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 Sawubona-musicjam.com
presents



SONGS OF GOOD HOPE
THE SAWUBONA BAND



Special edition in cooperation with IBM

GEMA  ONE NOTE MUSIC


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Aufführung, Sendung!

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SAWUBONA STORY

A DAY IN THE LIFE



In June 1994, Peter Mbelengwa, my wife Cornelia and I spent a day visiting IBM's Corporate Social Responsibility projects in South Africa. Our first stop was in the township of Alexandra where we visited a kindergarten. As we walked into the kindergarten, about 40 kids ran straight up to us. I thought they were keen on sweets but they only wanted to touch the hands of white people because no whites before us had ever visited that kindergarten. Our second stop was the St. Matthews School – a primary school in Soweto, where we met all the kids in the school yard. Cornelia took her camera and all the kids ran up to us – nobody before had taken a photograph of the kids and the school. The school was stuffed with IBM PCs. One PC for every two pupils. "It's great fun learning with the computer," said a five-year-old girl. And the school principal, Beatrice Diphoko, added: "The children who learn English here on the computer then go home and teach it to their parents". Our last stop was the first Home for the Aged: one elderly lady said: "We know that not everything can improve from one day to the next. Perhaps for our children – but certainly our grandchildren will get the benefit."

It was an ice-cold winter day in Soweto which ended in snowfall. But the hearts of the people were full of spring and their minds dominated by realistic hopes. A day in the life in the heart of the new South Africa. This day was part of an article about IBM in South Africa which I wrote for IBM's worldwide employee magazine "Think". For Cornelia and me this day was also a fundamental emotional experience, because all the clichés of the township world which we had absorbed from the television and papers were completely destroyed in one day. So I wrote to my IBM colleague Peter Mbelengwa

on this day in the form of a song lyric “Soweto, June 1994” to say thank you. And also because on this day we made the decision to come back to South Africa one year later to spend more time together with Peter and his family in this country and revisit the townships. The results of our South Africa trips have always been not only a lot of pictures – but also many stories about unexpected adventures and the characters we met.

GET BACK

In Germany we viewed the breathtaking photographs and told the wonderfully heart-warming stories of South Africa to our friends so often that I had the feeling I should write it all down. As I started to write, I remembered the very first one about Soweto, and decided to write everything in song lyric form. To me, it seemed music was the number one way of communicating in South Africa. This was the beginning of the SAWUBONA/ Songs Of Good Hope project. In the end I wrote 17 lyrics about our travelling adventures in South Africa and called it “Songs Of Good Hope”.

In 1997, I met up with Uli Staudenmaier. Uli studied music and composition and I asked him to assist me with the music and the lyrics for the “Songs Of Good Hope”. Uli wrote the music to about 12 of my lyrics, we produced an unplugged demo CD and presented it to the South African Tourism Board (SATUR) in Frankfurt. The reactions were overwhelming, and a few months later, we found ourselves in Berlin presenting the songs to approximately 1,000 VIPs from tourism, business and politics.

A HARD DAY'S NIGHT

Of course, Uli, myself and our brand new band “SAWUBONA” – with another two German musicians – Thomas Grollmus and Martin Retter – were very proud and keen

to perform the “Songs Of Good Hope” for such an exclusive audience. Unplugged, and as a midnight special, was a great opportunity to tell the stories of the “Songs Of Good Hope”. As we checked into the concert location for final rehearsals, a black guy responsible for all the bands at this special event asked us who we were and what we intended to do. I explained to him that we were the SAWUBONA Band and were checking in for the final rehearsal. But before that we intended doing a private rehearsal backstage. The black man looked at us and told us that on that evening only black bands were to be allowed on stage. I then invited him backstage to listen to our private rehearsal. Mfaniseni, the black guy, listened to every song without a reaction. At the end of the rehearsal he asked, “Can I play with you?”. We were honoured and confident of our success. A few hours later, the SAWUBONA Band opened the event – and at the same time the buffet for 1,000 guests – instead of playing around midnight as a special attraction. As we started to play everybody moved to the buffet – just opposite the stage. In the end, only the first rows of people listened. The complete thing was a mess. After the concert Mfaniseni (the black guy) told us, “If you ever play again, I will play with you”.

A few weeks later we had a concert near Stuttgart together with Mfaniseni Thusi, a former musician from the Jo’burg Civic Theatre (Sarafina, Magic at 4 pm) – he married a German wife and lives in Munich. The second SAWUBONA gig was in

Velephi Mnsi



the small village of Deuffringen (near Stuttgart), with Mfaniseni. It was a great success. After the concert, Mfaniseni suggested he should contact some South African musicians he knew to expand the band. A few months later we booked a studio in Jo'burg to produce five songs for a mini CD. The production in the studio was a great experience for all the German musicians. It was a one week, day and night session. This was new and crazy to us, but for the South Africans it seemed to be business as usual. Nightly, Eddi Mathiba – keyboard player and well known from Mbongeni Ngema's "Sarafina" – and I often visited the Jo'burg red light district late in the evening to get wine and beer to keep the "machine" in the studio working. The "human sound machine" were Mfaniseni Thusi, Martin Retter, Uli Staudenmaier (voc.) Thomas Grollmus (guit), Fana Zulu (bass), Eddi Mathiba (kb & organ), Sello Montwedi (drums), Thale Makhene (perc.), McCoy Mrubata (flute & sax), Themba Mehlomakhulu (trumpet), Velephi Mnisi & Khanyo Maphumulo (backing voc.) – they all worked day and night and in the end we produced a first CD with five "Songs Of Good Hope" at the Cube Studios in Jo'burg 1998 in five days.

On November 21st 1998 we had the first gig with the complete SAWUBONA Band in Karlsruhe during an IBM event. The event was made for the conclusion of an Internet Literature Competition sponsored by IBM together with the German weekly paper "Die Zeit" und the ARD broadcast station "Radio Bremen". The simple idea was to broadcast the SAWUBONA concert via the Internet to Soweto, Johannesburg. At the same time IBM South Africa held their first client event in Jo'burg's South Western Township (Soweto) and transmitted the event to Karlsruhe. 1998 was the time when video and audio were making their first steps on the Internet and the complete idea was more than ambitious – let's say crazy, because everybody was happy when a phone worked in Soweto. The second ambitious thing was that the SAWUBONA Band (a mixture between musicians from

Soweto, USA, Brazil and Germany) were on the way to their very first gig. A day before the concert, IBM's General Manager Erwin Staudt called me in Karlsruhe during the band rehearsals and asked: "Can I come tomorrow – are you sure everything will work?" I answered: "We haven't been able to have any technical rehearsals with IBM South Africa, so we have to expect that tomorrow the Internet transmission will end in a mess". Erwin Staudt answered: "O.K. – then I will come!"

The concert on the next day worked well as a first one, but there were some technical Internet features that did not work until 30 minutes before the SAWUBONA Band started to play. Dietmar, an IBM colleague, responsible for the technical Internet part of the concert, spent one day on his mobile phone to explain the South African colleagues how they should operate the server configuration in Soweto. Dietmar and me, too, aged about ten years in one day. Erwin Staudt told me after the event: "Listen, the music could be better, but it's a great project and we have to continue".

So we did. And we toured with the band during 1998 and 1999 around Germany with the help of IBM and the South African ambassador in Germany, Lindiwe Mabuzza. Lindiwe was a big fan of the project. Besides many interesting and sometimes absolutely crazy gigs we had a very special concert in the Jazz Cellar of the Bayerischer Hof hotel in Munich. Wherever we played with the band I informed IBM colleagues and invited them to the concerts. After the show at the "Bayerischer Hof" Jazz Cellar, the leader of the IBM Munich branch office came up to me and said: "Congratulations, this is really a great project." – It was Martin Jetter, today IBM Germany's general manager. In the

Werner Acker

year 2000 we stopped the concerts because everything became too complicated, as well as very expensive, while some of the musicians had to follow up their own projects.

IMAGINE

I always had a feeling however that this could not be the last word for SAWUBONA. As the Soccer World Cup 2010 in South Africa was announced, I thought there might be a chance of relaunching the project. At the employee event at the CeBIT Fair 2007 in Hanover, I had a chat and some beers with Ansgar Schmidt, a colleague from the IBM Lab in Boeblingen. Ansgar is a social platform evangelist and was looking for new content to demonstrate IBM's competence. I suggested the SAWUBONA MusicJam project to him. Ansgar got excited and started collaborating with Thomas Müller and Manuela Geiger from T4 Media, an Internet platform, although he knew there wasn't much chance of getting money for such an exotic project. – Once we had something to show I asked IBM Germany's general manager, Martin Jetter, to sponsor SAWUBONA – and he agreed – without his support we would have had no chance of continuing.

At the CeBIT Fair 2008 IBM announced the SAWUBONA MusicJam project and asked musicians around the world to compose music to 17 lyrics about South Africa. Within two years over 600 participants created about 130 songs. Werner Acker, the musical director of SAWUBONA, and others selected 13 songs for this CD and rearranged the music to create a common, unique sound. Werner composed songs, too. He is not only a great musician, he is also a great teacher and leader. He found not only perfect musicians – he created a real band. Behind Werner is a team with great musicians like Annette Kienzle (voc), Verena Nübel (voc), Lucky Thobela (voc & drums), Rainer Scheithauer (kb, piano & organ), Frank Dapper (drums), Ekkehard Rössle (sax & clarinet), Herbie

Wachter (drums), Capo Mayer (bass), Jochen Herth (guit), Karl Frierson (voc), Donovan Copley (guit & voc.), Ronan Skillen (perc), Nichelle Colvin and Franz Daut (composer), Andreas Schwall (guit) and many, many more from the Sawubona MusicJam platform. We had and still have so many supporters for the project both inside and outside IBM that it would be impossible to name them all. But there is still one person I would yet like to thank: my wife Cornelia – without her, the SAWUBONA project would not exist. She has motivated me down the years to complete the project and also managed the band concert tours in 1998 and 1999. Let me also say thank you to IBM: to Martin Jetter and my last manager Peter Gerdemann as well as to the two Jörgs (Winkelmann and Peters) who helped me to continue and finish the project even in difficult times.

I take this as the greatest farewell gift that I could ever imagine. Siyabonga!

I began working with IBM Germany in 1978 after finishing my university studies majoring in publishing, journalism and communications. My IBM time seems like a long period of my life, but 1978 feels like yesterday. Beside SAWUBONA and many other exciting projects in my IBM life there was one remarkable “musical” day I will never forget: April, 27th 2006 in Hamburg, when I met my personal musical hero, Ray Davies (singer/songwriter of The Kinks) for an IBM Intranet interview about innovation and creativity. Ray said at the end of the interview: “The joy is to find other people to go through that experience with”. I truly think the creativity of more than 400,000 IBMers has no limits and you'll always find colleagues to go through that experience with – because of the company's values.

Hans-Dieter Huober

Frank Dapper

SONGS OF GOOD HOPE

1 GOOD HOPE (INTRO)

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Music by Werner Acker / Franziska Bold, 2009

Far away from South Africa
Looking back – we did ya
Far away from this new nation and land
Thinking on the good times we spent
Some voices are still in my ears
Some music, some people, some time
Some situations that we may feared
Some food, some sea – and some wine

South Africa, South Africa,
Try to get these pictures alive
South Africa, South Africa,
Try to make words to describe
South Africa, South Africa,
Try to use all my fantasy
South Africa, South Africa,
Try to explain how we feel...

Far away from South Africa
We all remember – we did ya
Far away from this new nation and land
Thinking on the good times we spent
These photos are no real life
It is great – to go for a drive
There's nothing better makes you feel that way
As take a trip to South Africa for weeks and stay

South Africa, South Africa,
Try to get these pictures alive
South Africa, South Africa,
Try to make words to describe

South Africa, South Africa,
Try to use all my fantasy
South Africa, South Africa,
Try to explain how we feel...
Take these songs and close your eyes
Take these songs and open your ears
These songs are about South African people
Their hopes, their lives and their fears

South Africa, South Africa,
Try to get these pictures alive
South Africa, South Africa,
Try to make words to describe
South Africa, South Africa,
Try to use all my phantasy
South Africa, South Africa,
Try to explain how we feel...

Lead Vocals: Verena Nübel. Backing Vocals: Annette Kienzle, Karl Frierson, Roxana Marleen Acker. Drums: Frank Dapper. Bass: Holger „Zomo“ Kalenda. Guitar: Werner Acker. Rock Guitar: Jochen Herth. Piano, Hammond C3, Synths: Rainer Scheithauer. Violins: Ruth Bellon.

2 RAINBOW SCATTERINGS

© Copyright Lyrics by Hans-Dieter Huober, 1998

Music by Werner Acker/Franziska Bold, 2009

A land that hopes
A land that sounds
A land that shines
A land with energy

A land with comedy
A lot of rainbow scatterings in my mind
A lot of rainbow scatterings in my mind

A land with magic
A land with tragic
A land with dignity
A land with animals
A land rich with minerals
A lot of rainbow scatterings in my mind
A lot of rainbow scatterings in my mind

My love has a name
South Africa is in my mind
My love has a name
South Africa so wonderful
My love has a name
South Africa so full of light
Hope you won your last fight

A land for black
A land for white
A land for colours
A land for pride
A land with sea
A land with water
A lot of rainbow scatterings in my mind
A lot of rainbow scatterings in my mind

A land with nature
A land for every creature
A land with talented people
A land to live
A land to die
A lot of rainbow scatterings in my mind
A lot of rainbow scatterings in my mind

My love has a name
South Africa is in my mind

My love has a name
South Africa so wonderful
My love has a name
South Africa so full of light
Hope you won your last fight

Vocals: Annette Kienzle. Drums, Percussion: Herbert Wachter. Bass: Capo Mayer. Guitars: Werner Acker. Synths, Rhodes, Piano: Rainer Scheithauer. Saxophone: Ekkehard Rössle.

3 RAINBOW BUS (SITTING IN THE BACK OF THE BUS)

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© Additional Lyrics by Donovan Copley, 2010

Music by Franz Daut and Denis Guttrung, 2008

Sitting with my bag in the back of the bus
Driving forward thinking back looking left and right
Discover new people discover their lives
Sitting with my bag in the back of the bus yeah
Yeah, yeah, yeah
Yeah, yeah
Sitting with my bag in the back of the bus
Driving my mind backward remember when grew up
Remember the years remember the tears
Sitting with my bag in the back of the bus yeah
Yeah, yeah, yeah
Yeah, yeah, sing yeah

The rainbow bus had too many bad drivers
Following wrong ways needs all of the survivors
No chance to talk no chance to give
No chance to live and no chance –
for love yeah
Yeah, yeah, yeah
Yeah, yeah

South Africa's bus has now a good driver
Following a new map with better ways
We all are now the lucky survivors
Looking forward and pray – for glory days, yeah
Yeah, yeah, that what I'm doing
Yeah, yeah

Sitting with my bag in the back of the bus
Driving forward thinking back looking left and right
Discover new people discover their lives
Sitting with my bag in the back of the bus
Sitting with my bag in the back of the rainbow bus
Sitting with my bag in the back of the rainbow bus
Sitting with my bag in the back of the bus

Vocals: Verena Nübel/Donovan Copley. Drums, Percussion: Herbert Wächter. Bass: Hansi Schuller. Guitars: Werner Acker. Acoustic Guitar: Jochen Herth. Piano: Rainer Scheithauer. Saxophone: Ekkehard Rössle. Vocals, African Guitar: Donovan Copley. Digeridoo: Ronan Skillen

4 BED & BREAKFAST

© Copyright Lyrics: Hans-Dieter Huober, 1997

Music: Uli Staudenmaier, 1997

Drivin' thru the northern part of South Africa
The car-radio plays a la cart
Paul Simon and Johnny Clegg,
Scatterings – singing la, la, la, la
Fields, mountains, villages –
Driving not too fast
To look for bed & breakfast
Stopped at Sabie near Kruger Park
Looking for Bridget & Davids'
Soon it's getting dark
A man with a big dog passes by the way
Sorry – do you know the way?
The dog smiles and the man said

Ooh ooh ooh yeah yeah
Bridget & Davids' sounds familiar
Yeah this isn't so far,
Yeah I know that place
Bridget & Davids' sounds familiar
Yeah this isn't so far
Yeah I know their faces
It's a good place to stay hey hey
Yeah, you must follow this way

Arriving at Bridget & Davids' soon
Hello, enjoy the sunny afternoon
Said the man with the dog
And his dog smiles like David
Bridget & Davids' is like in the picture book
A part of our hearts, they just took
Some happy days in South Africa
Some animals of the Kruger,
Some crocodiles and lions
Some happy days in South Africa
Just scatterings now –
Singing la, la, la, la, la, la

Some happy days in South Africa
Some animals of the Kruger
Some crocodiles and lions
Some happy days in South Africa
Just scatterings now –
Singing la, la, la, la, la, la
Bridget & Davids' sounds familiar
Yeah this isn't so far Yeah I know that place
Bridget & Davids' sounds familiar
Yeah this isn't so far,
Yeah I know their faces
Bridget & Davids' sounds familiar

Vocals: Annette Kienzle. Drums, Percussion: Herbert Wächter. Bass: Capo Mayer. Guitars: Werner Acker. Piano, Rhodes, Strings and Horns: Rainer Scheithauer. Violins: Ruth Bellon.

5 SOWETO'S SHEBEENS

© Copyright Lyrics: Hans-Dieter Huober, 1997

Music: Uli Staudenmaier, 1997

Saturday Night in Soweto
Let's go to the Shebeens, let's go
Say hello daag, hi and sawubona
This people take care and wanna
Know where do you come from
How do you do – son
How do you feel – here
Come on sit down and drink a beer

And you feel alright – feel alright
Yes you feel alright – feel alright
Oh you feel alright – feel alright
Talking about Beckenbauer, drinking liqueur
Talking about German football and devil Hitler
Talking about the distance of black and white
Talking about the years of the Apartheid
Moon says I will show you how I cook
Come to my kitchen and look
Try porridge and chicken and what you like
You are among the first white

And you feel alright – feel alright
Yes you feel alright – feel alright
Oh you feel alright – feel alright
No whites have ever been here – in Moon's Shebeen
No whites have ever tasted that beer –
in Moon's Shebeen
No whites have an idea what I mean –
in Soweto's Shebeens
If we talking about a Saturday night in a Shebeen
Feel alright

Vocals: Annette Kienzle. Drums, Percussion: Herbert Wächter. Bass: Capo Mayer. Guitars: Werner Acker. Rhythm Guitar: Andreas Schwall. Hammond C3, Clavinet, Rhodes: Rainer Scheithauer.

6 MARK'S PHILIPPOLIS

© Copyright Lyrics: Hans-Dieter Huober, 1997

Music: Franziska Bold/Werner Acker

Land, only land – and, it's land, only land – and
Nothing as fields – and nothing as one street –
and it's still Burenland
Somewhere, deep into the Freestate,
there lives Mark with his family
He collects records from every band
He loves the good old stuff like it is
It's part of their life in Philippolis
They live in the house of Laurens van der Post
A house which was damaged and lost
Mark plays those days all good old songs
From the Beatles, the Kinks and the Stones
May be that helps him in some way – and
To survive in Philippolis – still Burenland

Land, only land – and, it's land, only land – and
Nothing as fields – and nothing as one street –
and it's still Burenland
Mark lives on his own as Laurens did
With his child and his wife on an island
Mark plays those days all good old songs
From the Beatles, the Kinks and the Stones
May be that helps him in some way – and
And if you are on the way thru that land
Make a stop in Philippolis – and
Ask for the house of Laurens van der Post
Mark and his wife are very kind hosts

Land, only land – and, it's land, only land – and
Nothing as fields – and nothing as one street –
and it's still Burenland

Vocals: Annette Kienzle. Drums, Percussion: Herbert Wächter. Bass: Capo Mayer. Guitars: Werner Acker. Rhodes, Piano, Strings: Rainer Scheithauer.

7 KOMISHANA WAMA CQINISOOO

YE YEHENI (TELL ME THE TRUTH)

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Zulu translation, vocal arrangements by Lucky Thobela, 2009

Komishana wama cqinisooo, ye yeheni
Sifuna ukwazi, ngala bezizwe
Abasi gencxa saphela, Manje Bafuna ucxolo
Ngala bezizwe, komishana wama cinisooo

Sifuna ulwazi,
ohoo ngala bezizwe
Saphela thina, we unga feel' la kajani
Wena unga feel'la kajani, ngala bezizwe
Kodwa wena unga feel' la kanjani
Wena unga feel'la kajani, Ooho ngala bezizwe
Saphela thina, Baphelile abantu ezweni
Ziphelile ingani zobaba boo, Ngala bezizwe
Saphela thina, Awu baphelile abantu ezweni
Sipheli isizwe senkosi, Ngala bezizwe
Saphela thina.
Wehe komishana wama cqinisooohooooo
Yee lele, yee lele.
Awu wehe komishana wama cqiniso
Sifuna ulwazi

Oowo ngala bezizwe, saphela thina
Awu komishana wama ciniso
Oowo sifuna ulwazi

Ngala bezizwe, Saphela thina
Oowo Baphelile abantu ezweni
Hawu sifuna ulwazi, Ohoo ngala bezizwe
Saphela thina, Awu Kodwa wena
Unga feel'la kajani, Wena unga phatheka kajani
Lendaba ingaku phatha kajani, hee lele
Awu kodwa wean, ungapatheka kanjani

Wena unga feel'la kajani, lendaba ingakuphata kajani
Ye lele, komishana wama cqinisooooo
Hooooooo, ye lele, ohoo sifuna ulwazi
Awu ngalabezizwe, ye lele
Awu wa wa wa, Woo wo wo woo
Nala bezizwe. Ha lala, ha lala

Wena unga feel'le kajani, Wena unga feel'la kajani
Wena unga feel'la kajani, Wena unga feel'la kajani
Wena unga feel'la kajani, Wena unga feel'la kajani
Wena unga feel'la kajani

He le le, Awu komishana wama cqinisoooo
Ye le le, Ohoo ngalabezizwe
Ohoo ngalabezizwe, Ohoo ngalabezizwe
Ohoo ngalabezizwe, Awu holo lo
Holo lo, Holo lo, He komishana wama cqiniso
Komishana wama cqiniso, Ohoo ngalabezizwe
Uye yeeni.....
Wehe bakwethu, Ye le le

Uwe komishana wama cqinisooo
Wena wamacqinisoo, Ohoo ngalabezizwe
Saphela thina, Ohoo baphelile abantu ezweni
Siphelile isizwe esinphofu, Ohoo ngalabezizwe
Ye le le

Awu bayakhala abantu ezweni
Ziyakhala izingani, Zakithi
Wehe bakwethu, Saphela thina
Komishana wama cqiniso
Wu wena wama cqiniso
Ohoo ngalabezizwe, Sapheela
Ha la la, Oho
He le le, Awu uye yeni
Abasigencxa saphela, Manje bafuna ucxolo

Sifuna ukwazi ngala bezizwe
Abasi genca saphela, Manje bafuna ucxolo

*The original song was called "Tell Me The Truth".
The song tells a story about a father who lost his two
sons during apartheid fightings – the sons were killed.
The father wants to know: who did it and why?*

*Vocals: Lucky Thobela & Zweli Masumpa. Drums, Percussion:
Herbert Wachter. Bass: Hansi Schuller. Guitars: Werner Acker.
Pad: Rainer Scheithauer. Didgeridoo: Ronan Skillen. Saxophone:
Ekkehardt Rössle.*

8 THE PERPETRATOR

© Copyright Lyrics: Hans-Dieter Huober, 1995

Music: Werner Acker / Franziska Bold

Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
I am a perpetrator
I have to tell my story
You may think I am guilty
I know it will be

Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
Apartheid was law
Apartheid was all I saw
They told me to fight
I believed, that I was right

Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
Yes I am, Yes I am
I'm a perpetrator
I have to tell my story

You may think I am guilty
I know that it will be

My right, my fight
My right, my fight
My right, my fight
Against history and me
I need reconciliation
To be part of this nation
I feel like a fool
I feel like a fool

Our right, Our fight
Our right, Our fight
Our right, Our fight
Our right,
But the Truth Commission said:
The decision is:
No one has the right
To die or kill (for Apartheid)
Right

*Vocals: Karl Frierson. Drums, Percussion: Herbert Wachter. Bass:
Capo Mayer. Guitars: Werner Acker, Rhodes, Hammond, , Synths:
Rainer Scheithauer. Saxophone: Ekkehardt Rössle.*

9 A WORD

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Music by Werner Acker/Franziska Bold, 2010

Sometimes a word
May change a world
Talk about Justice
Do you notice?
Look at the people
Some are evil
Look at the evil
They are still people

Only one word
May change a world
Justice
Do you notice?
You ask for justice
But you must notice
They can't afford
They have UBUNTU
try to save a world

Ubuntu means peace –
Peace with the devil
The peace with the past
To bring back at last
Justice for the nation
And real relations
Between all the people
No chance for the evil

Ubuntu, ubuntu....

Vocals: Annette Kienzle. Drums, Percussion: Herbert Wachter. Bass: Capo Mayer. Guitars: Werner Acker. Rhodes, Strings: Rainer Scheithauer. Saxophone: Ekkehard Rössle. Additional Vocals: Karl Frierson.

10 SOWETO, JUNE 1994

(For Peter Mbelengwa, Ouma and Cornelia)

© Copyright Lyrics by Hans-Dieter Huober, 1994

Music by Nichelle Colvin

Spent a day in the South of Africa
A day so cold with rain and snow
Spent a day there with Peter
and hope for sure
We will come back
to Soweto

Donovan
Copley

A lot of these old pictures running through my head
But Peter told us – don't worry
Remember the Morris Isacson School
There is no more violence in Soweto
We stopped in front of St. Matthews School
Children in the school yard running out so cool
There's no more violence, it's passed
People take care what they're living for

Yes come with me, yes come with me,
into Jo'burg's Soweto
Yes come with me, yes come with me,
into Jo'burg's Soweto
Yes come with me, yes come with me,
into Jo'burg's Soweto
Jo'burg's Soweto, Jo'burg's Soweto
We've moved into the classrooms
Little boys and girls learning lessons so cool
Creativity – indeed
Learning lessons on their PCs

At least Peter showed us a home for the aged
We asked an old lady: what has been changed?
She said: we live our daily life as we did before
Change is for our grandchildren –
not for us anymore

Yes come with me, yes come with me,
into Jo'burg's Soweto
Yes come with me, yes come with me,
into Jo'burg's Soweto
Yes come with me, yes come with me,
into Jo'burg's Soweto
Jo'burg's Soweto, Jo'burg's Soweto

Soweto, Soweto,
Jo'burg's Soweto, Soweto
Soweto, Jo'burg's Soweto
Jo'burg's Soweto, Jo'burg's Soweto

Yes come with me to, yes come with me into,
Yes come with me to, yes come with me into,
Yes come with me to, yes come with me into,
Yes come with me to Soweto

Vocals: Verena Nübel. Drums, Percussion: Herbert Wachter. Bass: Capo Mayer. Guitars: Werner Acker. Rhodes, Piano, Strings, Horns: Rainer Scheithauer. Violins: Ruth Bellon.

11 COLLECTING THE MONEY

© Copyright Lyrics Hans-Dieter Huober

Music by Werner Acker / Franziska Bold

One curious day
Peter was on the way
To Cape Town from Camps Bay
Arriving some place in the City
He watched a band playing so pretty
After watching a while
He could not understand
Why no one gave any Rand for the band
So after a chat
Peter took off his hat and
And at the end
He collected the money for that band
The musicians say thanks – and...

Hey man you look so funny
You are now responsible
For collecting the money
Hey, hey you look so funny
Thank you so much
For collecting the money
Hey, hey man you look so funny
You are the right man
For collecting the money

Back on his way
From Cape Town to Camps Bay

Peter walks on his own
As a black taxi-bus driver stopped
Hey man you are alone
On your way to Camps Bay
Come on – we are going that way

Hey man you must know
It's much more better by car
Camps Bay is too far
Hey man it is too far
For a lonesome walk
Come on let's talk
Peter took the car
And not so far
The driver said to him

Hey man you look so funny
You are now responsible
For collecting the money
Hey, hey you look so funny
Thank you so much
For collecting the money
Hey, hey man you look so funny
You are the right man
For collecting the money

Later home in Camps Bay
Peter came along that way
And told us his day
And all about what he saw
On his way

His girl friend said come over
And where do you lost
Your most exclusive pullover
Come over, come over

And where did you lost your money
And why do you look so funny

His answer wasn't very clear
And his girl friend said
Dear man, dear man you look so funny
You are now responsible
For collecting the money
Hey, hey you look so funny
You are now responsible
For collecting the money
Hey, hey man you look so funny
You are the right man
For collecting the money
Hey, hey man you look so funny
You are the right man
For collecting the money

*Vocals: Karl Frierson. Drums, Percussion: Herbert Wachter.
Bass: Capo Mayer. Guitars: Werner Acker. Piano, Hammond
C3: Rainer Scheithauer. Saxophone: Ekkehard Rössle.*

12 ELEPHANT'S BIRTHDAY JIVE

**© Copyright Lyrics by Hans-Dieter Huober, 1998 /
Mfaniseni Thusi. Music by Mfaniseni Thusi, 1998**

I was born hundred years ago
Ooh yes I was born
As one of the first elephant child
Living my life in the wild

I remember everything of my life
How I used to move so freely
I remember the hot sun, the cool nights
Every tree in the Kruger Park

C'mon lions, let's do Elephant's Birthday Jive
– Happy Birthday –
C'mon leopards, let's do Elephant's Birthday Jive
– Happy Birthday –
C'mon kudus, let's do Elephant's Birthday Jive
– Happy Birthday –
C'mon giraffes, let's do Elephant's Birthday Jive
– Happy Birthday –

Woza – woza we lion
Woza siyojabulani sonke
Come on – come on all
Let us dance the elephant's birthday jive
Woza – woza we leopjard
Woza slyojabulani sonke
Come on – come on
Let us dance the elephant's birthday jive

We elephants do not forget
The good days and the bad times
The nice people and the wrong people
Our roots and where we belong
We are Africa's living memory
Survivors of civilisation
We are the animal nation
Thank you South Africa for saving us!

C'mon lions, let's do Elephant's Birthday Jive
– Happy Birthday –
C'mon leopards, let's do Elephant's Birthday Jive –
Happy Birthday –
C'mon kudus, let's do Elephant's Birthday Jive
– Happy Birthday –
C'mon giraffes, let's do Elephant's Birthday Jive
– Happy Birthday –

Woza – woza we lion
Woza siyojabulani sonke
Come on – come on all

Let us dance the elephant's birthday jive
Woza – woza we leopard
Woza siyojabulani sonke
Come on – come on all
Let us dance the elephant's birthday jive

Woza – woza we lion
Woza siyojabulani sonke
Come on – come on all
Let us dance the elephant's birthday jive
Woza – woza we leopard
Woza siyojabulani sonke
Come on – come on all
Let us dance the elephant's birthday jive

*Vocals: Annette Kienzle. Drums, Percussion: Herbert Wachter.
Bass: Capo Mayer. Guitars: Werner Acker. Piano, Rhodes, Hammond
C3, Synths: Rainer Scheithauer. Add. Percussion: Ronan Skillen.*

13 HAVE A CUP OF BEER

**© Copyright Lyrics by Hans-Dieter Huober, 1998 /
Karl Frierson, 2010
Music by Franz Daut and Denis Guttrung, 2010**

Walking thru Cape Town's Township
Somebody came up to me and said
Hey, you look so tired my dear
Let's have a cup of beer

Come to my brewery and drink Bantu beer
Fresh made from our women come it's just hear
We entered the house and a woman filled up,
filled up a cup

It tasted something sweet something strong
we having a chat
Walking thru Cape Town's Township

Somebody came up to me and said
Hey, you look so tired my dear
Let's have a cup of beer
They live in shakes made from paper,
metal and wood
They live without running water
looking clean and good
They live with ten people in one room –
shifts for sleeping
They haven't a job or a car or a garden
or a place for loving

Oh no no no no no no
No room for sleeping,
No place for lovin'
Oh no no no no no
Come to my house and look how we are
These young boys have no jobs and nothing to do
They haven't a chance to leave the dreadful situation
Our life is a dead end street –
what shall we do?

Walking thru Cape Town's Township
Somebody came up to me and said
Hey, you look so tired my dear
Let's have a cup of beer
But we don't have glasses – I fear

*Vocals: Karl Frierson, Drums, Percussion: Herbert Wachter. Bass:
Capo Mayer. Guitars: Werner Acker. Rock Guitar Fills and Solo:
Jochen Herth. Wurlt, Hammond C3, Piano: Rainer Scheithauer.
Claps: Hardy Huober, Eugen Sagele.*

*All arrangements by Werner Acker, except „Good Hope“ by Werner
Acker and Rainer Scheithauer. Keyboard, piano and organ arrange-
ments by Rainer Scheithauer. All lyrics by Hans-Dieter Huober.
Producer: Werner Acker
Co-producer: Rainer Scheithauer
Recorded at POWERHILL STUDIOS Ludwigsburg, 2010
Mixed and mastered by Eugen Sagele 2010
Cover & booklet design: Anne Bernard, avcommunication
Pictures: Jörg Hilpert, Helmut Schuster and Thomas Ahner*



BACKSTAGE:

SOME STORIES TO THE SONGS

1 Good Hope (Intro)

last songs. I thought it would be nice to understand how I started:

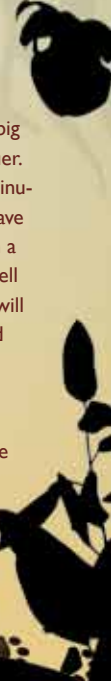
2 Rainbow Scatterings – was written as the very last song and is inspired by Johnny Clegg’s “Scatterings Of Africa”. It is a long answer to a short question: what is South Africa? **3 Rainbow Bus** is dedicated to Alex Schrempf, son of Juergen Schrempf, former CEO of Daimler. Alex wrote a book called “Sitting In The Back Of The Bus”. He grew up during apartheid in South Africa. As Alex returned to Germany to study he realized that during apartheid he had had no chance to see the real South Africa. So he decided to go back and write a book together with his friend and photographer Michael Wilhelm called “Sitting In The Back Of The Bus” to discover South Africa, again. The book was Alex’s degree dissertation.

4 Bed & Breakfast – When we travelled in South Africa we booked “Bed & Breakfasts” as much as possible. Not only because it can be cheaper than a hotel, but also to meet different people and get the chance to talk about “God & the world”. So we booked into “Wayfarers” at Sabie near Kruger Park. The owner couple, Bridget & David, treated us like kings – it was like a fairy tale. For me they are synonymous with real hospitality. **5 Soweto’s Shebeens** – In 1995, together with my former IBM colleague Peter Mbelengwa, and my wife Cornelia we visited a shebeen called “Moon’s Shebeen” in Soweto. Shebeens were “illegal” pubs during apartheid, because black or coloured people were not permitted to sell alcohol. The solution for non-white people was to turn some ordinary houses into “private” pubs. But during apartheid these pubs

– was written as one of the nice to give you the opportunity to look back at the pictures and

became much more than a place for relaxing: they were also important communication centres in the organisation of opposition towards the apartheid regime. In 1995 there weren’t many white people or tourists in shebeens. When we entered Moon’s they said we were the first white people in their pub. The funny thing for us was: for Germans like us from the Stuttgart region there was nothing new about the shebeens. You can find similar pubs called “Besenwirtschaften” in the region around Stuttgart – of course they are not illegal but you also sit in the living room, kitchen, backyard. The only difference between the Stuttgart and Soweto shebeens was that South Africans drink beer and Germans drink wine in their shebeens. Not even the small talk was very different: once we were identified as Germans all the shebeen guests started a big discussion about the latest German soccer (Bundesliga) results and Franz Beckenbauer. They knew everything about German soccer – much more than we did. After ten minutes or so we really felt at home in Moon’s Shebeen because everybody in that pub gave us the feeling “you are really welcome”. We spent the whole evening in Moon’s with a lot of discussion and drinking. As we said good-bye, Moon the owner said “You can tell your white South African friends they are always welcome in Moon’s Shebeen – we will take care of them”, and “Please come again before you leave South Africa”. We could not make it, but we will never forget this magic place. Moon died a year later under tragic circumstances as he tried to prevent a young boy from raping a girl. The boy stabbed Moon to death. The song “Soweto’s Shebeens” is dedicated to Moon.

6 Mark’s Philippolis – Mark was the IBM colleague responsible for organising the agenda for my South African trip in June 1994 – he organised all the interview partners (clients, business partners, IBMers). I think at the beginning of our friendship I was something like an IBMer on a pleasure trip for him: he had the additional work load and I had the fun. I think his impressions about me were my fault. So I sat down and wrote him a mail about myself: my hobbies – and my



favourite music. I am a big Ray Davies and Kinks fan. Mark replied that he too was a big Kinks fan, and he claimed to have the biggest record collection in South Africa. From that day we only talked about music and the business became “business as usual”. Everything worked perfectly. A year later, Mark quit his IBM job and decided to live with his wife Doreen and their children in Philippolis. They bought the house of Laurens van der Post, the great South African poet, from the Prince Of Wales. They renovated and rebuilt the house completely and opened a Bed & Breakfast. A very nice place! This song is dedicated to Doreen and Mark.

7 Komishana wama cqinisooo, ye yeheni (Tell Me The Truth),

8 The Perpetrator and **9 A Word** – all three songs were written in 1996, after a South African conference at the Protestant Church Academy Bad Boll (near Stuttgart). The future members of the Truth and Reconciliation Commission like Dr. Alex Boraine (Deputy Chairman) and the former South Africa’s Minister of Justice, Dr. Dullah Omar were invited to this conference. All the South African guests came to Germany to listen to how Germany dealt with the past – the Nazis and also its GDR past. I was in a workshop with Dr. Dullah Omar and asked for his impressions and opinions on how he thought Germany had dealt with the past – and what South Africa intended to do with its apartheid history. He said: “I will explain tomorrow in my talk”.

A day later South Africa’s Minister Of Justice explained the idea of the Truth and Reconciliation Commission and amnesty. The reaction from the Germans at the conference was, “This is not justice”. Dullah Omar said: “We do not have a synonym for justice in

Ekkehard Rössle,
Hansi Schuller

the Zulu language – we have the word ubuntu. Ubuntu means make peace“. After the song “A Word” I later read articles about the hearings of the Truth and Reconciliation Commission to complete the song “A Word” with “Tell Me The Truth” and “The Perpetrator”. All three songs belong together and tell one story. The real difference to the German way of dealing with the past is the intention to make everything public and transparent. That is not only really impressive – but a lesson to learn for the rest of the world. **10 Soweto, June 1994** – the beginning of the SAWUBONA story tells you all you need to know about that song. **11 Collecting The Money** – is dedicated to our friends Peter and his wife Marlies. Peter is a satirical stand-up comedian and often very funny. He decided to make a trip alone from Camps Bay to the city of Cape Town. We had been together every day for four weeks and it was time to have some days alone. But we were scared that something might happen to him because he did not really know the streets of Cape Town and he only had limited English. It was very late when Peter came back – you’ll find his day in the song.

12 Elephant’s Birthday Jive – was written to celebrate the 100 year anniversary of the Kruger Park. **13 Have A Cup Of Beer** – was a suggestion of a guy in the Gugulethu Township, Cape Town. We booked an official tour through Gugulethu at the tourist office in Cape Town and thought we were part of a group of people to visit the township. But, Cornelia and I were the only ones to have had this idea. The first stop was at the “District 6” museum in Cape Town which explains apartheid history very well. Before apartheid District 6 was an area of Cape Town where people of all colours, religions and nationalities lived very well together – until apartheid began. After the museum we visited the Gugulethu township. The song “Have A Cup Of Beer” tells you all about it.

Hans-Dieter Huober

**THE SAWUBONA/
SONGS OF GOOD HOPE PROJECT
SUPPORTS THE FOLLOWING TOWNSHIP
PROJECTS IN SOUTH AFRICA:**

UBUNTU MA AFRICA

The mission of **Ubuntu Ma Africa** is to uplift people living in disadvantaged communities. **Ubuntu Ma Africa** is a not-for-profit organization in Mdantsane, Eastern Cape, South Africa, providing home-based care and education for people with HIV & AIDS, diabetes, depression, sexually transmitted infections, and victims of abuse and violence. The organization receives limited funding and much of it goes to pay the rent on their office space and training rooms. Because they have to pay rent, they don't have enough funding for their awareness campaigns and training programs. **Ubuntu Ma Africa** needs to purchase a decommissioned shipping container to convert into office space. If they can secure the shipping container, the township will let them place it, rent free, on a plot of land.

IBMers from all over the world are sent out for a few weeks every year to different countries in the world to support not-for-profit organisations. As well as being intended as manager education, the program is part of IBM's Corporate Social Responsibility

v.o.n.u.:
Lucky Thobela,
Herbie Wachter,
Verena Nübel,
Capo Mayer,
Coco Mbassi

program and is known as the Corporate Service Corps (CSC). A South African group of the CSC decided to support **Ubuntu Ma Africa** after their trip.

UBUNTU AFRICA

Whitney Johnson, the founder of **Ubuntu Africa**, a young woman who grew up in an affluent district in one of the richest countries in the world heads off to live in one of the poorest and most dangerous areas in the world. Coming from an affluent part of New York City, she goes to Khayelitsha, a township near Cape Town plagued with violence, and becomes one of the only white people there to fight a disease which has afflicted millions. She wants to give the children who have lost their parents to Aids and who carry the virus themselves, their lives back.

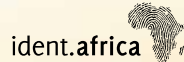
The slum kids of Khayelitsha play football in the dusty streets of the township. There is no money for a new ball, just as there isn't any money for electricity, food or the bus trip to the only Aids hospital.

Ubuntu Africa is a not-for-profit organization dedicated to providing lifesaving healthcare and support services to HIV-positive children and teens in Khayelitsha, South Africa. We provide comprehensive community-based healthcare and support services aimed at improving the health and wellbeing of HIV-positive children. UBA is also committed to fostering an empowered attitude towards HIV/AIDS in young people in South Africa and the United States. Khayelitsha, the community in South Africa where UBA

provides services, is the largest township outside Cape Town and home to around 1 million people. In addition to having high rates of HIV, the Khayelitsha community also faces high levels of crime, unemployment and poverty.

Ubuntu Africa is also supported by: Sigrid Klausmann-Sittler, Walter Sittler, Thomas Hitzlsperger and HUOBER Brezel.

IDENT.AFRICA



Education Is The Key To Success

ident.africa was founded in the year 2004 by Fred-Eric Essam and friends in Cologne, Germany, as a nonprofit agency with dedication to the community. The main objective of **ident.africa** is to find ways how to impact rural development in Cameroon and other region of Africa. With the initial focus on the children of Boboyo, **ident.africa** has set the lofty goal of providing a solid basic education and a better future to children throughout Africa by 2015 according to the Millennium Development Goals of the United Nations.

However education remains a privilege to the majority of African children, **ident.africa** is actively investing in promoting education to rural population. To achieve the goal of improving basic education in Cameroon, **ident.africa** will continually provide scholarships for Boboyo Children engage new and support existing teachers. Through

the project “Building the ground for ICT”, **ident.africa** will systematically provide schools with Personal Computers to close the gap by bridging the digital divide.

Ident.africa was able to make this happen:

- By 2006, the nonprofit had provided school materials including books, pens and manuals to more than 350 Boboyo students.
- That number doubled over the next year, as the group began working with and financially supporting teachers in 19 classrooms. In 2008 – 2010, **ident.africa** paid the salaries (\$50 a month) of 21 teachers.
- In 2007, **ident.africa** funded solar-powered electricity in one Boboyo school.
- Following that introduction of reliable energy, in 2008 retired IBMer Manfred Hambrock led the installation of 100 personal computers in five classrooms. Two more are planned for October 2010.

Fred-Eric Essam

Founder and Chairman of **ident.africa** is Cameroonian by birth. One of seven children, IBMer Fred-Eric Essam left Cameroon in his teens, under a scholarship to study biomedicine, a rare opportunity in a nation where access to education is highly restricted. His career path led to IBM where he now serves as a business partner client relationship representative.

Annette Kienzle,
Rainer Scheithauer



DEUTSCHE AIDS-HILFE

SELF-HELP AND SOLIDARITY



Siyabonga! (in Zulu: Thank you very much!) for buying the CD SAWUBONA/ Songs Of Good Hope for a really good purpose. **Deutsche AIDS-Hilfe e.V. (DAH)** also supports SAWUBONA. We hope you will enjoy the songs and that you will continue to support SAWUBONA.

For more than 26 years **DAH** has been informing, advising and supporting people who are threatened by and infected with HIV/AIDS, and their networks. One of them is AfroLeben+, the network of HIV-positive migrants from all over Germany: www.afrolebenplus.de. It is a forum that commits itself to improving the living conditions of migrants in Germany. Objectives of cooperation are to empower Africans with HIV/AIDS, to strengthen their representation of interests and self-advocacy and to reduce access barriers to the help-system.

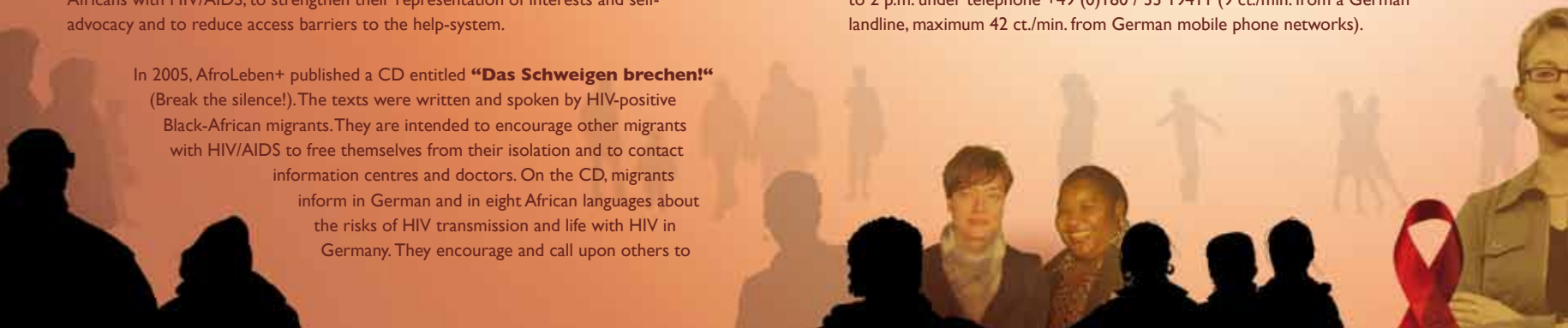
In 2005, AfroLeben+ published a CD entitled **“Das Schweigen brechen!”** (Break the silence!). The texts were written and spoken by HIV-positive Black-African migrants. They are intended to encourage other migrants with HIV/AIDS to free themselves from their isolation and to contact information centres and doctors. On the CD, migrants inform in German and in eight African languages about the risks of HIV transmission and life with HIV in Germany. They encourage and call upon others to

think about HIV/AIDS and to protect themselves. They set an example not to discriminate people with HIV, and they encourage people not to give up hope after a positive HIV test. To order the CD, please go to www.aidshilfe.de or www.aidshilfe-beratung.de.

Silke Klumb

Managing Director of Deutsche AIDS-Hilfe

PS: Please contact us for any questions concerning HIV: For consultation via phone please contact us Monday to Friday from 9 a.m. to 9 p.m. and Sunday from 12 a.m. to 2 p.m. under telephone +49 (0)180 / 33 19411 (9 ct./min. from a German landline, maximum 42 ct./min. from German mobile phone networks).



AFRICA POSITIVE -

THINK POSITIVE

AFRICA POSITIVE is a non-profit association registered in Dortmund Germany. The association was founded in 1998 by the Cameroonian lady Veye Tatah who was a computer science student at the University of Dortmund. Her motivation to establish **AFRICA POSITIVE** was in response to the negative images and reports of the African continent and its people in the western media.

The members of **AFRICA POSITIVE** are Africans and Europeans. The organisation is active in the following areas: supporting and promoting educational issues amongst African migrants, running projects to support the Integration efforts of migrants, and promoting a positive image of the continent by publishing the magazine **AFRICA POSITIVE**. Published since 1998, the magazine is the oldest German language magazine in Europe. Today, it is circulated in many European countries.

The media report frequently about wars, hunger, poverty and disease in Africa. The usual pictures we see on Western TVs are those of Africans who can hardly hold up their skeletal bodies, brawling for food and gifts thrown out at them from trucks owned by western aid organisations.

Africa has 53 states and just because some of them are at war doesn't imply that there is war in all of Africa. We are aware that many countries on the continent face serious problems, but we are equally aware that the continent has great potential.

AFRICA POSITIVE is the voice for intellectual opinions related to African issues for the German speaking public. The magazine is intended to serve as a forum for dialogue among the diverse opinions of Africans as well as others with an interest in the African continent, its people, its societies, its cultures, economics and politics. The magazine covers a wide variety of subjects and is published quarterly.

AFRICA POSITIVE acts as an advisor for Africa. We know that Africans can achieve the same standards of living found in other continents if each and every African works together for the good of the continent. **AFRICA POSITIVE** has become a bridge between the West and Africa with the essential for a better understanding of the African continent.

AFRICA POSITIVE does not only embark on portraying the good sides of Africa. It tackles the problems on the continent independently and objectively and it reports about Africans who make a difference in their daily activities.

African Children growing up in Europe as well as in Africa need African role models whom they can look upon.

AFRICA POSITIVE is putting much effort on this very aspect with its manifold activities.

www.africa-positive.de

