

ENTHUSE'D

CULTURE | ART | BUSINESS

WADIWA WEPAMOYO IS, *problematic*

COVID-19 PANDEMIC
LOWERS GOLD PRICE

CHURCHES DEMONISE
CORONAVIRUS!

ENTHUSE'D

table of contents

- 03 Editorial Note
- 04 COVID-19 Pandemic Lowers Gold Price
- 05 Triumphant End for Stephen J Chifunyise Intl. Theatre Festival
- 07 Churches in Demonisation of Coronavirus!
- 09 Rainbow Tower Raises Fears Over 6% Revenue Loss Due To COVID-19
- 10 Wadiwa Wepa Moyo is problematic
- 12 Air Zimbabwe Staff sent on unpaid leave as Operations Halt
- 13 In Conversation with Afro Jazz Gospel Artist, Fulton Bheme
- 15 Cool People & the Lost Art of Shutting the Eff Up
- 18 Consumer Association Calls Zimbabwean Service Providers Cruel
- 19 20 Most Ratchet Songs By Zimbabwean Artists
- 21 Lindi Marc's New Album A Reflection of Old, Fan Favoured Gospel Sound
- 20 Kae Chaps Get Political Without Preachiness in 'Kilimanjaro'



EDITORIAL NOTE



ENTHUSE'D

Zimbabwe is a few days shy away from completing the twenty-day lockdown period that HE Emmerson D. Mnangagwa announced at the top of March as both an agency and urgency to flatten the COVID-19 curve. To some, it just feels like yesterday but to others, it feels like forever as the practice of dying slowly from boredom, hunger and losing sight from over staring the walls of their homes continues.

Hopes are high that the 21 days national shutdown is all we have to go through to triumph over the problematic coronavirus and that the President will ultimately declare an end to the cessation with businesses getting back to normal, possibly starting next week. But in the absence of a viable vaccine for the foreseeable future and with the curve still soaring, we only know little of what tomorrow shelves. We still don't know what percentage of the country population has already been exposed to the virus. It's unclear how many people are carrying the virus but not showing symptoms. There is no easy solution and the weeks or months ahead will probably involve a fragile balancing act between the interests of public health, society and the economy.

In the middle of all this are storytellers who have been made to condition themselves to the current flow of the world in carrying out their duties. The onus is on them to gather and assess what's transpiring on the ground and keep the public informed of the changing events and issues. Though it may be interesting, debilitating or entertaining, the foremost value of their work is as a utility to empower the informed and keep them sane.

On our cover this week (picture credit goes to @leemchoneyZim on Twitter) is an award-winning Afro-fusion songbird Lee McHoney who plays Mai Noku in the modish online drama series, Wadiwa Wepa Moyo, which has gotten people talking again. Excitement is all over the interwebs as observers anticipate so badly that this new drama will give the local film industry a fresh colouring.

Also, in this issue, we get wrinkles on how the COVID-19 pandemic has affected the mining, hotel and tourism, and aviation sectors. And as people continue to feed their anxieties by voraciously consuming films, books and prophecies of yesteryears in search of the origins of the pandemic, we noticed that some clerics have joined the bandwagon of demonising the infectious disease as a messenger of the dark world.

With swift but not abrupt twists and turns from hard news, art and entertainment reviews, and opinion pieces from our partners, *Enthusemag.com*, *Bhizimusi.com* and *Hallelujahmag.com*, our objective as ENTHUSE'D is to publish up-to-date, high-quality pieces alongside relevant and insightful reviews. As such, we aspire to be vibrant, engaging and accessible, and at the same time integrative and challenging.

We welcome your feedback on articles past and present. Let us know what you like, what you don't, and what you'd like to see. Email us with your thoughts to hello@enthuseafrika.com, noting any article to which it applies. We also read comments and questions across our social platforms, Facebook, Twitter, and Instagram.

Needless to say, any pieces or articles that you wish to submit, either individually or collaboratively, are much appreciated and will make a substantial contribution to the development and success of this journal. Best wishes and thank you in advance for your contribution.

Chris Charamba
Head Storyteller
Enthuse Afrika

COVID-19 Pandemic Lowers Gold Price

By Ian Mapira / Bhizimusi.com

A situational report from the Zimbabwe Environmental Law Association (ZELA) said the impact of COVID-19 has been felt in the Artisanal Small Scale Miners (ASM) sector through the uneven, unstable and fluctuating low prices being offered by gold buyers.

This takes place as the government left some of the miners on the special services exemption list.

“As on the 6th of April 2020, miners who sold gold to FPR (Fidelity Printers and Refineries) in Harare got US\$47 per gram, although the FPR price would be subjected to the 55% in US\$ and 45% in RTGS policy. This means effectively FPR will be buying at more or less than US\$24 per gram,” the report says.

“On the other hand, black market buyers were buying at US\$39 per gram in Harare, and US\$36 per gram in Chinhoyi. All these, prices are lower than US\$50 which was being offered before COVID-19 disrupted the supply chain.”

The ZELA report also said many ASM miners end up selling gold on the black market which fetches a higher price than FPR due to price distorts.



SOURCE: NEWSDAY ZIMBABWE

“The opening hours of FPR buying offices have been limited to between 9am and 12pm in Bindura and other areas, while in Harare it opens from 9am-3pm,” the report says.

“Some buyers indicated that due to bank closures, it is now difficult to access cash to buy gold.”

“The above shows the disruptions and distortions caused by COVID-19 in the ASM sector and promotes arbitrage, corruption and illicit financial flows in the gold sector.”

ZELA said the Ministry of Mines and Mining Development has not fully approved the operations of gold miners during lockdown.

As of 4 April 2020, records of successful ASM exemption applications viewed by ZELA from different provinces showed that a total of 131 ASM gold miners had been granted partial exemption by ZMF and were already cautiously mining while waiting for final approval from the Ministry of Mines and Mining Development.”

[Visit Bhizimusi.com for the full story](https://www.bhizimusi.com)

Triumphant End for Stephen J Chifunyise Intl. Theatre Festival

Chris Charamba / enthusemag.com

The Rooftop Promotions organised **Stephen J Chifunyise International Theatre Festival** ended with a soaring success, the organisers said. The festival was initially slated for the 26th-28th March 2020 at Theatre in the Park (TIP) in Harare and become an annual sustainable performing-arts-meet-literature festival, but could not take place given the current state of the world with COVID-19 pandemic.

Instead of cancelling the event as so many other festivals have been doing, the organisers, who included TIP, Savanna Trust, CHIPAWO, National Arts Council of Zimbabwe, and the Chifunyise Family moved the event online. The festival ran from 4th to the 10th of April and was live-streamed free on YouTube and Facebook.

Despite its hectic programming coupled with many adjustments, the curators in various countries only needed to embrace the situation and work tirelessly to create the festival atmosphere. Countries which took part in this festival include Malawi, Zambia and Tanzania. Since the pandemic prompted restrictions on travels, all the artists and curators from these respective countries could not facilitate their travels to Zimbabwe but had to urgently make arrangements to meet the dates.

Festival director Daves Guzha appraised the organising committee's dutiful firm support of the digital way of implementation, adding that the holistic creative industry needs to do more especially during this period of lockdowns where the public consumes more due to its stagnancy.

"The entertainment industry is challenged to do more during these trying times of this global Covid-19 pandemic because people still need entertainment as they endure the lockdowns. This should not end here, but the digital space should be utilised to entertain the public," said Guzha.



DAVES GHUZZA - FACEBOOK

Plays of the late Stephen J Chifunyise like "Cultural Tourism", "Lightees" and "Bullying" were staged by the little kids of CHIPAWO.

Artists in Zambia remembered the late towering figure in performing arts by performing "Love at the Crossroads". The programming also included screenings for the late Chifunyise's plays like "Rituals" and "Waiting for the Constitution".



ENTHUSE AFRIKA
The Digital Storytellers



WEEKLY

70,000+

LISTEN TO
WHAT WE
HAVE TO SAY

ADVERTISE WITH US

+263 775 114 812

HELLO@ENTHUSEAFRIKA.COM

bhizimusi

hallelujah mag

#ENTHUSE

Churches in Demonisation of The Coronavirus!

By Chris Charamba / Hallelujahmag.com

In a recent sermon broadcasted live, New Zealand cleric and Destiny Church Pastor Brian Tamaki blamed the novel coronavirus on “airborne demons” before claiming that accepting Jesus was the best way to inoculate people against it.

Interpreting Ephesians 2:2, which refers to “the prince of the power of the air,” Tamaki said some evil spirits have invaded human bodies in the form of COVID-19.

“Satanic spirits control invisibility on a certain level where they can energise,” the cleric said.

He suggested that born-again Christians could have special protection from the deadly disease.

“Satan has control of atmospheres unless you’re a born-again, Jesus-loving, bible-believing, Holy Ghost-filled, tithe-paying believer,” said Bishop Tamaki.

In yet another occurrence, Apostle Guillermo Maldonado of King Jesus International Ministry in South Florida, United States, warned his parishioners on Sunday, March 14 that fears of exposure to COVID-19 were a “demonic spirit,” and encouraged his parishioners to show up to worship and not heed warnings from officials to socially distance.



Prophet Shepherd Bushiri: cmetv

“Do you believe God would bring his people to his house to be contagious with the virus? Of course not. This service is usually packed. So now they’re home in a cave afraid of the virus, that you want to transmit the virus. If we die, we die for Christ. If we live, we live for Christ, so what do you lose? Fear is a demonic spirit. That’s what the bible says,” said Maldonado to a venue that appeared half empty, as some churchgoers left seats between them.

“You have two choices. Come in and receive your healing, or stay home and miss out,” he warned.

How it turns out, the demonisation of the coronavirus knows no continental boundaries.

In videos seen by this publication, Enlightened Christian Gathering church leader Prophet Shepherd Bushiri said the coronavirus was a “demonic” virus

targeting only a certain group of people and will disappear once it has done its job.

“You see, this thing, the coronavirus, there are people who it is targeting. You must know it’s a very demonic thing. When those people who are being targeted are over, it will disappear,” the Malawian-born cleric said.

In another clip, Bushiri said God had instructed him to rebuke the “demon” that could only disappear if the church prayed. He further told his followers they were protected from the virus.

He said, “Before we begin to pray, the Holy Spirit has led me to rebuke a certain demon. I want you to know you and your families, Africa, the whole world, God said I should rebuke the demon of coronavirus. You spirit, wherever this demon is, it can only stop if the church, servants of God, can stand up and pray and coronavirus will disappear. I stand up and command this demon to come out! You will disappear in the name of Jesus...I protect you from this virus.”

In another clip, Bushiri said the virus was a sign of the end of times and that it would never end. According to him, it would only change from one tragedy to another.

“You see, this sickness, people are always asking when will it end. The answer is simple, this is a sign of end times. It will never end, it can only change from one name to another. The moment you say it must end you mean the signs of the end of

times to end. They will never end, it will just change from one tragedy to another,” he said.

In like manner, another South African clergy with an unprintable name (which we will print anyway), Pastor Paseka “Mb*ro” Motsoeneng offered to go to hell and fight the demon responsible for the pandemic.

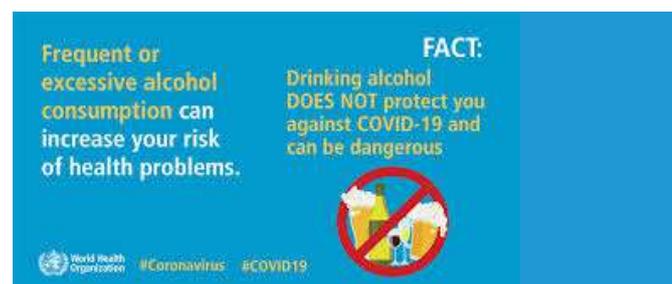
Motsoeneng, who is quite notorious for uttering outlandish comments, reportedly said he needed the sum of \$100,000 to cover his transport logistics to embark on the dangerous journey and save mankind

“I am ready to save mankind. I have seen a vision of how the Coronavirus demon looks like and I will defeat it,” he said.

The pastor also stated that there was no need to waste money on research as the real cause of the disease is a demon in hell which he has volunteered to kill.

“There is no need for worry and expensive research; the real problem is the demon causing this disease and I am ready to kill it once and for all,” Pastor Motsoeneng said.

The pastor gave an ultimatum saying the money should come no later than the second week in April.





SOURCE: TRIP ADVISOR

Rainbow Towers Raises Fears Over 6% Revenue Loss Due To COVID-19

By Ian Mapira/ bhzimusi.com

Rainbow Towers, in the year ended 31 December 2019, witnessed revenues grow by 62% from \$279.8 million in 2018 to \$454.6 million in 2019.

“Foreign revenues continued to provide a stable base for the company’s income, increasing marginally by 1% from US\$11.1 million in 2018 to US\$11.2 million in 2019, Manase says.

“The e-commerce channel, which remains a critical source of foreign revenue growth further increased by 10% to US\$2 million from US\$1.8 million in 2018.”

“The average daily rate (ADR) grew by 740% from \$85 in 2018 to \$714 in 2019.”

The hospitality sector has witnessed challenges with companies, with other players slashing workers salaries by half to sustain the operations.

United Nations World Tourism Authority (UNWTO) estimates that in 2020 global international tourist arrivals could decline between 1% to 3%, down from an estimated growth of 3% to 4% forecast in early January 2020 due to COVID-19.

Hotelier, Rainbow Towers Group (RTG), in its financial statement for the full year ended December 2019, said closure of hotels will have a significant impact on the Group’s month of April 2020 revenues.

Rainbow Towers closed temporarily operations after the Zimbabwe Government pronounced a lockdown to contain COVID-19.

RTG chairman Arthur Manase said, “the closure will have a significant impact on the Group’s month of April 2020 revenues which traditionally accounts for 6% of the total annual revenues,”.

“The Group is yet to quantify the total impact of Covid 19 pandemic on its operations. The Board is optimistic that the business will significantly recover once the pandemic is under control.”



NOKU AND TAWANDA: YOUTUBE SCREENSHOT

Wadiwa Wepa Moyo Is Problematic!

By Chris Charamba/enthusemag.com

New College Central YouTube show series, **Wadiwa Wepa Moyo**, even though it's one of the most consistent and enthralling TVs we have had since in recent weeks, is fast becoming problematic!

I'm pretty invested in this new online drama series as everybody else. The drama's premise is actually pretty dope, yet dime-storish in a way. The synopsis says it's about two boys from the dusty streets of Harare who have a dream of making it to play for Manchester United in the United Kingdom, but everything changes when one of them falls in love. I can't lie, and maybe I'm slow, but I didn't quite understand the drama from the trailer. But once I started on it and I got the story I thought to myself, "*Self, wow, this is actually a dope plot.*" And who provided and directed that plot? Two young filmmakers on the come-up, **Derby Bheta** and **Ian Msakanda**.

Between the music, the way the love story goes through motions, the artistic angle

that weaves the entire story together, and so on, I admit that it is pretty dope. So how does it then become problematic?

For starters, that the show is about a debilitating love affair that screwed up a bright dream should be a red flag. While I have loved to go deep with it, I'll spare you the plot because you should check it out on your own emotional terms. But the most is obvious Noku (played by Tadiwanashe Bopoto) looks stunning. Somebody needs to write a doctoral dissertation on her glow up and her laid-back vibe. She is 9/10ths of the reason to go see the drama. And I'm not even joking. But don't fall for the looks, she's mercurial af in juggling hearts of men. In Justin Timberlake's words, one day she is screaming that she loves you loud, the next day she is so cold. She vacillates between her past and future at such a jaw-breaking pace. It's complicated—and it happens all the time in real life.

Man Tawa (Everson Chieza), on the other hand, is a stereotype of a Herculean man whose stature can be exhibited in a

museum for the arts-fartsy people to grin at. A dreamer and a man of few words who looks like he needs a hell lot of confidence backup, he albeit comes from the class of the underdogs that sees his single mothered-sister, Shamie and Biko fending for him. Football is all he has to unlock a better future for himself, but what happens when a whirlwind love blows and overwhelm such a dream? In episode 9 on season 1, he is ready to lose his head and all the sense of propriety for the love of a woman. He has some scenes where his facial expressions alone broke my whole heart. What happens to channelling his energy into something else he loves – his friends, family and hobby?

Then there also happen to be two supporting characters, Biko and Chido. Biko (played by Dillon Mafukidze) is Man Tawa's sidekick and manager who will deliver him to the UK to play for Manchester United, a chorus he sings time and again. Annoying, self-centred, pigheaded, a foodie but considerate and compromising, he is afraid to fall in love even though viewers would want him and Chido to couple up. I've decided that this man is a national treasure. Whether it's charming Sis Shamie for food leftovers or expediently acting nice to Chido so that she could drop a pin on Noku, his scenes are awesome.

Chido (played by Tapiwa Patience Nzira), a high falutin hard to yield damsel with beautiful blackness is Noku's calculating crony who was raised to believe that women should be able to do all things at a

certain age. She did not only find Noku's "I can't carry a bucket" confessions snobbish but hoydenish and very unwomanly. That being said, she's also a custodian of secrets who would, however, give in to her ultra-moral impulses if the situation calls for it. It's a grand thing, right?

Other cameos or low stake characters in the drama have their fair shares of shenanigans going on. It could be Tendai's possessiveness, inconsiderateness and cool kid flamboyance. Or Ba Noku (played by Ben Mahaka)'s thoughtful approach to family matters which many suggests signifies that he has extramarital games under his sleeve. Or maybe Mai Noku (played by Afro-fusion songbird Lee McHoney)'s desperate need to tame her adrift daughter.

*Award-winning
Afro-fusion
songbird Lee
McHoney plays Mai
Noku. - (Twitter)*



Anywho, as problematic it might be, this is one of the best shows on the web right now and I like it. Wadiwa Wepa Moyo is some good TV about Zimbabwean folks living in two different societal strata telling their diverse stories. If you're rooting for everybody Zimbabwean and its young creatives, this is a drama you should go see. I'm following it.

[Visit Enthusemag.com](http://www.enthusemag.com) for the full story.



SOURCE: THE HERALD ZIMBABWE

Air Zimbabwe Staff Sent On Unpaid Leave As Operations Halt

By Ian Mapira/ bhizimusi.com

Zimbabwe flag carrier crew are being sent to unpaid leave with the current lockdown resulting in loss of revenue, according to a staff notice seen by *Bhizimusi.com*.

The stamped staff notice containing signatures from the Human Resources Manager, Chief Executive Officer and the Administrator, said the COVID-19 pandemic seemingly appears to have far-reaching consequences on the overall economy

“Consequently, the Airline operations have ground to a halt as most of the passenger travel destinations are on lockdown with travel restrictions, implying NIL revenue inflows,” the notice said.

“While other revenue initiatives are pursued, staff remuneration remains one of the largest cost drivers within the Airline and without revenue inflows and external interventions, it will be a challenge to continue funding the salaries.”

Air Zimbabwe administration says such a decision, for the crew to go for unpaid leave has been made after evaluating all the available and possible options.

“Resultantly, our staff complement shall be reduced and a skeletal team identified by the Heads of departments will be in place to ensure ad-hoc operations, airworthiness compliance, safety, security of aircraft and associated equipment within the Airline.”

“Therefore, some of us will be placed on indefinite unpaid leave effective 23 April 2020 until operations normalise. However, April 2020 salaries will be paid to all staff members in full.”

“Nonetheless, we look forward to resuming our normal operations with the deployment of our B737 and ERJ 145 once they are available and travel restrictions have been lifted.”

The transport industry, especially the airlines have experienced much decline in revenue after the COVID-19 pandemic with nations putting the measure to restrict movement worldwide.

In Conversation with Afro Jazz Gospel Artist, Fulton BHEME

By Chris Charamba/ Hallelujahmag.com

Afro Jazz Gospel artist and Zimbabwe International Gospel Music Arts (ZINGOMA) president Fulton BHEME (FB) takes us through his life and musical journey.

Who are you?

FB: My name is Fulton BHEME, a devoted Afrojazz gospel artist, arts promoter (through Zingoma Trust), a father to 3 boys, a married Christian and motivational speaker. I was born in the early 1980s, raised and groomed in the district of Chimanimani in Manicaland province. Currently, I'm staying in Waterfalls, Harare.

What's your background?

FB: Growing up from a strong rural background under the hands of my grandfather and grandmother from my mother's side, life wasn't easy for me but I managed to attend my primary school at Mhakwe Primary and secondary education at the same school and later completed my O'level at Chimanimani High School in 2001. My life wasn't exposed to too many things but my grannies were all I had since I started staying with them at 2 years of age after my mother remarried.



FULTON
BHEME

What first got you into music?

FB: For me, I believe that music was an inborn talent that was even discovered by my guardians at a tender age. But due to a strong rural background, I didn't get a chance to be exposed to anything that would take me up as far as music was concerned. I actually had a passion for music. I used to sing at churches, and I was in the Traditional Dance group at school. I can safely say I was born with music in me.

Who inspired you to make music?

FB: My inspiration is in the word of God since music was already part of my life from birth. Anything I could do, read and think I would align it to music, which means I was inspired by the Holy Spirit to make music. Listening to other musicians like Pastor Charamba, Oliver Mtukudzi, etc also added into the zeal in spreading what was already in me.

How would you describe the music that you typically create?

FB: For me, music expresses the inexpressible. I create music that expresses the inner man in me; music that defines not the outer man sees but the one who lives in me, the one who inspired

me and who is still inspiring me. My music comes out in the form of mixed genres but I am mainly centred on Afrojazz gospel.

What is your creative process like?

FB: As a composer, I don't struggle to come up with a song due to the one who inspires me most (Holy Spirit). Songs just come through the meditation of the word of God and what I always come across in my day to day living. Sometimes, I can be given songs in dreams. I am privileged that I play a lead guitar, so when a song concept come I would start to arrange the song, playing the rightful chords.

Who would you most like to collaborate with?

FB: Anyone who appreciates my music, voice, composition and style are those that I wish to collaborate with.

If you could go open a show for any artist who would it be?

FB: I'm very free to work with anyone for shows. I don't limit myself to one person since I am a preacher of the word of God through music. The sky is the limit.

What is one message you would give to your fans?

FB: To my followers I want them to know that being an artist doesn't mean I don't have a social life. Back home I am a father, so supporting my music is actually acknowledging the one who made me an artist, preacher and

motivator. I encourage them to preach with the preacher, to be dedicated, devoted and determined for I will not disappoint them in coming with the best they all wish.

What would you be doing right now, if it wasn't for your music career?

FB: I am a brave man, very courageous and I tried several times to join the army but it failed. I also have a great passion for working with wildlife. I think I would have been a soldier or a ranger in the National Parks.

How do you feel the Internet has impacted the music business?

FB: It eases the burden of reaching out to the international world and it opened many avenues on the music distribution through the vast music marketing platform. The internet allows anyone to reach out to people he/she wants at any time provided you are well connected. And to those who want to learn music business and other skills online they are not limited since information is now everywhere only ignorance can make one suffers the most. On the other hand, the internet has also opened avenues to the piracy of music especially to those who have little information about what being done on the interwebs.

What is your favourite song to perform?

FB: Dare raChangamire.

[Visit Hallelujahmag.com](http://Hallelujahmag.com), to read the full story

Cool People & the Lost Art of Shutting the Eff Up

Chrispen Charamba/Enthusemag.com

A few days ago, musician, poet and incorrigible controversy addict **Ntsiki Mazwai** threw a spicy shade at South African men who she said have small whangers. In a public tweet which left her followers in stitches and enraged some, she said; *“I find that South African men are generally small sized penis men.”*

One would assume that she has jazzed all of them to reach such a foolhardy conclusion.

North of the Limpopo River, two wholeass Zimbabwe celebrities **Mudiwa Hood** and **Genius Ginimbi Kadungure** had a risible exchange last week over who looked better than the other. Mudiwa, a gospel rap artist, teased Ginimbi that he was jealousy of his “handsomeness”. Ginimbi, who is famed for his wealth, was quick to fire a volley at Mudiwa reminding the musician that he was not only shitting him as beautiful girls find him attractive but also that when it all boils down, looks don’t pay the bills.

Elsewhere, disc jockey **Shimza** was dragged and accused of being rude to his followers after he had insulted an upcoming DJ Ceega Wa Meropa who



IMAGE SOURCE: UNSPLASH

tweeted asking the South African DJ to invite him to one of his lockdown shows. Meropa asked everyone to retweet his tweet so that he can get the attention from the popular music producer. Shimza finally gave him the attention, but it ended on a sour note. He told Meropa that he needed to stop harassing him as it was annoying. But you know, black twitter being black twitter somehow managed to humble the celebrity who thought he was above everyone. Fans called for the boycott of Shimza’s set on channel O. Shimza ultimately buckled and eventually apologised for his behaviour, saying he must have remembered to hold himself to a “higher standard”.

Still in Mzansi, BBC journalist **Solomon Izang Ashoms** took to Twitter on Tuesday and posted: Nigerian men are economically damaged, South African men are emotionally damaged, Zimbabwean men are psychologically damaged, Kenyan men are morally damaged.

“That’s my observation,” he wrote.

Wow! He must be a kickass analyst.

In another episode of making our celebrities the society's mouthpiece, Netherland-based Zimbabwean songstress and exhibitionist **Vimbai Zimuto** said that the 21-days lockdown period aiming at flattening the novel coronavirus curve was a blessing in disguise for official wives to rekindle their romance with their cheating husbands. That men were locked indoors, according to her, meant that side chicks were out of the question and that wives get to own what's theirs. She even offered her newest single "*Kupakichwa*" as a soundtrack to the period. Wait a minute! Someone, please, remind me what are the health officials saying concerning social distancing and self-quarantining practices

on the question of couples, sex and COVID-19?

Somewhere on the digital streets, gospel artist **Sabastian Magacha's** junkie is making rounds, leaving tongues wagging on who leaked the "*Bhosvo*" hitmaker's phallus. Everybody, including fellow celebrities, got their two cents on the matter. From sympathisers to the victimisers, it is getting out of proportion.

See, our celebrities don't seem to calm down, do they?

The tabloids are full of stories where they have been dragged into some storm for speaking their minds or just waffling absurdities on social media.

LIVE from HOME

FRIDAY
SATURDAY
SUNDAY

COMEDY | MUSIC | POETRY | DANCE | TALK
A SOCIAL DISTANCING FESTIVAL
3PM CAT - EVERY WEEKEND

ZUVA
BRYAN K
SLIKARTIE
SOULDEEP
RYAN SYNTH
HOPE MASIKE
SEAN KAMATI

watch us
LIVE facebook

f FB.ME/ENTHUSEMAG

The banner features a group of performers in a black and white photograph. A red smartphone graphic on the right displays the text 'watch us LIVE facebook'. The background is a solid black color.

It is very rare to hear anyone – celebrity, musician, socialite and creative – shutting their mouth up on certain things or say that they may have been taken out of context. It's almost as if admitting a mistake in stringing their nonsensical sentences together lessens their credibility. As if they ever had any.

Nevertheless, I truly believe that these cool people are pure of heart in their viewpoints. Their ability to contort themselves in a way that always ends up on the opposite side of the culture, though, is evidence that not shutting the fuck up is their occupation, and as the new standard-bearers, they would be hated less if they just said it.

The conundrum is: are our celebrity stars obliged to speak out on social issues or on things they don't understand?

Should they only do so when they are in lockstep with the culture's thinking lest we label them traitors and cast them onto the new cool kids' bandwagon that's more disruptive as opposite to conformists?

Perhaps the answer is different for all of us, but until it is definitive, our cool people should just rap, cover wide-receivers, deliver the news, shuck-and-jive in the front seat of their extravaganza cars or just simply, *shut the f*ck up*.

Visit Enthusemag.com for the full story...





IMAGE SOURCE: ALJAZEERA

Consumer Association Calls Zimbabwean Service Providers Cruel

By Ian Mapira/ Bhzimusi.com

An organisation that represents consumers raised concern on Zimbabwean businesses stating that the service providers have profused ignorance and cruelty.

Voice of Consumers Zimbabwe (VOCZ) president **Panashe Makufa** said consumers expected prices to go down since the exchange rate dropped after the government's introduction of the foreign currency use.

"Unfortunately, the service providers are taking advantage of the lockdown to overprice consumers," Makufa said.

"It's sad to note that, this is the situation nationwide from Supermarkets, Pharmacies, Telecommunication Companies, Gas Refueling Companies among others."

Makufa says consumers are also grossly affected by the police as supermarkets are overpricing and the markets being

shutdown with cheap affordable horticultural products being confiscated by the security sector.

The government gave the security sector a mandate to monitor the streets enforcing the lockdown.

"VOCZ is also worried because consumers who cannot afford the exorbitant prices being charged are left to die," Makufa said.

"Considering that majority of the Zimbabwean population survives on hand to mouth (informal sector), the situation in Zimbabwe is going to be worse than imagined if the government does not intervene in making sure there are measures to protect consumers."

VOCZ reiterates that overpricing is a consumer right violation quoting the Consumer Protection Act which states that "Every consumer has a right to receive goods or services that are safe and free from defects and hazards and that are of fair value."

[Visit Bhzimusi.com for the full story.](https://www.bhzimusi.com)

20 Most Ratchet Songs By Zimbabwean Artists

By Chrispen Charamba / Enthusemag.com

It's been a couple of years now since the word "ratchet" became part of our conversational and prosaic language. Presently, the Oxford Dictionary describes it as an action, look, or situation that has a level of ignorance that every person is capable of. The Urban dictionary says the term is derived from the mispronunciation of "wretched" and connotes something with no redeeming qualities. If the "ghetto" had a baby out of wedlock with the "hood," they'd name it ratchet.

Anything can be ratchet. A club can be pretty ratchet. You might swing by a joint and here statements like, "We need some more Mad Dog so we can ratchet it up in here". Or "This club is wack. Where are the ratchets when you need them?" or Two Keys or Gold Blend and Fizzi is a ratchet drink.

And then there is ratchet music. I know what you're thinking right now, but I don't care how sophisticated your musical tastes are. There are moments when ratchet music is the only thing that hits the spot. I don't want to hear **Oliver Tuku Mutukudzi** and **Thomas Mapfumo** (of course Nyoka Musango is exempted) at the strip club. There is space for that in all of our lives, but there are also times when we need to shake our asses.



IMAGE SOURCE: THE SUN- UK

Sometimes the cure for our malaise is to pop our butts.

There is a certain verse that the wise folks who wrote (or curate) the Bible either forgot to write or discarded in the final compilation that reads: "Make a joyful noise unto him. Praise him with the ratchet music of thine heart. And my people, who are called by my name shalt throw thine hands in the air and know that he who resides above is the one that doth care."

While I would like to dig through the Apocrypha to back up my claim, it is not the point. The point is, ratchet music has come to define what *litty*, *vibey* or *wildin'* is for our generation. I think that everyone can agree that Zimdancehall and members of the music industry are taking some part of that to another level, commercialising the ratchet culture into something that is aspirational.

The glorification of ratchet tells youngsters that it is OK to be scantily-clad and twerking somewhere to get attention. It tells the youth that loud weaves, flashy grills, being hood-rich, and being overly aggressive towards your peers equates to real success. It shows the youth that following the crowd into the bottom of the social hole removing couth, morals and healthy self-respect is acceptable.

Calling someone or something ratchet can entail a level of elitism by the one giving the label, especially coming from someone who does not embrace their own inner-ratchet. Sometimes it's just calling a spade a spade – debased in its entirety.

Get me right; I'm not advocating for a sense of elitism or creating a division against the culture ratchet came from. A man or woman can be ratchet in a way that emphasises their authenticity, their realness, or their fierceness. The term is sometimes used in a complimentary context, something akin to *hot mess*. While we recognise that the expression, when used to describe a person, is often pejorative, we have also seen women embracing ratchet as an attempt to de-pathologise it and to celebrate both its edginess and its roots in the working class.

However, ratchet culture shouldn't be one of the defining cultures in Zimbabwe that is celebrated. There will be much relief from the community when the commercialisation of ratchetness loses its value, and we, as a culture, are able to lift

up a more positive image of who we are and who we'd like our youth to look up to.

But until that flimsy happens, we are going to take every opportunity we find to express the ratchet in all of us. It's healthy to turn up and shake your tail-feather with your friends, and it's natural to have a heated conversation but having your butt cheeks hanging out or causing physical harm to another is not a positive reflection of self, family or community.

On that note, we share with you twenty songs we think arouses the ratchet in all of us. *Enjoy.*

- EXQ – Nzenza ft. Freeman
- Jnr Brown – Madrinks
- Enzo Ishal – Magate
- Enzo Ishall – Bhiza
- Kikky Badass – One One
- MMT – Zvidhori
- Coco weAfrica – Mai VaDhikondo ft Huby Blakes
- Jah Prayzah – Sadza NeMuriwo
- Jah Signal- Stonyeni
- Cynthia Mare – Ngoro
- Lady Bee – Mpunduru
- Rachel J – Ngoro ft. Enzo Ishall
- Vimbai Zimuto – Kupakichwa
- Baba Harare – The Reason Why
- Killer T – Takangodaro
- Soul Jah Love Yeke Yeke Ndofirapo
- Yoz and Shinsoman – Zvidhakwa
- Lady Squanda – Takatandara
- Boss Pumacol – Zvamakatakura Amai
- Bazooker – Kumba Kwedu

[Visit Enthusemag.com for the full story...](http://www.enthusemag.com)

Lindi Marc's New Album A Reflection of Old, Fan Favoured Gospel Sound

By Chris Charamba/ hallelujahmag.com

Upon close observation, one will come to the conclusion that **Lindi Marc** is the embodiment of an old soul millennial. She stays grounded to her definitive sound, the one she grew up on at the hands of her family and yesteryear gospel divas.

The Bulawayo-raised sensational, multi-talented and electrifying gospel songstress who sings in Shona, English and Ndebele drew attention three years ago with the release of the ever-popular *Vhurai Nzira*, her debut single and has been running ever since.

Along the way, she dropped her debut eight-track album *Vhurai Nzira*, with foot-stomping songs such as *Amakhanka*, *Indonga*, *Uyeza*, *Ndiaderewo* and *Say Something God* featuring **Kross Marcellus Moses**. She has also shared the stage with the likes of Minister Grace, Sandra Chirenje, Reward Judah, Keen, Tinashe, Ellison Tande, Jairos Mutambikwa and Vuyo Brown.

Since then, audiences in her now full-time base South Africa and home country Zimbabwe have voiced a resounding affirmation for her gifts and talents and eagerly awaited the release of her

sophomore, **House Of Praise**, which hit digital outlets last week.

Comprising of nine tracks including pre-released singles *Faithfulness*, *Ndiwone*, *Tamirira Denga* and *Uthando*, the new album sees the 35 years old singer shining as well as offering a prayer for the uncertain times the world is facing.

Thematically, the project cuts across tropes of faithfulness, steadfastness, truthfulness, and God's love with sonic directions that draws influences from up-and-mid-tempo gospel sound old and new-age Christians are in love with. Boasting features such as gospel juggernaut **Khulekani Chili** and Kross Marcellus Moses, the music reaches a variety of audiences and inspires movement from Lindi's stand to the dance floor. Her light yet wide range of vocal ability is highlighted through the transformation of versatile songs from ballads to energetic inspiration.

All in all, *House Of Praise* marks three years of Lindi Marc connecting with her supporters through the delivery of uplifting gospel music. While some of the tracks might jar here and there, the hour-long offering is a showcase of her warmth and radiance as well as an apparent display of her acceptance of the biblical mandate to make a joyful noise unto the Lord.



KAE CHAPS - TWITTER

Kae Chaps Get Political Without Preachiness in 'Kilimanjaro'

By Chris Charamba / Enthusemag.com

I have lived in the heart of the ghetto for years now. Much of what I found there I expected: bitter poverty, crime, broken families, the dark underside of life. Overcrowding is commonplace: one small house might have several families living in it. Plumbing broke down, and human waste is thrown in the streets along with the garbage. Contagious diseases spread rapidly in such cramped, unsanitary housing. Kids wearing oversized costumes because their parents can't afford the new fitting ones are seen chasing over *Nyau* or *Gule* masquerade ballers when they should be in schools. Their parents run businesses that are geared toward personal services: mobile vendor markets, barbershops, cleaners, liquor stores, garages, bars, etc.

The above narrative is usually what appears in the press and indeed an indisputable reality on the ground. But, if we are to put two and two together, one will find that the ghetto is also a community determined that life should win over death, hope over despair, pride

over poverty. Kids do not stop playing with toys. Some have beloved dolls or trucks. Others make toys using whatever bits of cloth and wood they could find. I've seen children turning the tops of empty cigarette boxes into playing cards.

It's true that in the ghetto only the strong survive — and I don't mean just physical strength. I mean the strength that is in quick wits, friendship, family, religion, love, and hard work. Those two worlds — life at its worst and life at its best — exist side by side, beginning just outside my window.

So I wasn't quite hit with a shock value when I watched the 'Kilimanjaro' music video by rookie hip-hop artist **Kae Chaps**. It's not like he's telling a different story. It's the same old ghetto tale with cliches like; they don't care about us; the system is corrupted by power-hungry creatures who play political football with our lives; government agencies and politicians only come to us during electioneering time and promise to make admirable efforts to change our destiny but they never do

anything; we are from the ghetto, but we are smart and confident and yet they don't give us equal opportunities...yada yada yada...

And yet despite how familiar the storyline is, the video embodies a particular energy found in rarity in the modern urban music landscape. What hit me by surprise is the unique and unfiltered delivery and profiling of what I have come to know as a hackneyed subject matter. With a magnum opus yet to be written, surely Kae is very much aware of the palpable fact that several artists throughout the Zimbabwean music history have attempted it, but only a handful of them achieved anything above a mid-tier level of stardom or reach. Most end up rebranding or repositioning in an effort to gain more proliferation. Thus, he aims for positivity with Kilimanjaro.

Directed by **JP Clear Vision**, this four minutes thirty-five seconds stream of consciousness details the thought process of a young man growing increasingly discontent as he learns more about the world he inhabits but somehow grew up to empathise with his community while trying to come up with ways to improve it, thanks to the matriarch that bore him.

"I'm no longer trying to fit in 'cos I find refuge in my skin/Amai vainditi never lose yourself for money and the bling," he raps in one verse.

With transitions that I'm sure epileptic seizure activists will strenuously object, the video sees the rapper aiming for political awareness, trading out his clever rhyme schemes for more clarity over a light and melodic accompaniment with thumping reggae drums providing the rhythm.



Intimate Store
*Pure Pleasure At
Your Fingertips*
LELO

📍 30 St Dominic Road, Milton Park, Harare 📞 08677186824 📱 0787481811 📞 0242711228

📘 Intimate Store 🐦 IntimateAdults 📷 IntimateStoreZW 🌐 www.intimate-desire.com ✉ sales@intimate-desire.com

It features unwary kids with indubitably undeveloped political context showing placards with demands for a better future with economic, financial, mental and even “electrical” freedom.

By addressing ongoing contemporary issues head-on, it shows his fearlessness in telling it like it is with a voice and a flow barely distinct enough to be instantly recognisable just yet. There’s no margin of error for Kap here as he excels in using a minimised song as a thesis paper that tries to scan as many injustices as possible.

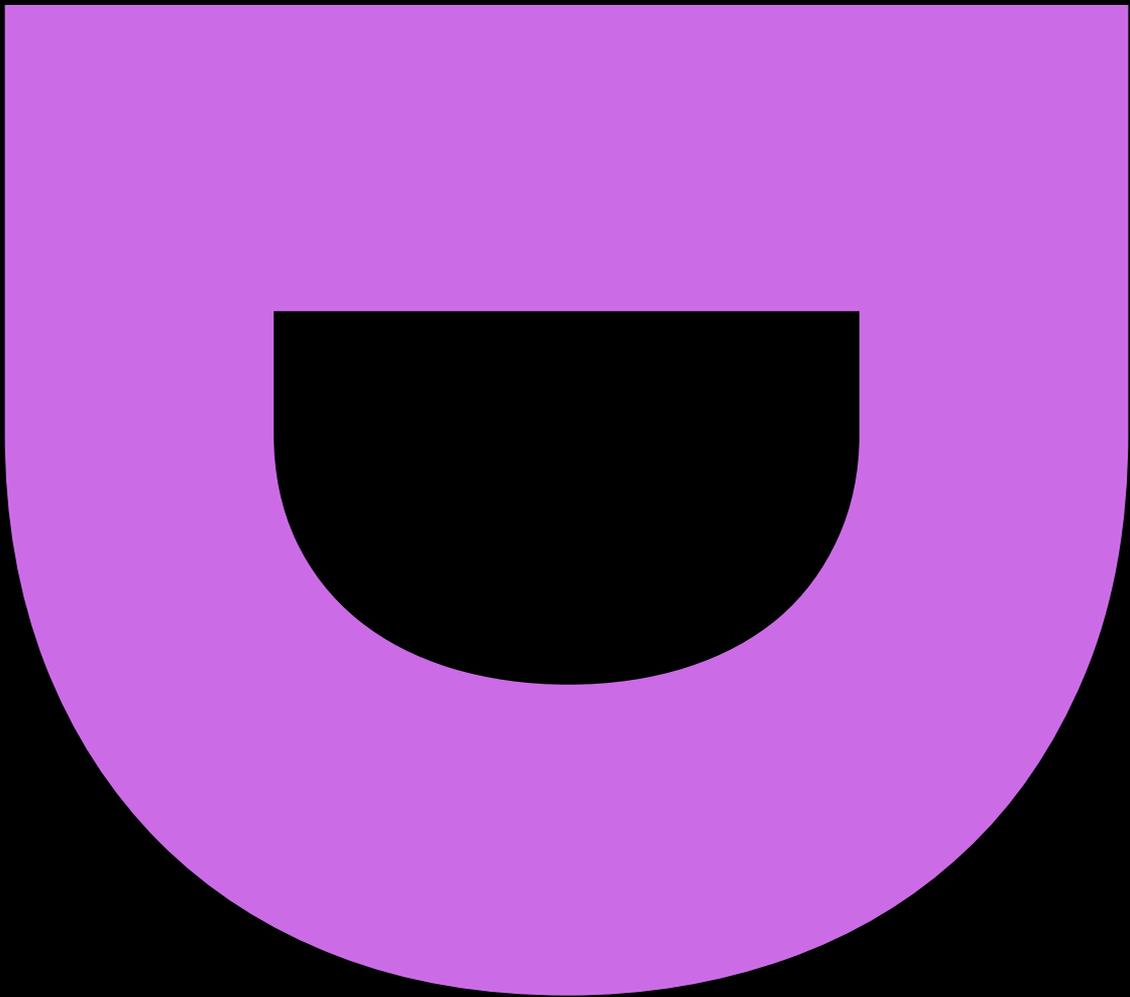
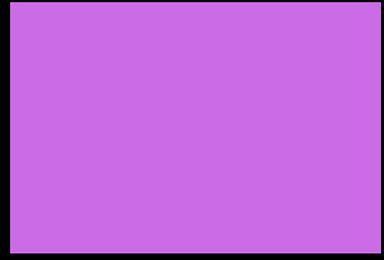
While he still has to develop and evolve, in public, after already setting a precedent for himself as an ambassador for the unadulterated, endlessly despised and long-lamented hood culture, this song and video place him in a space where he can snatch the crown from his contemporaries.

But if that next level’s within reach, there has to be one obstacle to overcome: Firsthand truths take longer to sink in when they’re delivered with secondhand styles. He better be about that life.

[Visit Enthusemag.com for the full story...](http://www.enthusemag.com)



ENTHUSE'D



FOLLOW US:

