

# ARTS & CULTURE

San B | P!nk | Empathy | Zone X | Youth Innovation Awards

by Ntha  
creativity meets advocacy

Chic Redefined



# The Youth Innovation Awards (Malawi) 2019 | Supporting Creativity in Malawi

by Nthanda



Image Credits: Peter J Makwana & Divine Media Creations

When I first heard about the 'Youth Innovation Awards' (that should have been in 2017, or last year), I got instantly curious about the event. I looked it up on Social Media, to discover that it was a highly political event.

I must have been deeply obsessed with recognition, and affirmation in the past two years (given some insecurities of my own), and was always thrilled with spaces I felt would affirm me. I get embarrassed, from time to time, thinking how far I was willing to go, just to make sure people saw me "winning".

I was not very amused when I saw people I had never heard about getting awarded for their work. Perhaps it was realising that having a name, was not enough for you to get recognition. You actually had to do the work. I got to asking myself: Where were the mainstream people? Why were they not being

awarded? Was it just about who knows who?

I instantly established a negative perception of the event, and discarded it from events I rated in Malawi. When one of my clients had asked me, a Thursday before the event, if I was going to attend the event this year – I still held my disdain, and maintained that I would not attend.

I do not like attending political events, or really any events that I know will involve endless praise of specific individuals. I refuse to have any political affiliations, to protect my integrity. I also do not approve of making gods out of human beings (something I fear politics, among other things, does), and I will have the same to say, if humans ever try to make a god out of me.

On Friday, a senior at my workplace asked me if I would love to attend the event on a company ticket. I was still hesitant; but I really had no other plans for my Friday night. A shocker was the price of the

ticket – MK100,000 (\$130); which is a terribly high price for an event about the youth, creative youth to be precise – who are most times unemployed. I got quite scared to find out the price for the rest of the tickets bought by the people who sat closest to the stage. I took the leap, and decided I would attend the event. If it was boring, at least I would have a story to tell.

My first concern, was obviously; what I would wear. Most of the dresses in my wardrobe have been worn before (including the one I wore on this night), and I am not a fan of showing up under-dressed to events. I am still discovering my style as adult. For now, I know I love Chitenge Prints, beads, and definitely glam.

I settled on this golden yellow dress that I last wore on the 4th of May in 2017, for a Lions Club Dinner. Why wouldn't I opt for yellow, when the color was carefully made for the black woman? I was running late at



Image Credits: Peter J Makwana & Divine Media Creations

my house, trying to blend the red and yellow eyeshadow perfectly into my eyelids. I am making amends with make-up, and our new relationship is on the basis of art, as compared to beauty. My workmate had told me that the event would be starting at 1830; which in Malawian time is 1930hrs.

I arrived at the Bingu International Conference Centre around 1842hrs. I pulled into the carpark, which was already fully parked, as I had anticipated. I drive a very small car (Daihatsu Esse), and always count on finding a space to squeeze my car into, that most cars would not fit in.

I made a full circle, and failed to find any space the first time. I was determined to still park on that side, as I find the exit from there generally easier. I went around again, and found myself lucky this time. I managed to reverse park and squeeze myself tightly between a Mazda Demio, and a Daihatsu Mira. I have parked in tight spaces, but you must understand that this was the height of desperation for me, because I had to squeeze myself out of my car; as the door could barely open.

The dress I wore is a thrifted number, from when I was shopping for a finale dinner gown in 2016. I bought at least 10 different dresses (because they were hella affordable), and I still have not worn some of them to this day. I love this dress for its fit and its color, but I deeply detest how tightly it holds my knees, to the extent that I fail to move. So much for fabulousity, hey. I ran into Clement from Divine Media creations as I entered the reception area, and we resorted to a mini photoshoot. I made my way inside, and was directed to my office table; which was right by the entrance, and a table away from the stage. We had two tables reserved in the room, and it was either that, or the one at the far back. I had to compromise and accept sitting next to the door; so I could at least be closer to the stage and witness all the action upclose.

The president and the first lady arrived

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Image Credits: Peter J Makwana & Divine Media Creations



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shortly after 1900hrs, and we commenced the event with the National Anthem. The event was co-hosted by members from the National Youth Council. The programme was brief, and made available to everyone. It was opened with a word of prayer, that was followed by a performance from the Zathu Band. I love the Zathu band, and I am friends with most of the members of the band. I think they are very creatively gifted, and use their platform really well to educate the youth in Malawi. They also get to travel a lot, which obviously gets a thumbs up from me.

Just after the beautiful performance by Zathu, several speeches were made just before the awarding ceremony. The last speech made was by the President of Malawi, Arthur Peter Mutharika. President Peter Mutharika, as a Global Youth Ambassador, in his speech, promised the youth of Malawi

to create opportunities for employment and business in order to reduce poverty and suffering among them. I am yet to establish if the job-creation he speaks of are the internships taking up the fully-trained graduates that should in fact be employees; not interns. The President said the country's economy is improving, and gives an opportunity to create jobs and new businesses – thereby reducing the rates of unemployment among the youth of Malawi. "I want the youth to be vanguard of rural industrialization Corporation to finance your industrialization ideas," he said.

The President said he was delighted to see the gathering of youth, a gathering in the spirit of innovation and patriotism. I may not agree with some of the work politicians are doing in this country, but I do agree with these points – that this unemployment

tragedy is upon us, and it is completely up to us, the youth, to bring an end to this. We are on our own, with no one to turn to. We must rise up, speak truth to power, innovate, and employ our fellow youth. That is the only way that we will get out of this rut. "I am inspired to see most of you shaping your own lives and doing things for yourselves instead of waiting for anyone or Government," the President pointed out.

The Minister of Labour, Youth, Sports and Manpower Development, Grace Chiumia said the issue of unemployment in the country remains critical, and that government alone could not absorb anyone. Evidently. She said the establishment of Community Technical Colleges in the country has provided an opening among the youth to sharpen their skills, create self employment and businesses amongst them. Chief

Executive for National Youth Council of Malawi, Dingiswayo Jere, said that his organization is striving to make sure that most of the youth in the country are empowered, to be self reliant. He pointed out that there needs to invest more in the youth since the majority of our country's populations are the youth, who could positively contribute to Malawi's national development.

A Youth Representative, Maureen Phiri thanked the government for involving the youth of the country to participate in vocational skills development, jobs for youth initiative including internship programme. Most of the speeches consisted of half praise for the current government, a possible quarter of some facts, and perhaps a few plausible solutions.

side everyone in the room, because my dress was very tight and slightly uncomfortable. This was immediately interpreted as being rude, or "retaliating", by my colleagues. It got me to thinking, about the type of world we live in – with little room for free-thought, and a whole lot of moving with the crowd. We enjoyed a lovely dinner (genuinely the best food I have had at BICC), and the president and his first lady opened the dancefloor with a first dance. A lot of people left as soon as there were done eating, as there was no open bar at the event. Overall, it was a lovely event. Much political praise, as was expected. Some very deserving youth were awarded, we ate a little, and danced the night away.

I personally felt that the event was so focused on the presence of the President in

the building (which was not such a bad thing) as compared to the actual winners of the day. I felt we came out to celebrate Young Innovative Youth, but spent most of our time trying to discuss what the president had done for the youth in the country. I have nothing against celebrating our leaders. I just happen to think that there are enough events to do that, and that events celebrating the youth (which are almost rare) should be for celebrating the youth, and I was happy that the president, in his speech endorsed the message of supporting innovative youth.

Congratulations to all the winners! Thrilled to see who will be scooping up these awards next year. I had a lovely time, and may just opt to attend the next Youth Innovation Awards Ceremony.

### The Awards were presented in the following categories:

- Entrepreneurship : **Davie Kasenza of Davina Furnitures**
- Agribusinesses: **Emmanuel Banda of Noble Technology**
- ICT: **Yusuf Chimole of Lyne Energy Systems**
- Environment and Climate change: **Emmanuel Chisamba of Intelligent Waste Solutions.**
- Health: **Griffin Manyaka of Royal Sanitation.**
- Art: **Peter J Makwana, Travel Photographer.**
- Human Rights : **Educate Her**
- Job Creator Extraordinaire Award: **FISD Limited Company**

When the President was giving out the last award to FISD, and I did not stand up along-



Image Credits: Peter J Makwana & Divine Media Creations



## SAN B | The DARK HORSE Of Malawi Music

by Morton



Image Credits: San B

In the early years of the new millennium, a youthful musician from Blantyre takes the music fraternity and the country by storm. He has just released an album off which a couple of songs become instant hits. But one song becomes an outright anthem amongst an audience that cuts across generations and classes.

It's a song in which the musician, with his husky voice on quasi-reggae instrumentations, talks about the fascinating shenanigans of a certain man and his family. The family's never-ending scandals interestingly mirror the man. He has a picture of a naked woman on the dashboard of his car, this man. The song starts. He loves to admire the picture whenever he is driving, as love songs lowly play from the sound system. The narration goes.

Long story short, the promiscuous man is grappling with sexually transmitted diseases – a menace to the nation at the time. It also turns out that his son has just mistakenly given the neighborhood's pastor a pornographic video tape. The pastor had sent his son to the family, to borrow a tape of something to do with the crucifixion of

Jesus Christ. Poor kid. And the wife, well, she also has her issues at the antenatal clinic. Her sense of fashion, deemed too exotic for a Malawian expectant woman at that time, is causing pandemonium, to the dismay of the midwives at the clinic. The title of the song was Pelemende. The name of the artist was, well, you guessed right; San-B. (Real name San Bennet Msokera). It was not his debut project, this album that had other notable songs like Dzila la Njoka and Dzina Langa. He was already a household name, San-B, having made a name for himself with a song titled 'Amake Junior' a few years before. But there is no denying that Pelemende catapulted him to unprecedented stardom.

As a result of scaling these new heights, in the years that followed, the artist was to collaborate with giants that many young musicians in the country could and can only dream of. Lucius Banda, already a giant of the industry at that time lined up to have the self-styled Honjo king featured on his 2003 album: 'Not an Easy Road'. The album had hit songs, amongst them, Wandidolola and Maliro a Mwana wa Masiye. But it is hard to argue with the fact that not one song on the album matched the popularity of Kennedy. Kennedy was the song

on the radio and in wedding ceremonies.

In Munyarazi, San-B managed to coax the legendary Saleta Phiri into a collaboration that fused the old and the new. San B was a part of the cohort of young artists that were beginning to elevate the popular culture music in the country.

His music appealed more to the youthful listeners, more because despite the artist calling it honjo, the genre was just a simplified version of dancehall. And Saleta, heading towards the twilight of his life, was a relic of the fast-fading high culture music at a time that Balaka reggae had completely overtaken the industry.

San B also managed to collaborate with Stonald Lungu, just before he passed, in a revision of the philosophical and timeless masterpiece, 'Za Padziko'. No one artist still active in the industry today can claim such a privilege of having actually worked with Lucius Banda, Saleta Phiri and Stonald Lungu. And any artist that can claim to have actually worked with Stonald Lungu on a song titled 'Za Padziko' should already be declared a legend. In essence, San B can be argued to be the pioneer of the trend in which contemporary artists collaborate with, or re-create the works of, well-established and respected artists. San B was later to become a born again Christian, and automatically departed from secular music. He has for the better part of the past 15 years identified himself as a gospel artist, and his name has continued to be a main feature in music circles. Though he has never been able to recreate the success of 'Pelemende' his journey on the gospel music road has seen him release songs like Halleluiah, Yenda and Gospel Honjo, that have enjoyed considerable levels of success.

A few years ago, San B released Nsanje, which could be argued to be the best yet in his gospel journey. Though the song cannot claim the popularity of Pelemende, it is at many levels an indication of how much the artist has grown as a musician. Nsanje is both a reminder of San B of the old, and a crescendo of the journey the artist has undertaken. And perhaps a suggestion that the artist is yet to be done, almost 20 years on from the time he arrived on the music scene.

## Hurts 2B Human | The Evolution of P!nk

by Charmie

P!nk gave us a new album just a few weeks ago, titled "Hurts 2B Human".

Just a year and a half after the amazing "Beautiful Trauma", this new work is not any less great. We're lucky to find amazing features from Khalid, on the title track, and Wrabel on 90 days and songwriter credits to some awesome artists we all love; Sia, Julia Michaels, Khalid, and P!nk herself so obviously it's some awesome work on this project. She's a slightly different P!nk on this album; the usual real talk, but a little less rough around the edges. The songs plus their content don't fall far from the album title Hurts 2B Human as she basically tells us on every song "I'm human, and it sucks sometimes. Most times". She's real, raw and honest about growing up, things changing, relationships failing, being a mother, being herself, and, being human.

The album starts off with Don't Hustle Me, where we get the good old "So What" P!nk saying don't mess with her 'cause she'll mess you up before you get to that. After the first track she gets on to the real business of this album; being human and how all that comes with it sucks. On Hurts 2B human, the title track, is my personal favourite, Khalid, talking about it hurts to be human. A lot happens. But we've got each other that makes it easier (this life thing slaps a bit harder when you can't count on anyone, yo.)

[RELATIONSHIPS]

On (Hey Why) Miss You Sometime is something we've all probably been through. An ex love. Like, 'you're shit, you screwed me over, but here I am, not knowing why I still miss you'. Relationships end and sometimes, that's not what you want but you can't help it. On 90 Days ft Wrabel Pink talks about a relationship that's tearing at the seams where both people know it but there's nothing about it that could possibly change. We Could Have It all brings us to another failed relationship where she saw it headed to the end till it ended and wonders what the hell happened 'cause... We could have it all. But we don't. Things change. "First Envy, then comes shame, then secrets, then blame".

[YOU'VE GOT FLAWS, A.K.A YOU'RE HUMAN]

I'm human and most times I'm terrible.

But could you love me anyway? – P!nk, on Love Me Anyway. On My Attic, Pink and Julia Michaels talk about our little skeletons in our little closets and all things we hide from people 'cause, obviously, they'll see us different. And on Happy, is some relatable content about questioning our bodies from teenage years, and getting into our twenties questioning the good love that we get from people because for our own odd reasons, we think we don't deserve it. "I'm so scared of having something to lose, being somebody new, them seeing the truth..."

[CHANGE]

If you're a big fan of Sia as I am, and have heard this album, you know the song I'm about to talk about. YEAH, COURAGE! You hear this song for the first time and you can't help but hear all the Sia around it. Awesome song, and sounds a lot like Unstoppable by Sia, one of the Songwriters on this talks about how we both consciously and subconsciously fight all the good change that tries to happen in our lives (guilty?) lol oh

well, You've got the Courage to fix that mess.

Speaking of change, not a lot of us are too excited about that concept. On Can We Pretend, Pink says what everyone wants, to go back. To 22, when we liked everything, 'cause reality sucks. We all think Pink is a badass mom, right? Turns out, badass moms get in their feelings too.

On Circle Game, she gets in touch with her inner little daddy's girl and how she wants to be the badass that her little daughter (and probably all of us) see her to be.

The Last Song of Your Life, which also takes last spot on the tracklist gets on some personal stuff. Like if you had one last chance to talk about the things you wanna fix in your life, what would you talk about, what would you try to correct? "it would be nice to see the real you." "if this is the last song of your life, then I'm inviting you, to get it right".

As I am inviting you, to listen to this amazing piece of work that P!nk made for us.



Image Credits: Pinterest



# SANGIE THE BOSSLADY | Chic Redefined

## Three Random Things People do not know about you

### On Style

I'm a boots person. I like long jackets, and always keep my hair in an afro or locs.

### Of origin

I am Malawian, and I am African. Those are the things that the matter.

### Of food

My favorite is Nsima yoyera, accompanied with Chambo and Nkhwani.

### How you started out on her musical career?

I was in the praise team since I was 9 years old at church – later to become the praise team leader.

In 2012, someone invited me to the studio to help them out on a project they were working on. He asked me to jump on a beat, and I wrote my first song 'I do it all for love'.



### On your advocacy work.

Working with the diplomatic community has helped me to remain professional.

### On visiting Malawi.

You should visit the northern part of lake Malawi – specifically Karonga. It is very nice. The water is blue and clean. Artists she would love to work with Diamond Platinumz, Pompi, Tiwa Savage and Yemi Alade.

### On discovering passions.

Your calling comes to you naturally. Keep doing your work, and you will eventually find yourself in your purpose.

### On marriage & children

People say you should have your kids while you are young. I say that every woman should get the chance to make that choice for herself.

The way she utters the words “I am a Reggae/Dancehall artist” lets you know Sangie means business. She is a lady of class and precision. Driven by her drummer and band leader, Kyle in a BMW 180i, she arrived at Harry’s Bar right on time.

She was dressed in black pants, some really beautiful black boots, and a black and turquoise (Chitenje Print) cardigan. Sangie describes her personal style as ‘African Fusion’. “I’m a boots person. I like long jackets, and always keep my hair in an afro or locs.” She ordered two sprites, one for her, and one for Kyle. Sangie refuses to state where she was born, or her tribe.

**“I am Malawian, and I am African. Those are the things that the matter.”**

When asked about how, and when, she discovered she was musically talented, she takes a few seconds reminiscing of her youthful church days. “I was in the praise team since I was 9 years old in our Pentecostal church – later to become the worship leader, and then the praise team leader.”

She does not define her music as secular. To her, music is just music, and all about the message. She focuses on doing music that sends out a message of the intricate details of day to day life. She has been in the music industry and making her own music for 6 to 7 years now. “In 2012, someone invited me to the studio to help them out on a project they were working on. He asked me to jump on a beat, and I wrote my first song ‘I do it all for love’.” The first time in a studio for her was like coming home to herself. “The studio was really nice. I was so in love with it – I wanted more.” I was about to ask her about the genre of music she falls in, when the DJ at the bar played Patora King’s ‘Suh Different’, and we both giggled.

**“I do different types of genres, focusing on reggae/dancehall music. Growing up, I listened to jazz, soul, RnB, but never reggae.”**

Her choice of the genre was inspired by her desire to be different. “I wanted people to have a feel/taste of me doing reggae. I tried it out, I loved it, and chose to stick to it”. Asked about the highlights of her career, she said she has way too many – but managed to pick 3. “I love working with UNESCO under the Skills and Technical Education Programme. I also enjoy working with UNICEF as the champion for children in Malawi. One of the best moments for me was winning the EU communications awards. It has been great working with the diplomatic community. I have learnt a lot, and it has helped me to remain professional.” Her favourite thing about Malawi is the lake. “You should visit the northern part of lake Malawi – specifically Karonga. It is very nice. The water is blue and clean.” If visiting Malawi, Sangie recommends that you should try out the local food. “My favorite is Nsima yoyera, accompanied with Chambo and Nkhwani. Nkhwani wake ukhale wa mafuta ndi anyezi, ndi tsabola wa kambuzi.”

Malawi is so beautiful. It’s got beautiful people with beautiful minds. It’s crazy, and definitely an enjoyable experience for tourists. We have a beautiful music industry. Besides visiting the lake, you should also visit Mulanje Mountain. It is too nice!”

Her favourite country in Africa is Zimbabwe; because of her obsession with their language – Shona. She would absolutely love to visit France and Italy, for their ice-cream and shopping experiences. Her favourite Malawian musician is Faith Mussa. “We have great musical chemistry. He is amazing at what he does.” She loves Pompi from Zambia, and would love to work with him, alongside Faith Mussa on the same song, in the future. She would also love to work with Diamond Platinumz, Tiwa Savage and Yemi Alade. When asked about who she can absolutely not do without – she mentions her management team in her music career. “I have worked with them for nearly 5 years, and I always want to have my managers, young Degree, Frank Kapanga, and my producer DJ Sley in all of my projects. We have never had a falling out. We disagree, but make up so fast. We have built an unbreakable bond”.

To young creatives looking up to her as a musician, she says that creativity is not always about the money. “Think about what you are giving to the community. Find your calling in your career and your life. Your calling comes to you naturally. Keep doing your work, and you will eventually find yourself in your purpose.”

Sangie has maintained a stand that she has no marriage plans yet. She says she hasn’t given it much mind as she has not had the time. “I am a very private person. I do not like being in public as much, but understand that I am a public figure and absolutely love mingling with the people. I keep my personal life for those closest to me.”

She also does not believe that one has to be married to have children.





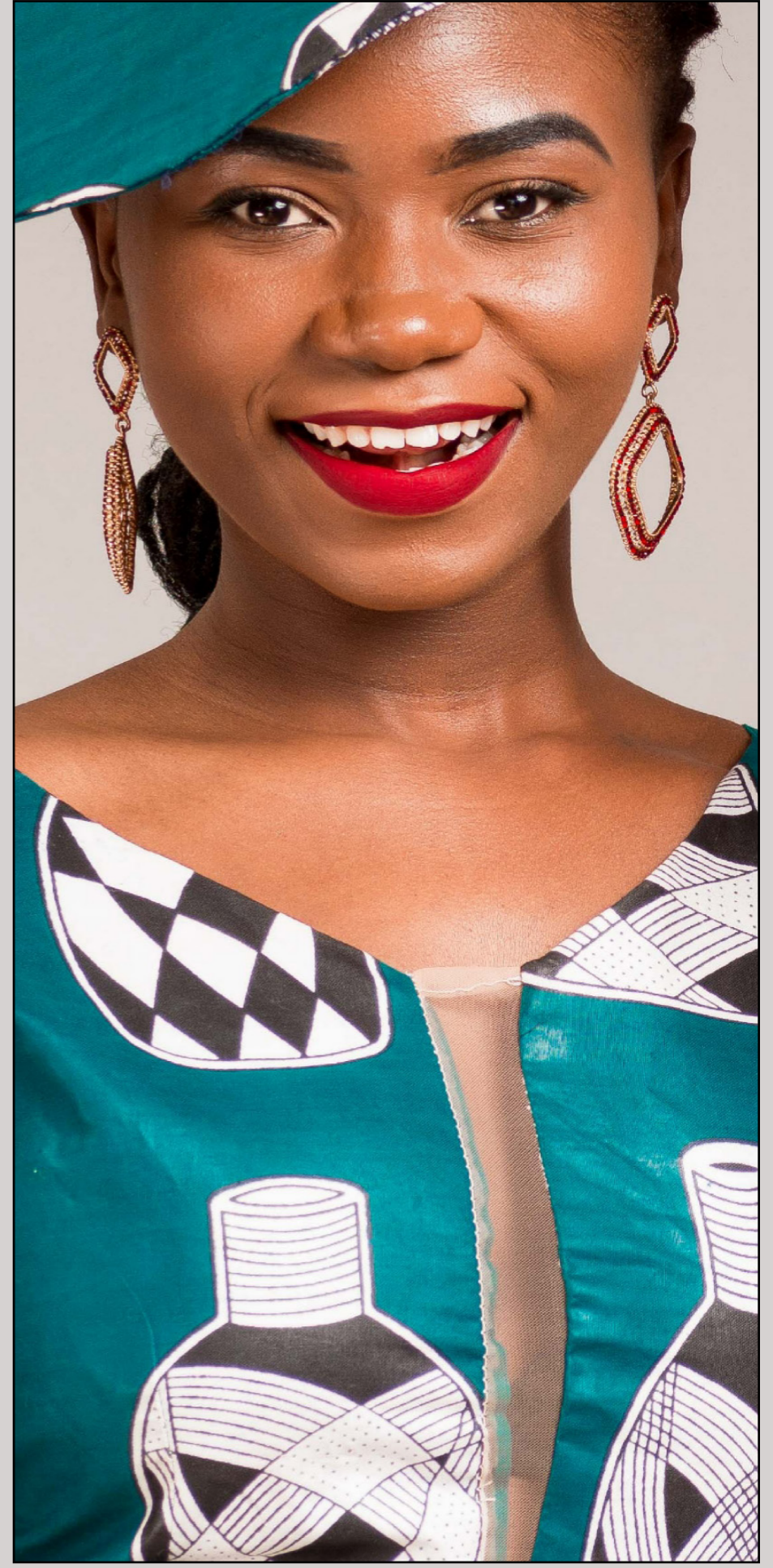
Image Credits: @zeeyacreations

Sangie's Instagram handle: @sangiemw

Sangie's dress: @its\_maur

"Yes people say you should have your kids while you are young. I say that every woman should get the chance to make that choice for herself. If it's kids I wish to have, someday, I would consider all the available options. You have to assess if your body is ready for such a change. Be certain that you can provide safety and all necessities for that child to grow up in a loving home. When my time comes and I feel that I am ready – I might even consider adoption."

She is currently working on her album titled "Revelations" to be released later this year. She has only released one song from the album so far – the title track "Revelations" which has such a heavy and wonderful message; and is an absolute banger! "My team is doing their best to make sure the album is available locally and internationally."





# Julius Talks Feelings In Empathy

by Morton



Image Credits: Julius

## ARTS & CULTURE

In the lead-up to the launch of his 'People' album in 2016, celebrated poet Qabaniso Malewezi called on his fans on Facebook to suggest names of budding artists they wished to see on the line-up of performers during the launch. A plethora of names followed, but two came up

more prominent. One was Phindu Zae Banda. The other one was Julius Banda. Both were students at Chancellor College at that time. (The two are not related.)

Though just up and coming in the spoken word industry, the exploits of the two were already too loud to elude the ears of spoken word and poetry fanatics across the country, usually starved of works of note. (a topic for another day of course). Perhaps it explained why Q took one of his rehearsal sessions to Chancellor College.

The two have since gone on to hit great strides in the industry. Phindu for instance,

having opted to use her talents for activism against gender-based violence, has gone on to perform at various high-level functions over the years. Among them, she has since gone on to perform at the launch of the National Strategy for Prevention of Mother to Child Transmission of HIV/AIDS. It was an event attended by several important dignitaries with the country's First Lady, Madame Gertrude Mutharika as the Guest of Honour.

And two years after performing at Q's album launch, Julius Banda went on to release his own project titled 'I am Somebody' EP (extended playlist). This was a collection of spoken word works that went on to enjoy an encouraging reception both within Malawi and across borders. For instance, according to Julius, the project registered streams and downloads from over 22 different countries on Spotify, an internationally recognized audio downloading and streaming platform. It also sold a considerable number of CDs locally that the artist-cum entrepreneur is never shy to brag about.

The reception and the success that the EP registered was so overwhelming that a year later, the artist has decided to follow it through with his second project titled 'Empathy'. According to Julius himself, Empathy, which was released in March this year, is almost a direct result of the success story of his debut album. He acknowledges that he was awestruck by the way people, both locally and worldwide connected to his debut album so much so that it inspired him to work on this new project. 'In I am Somebody, I was trying to make a statement of who I really am. I wanted my fans to appreciate my journey, where I am coming from, what I have been through in my life, my visions and things like those. The reception was so encouraging. And Empathy is building on that foundation because I am trying to relate better with my fans', said the 26-year-old Lilongwe-based artist.

But unlike I am Somebody which was purely a spoken word project, Julius has decided to take a different route with his recent project. According to the artist, Empathy is a mixture of spoken word and music. It blends four genres of hip-hop, jazz, afro and spoken word. Is it not a

move that is completely unorthodox and unfathomable though – the lines between music and spoken word or poetry can be hard to draw often times than not. And the artist explains this departure as being inspired by his desire to navigate the other aspects of his talents little known to his fans. 'Since the release of my debut EP, people have come to identify me as a poet or a spoken word artist. The music aspect of my talent has almost gone un-noticed and I am trying to navigate the music aspect as well. This is why I have fused spoken word and music to come up with the EP' Said Julius, who is also known in other

circles as a model and fashion designer. And whereas in I am Somebody Julius was sharing his identity with his fans, in the current EP, the artist is trying to understand people's feelings vis-à-vis engendering and nurturing perfect relationships amongst people. 'With Empathy, I am trying to set the tone for conversations in which people would be more understanding (to other people's feelings and situations) and beyond. With that, we can have genuine and healthy relationships amongst ourselves'. He said.

He says the conversations he has had with young people has made him realise the

need to understand people, their feelings and what they are going through instead of making assumptions about their lives. He says this is the general message that this project is trying to put across to his fans and everyone that will listen to his EP.

The EP which has just been launched has a total of 6 works and it has been produced by three local producers. It features two other up-and-coming artists by the names of West Cole and Yang Chitika. The project took Julius 7 months to complete. Currently, Julius is working on a music video for one of the songs on the project titled ALS.



Image Credits: Julius



# Rolling Thunder Storms With "ZONE X" THE EP | Download "Adha" by Glad Kay

by Morton

Like every other creation, this too started as a random idea. The year was 2015.

Fast-forward to 11 July 2019, Wicko and Glad Kay have just released a song titled 'Adha'. Within the next few weeks, they will be releasing their joint EP titled Zone X. 'Adha', which is a promotional song for the EP, has been taken off Bantushi Riddim by the award winning producer DJ Sley, who also produced the track. It's a song that talks about people who are always hating on others and spreading lies. The song, like a befitting description of the two artists, is a fusion of hip-hop and dancehall. This certainly is a crescendo of an idea that until recently has been just that; an idea.

In 2015, Geoffrey Taumbe and Khwima Mchizi came up with an idea of a record label. The aim was to unleash and nurture ghetto talent, and use it to bring about positive social change amongst ghetto youth. As the idea metamorphosed into embryos of tangibility, they decided to call it Roll-

ing Thunder Entertainment. Four years on, Geoffrey Taumbe and Khwima Mchizi sit, and probably with a feeling of satisfaction, reflect on how far their random idea has come. It is under this label that the two up-and-coming artists have released this song, and will soon be releasing their EP. "Rolling Thunder Entertainment was established to help promote the talent of young people in the ghetto, who are most of time unable to realize their full potential due to lack of support. We want to use ghetto talent to magnify ghetto voices as a way of bringing about social change in the ghetto", says Geoffrey, Co-Managing Director of the label. Two talented young artists were identified as having the ideal profiles to spearhead the label. Glad Kay, whose real name is Gladson Kampenya is mostly a rapper, while Wicko, (Wezzie Chilenga) is a dancehall artist. This was a meticulous fusion of hip-hop and dancehall, genres that are candy to the ears of ghetto youths a many. The two artists are also both graduates of the University of Malawi; a thing Geoffrey says is not coincidental.

"We opted for the two firstly because of their potential and secondly because of their background. As much as our label is aimed at promoting ghetto talent, we also aim at inspiring ghetto children that in addition to pursuing their artistry, they can also achieve other great things in life, including education. Being talented graduates, we believe that the youth, especially from the ghetto, will be motivated by looking at them" He said.

The production of the EP has taken the team almost 1 year to finalize. But now, everything is almost set for the label to finally showcase what the two artists have in store for Malawi's urban music industry. The team is now doing the final touches on Zone X EP, which will be the debut project of the label. The EP is scheduled to be released in early August, and it will be made available for free downloads on all popular music downloading sites in the country.

Once finalized, the project will have a total of 11 songs, produced by various high-profile producers on the land, including DJ Sley, Gaffar and Zupa. Though there are no prominent features on the EP, two of the songs will feature the vocals of two other artists besides Glad Kay and Wicko. The two songs are; 'Hey Baby', which features the vocals of one Kamlaka, son to musician McDonald Mlaka Maliro, and 'Mphete', which features another up-and-coming artist by the name of Kissa. The limited number of featured artists on the EP is due to the fact that the label wants to promote the two artists purely based on their ability and not riding on the popularity of already established artists.

"We believe in the talent and ability of Glad and Wicko. Those that have ever listened to them can attest to the fact that the two are very talented, and we believe that with proper support and promotion, they will be able to achieve great heights in the industry" Said Geoffrey.

Once the EP has been released, the team plans to shoot music videos for some selected songs on the project, one of which is Adha, which is already receiving encouraging reviews from different sections.



Image Credits: Julius

# POETRY | An Activism

by Sekulu

## Hills that make my home

I walk on plastic shoes,  
Over rubber grounds.  
I'm covered in clothes,  
My grandma would never wear  
I paint my lips  
With paints  
I conceal my skin  
With colour.  
All these-  
Manufactured and created from lands I've never been to.

I carry machines in my pocket  
Commute with science  
I write in a foreign language  
Speak not in my mother tongue,  
Who am I?

Am I the girl who comes to your rescue,  
Am I the woman my mother used to be  
Or am I my father's young soul.  
Who am I?

I am the 16,579 square km of hills and plains.  
I am the fresh river water my grandma loved.  
I am my mother's son,  
My father's daughter.

What a son should not be, I became.  
What a daughter must not do, I loved.  
But you see, I'm not a rebel  
For I need not fight.  
I'm simply the mass of what I am to become.

The hills that make my home  
Comes to my dream once in a while  
The sound of grandpa's calling  
Tickles my ear once in a while  
And the love of my great grandmother  
I never was able to meet  
Comforts me all the while.  
  
The music in me is all of me  
I sing songs of warriors  
I sing songs of love  
I sing songs of harvest  
For I come from the land of hills.  
I am the music I dream of.

We sing in tears  
We sing in laughter  
We sing as we work.  
As we sing  
The birds sing along  
The trees hum to the beat  
Rivers burble  
The ground stands still to give serenity  
Flowers whistle.  
We sing.

I wish we still sang.  
We lost our voices.  
We lost our voices to the haunting melody of modernity.  
We lost our voices.  
I dream of voices.  
We still sing.  
We still sing in our dreams.  
And as we sing  
We find ourselves.

-Sekulu Nyekha



Image Source: Sekulu

## Art of breathing

Why do people die.  
Why do we give breathing much power  
Than it deserves.  
The day grandpa's world ended,  
They came running, crying.  
And simply whispered-  
"He stopped breathing".

What if we could live without breathing.  
What if.

-Sekulu Nyekha

## Religion & Spring

A Hundred meters  
From where I am seated  
There's a man in his rain coat  
Dancing to the songs of his God  
I feel empty looking at him,  
I feel empathy for myself  
If that is possible.

Many years ago,  
I had that with God  
Many years after,  
I feel religion is just spring  
Inside of me.  
It comes once a year  
And it's nice to have it around  
But it eventually goes away.

(Somebody help me  
Keep the daisies alive.)

-Jungshi Imti



Image Source: Jungshi