-phet so and so' tells them. It has its roots in the more mainstream Blesser culture. A Blesser is a sugar daddy (or 'businessman') who recruits your girls using social media (Instagram) for 'business trips' to exotic locations, clubs, and hotels. Many young women fall victim to such men because of the religious ideals of prosperity, happiness or divine protection conjured by the word - "blessing".

**T**oday's typical woke African's relationship with God not only suffers from the residual effects of colonization via Christian missionaries but has to contend with prophets profiting from their misfortunes with miracle cures - and predators disguised as 'blessed' donors. What a world we live in! Everyone has an ideology, we all have free will, yet there are so many followers. I believe that any woke Christian worth their salt, still practices a "lived religion". A lived religion's strength lies in that it emphasizes religion as a lifestyle and focuses on the lived experiences of people.

And in my experience there are Christian racists, non-Christian racists, religious racists, and atheist racists. Don't think just because you choose not to follow "their religion" or "their God" you are absolved in the secular world. Terrible things exist in every aspect of life. That's why after doing my own research, and formulating my own hypothesis, drawn from my lived experiences, my answer to the post: "You still believe in God?? #StayWoke !!"

Would be: "Beloved, do not believe every spirit, but test the spirits to see whether they are from God" **(1 John 4: 1)** #StayWoke.



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#### About the author:

Monalisa K Chishato is a Child of God who has a Bsc in Social Work (hons) from the University of Zimbabwe. She is a writer and she is interested in Christianity, women and children issues, and social media.

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# Poptain

is a wanted man



**"I try to keep my conscious self as much as I can".**

**A**lthough it is now regarded as one of the fastest growing sub genres in the Zimbabwean urban music scene, Zimdancehall has been kinda mainstream for a while. Actually, it's so mainstream that it can be split up into three distinct categories. First of all, we could say there is the "socially poetic" side of Zimdancehall made popular by Winky D, Tocky Vibes and Killer T. Then there is the Shinsoman, Enzo Ishall and Uncle Epatan "party-comedic" sing-a-long aspect of the sub genre. And finally, the more "old school eclectic" groove originated by the Decibels and Innocent Utsiwegas. To me, the sub-genre was now an established stable - Sadza neMuriwo - and then someone played me "Munhu WeNyama" by Poptain.

Born Ameen Abduljaleel Matanga - **Poptain** 'was' one of the genre's most underrated stars, but after a string hits ("Fadza Mutengi", "Ndikazvifunga", "Shumba haidye huswa", "Freedoom", and "Panado"), frequent collaborations, and a show stealing performance against Enzo Ishall at the One House Battle Show - Pops is now the most wanted man in the entire Zim music scene. Despite being already well-known for his versatility, intricate wordplay, cadence, and socially conscious content, it's really on "Munhu WeNyama" that Pops started to give off his own "afro-conscious -zimreggae -dancehall" vibe. It sounds different yet familiar, so I can only categorize it as **"wilderness Zimdancehall"** because of its focus on the creativity of the individual, the ghetto youth lifestyle, survival, and God. With this new sound Pops has finally added that halal "nyama" to the staple and emerged the breakout star in contemporary Zimdancehall. Between the Nash Paints Colours Booth appearance and headlining the 2020 Shoko Festival #PeaceInTheHood Concert, the multiple award nominee and happily married Poptain had a few things to say about his journey so far:

**AG: Firstly, there is a little bit of confusion with your name - Poptain. Some people mix you up with Popcaan. Why Poptain Yardbwoy? Who is Poptain? What does Poptain mean?**

**PT:** "I guess my friend (Nuddy Nice) who gave me the name is a huge Popcaan fan <laughs> ... So he had to make a meaning around the name Poptain. But my friend gave me the name Poptain and I liked it. It can be an anagram of words giving it a broad meaning like appoint, top pain - only to mention a few. Poptain is also a name found in the Indian culture a lot".

**AG: You are a Muslim and a Dancehall artist. The two rarely go together. How do you reconcile the two worlds?**

**PT:** "There isn't really a conflict, but yeahman if you look at my lyrics and medz you can hear my Muslim influence. And I try to keep my conscious self as much as I can".

**NT: Zimdancehall is very popular in the high density areas but not so much in the suburbs. Why do you think this genre connects with the ghetto youth in Zimbabwe more?**

**PT:** "I think the social commentary gives it the relevance it carries in the high density areas, although it's now crossing over and has become the enjoyable sound of the nation".

**AG: Your are a versatile artist and your music has an obvious Zimdancehall background but it also contains very rich Reggae, Afro-beats, and even Gospel influences. Why so many flavours?**

**PT:** "I choose not to identify myself with a certain genre because I seek the freedom to express myself in different ways. I have also been around mixed cultures so I love to be diverse in anything I do - especially music".





**NT:** People love your collaborations with Tocky Vibes, Anita Jaxson, Uncle Epatan, Boss Sakina, Allanah, and Simba Tagz - just to name a few. What's your secret to working well with others?

**PT:** "I believe collaboration is key and powerful to growth so I always find it fun to work with others and as I said I have been around different cultures so I've learnt to blend in and it's the same with collaborating".

**AG:** Zimbabweans often quote your lyrics on social media, and critics describe you as an intricate word-smith. However, we noticed you use less Patwa and more Shona in your songs. Why is it important for you to sing in vernacular?

**PT:** "I believe what I stand for and represent is what draws the audience closer to my lyrics and I realized that my lyrics affect my followers in some way. So 'Shonarising' my music was a way to get them to understand me more".

**EC:** You said once that you wanted to be a lawyer and you are labelled as the "conscience" of the new generation of Zimdancehall artists. Do you feel any pressure to be an advocate for social issues?

**PT:** "I believe I took the pressure already so I vow to keep at it and change more lives with my lyrics".

**EC:** You spent several years cultivating your career in the underground scene and now you are one of the most sought after artists in Zim. However you seem to be at odds with your new found fame. How are you adjusting to being wanted?

**PT:** "I enjoyed being in the underground so much because it allowed me to explore anything sound wise, lyrically wise etc - but this stage is just one of the roads I have to walk on. So I will continue being myself as I sail through my journey of achieving and conquering. I just pray the numbers keep growing and catapult me to the utmost higher levels where God ordained for the ambitious me".



**NT:** During the One House Clash with Enzo Ishall, you just killed it. What tips can you share with up and coming artists about performing live?

**PT:** "I enjoy myself on the stage and I also make sure I express myself fully and give my hundred percent".

**AG:** Lastly, you have been featured on ZBC TV and done several lockdown concerts. Do you want to do other things in front of the camera like acting or presenting? What does the future look like for Poptain in the entertainment industry?

**PT:** "I believe the future looks entertaining. I used to present on ZBC some years back and it was fun. In regards to the future, well I am looking forward to trying out different avenues in the entertainment industry, as well as even promoting my own shows".

#### About the author:

Elsbeth Chimedza is a writer, content creator, and a poet. She is the Founder and Editor in Chief of Groove Magazine International - an established music and urban culture magazine - and she is a Zim Achievers Award nominee. Elsie's interests include the human condition, editorials, social media management, content marketing, and branding.

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## DISCUSSION

WORDS BY ALEX GWAZE  
<All images supplied by  
The ART OF MUFASA Collective  
IG: @art\_of\_mufasa>

We need new

# STARVING AFRICANS





(Where to begin), let's start somewhere here.

A few months ago, I had just finished watching a film recommended by a colleague in our "To Watch" WhatsApp group. It irked me. So much so that I did not refer to the film in the group at all. Instead I discussed the black and white pictures it painted in my mind in vivid colour. I began that week's chat by posting this statement - "they say, there is nothing more dangerous than a hungry man, but looking at the thousands of images of smiling Africans surrounded by poverty - they wouldn't hurt those flies. Apparently, Africans are not dangerous - well not to the rest of the world - just to each other, I guess"?

<blue ticks>

Let me try again - "When I think of really dangerous Africans, three figures come to mind. Can you guess them"?

**"The warlord, the dictator, and the criminal - (aka the terrible three)", my black friend replied.**

(Now we are talking)

"The terrible three" (TTT) scare the shit out of me because they either **a)** speak strange languages so there's no possibility of reasoning with them **b)** they are in some exotic location so I won't be able to orientate myself using Google Maps if I get lost **c)** they carry limb-chopping machetes that look rusty and primal **d)** they are evil or **e)** all the above - plus they all look hungry. And, it's not just me they frighten, white people are so paranoid that a TTT is coming to get them, they arm themselves with big ass dogs, punk blasting guns, old money, and even invent new laws, just to put some distance between themselves and anyone who resembles a TTT - 'us'.

"Not to sound ignorant or anything, but are you saying that you are scared of black people? Where are you seeing these images of TTT in Africa?", my white friend was now hooked.

In popular films like: 12 Years a Slave (2013), Amistad (1997), Ali (2001), Avatar (2009), Avengers: Age of Ultron (2015), The Blindside (2009), Beasts of No Nation (2015), Birth of A Nation (1915), Blood Diamond (2006), Breakfast At Tiffany's (1961), Cool Runnings (1993), Crash (2004), Creed (2015), Cry Freedom (1987), -

- The Curious Case of Benjamin Button (2008), The Dark Knight (2008), Dances With Wolves (1990), District 9 (2009), Django Unchained (2012), Driving Miss Daisy (1989), Freedom Writers (2007), Forest Gump (1994), Glory (1989), Gone With The Wind (1939), Green Book (2018), The Green Mile (1999), Hancock (2008), The Help (2011), Hidden Figures (2016), The Hurricane (1999), Indiana Jones (1981 - 2008), Invictus (2009), The Jungle Book (1967), Lala land (2016), The Last Samurai (2003), Lawrence of Arabia (1962), The Legend of Bagger Vance (2000), The Legend of Tarzan (2016), Precious (2004), Mandela: Long Walk To Freedom (2013), Mandingo (1975), The Matrix (1999), Monster's Ball (2001), Moonlight (2016), Shaka Zulu (1986), Shrek (2001), The Shining (1980), Star Wars Episode 1: The Phantom Menace (1999), Tears of The Sun (2003), Three Kings (1999), To Kill A Mocking Bird (1962), Training Day (2001), Twelve Angry Men (1957), and Zootopia (2016), just to name exactly 54.

**"Yoh! From Denzel to Lupita, Brad Pitt, Tarentino and Christopher Nolan! That's a lot of Oscar winning directors and actors. Eish", exclaimed another black friend.**

"That's just a long list of American style films. What I meant or what I was asking is - where are you seeing Africans represented as TTTs by Africans in Africa?", my white friend interjected.

I can't respond to that without some kind of contextualizing, so bear with me.

(Where to begin).

Look, we live in terms of the stories we are told over and over again and these three "dangerous blacks" stories have been retold to Africans (on "The Continent" and in the diaspora) since British merchant John Lok falsely represented Africans as "beasts with no houses" in 1561 - (and poet Rudyard Kipling described 'us' as "half-devil, half child". In fact, this 'beast-victim' duality is the basis upon which the majority of contemporary black narratives stem from. So, whether I am watching the news, listening to music, watching the Oscar winning Tsotsi (2005) or local productions like Neria (1993), or even series like Scandal (and ETV's Scandal) - I will encounter one, if not all of TTT - because our image wasn't cultivated for us by us.

**"I guess now the real question is why do they keep planting the same old terrible African stories in our heads? It's not like they have no imagination", my black friend elicited. By 'they' I mean western media (popular American /European style films, music, news, photography, and text)", he added.**

There are many weird reasons why. For instance, Nigerian author Chinua Achebe said, "the West seems to suffer deep anxieties about the precariousness of its civilisation and to have a need for constant reassurance by comparison with Africa". So why? Competition. In addition, in a completely unrelated speech, former President of Zim, Robert Mugabe, talked about how fear-mongering is nothing new, stating, "Ukavhundutsa vanhu vano vhunduka". That's exactly how the horror genre works - scare tactics are useful. Furthermore, Quora user, Didier Champion from Rwanda, says that "Africa's poverty is exaggerated by NGOs to exploit the low income people and maintain their job security, and only about 10% of big brand NGO's money makes it to the poor". I don't know where Didier got his stats from, but there is some truth in his statement if you follow the money. According to NGO Health Poverty Action's report, "while (+) US\$134 billion flows into Africa each year predominantly in the form of loans, foreign investment and aid, (-) US\$192 billion is taken out mainly in profits made by foreign companies tax evasions, (=) meaning Africa suffers a net loss of \$58 billion a year due to foreign companies window-dressing. So, I know right now these three reasons might seem a little unclear and random to some, so give me a moment to untangle them and tie them up in a pretty little bow, so that we can all 'overstand' their motives.

(Let's start again).

Why do they keep making these old ass images of Africa? Firstly, because competition breeds a culture of examining similarities (us) and differences (them) and cultivates a winners versus losers mentality. This mentality dehumanizes suffering and turns everything into profits (+) and losses (-). Secondly, like any good politician - scare tactics are a powerful tool to maintain the status quo, especially if you show them who to fear, and how to fear them. It's all about managing actions and reactions. Thirdly, 'good business' dictates that one does not change a winning formula if you do not have to.

So it's better to act like you are doing something about the problem while you are actually just updating the same old product to suit the times you living in. In other words you must be 'seen' to be doing something because people are comforted by any action, whether it is good or bad action.

**"So, are you saying the media won't change the stories because they're profiting from see-sawing our fears?", another black friend remarked.**

Yes, they are profiting from all our fears (black and white). We all have the fears in us - stuck! All men, women and children are subject to anxiety. We are afraid of accidents, ageing, bankruptcy, crime, death, disability, drought, illness, loss of property, God, hunger, rape, skill obsolescence, and unemployment. We are even scared of each other! This is why human beings developed communities - to mitigate these concerns. Some communities are better at dispelling risk and injury than others and as such popularize their languages, laws, customs, routes, stories, and traditions. This is necessary to cultivate the meaning-making process and foster nation building. However, for black people things are different. Slavery and colonialism completely traumatised African communities. Everything about them: their skin, their languages, their dress, their customs, interests, history, and even their gods were erased and replaced. As a result of this 400+ year long "hollow-fication", the Africans that survived were left underdeveloped, insecure, scared, disconnected and without the ability to defend their culture, identity, interests and ideas - i.e too hungry to tell their stories.

"So now we are back to the slavery and the 'White-Devil' angle. Ain't you tired of beating the same old drum? What's this got to do with the TTT?", one of my white friends retorted.

**"You saying that is like the pot calling the kettle black, or is it white in your case", my black friend jested.**

Yes, actually. I am really tired of beating that same old drum, probably as much as "you" are tired of hearing that same old song. We now live in the "Me Now Generation" and I would much rather be tooting my own horn like most of the heroic depictions of white characters in the media than just "being black".



Contrary to popular opinion there is no monolithic “black experience”. With 54 countries and 2000+ languages, there’s no homogeneous place called Africa. Africa is not a country. It’s a disconnected mash-up.

The so called “Scramble for Africa” did not take into account, local knowledge of existing trade routes, ethnic groups, culture, tradition, religion and ways of life. Some of the long-standing civil wars, internal tribal issues, and cross-border struggles are partly due to these European-set boundaries. As author Chimamanda Ngozi Adichie stated, “I must say that before I went to the U.S., I didn’t consciously identify as African. But in the U.S., whenever Africa came up, people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity as African”.

“Are you saying you do not want to be identified as an African”?, another white friend asked.

What I am saying is that despite the clear and present evidence of diversity on “The Continent”, there is a sense of unity, shaped by a common struggle for basic human liberties. While race plays a significant part of who I am, it is not all that I am - especially the everyday me. It’s difficult to carry the whole race on your back and be the re-representative of all 54 states; only to be belittled by being characterized as the black - something (Black-Picasso, Black-Ronaldo, Black-Hitler, Black-Pitt, Black-Kubrick, or Black-Jobs) - when you become successful.



It’s more liberating to just be me. In fact, you know what, it’s not just me - Africans everywhere are hungry - no, starving - for new narratives that do not flatten their experiences into one dimensional race-hate-survival-recitals.

“So what’s the way forward?”, my white friend inquired.

I’m glad you asked that question, because not only do I have an answer for you, I also have a sustainable solution. In order to understand our own complicity and the various challenges that flatten the image of Africa, we need to cultivate new patterns of doing everything from business to politics. These new stories must have working examples of multidimensional individuals attempting to succeed in life. This means we need new starving-Africans whose goals are orientated towards their ideals, duty, thoughts, production, values, work, and country / race - not immediate gratifications (like brands, food, sex, cars, money, or job security). This doesn’t mean they will all be emotional success stories.

They will be tales about commitment and failure, amidst a network of relationships with friends, family and strangers - basically “Show and Tell” human interest stories.

**“Sounds like some new form of brainwashing to me”, my black friend commented.**

That’s exactly what it is. Washing away the perpetual smiling African and supplanting a new image of us created by ourselves. Creativity is the new currency and we need to be original. Right now we do not invent - we borrow, copy, imitate and outright steal success - dog eat dog. Our stories are not “authentically African”, instead they are repackaged modernized coons, jezebels, mandigos, mammys, sambos, sapphires, savages (including the noble savage), and Uncle Toms - all victims! Despite a wealth of talent and the youngest population in the world, we have not profited from any new African ideals. When was the last time you encountered a popular black story that did not revolve around the exploits of -

- a drug-dealing-athlete type-business male or a strong-feisty-slay queen-stripper type female in its lead role - both surviving some “unlucky” scenario through hustle and prayer?

“I have seen some films, series and doccies that depict divergent narratives about the ‘black experience’ like: 13th (2016), Atlanta (2016 - ), Bamboozled (2000), Black-ish (2014 -), Beatriz At Dinner (2017), BlackKkKlansman (2018), Black Panther (2018), Blacks Britannica (1978), Blade (1998), Blindspotting (2018), Boss: The Black Business Experience (2019), Dear White People (2014), Dolemite is My Name (2019), Do The Right Thing (1989), Dope (2015), Fruitvale Station (2013), Get Out (2017), Gook (2017), The Glass Shield (1994), Hollywood Shuffle (1987), I Am Not Your Negro (2016), I’m Gonna Git You Sucka (1988), Just Mercy (2019), If Beale Street Could Talk (2018), Loving (2016), Malcolm X (1992), My Wife and Kids (2001-2005), The Namesake (2006), See You Yesterday (2019), Selma (2014), The Hate U Give (2018), Us (2019), Watchmen (2019), When They See Us (2019), and Whose Streets? (2017), just to name the few”, my white friend listed.

**“That’s a lot of Spike Lee, Wayans brothers, Ryan Coogler, Jordan Peele, and Ava DuVernay films”, one black friend noted.**

Yes, for a long time it seemed like it was only Spike Lee and the Wayans collective, re-imagining popular black culture, but this wasn’t the case. Other authentic black voices were present but they were not mainstream because as Huey P Newton put it, “Any time the black man attempts to change the slave image he will scare white people”. Nonetheless, the so called slaves and savages were cast as leaders and heroes in Ryan Coogler’s wildly successful Black Panther (2018). However, even though Black Panther (2018) shifted the narrative somewhat, Africans will only “start to grow and prosper when we see more average Africans [none King types] pursuing their individual enlightenment with passion not certification” on our screens everyday. Why do we have to wait for one big Hollywood movie every 100 years or so. This is why, more important than creating “authentically African stories”, we need stories about African heroes from our high and low cultures that can be recycled, imitated, and updated. Remember, information and circumstance are temporal, but ideas and emotions will always be universal and viral.



So if we are to supplant "the white saviour" narrative and re-imagine our future, we must create fully developed "new-starving-Africans" that are not only informative and useful, but also inspirational and popular too - we need the total package.

(End of discussion).



#### Bonus: My Films to Watch List

Abouna (2002), Adanggaman (2000).  
Akounak Tedalat Taha Tazoughai (2015),  
Ali Zaoua: Prince of the Streets (2000),  
Ashakara (1991), Atlantics (2019), The  
Battle of Algiers (1966), Beats of the  
Antonov (2014), Black Girl (1966), The  
Burial of Kojo (2018), Confusion Na Wa  
(2013), The Cursed Ones (2015) Grey  
Matter (2011), I Am Not A Witch (2017),  
Le silence de la forêt (2003), Maangamizi:  
The Ancient One (2001), Mortu Nega  
(1988), Rafiki (2018), The Square (2013),  
Teza (2008), Timbuktu (2014), Viva Riva!  
(2010), Queen of Katwe (2016), Waiting  
For Happiness (2002), Who Killed Captain  
Alex? (2010), and Yeelen (1987).



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>[https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en)  
><https://www.quora.com/Why-is-Africa-so-poor-3>  
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## Featured\_artist's\_work

### WHO ARE ME?

Who really is the black person  
within the current  
Space and life we are living?  
A complex mask that seeks to conceal  
The truth of what we going through.  
From shattered dreams and hopes.  
Being black and being African.  
The question really becomes  
Does Black pride matter?  
Do Black lives matter?  
Do African lives matter?  
Where are we going?  
What needs to change in Africa?  
How can we help ourselves?

...  
Who is black?



#### Who Are Me?

By CaliGraph

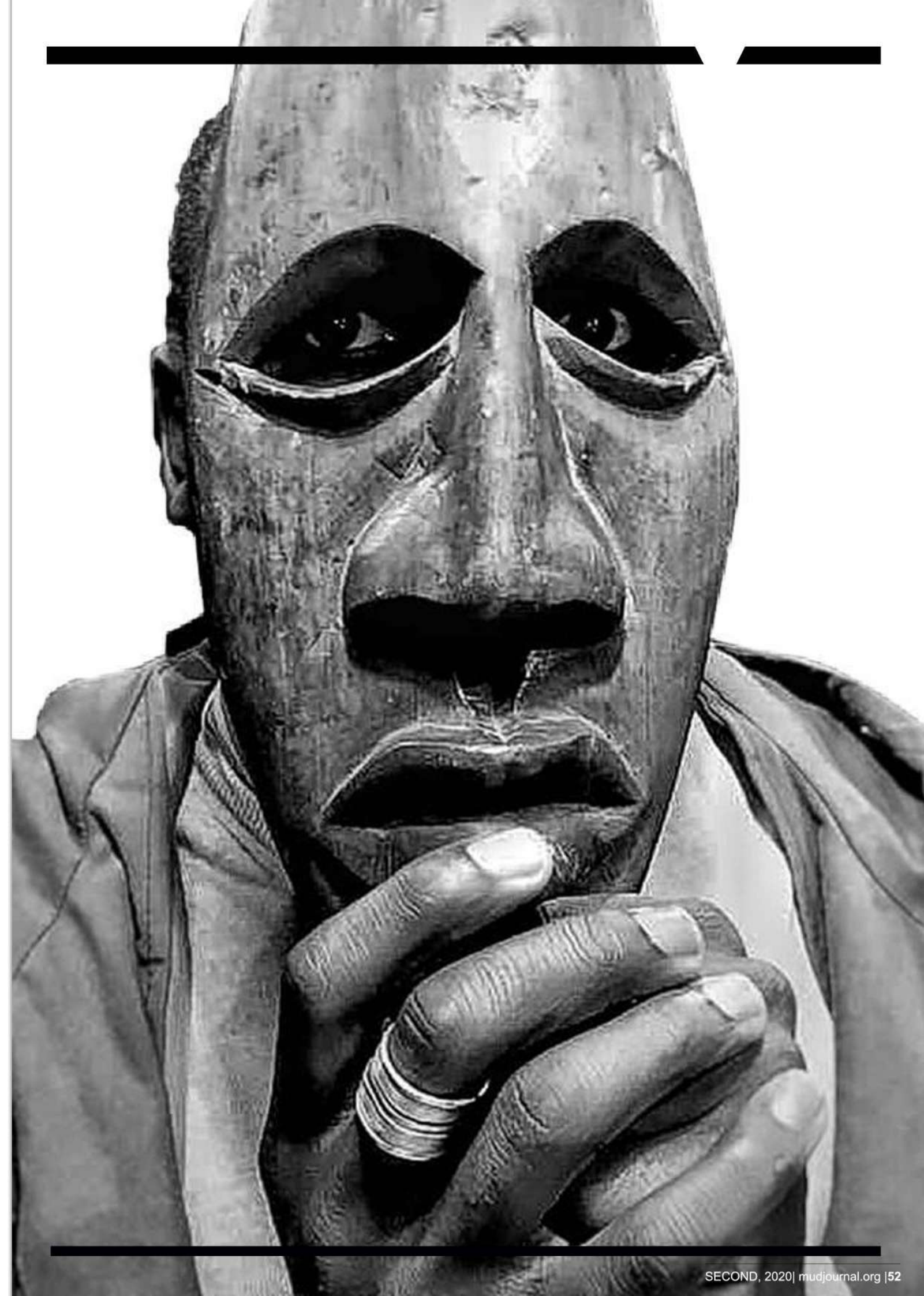
Words by: Marcus Zvinashe

Model: Marcus Zvinashe

Photographer: Ron Mazhindu

[Questions + Photo]

IG: @caligraph.co







## To Slay or Not Slay why African women wanna be Queens?

“This opportunity for a chance meeting and the possibility of being noticed and rescued from the reality of everyday poverty is very appealing”.

**A**fter watching a certain television show a little while ago, I found myself with an urge to acquire a waist length Peruvian wig just like the one I had seen in the show. After realizing what I was thinking, I was like “uhmm OMG I have just been influenced by that ‘Slay Queen’ on TV”. Don’t get me wrong, there is nothing wrong with acquiring a Michael Kors handbag, a Gucci nightgown, Victoria’s Secret underwear or even below the waist Cambodian A grade hair. The issue for me wasn’t with the products per se, but the idea that these things might be defining who I am and what I stand for, in some way.

**“Many ‘Queens’ still live at home with their mama”.**

These days we are witnessing a new crop of influencers who graciously call themselves ‘Slay Queens’. The minute one goes online - whether it’s Instagram, YouTube, Facebook or Snapchat, to mention a few - one cannot help but be exposed to this new breed of women who stand for hustling, looking good, and living the good life, whether they can afford it or not. While I do hustle and I do like to look good, I am not about to let anybody label me as a Slay Queen; because in Africa the term ‘Slay Queen’ is typically used to describe women who lead a very luxurious lifestyle, often through the “aid” or “blessings” of an older - richer - man or men. The popular perception out there is that a Slay Queen cannot exist without a “blesser” aka a sugar daddy or a “businessman”. However, a friend of mine told me that there are two kinds of Slay Queens. The ‘social influencer’ kind (the real Queen), who actually has a proper job and posts inspirational content from her real life and relationship/s. The other kind is the “insta-famous” big booty ‘thirst trap’. These ‘traps’ are wannabes who compete for the attention of blessers and followers by posting skin pics accompanied by “ratchet” captions.

Irregardless of the different versions of Slay Queens out there, it seems to me like everyone nowadays wants to wear expensive brands, the longest lashes, the most pointy nails, drive the fanciest cars, and be seen in the best spots in town - especially young African women. Everyday, I can’t help but notice how this “slaying” phenomena has taken the social media world by storm. This hyped up lifestyle has the youth in a panicked frenzy - young women are willing to stand out at any cost. Whether it’s bending over backwards into unnatural positions, face beating themselves half to death, following dubious role models, twerking at funerals, or posting nudes - it’s a competition for attention like you have never seen before; maybe in the red light district in Amsterdam. Because of it’s association with prostitution, most African parents are fearful of this kind of behaviour becoming a “goal” in their homes. This is ironic because most “Queens” still live at home with their mama but dream of that Cinderella moment. Therein lies the problem.

I believe the infusion of Western culture into Africa has made some youths more susceptible to the negative aspects of the Slay Queen culture. For example, when I was younger I watched the Cinderella fairytale on TV; I wanted to play with a Barbie doll, and I read glossy magazines littered with supermodels and expensive goods. I just didn’t realise how these fallacies would influence my ideas about beauty and happiness as an adult. When I re-examined the Cinderella story as a grown woman, I couldn’t help but notice how it sells the idea that all you need is one outfit made by a fairy Godmother and you can fool Prince Charming into marrying you after one night of passionate dancing at a VIP event. To a poor African child, this opportunity for a chance meeting and the possibility of being noticed and rescued from the reality of everyday poverty is very appealing; especially when you add the free makeover. Who wouldn’t want to dress up like a Barb (as Nicki Minaj would say) and be somebody else while someone caters to your whimsical desires; even if it’s just for one night. To many impoverished youths these ‘things’ symbolise the ultimate arrival and the epitome of happiness - unfortunately it’s just a fantasy.



The glitz and glamour of Slay Queen culture might be highly appealing with its nuances of double lives and disguises but most youths don't know what slaying really means. The term "slay" was hijacked from the LGBTQI community by Beyonce. Beyonce inspired a new generation of African queens with the phrase, "Cause I slay" from her hit song "Formation". Her use of the phrase was in sync with the Drag culture's idea of slaying.

**"Some would say they have just traded an abusive man for a businessman, or an absent father for a sugar daddy".**

For Drag Queens, "to slay" meant to be fiercely competitive by making sure you are well dressed, you have impeccable make-up, and your hair "is amazing" when you are on stage. These days 'slaying' is still an 'act' but it doesn't exude as much pride in the performance as it originally inspired. Wrought with superficial assumptions, "slaying" has reduced femininity to a mere physical asset and the belief that money can buy happiness. These misconceptions fuelled by narcissist tendencies and delusions of grandeur, have left many African youths vulnerable to 'businessmen'. In a bid to look more like a Westerner than an African (and to lure rich men), they bleach their skin, undergo cosmetic surgery, and over-expose themselves on social media, so that they can begin an online correspondence / offline relations with a blesser. Some would say they have just traded an abusive man for a businessman, or an absent father for a sugar daddy - who will objectify and discard them at any moment.

Be that as it may, I cannot deny that I have been influenced by the Western ideas of beauty, to deny that would be a blatant lie. Personally, I wear some make up and I do want to learn how to apply it better. Even though I love my natural hair, I appreciate a good wig; wearing a wig is way easier than dealing with my natural hair everyday anyway. But that doesn't mean I have no confidence in my African-ness. I do know that you can still slay with your natural hair, skin tone, and body size like Shudufhadzo Musida, Lupita Nyong'o, and Zozibini Tunzi. That's why in my world there is a place for a brand ambassador who uses social media (and her assets) to highlight certain brands and products for African women of all body and skin types. Advertisers have been using women's body parts to sell just about anything for generations, so it shouldn't be a surprise when women commodify themselves online. Some Slay Queens say by exhibiting and posting their assets and tips on Instagram, that's how they have "reclaimed their bodies, and taken advantage of the exploitative male gaze. Why not? It pays the bills".

For me, whether this is progressive or not is debatable; what I can say is that the Slay Queen culture is just a snapshot of African women going through a transitional period. My hope is that one day we as women will become openly confident with all our so called "imperfections"; that way there will be enough room for more than one kind of queen on the centre stage. Then I wouldn't have to deal with misconceptions of who I am and what I stand for just because I asked a friend - "where can I get that wig what's her name was wearing on Real Housewives of ....."



#### Sources:

>citizen.co.za/news/opinion/2105043/youre-probably-using-the-term-slay-queen-wrong/  
>www.herald.co.zw/who-is-a-slay-queen

#### About the author:

Kim Mukwa is a content producer, a freelance writer, and a volunteer at pencilsandsmiles.com. Kim is an advocate for abused women and she is interested in gender related issues.

Facebook: Kimmy Mukwa



## CULTURE

WORDS BY MICHELLE KUNDISAI MUTANGADURA  
<All images supplied by  
Michelle Kundisai Mutangadura>

**Dear Mom&Dad**  
**I'm depressed**



Dear Mom and Dad  
If you're reading this, it's too late. I was depressed but not anymore - now I'm gone. This isn't anyone's fault - not yours for not noticing the signs, which I effectively masked it seems. Our society perceives everything in black and white: but most things aren't that clear cut. Therefore it's not simply a matter of your parenting skills. But even in death I wonder, will my passing cause you to question how you raised me? Will my little brothers and sisters be safe under your wings? You tell me. Till we meet again ...

### "Children can't be stressed".

This is a sentiment often heard in African homes that makes identifying depression in children nearly impossible, since stress is shrugged off as something exclusively "adult". But if that's the case, why do children then qualify under the Diagnostic Statistical Manual of Mental Disorders, and 60% of the time this is related to parents. Depression in a child could in fact be a result of a parent's undiagnosed depression.

We are raised in a culture oblivious to mental health, so we're taught to keep our "wild thoughts" to ourselves and act like we have it together. But, just for the record, there were times when I was emotionally hurt, crying and you would say,

### "Ukasanyarara ndinokurova"

From a young age we are groomed to contain our pain - emotional and physical. Our expression of anguish is met with rejection. So we learn to negotiate trauma because if we tell the world we're "not okay" that deepens the rift at home and opens up old wounds. So we learn to negotiate with our parents. How many times did I ask to change schools because of bullying? Only to be told:

### "Wakaenda kunoita zvechikoro kwete zveshamwari".

**T**hen you cut my hair. Why? "Ndokuti usanyanye kutariswa nevakomana", you replied. Without considering how ugly and out of place I already felt. I was already being ostracized by the girls at school, and to make matters worse, now boys weren't going to look at me too. Unseen and unheard I became the bald, silent, ugly one - a permanent part of "the nobodies" at school. Nothing to write home about. I quickly learnt that other people, not me, set the standards of beauty and worth. The social spectrum was not conducive for learning anything else and I was done negotiating. So I crawled into my isolation and four years later I came out with "U's". Then you both said,

### "Enda kumusha, wakafoira".

Sometimes depression arises from parents' high expectations which the child may fail to meet. In the case of education, we hear a lot of cases where children commit suicide over failing Zimsec or Cambridge final examinations. This is because children aren't taught that it is okay to fail because you can always try again. After every school term, children are asked to show their results to their parents. Their subsequent response determines whether or not the child understands that failure isn't the end of the road. Beating your child or shouting at them after they've failed, leads to feelings of inadequacy, depression, and suicidal thoughts. It's important to sit down with your child and try to hear their side of the story, rather than to chastise them over something that is a recurring aspect of life. Yes, failure is a recurring part of life. However, African parents are not adept at handling failure. Some even go as far as physically removing any traces of it in their life by sending the failures far away to the rural areas.

So, over the weekend, I packed my bags and was sent far away from my siblings. Out of sight, I was not only hidden but excluded from the so-called family trips. Family trips that I could no longer be a part of. Texting my siblings when I could, I learnt that failing was the end of "everything". Understanding that failure resulted in abandonment and no one offering a helping hand - I was now a "loser".

"Most of us carry the weight of the world home without reprieve".

In my isolation I then had to learn how to be a winner by reading text books, "toughening up", and "getting serious" about life. I just could not afford to fail again, because failing is outside of normalcy. Dearest Mom and Dad - is this our only option?

**I**n any event, I found new options, or should I say, new friends. Bad friends actually. Bad because they made me feel so good in all the wrong ways. Alcohol was my first friend. He taught me so much. He taught me how to get to the top, how to get high up and not too tipsy cause I might just fall. I abused the friendship, which I still regret honestly; that's the one friend that was there for me when I needed a little laughter. So I made another friend. I liked her more because we had a lot in common - and she was cheaper anyways. She taught me that sometimes it's okay to just relax and sleep through life. "Nothing really matters" - she emphasized, and I felt like that's something I had already learnt on my own anyway. Bronco was a real gee, she put the 'dope' in coping. In fact, they both taught me so much more about myself but that wasn't enough. I was still a bit "off", so I choose death.

**I** choose death because a parent losing a child to their bad choices is the worst thing that could ever happen, right? It should make them question whether or not they are raising us right. We live in a world where it's important to consult psychologists, therapists, and other professionals about mental health issues, but if you try to talk to your friends and family you are termed sick, "emo", going crazy or bewitched by Mai \*\*\*\*\*.

Most of us carry the weight of the world home without reprieve. We are stuffed with negative thoughts that we should be able to offload to our parents at the very least - but we cannot. Our mothers and fathers often practice more discipline than nurturing. Thus, some youths choose suicide because it's scarier to talk to their parents about depression, anxiety, addiction, bipolar disorders, and other mental health problems, than it is to take their own life. In their anger and frustration, they act irrationally and take fatal action hoping their death will make Mom and Dad question themselves.

They expect them to make a change knowing that fear will at least force them to raise their remaining siblings differently. In hindsight, what some teen suicides really wanted to say was- "I'm depressed" - so you could teach them to tame their negative thoughts. Parents are supposed to be their children's friends and mentors. It's a unique role. African parents need to understand that helping someone grow up to be an accepted, successful member of society requires some parental-emotional-aptitude along with the school fees, clothes, food, and shelter. Your actions, words, beliefs, and experiences become a part of the adults we become.

So, it is important to build a relationship with your child strong enough for them to come crying to you when the world throws \*\*\*\* at them. When they stumble, it should be you they seek guidance from first. In the end, so much is left unsaid to the people that matter to us the most and so much is left unheard by our parents because someone outside our home said, "it's not in our culture". Although depression isn't as common in children as it is in adults, it should not be swept under the rug because these kids become parents with undiagnosed mental disorders. Your kids' "wild thoughts" matter, so talk to them now so their kids don't write suicidal letters to them too.

### About the author:

Michelle Kundisai Mutangadura is a game developer, vlogger and mental health activist. She is currently pursuing a degree in Psychology in Malaysia, accredited by the University of Greenwich, UK. Kundisai is interested in animation, concept photography, and aromatherapy (she has her own product line called - Wild Thoughts).

YouTube: Wild Thoughts





# #SENDME A QUOTE

## challenge

### More than just words

WORDS BY NOMUZI NCUBE

**B**ack in high school some girls used to say, "No one can resist the effect of a good joke". To some point, this is very much true. Words are very powerful. We now live in a world where words can be the sources of happiness or depression. Social media has made texts the most important things in our lives. Jokes, captions, statuses, tweets, and comments can start a fight or a new relationship online. Today there are more than enough reasons why people think about and create texts. I find it interesting how in a world filled with so many things to do online, everyone makes it a priority to write something for everyone to read. Whether it's jokes, statuses, chain letters, quotes or even fake news, we all write something for our followers. I think we do this because it is the simplest and most ideal source of creativity that keeps our overrunning minds active instead of just absorbing social media.

Posting texts has managed to cover a social gap that no one would have ever dreamt of, considering that older people think millennials don't read. Reading statuses is not hard at all, but posting your own status is mostly dependent on a person's mood - the way one reacts to moments happening in their time line. We post because the words we share have the power to shift one's mood within the blink of an eye. This social activity keeps us stress free, open, and in a good space because we have expressed ourselves - lowering our anxiety and depression levels - even if it's just for a moment. This is why I decided to share some posts people shared with us (MUD crew), because we all need a little break from reality (Zim), sometimes!

It's important  
to know how to  
be alone.

Imagine God trying to bless  
you, but you won't let go of  
ungodly connections.

You know the relationship  
toxic when y'all back  
together but it's a secret

Be careful  
even in small  
matters.  
Do nothing  
which is of no  
use.

If I'm wrong, educate me.  
Don't belittle me.

Drop a name that can only be  
found in Zim  
Eg : Plot, Doubt, Never



Never try to change a person, and  
don't expect a person to never  
change.

someone said: "the version of me you  
created in your mind is not my  
responsibility"

Human Rights  
in Zimbabwe is  
like having a  
wet dream.  
Zvoperera  
kuHope

Telling us you  
have a  
boyfriend won't  
stop us, we  
have Pushed  
doors written  
Pull 🤔🤔🤔🤔🤔

I am looking for a Girlfriend  
who has a boyfriend 🤔 I want to  
fight for love 🤔🤔

Mike please come and take  
your girlfriend.

Stingy man of Tembisa Association  
(SMTA) we have a urgent meeting this  
afternoon 1 of our member was seen  
giving a woman R20

What's worse than a  
heartbreak?  
Me: losing my beer money 💔



Let's say you get arrested 🙄  
and the cops say you will only  
be released when yr bae  
calls 📞

Ungaphuma nini 🤔👤

In the world of busy,  
when one says they are  
busy, be weary. They  
just might not find YOU  
important.

I'm a social vegan. I avoid meet.

Don't live in the  
past. You  
might miss the  
great things  
happening in  
your present.

Vakuuya vazukuru vaye vanoti  
"gogo we want juice"  
machembere oora juzi  
opfekedza  
😂😂 Vanhu weee dzidzisai  
vana shona kumhiri ikoko

To start a business you don't  
need a = degree

But your workers will need  
degree 😊

Dear Daughter

If your boyfriend can't pay your saloon  
bills find a job, not another boyfriend...  
Don't be stupid!!

Dad  
The Interpreter

Jealousy will  
make you hate  
people you  
should be  
learning from.  
💫💫

To us who wear cheap clothes,  
but still make people  
uncomfortable and jealous



A woman kneeling down to give  
her husband food is a sign of  
SLAVERY but a man kneeling  
down to propose is ROMANTIC.

Mukadzi  
anokuda usina  
mari ndi mai  
vako.. Shanda!



IF YOU DON'T  
KNOW THE VALUE  
OF LOYALTY  
YOU'LL NEVER  
UNDERSTAND THE  
DAMAGE OF  
BETRAYAL

Normalize posting your bae on  
social media so that when we  
see them kulodge  
kwatinoshanda tobva takuudza

One man can teach  
you that all men are  
not the same.

Black people  
hate  
everything  
about slavery,  
except  
christianity.

People are not  
ignoring you. You just  
don't have money.



#### About the author:

Nomuzi Ncube is a young poet, artist, and writer who  
recently finished her A' level studies. She is  
interested in filmmaking, fine art, and literature.

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# T'ILLA, I'VE A SONNET FOR YOUR BONNET

p o e m

WORDS BY NATHANIEL Z. MPOFU <The Penmaster>



Time itself cannot incur,  
An eternity long enough to tear.  
Away, how I love the poison in your hair,  
How it curls fluid kinky,  
Beside your stare.  
A beautiful mess perched on your shoulder.  
Heaven rare.  
Aesthetic echelons of your beauty stumbling with care.  
Transparent shadows corner your eyes,  
Accentuate your browns and calm a sea's tides.  
Curves and nude flavoured lipstick,  
I hear angels asking God for new make-up kits from ekhaya!  
Sweet fairies nesting in either cheek.  
Magogo's genes gleam in your teeth.  
Creation without you would be incomplete,  
Imperfection is a myth.  
You're where soil, wind and our passion meet ...

## About the poet:

Nathaniel Z. Mpofu is an award winning author and librarian. He's passionate about architecture and literature, and he is obsessed with finding new ways to realistically manipulate contemporary culture.

Twitter: @ThePenmast3r



## Featured\_artist's\_work



**Traditional Ceremony (Top) &  
Traditional Celebration (Bottom)**  
By Keith Zenda  
[Oil on Canvas]  
IG: @keithzendaart





## Rebirth of a Windrider

WORDS BY  
KEITH TATENDA CHINANZVAVANA

Ain'gera was about to take a massive leap for the sake of something she did not fully understand. As she stood on the precipice she could feel her homeland calling in the evening sky above the array of incredibly tall towers which made up the beautiful city of Donhodzo. This important call and it would not be ignored.

The warm ocean-bound thermals which caressed her and the moon rising over the horizon seemed to be urging her home. She smirked mirthlessly as she remembered how she foolishly gawped in awe at these buildings when she had first seen them all those years ago. Quite frankly nothing in the Commonlands of New Africa intrigued her like it used to anymore.

She could feel the wind rustling through her thick curly mop of hair and she could feel it flow around her, following the natural curves of her body and creating tiny vortices as it encountered the sharp, abrupt edges of her tribal armbands. It felt so natural and it shocked her that she had not truly felt the wind like this for what seemed like an aeon. Feeling the unfettered breeze brush against her frame made her sigh, releasing a long breath which she had not realized she had been holding for years. She felt like she had been drowning underwater for a very long time and she had finally burst through the surface for air.

The wind. This was a precious force to her people. It is what gave them an identity- an identity she had so foolishly forgotten. Had she truly given up this caressing breeze to be shackled to the ground? Had she truly given up the bright sky for a black eye?

She had to find a way back to the place where she belonged. She would have gone sooner but there was one more thing she had to do. She looked to her five year old son who was standing next to her on the precipice of the Sentinel Tower. He had the same look of wonderment in his eyes, almost like he too was feeling the wind for the first time. He never had - not like this - not in a way that felt so right ... Soon he would truly embrace it and learn that he did not need to stay planted to the ground as the angry man with the fists demanded.

The Sentinel tower was not like the cliffs of her homeland but as the tallest building in the world it would have to do. Ain'gera did not care much for the architecture or engineering of this two mile-high building. She did not care for the unnaturally smooth edges and staid straight lines of this and every other building in this metropolis. She had come to this place ten years before, back when she was young and naive.

She had flown, with nothing more than the wingset on her back, from the northern realm of Nhare, the land of the windriders - a hidden race of people who had embraced the art of flying to become the apex predators of the sky. Nhare, however, was a land which had known nothing but strife and war for centuries. She had escaped to the Commonlands seeking freedom and peace.

The three-thousand mile long journey was so arduous that she crashed into the strange old world. She was exhausted and famished when she got there, barely holding on to the last shred of consciousness. Much to everyone's surprise and fascination she was wearing a beautiful set of wings, one of which appeared to be broken.

She realised now how foolish it was for her not to worry then about her damaged wing. The greatest nightmare for a windrider was being grounded. That meant death. However she had been too mesmerised to care about some wingset. This world was far more advanced than she had ever imagined.

To her immature and impressionable mind, it seemed to have more to offer her than the freedom of hugging thermals and flying through the clouds. Being here made her feel like her own people were insignificant and she was eager to assimilate. That made this a good place for her to hide from her own people. And so she killed off her old nature and stashed away her broken wings, which now seemed crude and uncivilized to her. At the time she had no regrets about it: there was precious little for her to miss on that Greatfire-ravaged little rock that she came from.

Life hadn't gone as smoothly as she had dreamed it would however. She got married to a powerful Commonlander named Nhoru. At first she just assumed that his surly nature was just a cute novelty but soon enough however she found that it was the very obvious face of an abusive monster. It started off with one beating, which he apologised profusely for. She had been shocked by it, but chose to forgive because as he had shown her in his usual silky and passionate eloquence how it had been her fault completely.

At first she tried to improve herself, trying hard not to give him reasons to be angry at her. But it became increasingly hard to pacify him. It seemed like she was increasingly at fault, doing things that made her earn the next flare of his rage. He always cried afterwards, asking passionately why she made him do this. According to him he did not want to do it. According to him he was the victim of her infantile ways. But she always pushed him. She was always the cause for the beating. And the next. And the next. And the next ... It got to a point however where he stopped explaining and moved straight from one beating to the next.

He beat her many so many times that she eventually stopped trying to understand why he was so cruel to her. He laid his hands on her so often that she almost forgot that she came from a race of brave women: a land of shark hunters and warriors. Many times she found herself in a hospital and her neighbours and so-called friends just ignored her pain and her lurid bruises. It did not make sense to her that this so-called "progressive" and "advanced" society would let such a barbaric act happen under their watch and just sweep it under the rug. The best that she got from those with a bit for counterfeit empathy than others were clichés like "It gets worse before it gets better." It never did. Maybe that is who these people truly were ...

Ain'gera became jaded and lost all her love for this land. She and her son were better off suffering with her own people back home. Back in the land of the windriders, men were men. True windriders. Dauntless. Even when angered a Nharian man would choose to go out and hunt, choosing to drain out all of their bloodlust in other areas without ever putting their spouse at risk. They had many flaws, but compared to the men from the Commonlands their principles were higher, their ways were more noble, they were infinitely better ...

Whenever she looked at her son she felt the cold grip of fear rising in her about what this pretty but vile world would twist him into. Would he become a windrider: a brave and honourable man, or a coward who tried to boost his ego by slapping, punching and kicking someone he ought to protect? The answer, she realized, lay with her.

And so with great difficulty she crafted a wingset for her son. This little one, she determined, would grow to be a real and honourable man. The more she looked out at the enticing sky which seemed to be liberated from the oppressive crush of concrete and glass towers which bore their gaze down on her she increasingly thought it wise to return. To her land; To her people; To that old windrider pride that she had locked away together with her broken wings: To her identity ...

### Editor's notes:

In Zimbabwe, about 1 in 3 women aged 15 to 49 have experienced physical violence and about 1 in 4 women have experienced sexual violence since the age of 15.



### Sources:

<https://zimbabwe.unfpa.org/en/topics/gender-based-violence-0>

### About the author:

Keith Tatenda Chinanzvavana is a writer, graphic designer, and cultural observer. He has a penchant for dystopian fiction that addresses real day to day issues presented in a surreal speculative manner. He is interested in alternative perspectives on a variety of societal issues.

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## Building a better tomorrow

SHOUT OUTS / SPECIAL MENTIONS

The Zimbabwean government has recently been criticised for failing to adequately fund the arts sector. The whole ministry that incorporates sports, arts, and culture, got ZWD\$3,497 billion instead of the proposed ZWD\$22,028 billion in the 2021 National Budget. When we discussed this dire situation with some non-artists, they were quick to say, “well I don’t think I can name 10 Zimbabwean artists without help”. So to help them and others who believe there is no Creative Arts industry in Zimbabwe, we at MUD compiled a list of 200+ creatives (in a somewhat alphabetically random order), who have, or are pursuing their passions and made some kind of a living, despite the current circumstances. If you recognise at least 10 of these names, then according to our non-artistic comrades’ logic, we have an industry worth supporting and investing in.

### MUSICIANS

Amy and the Calamities  
Alick Macheso  
Andy Muridzo  
Ammara Brown  
Annastacia Yona  
Anita Jaxson  
Allanah  
Asaph  
Ashley  
Awa Khiwe  
Audius Mtawarira  
Baba Harare  
Berita  
Bhekiwe  
Blaq Diva Quin  
Blackbird  
Blac Pearl  
Bluewy  
Brian Soko  
Bulawayo Knights  
Buffalo Soulja  
Chengeto Brown  
Cal\_Vin  
Calna Trophy  
Cerise West  
Crooger  
Djembe Monks  
Denim Woods  
DICE XL  
Doug Major  
Enzo lshall  
EX - Q  
Energy Mutodi  
Fish Ndaramu  
Flexxo  
Freeman  
Frya  
Gemma Griffiths  
Golden Fingaz

Hwabaraty  
Hope Masike  
Indigo Saint  
Jah Prayzah  
Jah Signal  
Jeyz Marabini  
Kikky Badass  
Kara JechaKoso  
Kazz (aka Mr Boomslang)  
Killer T  
King 98  
Lua Peris  
Latoya Eland  
Lladyeef  
Lady Squanda  
Lee McHoney  
Mj Sings  
Makoomba  
Mawiza  
Madlela  
Mimmie Tarukwana  
Mathias Mhere  
Mixmasterz  
Mzoe 7  
Nobuntu  
Nkwali  
Natasha Muz  
Nadia Nakai  
Novuyo Seagirl  
Nicholas Zacharia  
Nutty - O  
Olivia Charamba  
Oliver Mtukudzi  
Oskid  
Poptain  
Phreshy Dynamite  
Pineapple Satti  
Queen Vee  
Roki

Sandra Ndebele  
Sanii Makhallima  
Schingy  
Simba Tagz  
Selmor Mtukudzi  
Soul Jah Love  
Seh Calaz  
Shasha  
Shy Eden  
Shinsoman  
Stewie Le Savage  
Tahle we Dzinza  
Tamy Moyo  
Team Bho  
Tiara Baluti  
Taayah Kaykay  
Tebza  
Thomas Mapfumo  
Tocky Vibe  
Tongai Gwaze  
Tehn Diamond  
Takura  
Tamuka (DJ)  
Tiff Cake  
Ti Gonzi  
Tina Watyoka  
Trevor D  
Tryson Chimbetu  
Uncle Epatan  
Uncle Neshto  
Vuyo Brown  
Winky D  
Young Nash  
Zizzi Azazzi  
Zie Xayn



### FILM & PHOTO

Amakhosi theatre  
Aaron Mheta  
Allan Muwani  
Andy Cutta  
All Van Glorious  
Braydan Heart  
Blessing Chinanga  
Brighton Tazarurwa  
Ben Mahaka  
Blaqs  
Busstop TV  
Bantu Film  
Chris Shoca  
Chris Charamba  
Comic Pastor  
CCA  
Chameleon film  
College Central  
Con't Mhlanga  
CMedia Africa  
Creative Pot Africa  
Corey Shots  
Clinton Zvoushe  
DEOD  
Dorothy Meck  
Daves Guzha  
Earground ZW  
Fokus Media  
FMS  
Gigasoft InDesign  
Good Shot  
Goodwin Jabangwe  
Haru Mutasa

Ingrid Sinclair  
Icapa Trust  
Identities Media TV  
Invision Studios  
Intwasa Arts Festival  
Itap Media  
Joe Njagu  
Joe Phiri  
Kingsville TV  
Keatse Films  
Kumran Pictures  
Kudzai Tinago  
Karen Mukwasi  
Leoy V  
Lawrie Ziydana  
Mannequin Press  
Malaika Mushandu  
Mark J Kaplan  
Mesi Media Institute  
Mgcini Nyoni  
Michael Reaburn  
Mighty Movies  
MMX Rentals  
Moses Matanda  
Moto Republic  
Mr Elders  
Msasa TV  
Munyaradzi Chidzonga  
Munyaradzi Muchema  
Nakai Mutema  
Nash TV  
Ndogo TV  
Nevanji Media

Nox Chatiza  
Nyerai Films  
Owly Studios  
Paper Bag Africa  
Purple Brain Productions  
Priscilla Sithole - Ncube  
Providence Film and Studios  
Patience Tawengwa  
Patience Tayazima  
Puzzle Moment  
Quizzical Pictures  
Rumbi Katedza  
Red Carpet TV  
Round House Production  
Sonic Legacy Group  
Stephen Chigorimbo  
Simon Bright  
Solomon Maramba  
SimDoc  
Tafara Gondo  
Tapiwa Chipfuma  
Tawanda Gundo Mupengo  
The Linear Editing Suite  
Thinking Films Company  
Tomas Brickhill  
Tsitsi Dangarembga  
Viva Samson  
Von Tavaziva  
Yeukai Ndarimani  
Zimmedia  
Zimbabwe Film Festival  
Ziftessa  
Zorodzai Chibuwe

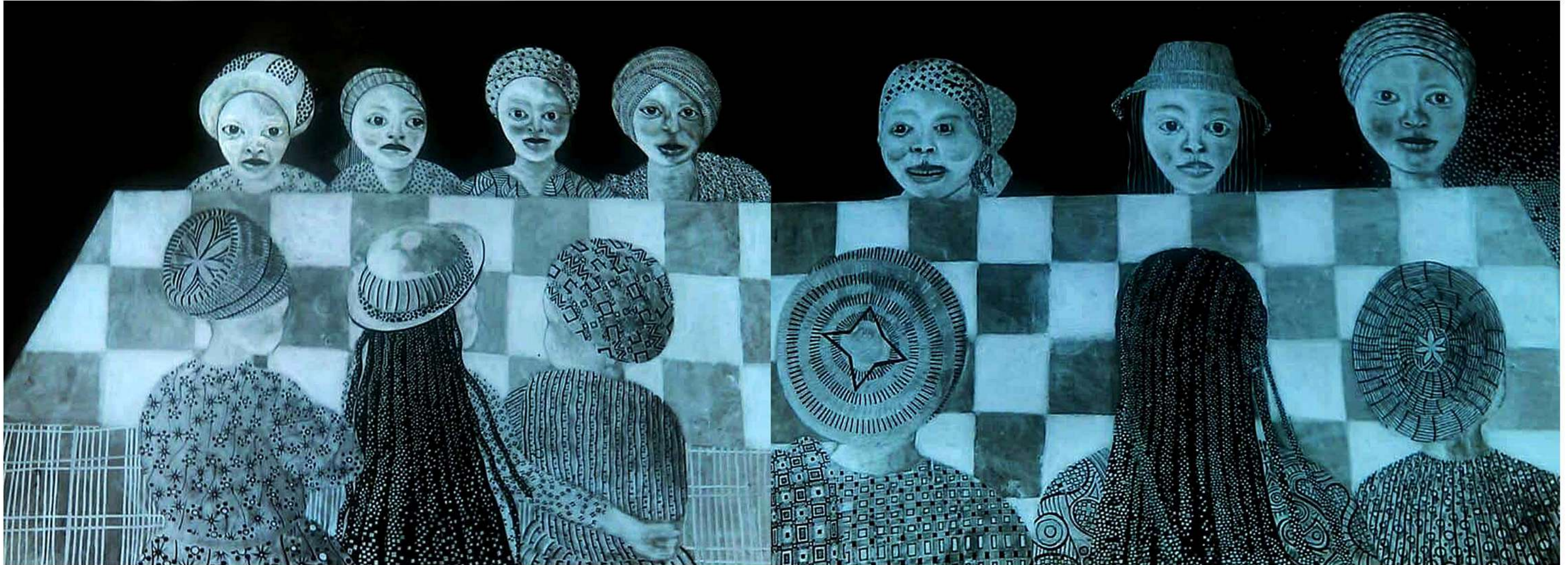
### DESIGNERS

Ara Kani  
Bakhar  
Beth Ferreira  
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Chasers  
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The Diva brand  
The Litso brand  
Umakoti by Nkazana  
White Cotton  
Von Chase  
Zana Tribe Queen  
Zah Designs  
ZUVVA  
Znzorzi Adbay





Millions of Zimbabweans are struggling to put food on the table because of a combination of a prolonged drought, hyperinflation, economic recession, and unemployment. Subsistence farmers make up three quarters of Zimbabwe's population and produce most of its food but have been unable to do so because of a 3rd successive drought-hit harvest. These days only a few families in both urban and rural areas can even afford basic foodstuffs daily; the price of maize (Sadza), bread, and cooking oil has more than doubled in less than a year. According to a new United Nations report released by the European Union, FAO, OCHA, UNICEF, USAID and WFP, Zimbabwe is rated as one of the top global food crisis in the world. The number of food-insecure people in Zimbabwe is expected to surge from 1.8 million intended recipients to 8.6 million, that represents around 60% of the population - WFP is currently only reaching approx 700,000 people. The World Food Programme (WFP) anticipates that the food insecurity situation will be worse in the rural areas with an estimated 4.3 million people to be hard hit. However, the worst victims of the on-going hunger crisis are children. Currently, fewer than 20% of children between 6-23 months received a minimally adequate diet, further compromising their lifelong quality of life. According to the Zimbabwe's Multi Indicator Cluster Survey 2019 (MICS), about 1 in 4 children under 5 were stunted, and at risk of impaired physical and cognitive growth. Therefore, the WFP has appealed for an additional US\$250 million to support emergency relief efforts in Zimbabwe.



## Sources:

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><https://www.unicef.org/zimbabwe/press-releases/zimbabwe-rated-one-worlds-top-global-food-crises-new-united-nations-report>

## The Last Supper, Woman to Woman talk

By Dialo Dube

[Painting: Oil on intricate cut paper]

Gmail: @dialodube



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# THANK YOU

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Thank you kindly !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!.

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**The Two Sisters,  
(Part 3 of 5)**  
By Alex Gwaze  
[Photo]







# BLACK PRAYERS

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## CURRENT AFFAIRS

#FutureZim  
Zim Country Profile

## HEALTH

Teen Depression

## SOCIETY

Gender Based  
Violence

## BONUS

Poetry  
Artworks

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