

***“WHEN VOICES MEET”: SHARON KATZ AS MUSICAL ACTIVIST  
DURING THE APARTHEID ERA AND BEYOND***

by

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**SUPERVISOR: PROFESSOR MARC DUBY**

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## *Declaration*

I declare that “*When Voices Meet: Sharon Katz as Musical Activist during the Apartheid Era and Beyond*” is my original work and that all the sources that I have used or quoted have been acknowledged by means of complete references.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.



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19 January 2018

For  
Tamara, Jasmin, Brandon  
&  
Ilana

### *Acknowledgements*

I am fundamentally an optimist. Whether that comes from nature or nurture, I cannot say. Part of being optimistic is keeping one's head pointed toward the sun, one's feet moving forward. There were many dark moments when my faith in humanity was sorely tested, but I would not and could not give myself up to despair. That way lays defeat and death.

–Nelson Mandela

It was the optimism of Sharon Katz that struck me most powerfully during a chance encounter at one of her intimate performances at Café Lena in Saratoga Springs, New York. I knew that musical activism would be at the heart of my research, but I was not prepared for the wealth of information that I discovered along the way. Sharon Katz shared her vision, her artistic materials, her contacts and her time with me. I am thankful for the access she provided.

My supervisor, Professor Marc Duby, has encouraged and supported me throughout the research process. He is a scholar *par excellence* with the intellectual depth and critical insights that inspired several lines of inquiry in my research.

My heartfelt thanks go to many people who provided invaluable assistance during my fieldwork and data collection: Willemien Froneman who provided valuable input during the proposal stage of my research; Marilyn Cohen for providing vital information regarding the America *Peace Train* Tour; Mama Mary Lwate for opening her home to me and allowing me to visit the children at the orphanage in Mabopane; Nonhlanhla Wanda and Wendy Quick for sharing their stories with me; the participants of the South African *Peace Train* experience who agreed to be interviewed and the adults on the American *Peace Train* Tour who willingly shared their insights through my questionnaires; Ken Facin in New York, a leader of schools and a champion of the arts for his unwavering support of my endeavours.

My family is an ongoing source of inspiration and my parents have encouraged my lifelong love of learning. Special thanks to my son, Brandon, who graciously assisted

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Finally, I am deeply indebted to the National Institute for the Humanities and Social Sciences (NIHSS) for providing funding that facilitated the many aspects of my research. The contents of my thesis, however, do not necessarily reflect the views of that organisation.

## ABSTRACT

*“When Voices Meet”*: Sharon Katz As Musical Activist

*During the Apartheid Era and Beyond*

by

Ambigay Yudkoff

This study investigates the work of the performer, composer, educator, music therapist and activist Sharon Katz. Beginning in 1992, Katz made history in apartheid South Africa when she formed a 500-member choir that showcased both multi-cultural and multi-lingual songs in their staged the production, *When Voices Meet*, which incorporated music, songs and dance, intended to assist in promoting a peaceful transition to democracy in South Africa.

The success of the concerts of *When Voices Meet* led to Katz securing sponsorships to hire a train, “The Peace Train”, which transported 130 performers from city to city with media crews in tow. The performers’ mission on this journey was to create an environment of trust, of joy, and of sharing through music, across the artificially-imposed barriers of a racially segregated society.

This investigation includes several areas of inquiry: The South African *Peace Train*; the efforts of the non-profit *Friends of the Peace Train*; Katz’s work with Pennsylvania prisoners and boys at an American Reform School; the documentary *When Voices Meet*, and the American *Peace Train* Tour of July 2016, bringing the message of peace and harmony through song to racially and socio-economically divided Americans on a route that started in New York and culminated with a concert at UNESCO’s Mandela Day celebrations in Washington D. C. These endeavours are examined within the framework of musical activism.

The multi-faceted nature of Katz’s activism lends itself to an in-depth multiple case study. Qualitative case study methodology will be used to understand and theorise musical activism through detailed contextual analyses of five significant sets of related events. These include Katz’s work as a music therapist with prisoners in Pennsylvania

and a Boys' Reform School; as activist with The South African *Peace Train* of 1993; as humanitarian with *Friends of the Peace Train*; in making the documentary, *When Voices Meet*, and as activist with the American *Peace Train* Tour of 2016.

In documenting the grass-roots musical activism of Sharon Katz, I hope to contribute towards a gap in South African musicological history that would add to a more comprehensive understanding of musical activism and its role in social change.

**Keywords:** musical activism; *Peace Train*; voices; apartheid; therapist; songs; humanitarian work; multi-cultural; languages; cultural utopia

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## CHAPTER 1

*We've been hoping for change and at last we can see  
Without colour blinding our vision of peace  
We won't miss a beat  
**When Voices Meet***

*-We are the Children of South Africa (America) by Sharon Katz*

### INTRODUCTION

#### 1.1 BACKGROUND AND CONTEXT

This study highlights and analyses the work of the performer, composer, educator, therapist and musical activist Sharon Katz. Beginning in 1992, Katz made history in South Africa when she formed a 500-member choir that performed both multi-cultural and multi-lingual songs in a staged production called *When Voices Meet*. This production, which incorporated music, songs and dance, was intended to assist in promoting a peaceful transition to democracy in South Africa.

Katz (2011) describes the rationale of the initiative as follows:

*I...conceived of forming a 500-voice multi-cultural and multi-racial youth choir to teach youth to sing in each other's languages, to dance each other's cultural dances; and to perform together before a multi-cultural and multi-racial audience - something very unusual for South Africa at that time...I conceived of a project which would use the therapeutic power of music to bring youth together of the previously separated races and cultural groups in South Africa in a shared experience...which dealt with the potential for a more normalised future in the country. (p.1)*

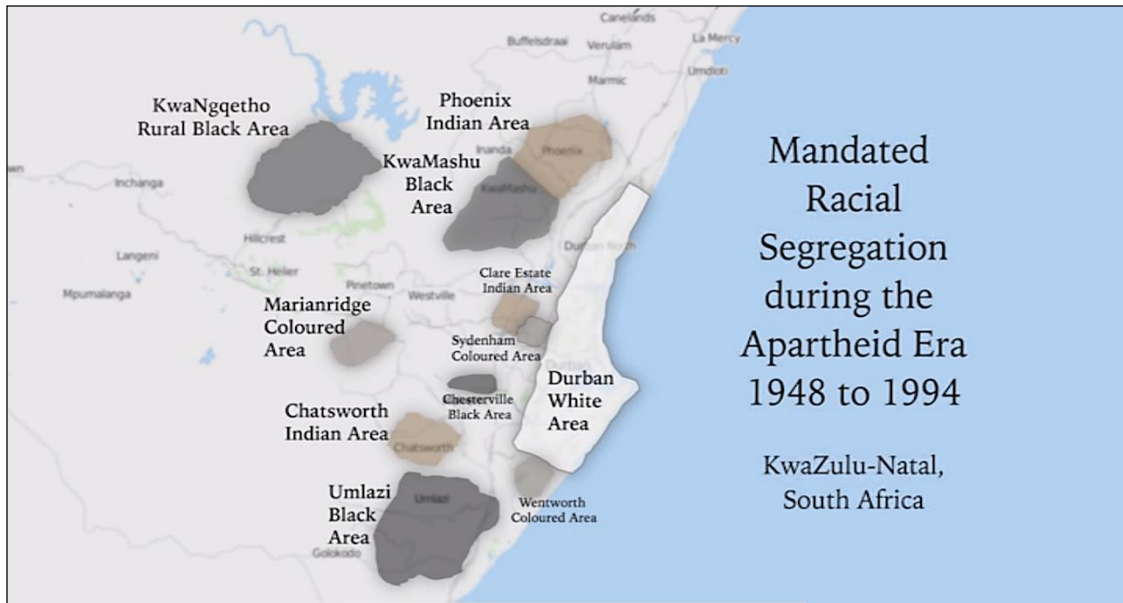
The success of the concerts of *When Voices Meet* led to Katz securing sponsorships to hire a train, "The Peace Train," which transported 130 performers from city to city. These events were brought to the entire nation through television and radio crews who rode aboard the train. The performers' ostensible mission on this journey was to create an environment of trust, of joy, and of sharing through music, while breaking down the artificially-imposed barriers of a racially segregated society.

At each stop along the route, the performers encouraged people of all races, cultures, ages and political affiliations to embrace the end of apartheid, to end hostilities, and to prepare for South Africa's transition to a peaceful democracy. Through their numerous performances, the name of the performing group was solidified as the *Peace Train*.

## **1.2 HISTORICAL BACKDROP TO MUSIC AND RESISTANCE IN SOUTH AFRICA FROM 1948**

Beginning in 1948, the Nationalistic Government in South Africa enacted laws to define and enforce racial segregation. South Africa's apartheid system was formalized and entrenched through laws of the National Party, a white party comprising primarily Afrikaners, which came into power that year. Apartheid policies affected every sphere of South African life from marriage and freedom of movement to education. (Yudkoff in Hebert & Kertz-Welzel 2012: p.95)

Leonard Thompson's *A History of South Africa* (2001) provides a detailed chronology of the watershed events of the apartheid era, the organisations that were founded during that time and the laws that were enacted to secure the apartheid government's stranglehold on people of colour which impacted all members of South African society. The Population Registration Act of 1950 classified people by race while the Group Areas Act of the same year designated areas where people could reside based on race. The following map depicts broadly the separation of people along racial lines in the province of Natal (now KwaZulu-Natal) during the apartheid era.



**Figure 1: Map of KwaZulu-Natal in South Africa depicting designated areas of the Group Areas Act of 1950 based on race. Image sourced from the documentary *When Voices Meet*. Printed with permission of Sharon Katz.**

In 1952, the African National Congress (originating in 1912 as the South African Native National Congress) and its allies, launched a passive resistance campaign against the South African government. The events of the next 12 years from the Sharpeville massacre of 1960 where 67 Black anti-pass law demonstrators were killed by police to the banning of African political organizations in the same year, followed by the imprisonment of Nelson Mandela and other ANC and PAC<sup>1</sup> leaders who were sentenced to life imprisonment in 1964, changed the face of the resistance. Vershbow (2010, p.1) describes the evolution of resistance movements during the 46 years of apartheid as transforming from “loosely organized unions of non-violent protestors to powerful and armed coalitions such as the African National Congress (ANC).” The various musics of this struggle against apartheid created a sense of unity and solidarity among protestors. Vershbow (ibid.) argues that song is “a communal act of expression that shed light on the injustices of apartheid.”

With the release of Nelson Mandela from Robben Island in 1990 and with the first democratic elections imminent (1994), the purpose of the *Peace Train* was to rally the support and goodwill of all people across the country through music, song and dance.

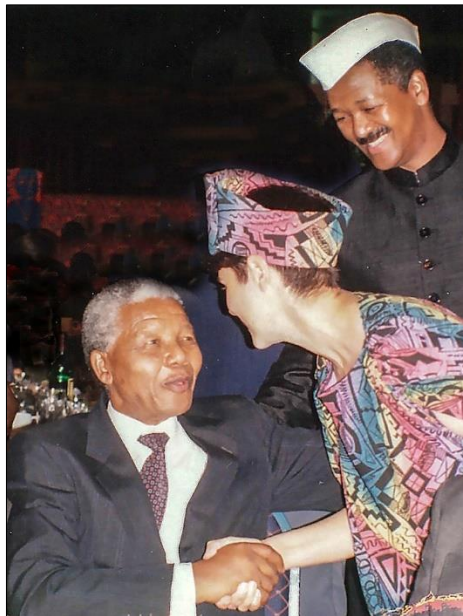
<sup>1</sup> PAC refers to the Pan-African Congress founded in 1959.

Nowhere was the call to action more explicit than in the words of Nelson Mandela on the day of his release, 11 February 1990, as he addressed the people in Cape Town:

*In conclusion I wish to quote my own words during my trial in 1964. They are true today as they were then: 'I have fought against white domination and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die.'*

(Available at: <http://www.firstpost.com/world/nelson-mandelas-five-most-memorable-speeches-1270759.html>)

These words resonated with activists throughout South Africa. President Mandela motivated and inspired activists like Sharon Katz to help realise this ideal of a free society. Katz went on to become a cultural ambassador for the post-apartheid government, and she had the opportunity to meet Mr Mandela (Katz 2015, personal communication, 14 May).



**Figure 2: Sharon Katz meets Mr Mandela on his 75<sup>th</sup> birthday in 1992.**

*Photo courtesy of Sharon Katz.*

From a historical perspective, it is critical to research the contributions of social and cultural ambassadors such as Sharon Katz who have, to some extent, shaped the political

and social evolution of a society. In a 2011 article, Katz describes her ongoing involvement in the *Peace Train* project, which also focuses on humanitarian efforts. The non-profit organisation *Friends of the Peace Train*, formed in 2004, raises money to implement programs that respond to important needs in South Africa such as HIV and AIDS prevention as well as the general education and schooling of children and youth in rural areas (Katz 2011: p.3).

Katz drew the attention of an international audience in an unusual manner. The first time that world-wide audiences saw Katz perform was on the American television station CNN in April 1994. The date for South Africa's first democratic election had been set. The Independent Electoral Commission wanted to educate people in South Africa, who were the previously disenfranchised majority, about the process of voting, especially African (black) communities in the rural areas, who had never been allowed to vote during the apartheid era. Sharon Katz was commissioned to write songs in some of South Africa's African languages as a tool to teach people to vote for the very first time in their lives. CNN captured Katz emerging from a helicopter to perform songs in remote and rural parts of KwaZulu-Natal because Chief Buthelezi<sup>2</sup> had agreed to let his people vote. (Available at: <http://sharonkatz.com/bio/>)

This CNN coverage garnered international enthusiasm, and Sharon Katz and the *Peace Train* have gone on to record for CD compilations alongside international artists such as Sting, Tina Turner, Madonna, Paul Simon and Pete Seeger. Among this esteemed group of musicians, Katz only met Pete Seeger. However, she felt that appearing on a CD in the company of such highly-respected musicians was “an honour and a privilege” (Katz 2016, personal communication, 15 October). Katz went on to share a stage with Pete Seeger in later years in New York City. In an article entitled, *Joe's Pub Remembers Pete Seeger* published by *Broadway World*, a week after Seeger's death in 2014, Katz is quoted as saying:

*Pete's politics and generosity are an inspiration to us all. He performed with me at Joe's Pub and helped me build a school in South*

---

<sup>2</sup> Mangosuthu Buthelezi is a South African politician and Zulu tribal leader who founded the Inkatha Freedom Party in 1975 and was Chief Minister of the KwaZulu Bantustan until 1994.

*Africa and encouraged me to continue using my music to benefit humankind. I'm sure he and Mandela are singing together and watching over us. – Sharon Katz & the Peace Train*



**Figure 3: Pete Seeger and Sharon Katz after a performance at *Joe's Pub* in New York City in 2009.**

*Photo courtesy of Sharon Katz*

Katz has also felt privileged to share the stage with fellow South African musicians such as Abigail Kubeka, a former member of Miriam Makeba's "Skylarks." Kubeka has toured with Sharon Katz across the United States sharing the music of South Africa with audiences far and wide.

### **1.3 THE OBJECTIVES OF THE STUDY**

While some South African musicians garnered international acclaim in exile during the apartheid era and have been subjects of scholarly inquiry, Sharon Katz's compelling journey as musical activist within South Africa and beyond is yet to be systematically documented and analysed. My study will analyse significant initiatives by Sharon Katz, whose humanitarian work and performances continue to highlight the struggles and developments during the social and political transition from a racially segregated country to a democratically elected majority-ruled South Africa that continues to recover economically and socially post-apartheid.

My investigation includes five case studies from the South African *Peace Train* of 1993 to the efforts of the non-profit *Friends of the Peace Train* to Katz's work using music therapy with prisoners and troubled youth in Pennsylvania to the documentary *When*

*Voices Meet*, as well as her American *Peace Train* Tour of July 2016. These endeavours are examined in detail within the framework of musical activism as a vehicle for social and political change in Chapters Four and Five.

The main objectives of the study have been to collect data related to the identified projects, and to analyse this data in qualitative terms to reflect critically on Sharon Katz's work as musical activist. While the socio-political impact of music, song and dance is difficult to measure quantitatively, it is possible to document the activities and events that occurred as South Africa transitioned towards the election of a democratic government. The impact of Sharon Katz's music reverberates not only throughout South Africa, but also educates and energises people in other parts of the world through its messages of unity, strength and harmony through music in the face of oppression and discriminatory practices reminiscent of the years of apartheid in South Africa.

The connections among people that Sharon Katz and the *Peace Train* are able to foster are deeply influenced by what Daniel Bar-Tal (2001) describes as 'collective emotional orientations' that exist in societies. Based upon this insight, two explanations are possible. Webb (2008) argues that different modes of hoping dominate within the collective emotional orientation of a society at different historical points. The second is that this can illuminate why utopias have flourished in some periods more than others. According to Webb (2008):

*[...] it is well noted that sometimes and spaces have been, and are, more 'utopian' than others. Utopian ideas and movements have thrived, and in some cases, have had a profound social and political impact, in certain societies at certain times. The term 'utopian clusters' is used here to refer to spatio-temporal concentrations of utopian activity characterised by a proliferation of utopian ideas, projects, platforms and designs, at least some of which capture the public political imagination [...] The suggestion here is that utopian clusters are likely*

*to emerge when critical or transformative hope predominates within the collective emotional orientation of a society or social group. (p.200)*

As a music therapist and musician, the activism of Katz taps into the collective emotional orientation of disenfranchised social groups to create a cultural utopia founded on hope.

#### **1.4 THE RESEARCH PROBLEM**

Kivnick (1990) describes the role played by musicians such as Ladysmith Black Mambazo (who collaborated with Paul Simon on his famous *Graceland* album), Johnny Clegg and Savuka, Miriam Makeba, and Hugh Masekela during the apartheid era as follows:

*Today's South African musical celebrities are not just current stars in an entertainment industry's ever-changing galaxy. Far more important, they are international ambassadors of a people whose government denie[d] their humanity. Their music is the voice of a people whose [apartheid] government presume[d] to speak for them abroad while fighting to silence them at home. South African performers are most fully, most musically human as they interpret the sound and soul of their people. My research stems directly from "a people whose government denie[d] their humanity" to a case study of activism through music "when voices meet," beginning at a pivotal point in the history of South Africa in the early 1990s. This is undertaken by examining the work of the musician, educator and activist, Sharon Katz, whose initiatives began during the apartheid era in South Africa. She continues with her activism today through performances and educational outreach through music in South Africa, and in the United States. (p.6)*

Kivnick (1990) as quoted above and Muller (2008) speak of the impact of South African musicians in South Africa and on the international scene during the apartheid regime. Indeed, both researchers and writers, not uncontroversially, speak of Paul Simon's *Graceland* album (1986) as a "turning point in South African music history" (Muller 2008: p.53). Muller devotes an entire chapter to a detailed analysis of the context, the process and the controversies surrounding the production of the album and performances during the time of the cultural boycott in South Africa<sup>3</sup> (ibid., pp.53-70).

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<sup>3</sup> Although the calls for academic and cultural boycotts against South Africa began as early as 1958 by the African National Congress, it was only in 1980, in the face of mounting international pressure that the UN



While these studies of musicians are invaluable to understanding the context within which various musicians and activists worked, the contributions of a cultural and social activist as significant as Sharon Katz will shed light on the activist's grassroots efforts that must be studied to appreciate this vast mosaic of musical influences on the cultural ethos of South African society and abroad.

## 1.5 THE RESEARCH QUESTIONS

This study will focus on three broad research questions:

1. In what ways can Sharon Katz's various initiatives be understood within a framework of political and/or social activism?
2. In what ways has Sharon Katz advocated social change through musical activities?
3. Which strategies of cultural activism has Sharon Katz employed in these initiatives?

There are also several sub-questions that will guide this discussion:

1. How did Sharon Katz arrive at a repertoire of music for the *Peace Train* project that would be accessible to all participants across different social and cultural backgrounds of performers?
2. To what extent do race, gender or other factors influence Sharon Katz's activism?
3. What are the political implications of Sharon Katz's projects?
4. In what ways do Sharon Katz's initiatives transform or re-negotiate the participants' sense of identity and belonging?
5. In each endeavour, did participants forge long-term connections during their

---

General Assembly constituted Resolution 35/206, which stated that (Summary): "The United Nations General Assembly makes the request to all states to prevent all cultural, academic, sporting and other exchanges with South Africa. This is also an appeal to writers, artists, musicians and other personalities to boycott South Africa. It urges all academic and cultural institutions to terminate all links with South Africa." <http://www.sahistory.org.za/article/south-africas-academic-and-cultural-boycott> [Accessed 16 August 2017]

experiences or were they simply bound by the music-making activity at the time?

6. How does the *Peace Train* sustain its relevance twenty years after its formation, in a post-apartheid South Africa and in other countries?
7. What were the motivating factors that led to the formation of the non-profit *Friends of the Peace Train*?

## 1.6 GLOSSARY OF MUSICAL STYLES

The following definitions of musical styles have been selected as they relate to the variety of musical styles that Katz has incorporated into her compositions. Since her songs cannot all be pigeonholed into a single style, this aspect of her music does speak to its broad appeal. The following list of terms have either been used by Katz to describe her musical style or they have been identified as occurring in her music:

**Afro-Pop** refers to African pop music that incorporates electric instruments. It originated in the 1980s and references western pop or soul music.

**High-Life Afro-Pop** refers to African music comprised of dance styles from English-speaking West Africa where guitar band music is heard with jazzy horn sections or in rural areas with just multiple guitars.

**Gumboot Dancing (Isicathulo)** originated with South African mine workers who used it as an alternative to drumming and as a way of relaying messages while working in the mines. This has developed into a popular African dance that is performed by dancers wearing Wellington boots, called *gumboots*, in South Africa.

**Kwela** refers to “a style of rhythmical, repetitive popular music of central and southern Africa, resembling jazz, in which the lead part is usually played on the penny whistle.” (Available at: <https://en.oxforddictionaries.com/definition/kwela>)

**Marabi** is associated with “a type of working-class culture originating in the townships of Pretoria during the 1930s; a drinking and dancing party characteristic of this culture. [The term also refers to] a style of popular music associated with this culture, influenced both by ragtime and indigenous folk musics and having a keyboard- (and usually also brass-) dominated sound; the dance associated with this music.” (Available at: <https://en.oxforddictionaries.com/definition/marabi> )

**Maskanda**, refers to “traditional Zulu music played on Western instruments (for example guitar accompanied by violin or concertina).” (Available at: <https://en.oxforddictionaries.com/definition/maskanda>) Maskanda may also include voice and the piano accordion. The origin of the word “maskanda” may be attributed to the Afrikaans word *musikant* (meaning musician). This connection may also be attributed to the early emergence of this genre among Dutch farmers. Muller (2008) describes the birth of maskanda as the outcome of the following historical process:

1. European music
2. translated into Afrikaans cultural practices
3. borrowed and transformed by Zulu-speaking musicians into a musical language more consistent with their own (pp.113-114).

**Mbaqanga** describes the music made by small bands playing the music popular in Black communities from the 1930s to the present. It is the style featured in much of the protest music theatre of the early 1980s and 1990s (ibid., p.87). Mbaqanga developed in the South African shebeens<sup>4</sup> during the 1960s. It used western instruments which contributed to its development into a South African version of American jazz. However, the South African vocal style retained its musical sound as emanating from

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<sup>4</sup> In apartheid South Africa, two events, the 1927 Liquor Act, which among other restrictions prohibited Africans and Indians from selling alcohol or entering licensed premises, and the Great Depression, were responsible for the emergence of township shebeens. Shebeens played an essential role in South Africa’s pre-democratic social and political history. During apartheid, shebeens came to be associated with the townships, where they served as meeting places for political dissidents, but they have since crossed over from makeshift taverns to mainstream venues for relaxing and socialising. (Available at: <http://www.southafrica.net/za/en/articles/entry/article-southafrica.net-shebeens>) [Accessed 6 April 2017]

Africa. Many Mbaqanga researchers have described this style as a hybrid of marabi and kwela musical styles.

**Township Jive or Jaiva** refers to South African township music and an African dance style that has influenced Western break dance. It may be attributed to the shebeen culture of the apartheid era townships. It has its roots in Mbaqanga, but it has more of an international flair rather than being rooted in tradition.

**R&B or Rhythm and Blues** refers to a type of popular music, originally by African-American artists, that may have elements of soul, jazz, funk, and/or hip-hop.

**Funk** refers to a style of music that has a strong rhythmic aspect that is based on jazz with a type of popular music, originally by African-American artists, that can have features of soul, jazz, funk, and hip-hop: a repetitive melody. It is usually accompanied by dancing.

**Folk Music** traditionally refers to the music of the people from an area or region. Some songs of Sharon Katz are reminiscent of American folk music.

**Jazz** refers to a style of modern music developed by African-Americans in New Orleans. Besides having syncopated rhythms, one of the key components of jazz is improvisation.

**Rap** refers to a genre of popular music where the words are spoken (not sung) to a strong rhythmic beat.

**Reggae** refers to ‘a style of popular music with a strongly accented subsidiary beat, originating in Jamaica. Reggae evolved in the late 1960s from ska and other local variations on calypso and rhythm and blues and became widely known in the 1970s through the work of Bob Marley; its lyrics are much influenced by Rastafarian ideas.’ (Available at: <https://en.oxforddictionaries.com/definition/reggae>)

## 1.7 CHAPTER OUTLINE

**Chapter 1** provides a historical background of cultural activism in South Africa starting in 1948 as this is the year that marked the beginning of the apartheid era in South Africa. This is followed by a description of the nature of the study, and how it fits into this historical context. Chapter 1 also unpacks and describes the main objectives of the study and the questions it seeks to address.

**Chapter 2** describes the theoretical framework of music and activism with specific reference to the importance of this study and its contribution to an understanding of activism during the apartheid era. This is followed by a critical review of studies, books, and other literature that deal with this area of discussion.

**Chapter 3** presents a general articulation of the data-collection methodology, followed by a detailed description of the design of the study, as well as justifications for the use of qualitative data.

**Chapter 4** focuses on the analysis of the following initiatives that includes:

- 4.1. A discussion of Katz's work using music therapy with prisoners and troubled youth in Pennsylvania.
- 4.2. An analysis of data related to the South African *Peace Train* Project.
- 4.3. A discussion of the initiatives of the non-profit *Friends of the Peace Train*.

**Chapter 5** focuses on later initiatives:

- 5.1. A discussion of the documentary *When Voices Meet* first released in 2014 with details of its reception at several film festivals.
- 5.2. An analysis of the American *Peace Train* Tour of 2016.

Some sections include relevant songs, their texts and an analysis of these materials.

**Chapter 6** is a closing chapter that broadly draws conclusions of this multiple case study through the lens of the theoretical framework of activism through music. The research questions are addressed with recommendations for further research.

## CHAPTER 2

### THEORETICAL FRAMEWORK AND LITERATURE REVIEW

“Politics can be strengthened by music, but music has a potency that defies politics.”

–Nelson Mandela (1995: p.209)

#### 2.1 MUSICAL ACTIVISM: A THEORETICAL FRAMEWORK

Activism is defined as “[t]he policy or action of using vigorous campaigning to bring about political or social change.” (Available at: <https://en.oxforddictionaries.com/definition/activism>) In connecting music to activism, the aesthetic function, the historical background, the psychological effects and the symbolic aspects of music may be explored to determine the ways in which they promote a particular strain of activism.

In speaking of activism, it is more relevant for this study to examine the actions which act as catalysts for change rather than the “vigorous campaigning” described in the definition. As my research will demonstrate, the music of Sharon Katz and the *Peace Train* lends itself to experiences that are more conciliatory and therapeutic in nature rather than an aggressive call to action.

Eyerman and Jamison (1998) describe connections between protest music and long-standing cultural traditions. They highlight the ways in which music embodies and re-interprets traditions “through the ritual of performance” (Eyerman and Jamison 1998, p.35), and the ability of music to “mobilize protest and create group solidarity” (p.45), with the ultimate impact of entering “collective memory” as cognitive codes, aesthetic principles, and “living sources of collective identity” (p.47). Broadly speaking, the latter discussion encapsulates the effects of music within my study. However, an in-depth understanding that is more nuanced with case-specific treatments at the “ground level of social action” (DeNora 2000: x) best describes the theoretical framework of this study. Tia DeNora’s book, *Music in Everyday Life* (2000), provides an outline of her “human-music interaction” theory (p.21). DeNora’s theory focuses on the social context within which musical interactions occur and the effect of music on participants within a

particular context. A study of the musical repertoire of Sharon Katz, for instance, cannot be analysed only in a traditional manner where the music speaks for itself. This is “insufficient as a means of understanding musical affect [and] for describing music’s semiotic force in social life” (p.23).

In addition to her “human-music interaction” theory, the author provides her interactionist critique of the semiotics<sup>5</sup> of music. In semiotic theory the symbol is known as the signifier, and the object the signified. Through several examples of “musical mediation (or reappropriation)” DeNora highlights the point that the semiotic force of music, that is, its affect upon hearing cannot be fully specified prior to its actual reception. DeNora asserts that:

*This is because musical affect is contingent upon the circumstances of music’s appropriation; it is, as I wish to argue, the product of ‘human-music interaction’, by which I mean that musical affect is constituted reflexively, in and through the practice of articulating or connecting music with other things. The music analyst, in this view, does indeed occupy a significant place in the study of how music achieves its social, emotional and embodied effects (2000: p.33).*

The multifaceted case study of Sharon Katz to be elucidated in Chapter 3, and her varied experiences demonstrate the ways in which music is created, experienced and used in different and specific settings with the goal of positive outcomes for its participants, using music as an instrument for societal change. Katz sees her work as efforts to raise social consciousness and awareness of social justice through systematic musical engagement, that is, performances (small and large group), music workshops, group therapy using music and more recently raising awareness through the screenings of a documentary that reveals video footage of her work since the 1990s (Katz 2016, personal communication, 15 October).

The activism of Sharon Katz and the *Peace Train* must also be seen against the backdrop of other anti-apartheid movements that emerged during this time. Although the South

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<sup>5</sup> Semiotics is the study of signs and symbols and their use or interpretation. (Available at: <https://en.oxforddictionaries.com/definition/semiotics>) [Accessed 4 June 2018]



African movements bore some resemblance to the protest movements that emerged in the West during the 1960s (discussed below), the varied character of communities within the South African context in the late 1980s and early 1990s had their own circumstances that must be unpacked to fully understand the complex nature of these movements. One such movement was initiated by a group of white Afrikaner musicians known as “Voëlvry.” Grundlingh (2004) describes their music as a “rock and roll style, with an overlay of punk<sup>6</sup> and hard-hitting lyrics (that) satirized the state, Afrikaans political leaders, the South African Defence Force, the apartheid system, and white middle-class values” (p.485).

The “Voëlvry” musicians including Ralph Rabie (the composer/singer behind the pseudonym Johannes Kerkorrel – meaning Johannes Church Organ) and the *Gereformeerde [Reformed] Blues Band*, André le Roux du Toit – also known as André Letoit - (the singer/songwriter and writer behind the pseudonym Koos Kombuis – meaning Koos Kitchen) and James Phillips (the composer/performer behind the pseudonym Bernoldus Niemand – meaning Bernoldus Nobody) set off on the Voëlvry tour in 1989 visiting major Afrikaans universities in South Africa (Jury 1996, pp.103–106). Although there may be some speculation as to the selection of pseudonyms of musicians on the Voëlvry tour, the satirical innuendo of their surnames draw attention to several social issues of the time. The selection of “Kerkorrel - Church Organ” speaks to the core of the upbringing of many of these middle-class musicians whose aim was to free themselves from the shackles of a church, the Dutch Reformed Church, that endorsed the policy of apartheid. This was taking on one of the pillars of Afrikaner nationalism. The choice of “Kombuis - Kitchen” highlights the perpetuated stereotype of the woman’s place being in the kitchen and in the home thus relegating women to a more subservient position in society. “Kombuis” may also allude to “Kitchen Dutch,” a reference to the Afrikaans language as a “kombuis taal” or “kitchen language.”

Jani Allan (2016), recalls an interview originally published in a column by the Sunday

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<sup>6</sup> Punk rock music is defined as “rock music marked by extreme and often deliberately offensive expressions of alienation and social discontent.” (Available at: <https://www.merriam-webster.com/dictionary/punk%20rock>) [Accessed 16 May 2018]

Times on 9 July 1989, when Kerkorrel expresses his disdain of the South African Broadcasting Corporation and his assessment of Afrikaans as a language when he says, “Kyk na daai mense wat by die SAUK werk. And they are controlling the taal...It’s a kombuis taal. They’ve tried to turn Afrikaans into English.” Letoit adds during that interview, “The right word to use is *ons wil die Afrikaner demitologiseer* – demythologise the Afrikaner. Afrikaners are also people.” (Available at: <http://jani Allan.com/2016/03/18/afrikaner-pride-passion-mixed-fun-laughter-new-era-boere-punks/>) This places into perspective their pride in their Afrikaner identity. As white South Africans and as Afrikaners they rejected the policies of apartheid, wanting to change the dynamics of an unjust society through their music. “Niemand – Nobody” is the paradoxical choice of being an insignificant person and yet representing everyone who shared his beliefs. The musical style and attitude of the “voëlvryers” was overtly aggressive towards the state. This dark and hard-hitting attitude stands in stark contrast to the more conciliatory and all-embracing stance of Sharon Katz and the *Peace Train*.

Further, the band's name, “Voëlvry” (made up of two Afrikaans words, “voël” [bird] and “vry” [free], meaning “outcast” or “as free as a bird”) was a satirical word play on the Dutch Reformed Church (Nederduitse Gereformeerde Kerk [NGK] in Afrikaans) which supported the government’s policy of apartheid.<sup>7</sup> Voëlvry, a band of Afrikaner musicians, with their explicit anti-apartheid message, their rock and roll style and “biting social commentary” unleashed an enthusiasm that was referred to as “Boer Beatlemania” that enjoyed media attention, the impact of which was to highlight the fact that there were Afrikaners who disagreed with the Nationalist establishment. Voëlvry tried to articulate, through their music, their objection to the idea of South Africa being the God-given right of the Afrikaner *volk*. They saw South Africa as a country that belonged to all its people irrespective of race, colour or creed.

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<sup>7</sup> ‘The NGK until 1986 supported the government’s policy of apartheid (separate development for the races) and had commissioned several studies to develop theological justification for it. Their findings were rejected by Reformed churches in Europe and the United States and the NGK was excluded from membership in the World Alliance of Reformed Churches (WARC) at Ottawa in August 1982. [...] In 1986, however, the Dutch Reformed Church denounced its own former attempts at the biblical justification of apartheid, and in 1989 it condemned apartheid as a sin.’ Available at: (<https://www.britannica.com/topic/Dutch-Reformed-Church>) [Accessed 16 August 2017]

The lyrics of the song, *Swart September* (Black September) written by André Letoit highlight the political and social climate of South Africa following the Vaal Uprisings that began on 3 September 1984. This series of uprisings began in the Transvaal and marked the start of ‘the longest and most widespread period of black resistance to white rule...By the end of the year almost 150 people had been killed in political violence, which increased to 600 by September 1985 as the revolts spread across the country and the government declared a State of Emergency.’ (Available at: <http://www.sahistory.org.za/article/township-uprising-1984-1985>) *Swart September*, captures the chaos and complexity of South African society in that moment. It is a song that is poignant in its expression of the tragic aspects of the lives of people of colour as they navigated the effects of the apartheid policies. There are also the subversive endings of lines of the last two verses where the words of the national anthem are parodied to reflect the social reality of the apartheid era.

The darkness of *Swart September* with its simple piano and guitar folk rock style reminiscent of Bob Dylan, conveys several thought-provoking references and themes.

<b><i>Swart September</i></b>	<b>Black September</b>
<i>Plant vir my 'n Namibsroos</i>	Plant for me a Namib rose
<i>Verafgeleë Welwitschia</i>	A distant Welwitschia
<i>Hervestig hom in Hillbrow</i>	Transplant it to Hillbrow
<i>En doop hom Khayelitsha</i>	And christen it Khayelitsha
<i>September is die mooiste, mooiste maand</i>	September is the fairest, most beautiful month
<i>Viooltjies in die voorhuis</i>	Violets in the parlour
<i>En riots oral in die land</i>	And riots throughout the land
<i>Die aand was vrolik om die vure</i>	This evening it was merry around the fires
<i>Gatiep was olik by die bure</i>	Gatiep was not well at the neighbours
<i>Die tyres het gebrand</i>	The tyres were on fire
<i>Daar aan Mannenberg se kant</i>	Over in Mannenberg
<i>Al die volk was hoenderkop</i>	
<i>Die Casspirs was vol guns gestop</i>	All the people were drunk as headless chickens The Casspirs were packed full of guns
<i>En die vroue by die draad</i>	And the women at the fence
<i>Het eerste die gedruis gehoor</i>	Were first to hear the rumble
<i>Tjank maar Ragel, oor jou kind</i>	Weep, Rachel, for your child
<i>Die boere het hom doodgemoer</i>	The boers have beaten him to death
<i>Groot masjiene oor die land, September '84</i>	Great machines across the land, September '84
<i>Die seisoen wat brand en aanhou brand,</i>	The season that burns and burns on and on
<i>'n Lente bleek en dor</i>	A spring both bleak and dry
<i>Waar swartes sonder pas</i>	Where blacks without passbooks
<i>Nog skuifel langs die mure</i>	Still shuffle along the walls
<i>En Niemandslan se as nog waai</i>	And no-mans-land's ash still blows
<i>Oor Niemandslan se vure</i>	

<i>Die swarte sonder pas</i> <i>Ja die swarte sonder pas</i> <i>Skuifel langs die mure</i> <i>Verlustig hom in derde klas</i>	Over no-mans-land's fires The blacks without passes Yes, the blacks without passes Scuffle alongside the walls Feeling deprived in third class
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Additional verses with some repeats have been omitted. The following two verses from *Swart September* parody ‘Die Stem’ where, for example, the words “Uit die blou van onse hemel” have been re-written as “Uit die blou van ons twee skole” and so on.

<i>Uit die blou van ons twee skole</i> <i>Uit die diepte van ons heimwee</i> <i>Uit ons ver-verlate homelands</i> <i>Waar die tsotsies antwoorde gee</i> <i>Oor ons afgebrande skole</i> <i>Met die kreun van honger kinders</i> <i>Ruis die stem van all die squatters</i> <i>Van ons land, Azania</i>  <i>Ons sal traangas, ons sal Treurnicht</i> <i>Ons sal klip gooi as jy vra</i> <i>Ons sal dobbel in Sun City</i> <i>Ons vir you, Suid Afrika</i>	Out of the blue of our two ideologies Out of the depths of our nostalgia From our long-forgotten homelands Where the tsotsies give the answers Over our burned-out schools With the whimper of hungry children Rises the call of all the squatters Of our land, Azania  We'll be teargassed, but we won't cry We'll throw stones if you just ask We'll gamble in Sun City Just for you, South Africa.
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Transcription of lyrics by the author based on a recording from the album, *Niemandslan*d, released 31 May 1985, available at <https://kooskombuis.bandcamp.com/track/swart-september> [Accessed 20 May 2018]. The translations are adapted from Hopkins (2006: pp.132-133).

In the opening lines of the song, Letoit refers to the Namib rose that is noted for its hardiness in desert conditions. Transplanting this desert rose to Hillbrow, a bustling urban setting, draws a parallel with the forcible relocation of black people to Khayelitsha (a Xhosa word meaning “our new home”), a suburb on the outskirts of Cape Town. Letoit then juxtaposes the image of violets in the parlour (of presumably white homes) with the violence of riots (in black neighbourhoods). There is a constant contrast of ideas in Letoit’s lyrics. He shines a lens on the simpler joys of human beings such as standing around a fire and becoming inebriated but then contrasts this with the violent act of

burning tyres and tyre “necklacing”<sup>8</sup> in Mannenberg<sup>9</sup> and the Casspirs<sup>10</sup> creating a threatening presence with their guns.

The last two verses of this song are most striking. In a direct re-appropriation of the Afrikaner national anthem, Letoit refers to South Africa as “Azania.” This was a direct assault on Afrikaner nationalism as the term was selected by pan-Africanists as the new name for South Africa. According to Hopkins (2006) Letoit was banned from Rand Afrikaans University after he performed *Swart September* there in 1988 (p.132). Letoit captures images of a socially and politically dysfunctional society: a society of poverty (hungry children); a society of homeless people (squatters); a society deprived of education (burned-out schools); a society run by hooligans (tsotsi); a society of hypocrisy (the gambling and indulgences of Sun City enjoyed by the rich and privileged in a homeland created for the disenfranchised<sup>11</sup>). As the ultimate wordsmith, Letoit employs the Dutch Afrikaner surname, Treurnicht,<sup>12</sup> which means “not to cry” to highlight the futility of an Afrikaner stance and policy of apartheid that was not sustainable. Kerkorrel sums up the course of the future in South Africa in the Allan (2016) interview when he says, ‘It’s the dawning of a new age. It’s up to this generation to come to an agreement with blacks. It’s pragmatic...’

Despite the enthusiasm surrounding Voëlvry, Grundlingh’s assessment of this mainly

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<sup>8</sup> During the unrest of the 1980s tyres were set alight as roadblocks or to kill individuals. ‘Necklacing’ is the method of killing which involves putting a petrol-filled tyre around a victim’s neck and setting it ablaze.

<sup>9</sup> Mannenberg is a predominantly Coloured area of Cape Town. There was much violence in this area during the 1980s.

<sup>10</sup> The Casspir referred to an armoured vehicle deployed in South Africa during the apartheid era. The name is coined from an anagram of *CSIR* (Council for Scientific and Industrial Research) and *SAP* (South African Police). Available at: <https://www.collinsdictionary.com/dictionary/english/casspir> [Accessed 23 May 2018]

<sup>11</sup> The Bantustans or homelands were areas designated by the apartheid government where the majority of the Black population was relocated to prevent them from living in the urban areas of South Africa. It was a mechanism of the apartheid system aimed at the removal of Blacks from the South African political system.

<sup>12</sup> ‘Andries Treurnicht, (born Feb. 19, 1921, Piketberg, (South Africa)—died April 22, 1993, Cape Town), South African politician. A preacher in the Dutch Reformed Church (1946–60), he later achieved high office in the National Party as a strong supporter of apartheid. In 1976 his insistence that black children be taught Afrikaans led to the Soweto uprising. In 1982 he left the National Party to form the Conservative Party, which opposed F.W. de Klerk’s decision to end apartheid. He came to support the idea of a separate white homeland within South Africa.’ Available at: <https://www.britannica.com/biography/Andries-Treurnicht> [Accessed 23 May 2018]

“white” anti-apartheid initiative is stated as follows:

*Voëlvry did rock the boat, but more gently than has often been assumed. It was mainly a white middle-class movement that sought to redefine elements of Afrikaner ethnicity in the eighties without fully rejecting it. Although the movement was largely restricted to the white community and its proselytizing effects were uneven, it was a brave stand to take at the time. As a social movement, it was overtaken by events from 1990 onwards and predictably it lost its impetus; the boat did not sink. The Voëlvry stance taken in the eighties still resonated sixteen years later to help manufacture an anti-apartheid past for a younger generation of Afrikaners grappling with a sense of identity in quite a different context (2004: p.510).*

Although there are differing views on the impact of white musicians in the anti-apartheid struggle, what is clear is that the white voices of dissent created a fissure among the ranks of the white privileged class of South Africa between the ruling white minority and the “non-white” majority. Together with the many layers of protest, from blacks and whites, both nationally and internationally, whether conciliatory or confrontational, the anti-apartheid pressure contributed towards the eventual dismantling of apartheid which was not sustainable.

In the years leading up to the dismantling of apartheid, there were several white musicians who not only integrated rock and *boeremusiek*<sup>13</sup> as a vehicle for their ‘protest’ music but also incorporated ‘black’ idioms such as *marabi*,<sup>14</sup> *kwela*,<sup>15</sup> township jazz or *maskanda*<sup>16</sup> among others into their compositions of popular music. Johnny Clegg, a singer and guitarist, achieved national and international success since the 1970s with his combination of western musical styles with *maskanda*. Clegg’s knowledge of the Zulu language and traditional Zulu music and dance styles were learned through his friendship with Sipho Mchunu (a migrant worker and street musician in Johannesburg). Mchunu and Clegg performed as a duo at first but went on to assemble a band called Juluka (Zulu word meaning “Sweat”). Their first album, *Universal Men*, released in 1979, highlighted

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<sup>13</sup> ‘...ethnically Afrikaans country dance music.’ Ballantine (2004: p.109)

<sup>14</sup> ‘...the generic, pan-ethnic music that took root in the country’s urban slums in the first three decades of the twentieth century.’ Ballantine (2004: p.109). See also **Glossary of Musical Styles**, Chapter One.

<sup>15</sup> See **Glossary of Musical Styles**, Chapter One.

<sup>16</sup> See **Glossary of Musical Styles**, Chapter One.

the plight of the migrant workers whose work in the cities forced their separation from their families. (Gorlinski: n.d.) Available at: <https://www.britannica.com/biography/Johnny-Clegg>)

Ballantine (2004: pp.109–110) argues that:

*At a time when the inhumanity and the contradictions of the apartheid system were reaching a breaking point, Juluka...embodied a number of potent cultural transgressions. ...they offered hope: an often euphoric promise that the final struggle against apartheid could be won. Yet from the start the band's musical integrations were awkwardly worked. Certain symbols for 'white' and 'black' met in the songs' own interiors – but typically as binary, and often unequal oppositions: 'white' represented largely by an English folk-rock style derived from the 1960s, which carried the song's narrative, and 'black' virtually relegated to the choruses. The lyrics addressed topics relevant to the anti-apartheid struggle, but commonly in two languages (English and Zulu) split along the same lines. Still, it was a winning formula. Juluka (and later Savuka, thus renamed after Mchunu went back to farming in the mid-1980s) quickly became an international band, with, for example, the 1982 hit 'Scatterlings of Africa' (reissued on Clegg 1999) reaching the top fifty in the UK and the number one in France and elsewhere.*

The 'protest' element in popular music among white musicians that included collaborations with black musicians and a blending of musical styles foreshadowed the post-apartheid integration in popular music. The music of Sharon Katz, while as not commercialised as that of artists like Johnny Clegg, did offer hope with the "euphoric promise that the final struggle against apartheid could be won", as described by Ballantine (2004).

Since the literature relating to the activism of Sharon Katz is sparse, I have examined broader bodies of literature that could inform my topic. As historian Grant Olwage (2008) has observed:

*There has been little investigation of how music was used by political movements, either within the country or in exile. In addition, little detailed research has been conducted on freedom songs, the ubiquitous but largely informal and un-professionalised genre that was probably the dominant musical medium of popular political expression. (p.157)*

Researchers in different areas of study have to some extent explored the intersection of music, politics, culture and social change. Some scholars such as Nettl (2005) emphasise the significance of the work of early researchers such as Merriam and Seeger. In his ethnographic study of Flathead music, Merriam (1967) highlights the inter-disciplinary nature of music research in culture:

*All people, in no matter what culture, must be able to place their music firmly in the totality of their beliefs, experiences, and activities, for without such ties, music cannot exist. (p.3)*

Seeger (1977), whose thoughts on musicology continue to inform the field, states that the ultimate purposes of musicology are “the advancement of knowledge of and about music [and] of the place and function of music in human culture” (p.217). Katz’ music speaks to the political and social change that she hopes to effect while appealing to the cultural and musical ties that participants feel when performing the music. For Americans performing South African music, the connection is the message, that is, singing of hope, optimism and unity when the oppressive forces within a society threaten to crush the dignity and spirit of its people. This is the healing through music to which Katz subscribes.

In the concluding paragraph of his book, *How Musical is Man?* John Blacking (1973) maintains that:

*In a world such as ours....it is necessary to understand why a madrigal by Gesualdo or a Bach passion, a sitar melody from India or a song from Africa...a Cantonese opera, or a symphony by Mozart, Beethoven or Mahler, may be profoundly necessary for human survival...It is also necessary to explain why, under certain circumstances, a “simple” “folk” song may have more human value than a “complex” symphony. (p.116)*

Nettl (2005) describes Merriam, Seeger and Blacking as “giants [who all] express the same principle: for understanding music, the significance of its relationship to the rest of culture is paramount” (p.215). The music of Katz, whether it is an Afro-pop arrangement of a traditional Xhosa song like *Sanalwami* or a wistful ballad like *Rocking Chair* - all



her songs reflect South African experiences that resonate among people from varying backgrounds and different cultures. Her eclectic style of music in a western idiom with African elements transcends cultural boundaries in Africa and the west, and her lyrics speak to human experiences that are not confined to South Africans alone. Moreover, Katz has maintained her relevance through the updating and addition of new music and musical styles into her repertoire since the first *Peace Train* tour of 1993. Although her message has remained constant, her music has evolved to keep abreast of current trends.

McCollum and Hebert (2014) articulate the importance of having a deep historical understanding when musicology and ethnomusicology scholars “attempt to interpret contemporary practices” (p.109). This emphasises the interdisciplinary nature of the arts, humanities and social sciences. The contributions of notable sociologists who examined the social aspects and effects of music were Max Weber (1864-1920) whose “influence on sociological theory stems from his demand for objectivity in scholarship and from his analysis of the motives behind human action”<sup>17</sup>; Alfred Schutz<sup>18</sup> (1899-1959) whose work laid the basis for the field of ethnomethodology, the study of people’s common-sense understandings of the structure of social interaction. Theodor Adorno’s<sup>19</sup> (1903-1969) philosophy of music is that modernism, in the form of the compositions of Schoenberg, Webern and Boulez, represent a break in serious music that must be championed both against the music of the past and that of the present which was succumbing to the destructive features of modern society.

Other notable scholars have included John Mueller<sup>20</sup> (1895-1965), a sociology professor who was also an accomplished musician; Charles Seeger<sup>21</sup> (1886-1979), a pioneer in the field of musicology whose invention of the Seeger melograph allowed researchers to

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<sup>17</sup> Available at: <https://www.britannica.com/biography/Max-Weber-German-sociologist> [Accessed 27 May 2017]

<sup>18</sup> Available at: <https://www.britannica.com/biography/Alfred-Schutz> [Accessed 27 May 2017]

<sup>19</sup> Available at: <https://www.britannica.com/biography/Theodor-Wiesengrund-Adorno> [Accessed 27 May 2017]

<sup>20</sup> Mueller’s best-known work *The American Symphony Orchestra* (1951) “dealt with how social factors affect musical trends and tastes.” <http://socialarchive.iath.virginia.edu/ark:/99166/w6rf7v4x>

<sup>21</sup> ‘During the ‘60s and ‘70s [Seeger](#) served in a number of positions that aided in the promotion of ethnomusicology (the comparative study of music from different cultures). In 1960 he was elected president of the Society of Ethnomusicology.’ <http://www.allmusic.com/artist/charles-seeger-mn0001784864> [Accessed 25 August 2017]

compare variations of singing in different ethnic cultures; Alphons Silbermann<sup>22</sup> (1909-2000), who was a pioneer of empirical methods in studying the sociology of music and Christopher Small (1927-2011) whose significant contribution to the study of the sociology of music lies in his coining the term “musicking,” a concept that integrates sound and social relationships as indivisible processes.

Contemporary sociomusicologists include Tia DeNora (discussed above), and David Hebert, among others. DeNora is a sociologist whose work examines how culture is made and how it informs activity and experience in real places and in real time. DeNora (2017) describes her work as follows:

*[...] the work I do deals with musical topics and, these days, is mostly addressed to questions about health and wellbeing, understood with a wide lens and ecologically. I work in the area of sociological theory but am very committed to empirical research and to the values of ‘gentle empiricism’ and ‘slow’ sociology.*

(Available at:

<http://socialsciences.exeter.ac.uk/sociology/staff/denora/>)

David Hebert is a sociomusicologist whose “research applies an international-comparative perspective to issues of pluralism, identity, and cultural relevance in music education, as well as processes by which music traditions emerge and change – both sonically and socially – as they are adopted into institutions.” (Available at: <http://sociomusicology.blogspot.com/>) As the interdisciplinary and intercultural study of music by musicologists, ethnomusicologists, sociologists, anthropologists and historians becomes increasingly important to the understanding of music in culture and society, more approaches have emerged in the discussion of different aspects of music.

William G. Roy (2013) describes two approaches to musical activism. In one model that Roy describes as “evangelical,” people are perceived as potential recruits who join a

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<sup>22</sup> In the words of Silbermann: ‘Those who dismiss musical sociology as sophisticated are in fact denying the human aspect of music and refusing to recognize that a down-to-earth, empirical and pragmatic sociology need not be afraid to follow the sophist Protagoras' dictum that 'man is the measure of all things.’ [Translated from German] <http://unesdoc.unesco.org/images/0005/000547/054739eo.pdf> [Accessed 25 August 2017]

movement when they are converted to the movement's beliefs. The goal of recruitment and movement building is to change belief systems, and music (along with other arts) is valued for its persuasive power. Thus, music is analysed in terms of its message and how effectively the message is communicated. Potential recruits are identified as information processing, emotion producing, decision-making actors whose internal mental state must reach some threshold of belief before joining the movement.

Roy (2013) goes on to describe an alternative approach to music and social movements as "relational." By relational, he refers to qualities that span individual or collective participants. This is the underlying logic of network analysis. A relational approach to social movements would focus on the relationships among members, between members and non-members, and between the movement and targets. The diverse endeavours of Sharon Katz lend itself to an approach that is more "relational" than "evangelical."

Roy's description of a "relational" approach to music and social movements is evident in analysing relationships of members of the *Peace Train* ("movement") and its audiences ("targets"). In forging partnerships through their performances, the participants of the *Peace Train* in South Africa and the United States have created relationships among its members and the vast array of audiences who have patronised their concerts. This dynamic among performers from different backgrounds and their audiences is consistent with the relational approach described by Roy.

## **2.2 POLITICAL AND SOCIAL CHANGE THROUGH MUSIC**

Ron Eyerman and Andrew Jamison (1998) explore the role of music in social change. They examine the mobilisation of cultural traditions and the formation of new collective identities through the music of activism. Many sociologists who write on the role of music in social movements define songs as political based on their content and evaluate the significance of music in terms of its ability to persuade. While much sociology about music and social movements focuses on content, some authors such as Rosenthal and Flacks (2012) take a more inclusive approach, addressing both political content and the functions that music plays within social movements. The investigation into the multi-

case study of Sharon Katz, expounded in Chapter Three, would require a more inclusive approach where the content and function are both valued in her musical activism.

The musician, Sifiso Ntuli, in the documentary film, *Amandla, A Revolution in Four-Part Harmony* (2003) reflects poetically on the power of music as a vehicle for social and political change:

*At the height of the South African madness,  
Others were engaging apartheid with the guns.  
Others were engaging them through discussion.  
Others were engaging them through song.  
That is how we managed to turn the tide of the world.*

Ntuli captures the diverse approaches that resulted in the formation of a new South Africa with President Mandela at its helm. Nadine Gordimer<sup>23</sup> (2004), the South African novelist and political activist, recognises the value of music as a reflection of the human condition in its historical context both during the apartheid era and beyond. The value of Gordimer and other writers, like Athol Fugard, and their roles as advocates for the anti-apartheid movement must be acknowledged. Gordimer's perspective of music as a reflection of the human condition is closely allied with that of Mr Mandela who believed that "songs were an essential component of the struggle" (Malisa and Malange in Friedman 2017: p.306). According to Mr Mandela:

*The curious beauty of African music is that it uplifts even as it tells a sad tale [similar to blues]. You may be poor, you may have only a ramshackle house, you may have lost your job, but that song gives you hope. African music is often about the aspirations of the African people, and it can ignite the political resolve of those who might otherwise be indifferent to politics. One merely has to witness the infectious singing at African rallies. (ibid., p.307)*

Katz, from the stance of a music therapist and activist, recognises that music provides her with a powerful tool with which she can initiate reconciliation, understanding and healing among people in "broken" situations.

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<sup>23</sup> Nadine Gordimer (1923 - 2014) was the recipient of the 1991 Nobel Prize in Literature. Gordimer addressed issues of morality and racism. During the apartheid era, her books, *Burger's Daughter* and *July's People* were banned. She was a member of the then banned African National Congress (ANC).

Gwen Ansell (2004) describes the social and political quandary that confronted musicians as the claws of apartheid began to take hold:

*It was in the 1940s that the various currents of South African resistance – of women, of workers, of people of colour dictated to by whites, of Africans colonized by the West – began to be articulated more consistently as parts of a single struggle. All of these tensions affected black musicians, personally and through the general discourse of life in their communities. Many band leaders of the time denied they were 'political'- although this may have been because publicly declared politics were risky and could have been bad for business, especially for bands that worked at white functions, as the Merry Blackbirds did. (Peter Rezant said that staying away from politics was the 'success of the band'). Nevertheless, many vaudeville troupes, and the Blackbirds and the Maniacs played for functions of the ICU, the ANC and the Communist Party. (p.57)*

The 1940s is a significant time in history as this was a time when the apartheid government began to consolidate its position of segregation that was enforced in 1948. Ansell speaks to a moral dilemma that faced many musicians. Musicians needed to earn a living; they needed to remain relevant; they needed to perform without being censored or banned; they wanted to remain on the right side of the political and social debate. Some musicians like Miriam Makeba and Hugh Masekela chose exile while others tried to steer clear of articulating their political opinions, by focusing on their music and performances.

This fine balancing act played out on the international stage with Paul Simon and Ladysmith Black Mambazo and their collaboration on Simon's *Graceland* album arising from an international cultural boycott in place at that time intended to pressure the apartheid government. In an astute analysis in which she outlines the social and political impact of the apartheid era on this endeavour, Meintjes (1990) explains:

*It is the timing and placing of Graceland in South Africa in the 1980s as well as the prominence and problematics of South Africa's positioning within the global system that has made Graceland controversial and, along with the artistic and technical skills of its makers, the winner of the 1986 Record of the Year Grammy award,*

*Graceland illustrates that the meanings of transcultural styles are located in the conjunction between the multileveled global economic and political system and the local and lived experience of specific creators and interpreters. (pp.37-73)*

Helen Kivnick (1990) and Carol Muller (2008) speak of the impact of South African musicians in South Africa and on the international scene during the apartheid regime. Both researchers and writers speak of Paul Simon's *Graceland* album (1986) as a "turning point in South African music history." Muller (2008: pp.53-70) provides a detailed analysis of the context, the process and the controversy surrounding the production of the album and performances during the time of the cultural boycott in South Africa. A discussion of Paul Simon's collaboration with Ladysmith Black Mambazo is addressed in greater detail in Chapter Four. While the musical endeavours of Paul Simon with South African musicians enriched their personal lives musically and financially in South Africa and abroad, the musical endeavours of Sharon Katz and the *Peace Train* in South Africa was intended to enrich the social and emotional everyday lives of ordinary children and adults living in an abnormal society through inter-racial engagement in apartheid South Africa. Interestingly, both Paul Simon and Sharon Katz collaborated with Ladysmith Black Mambazo on very different projects having very different goals within a few years of each other.

David B. Coplan's landmark study on Black South African urban performing arts *In Township Tonight!* (1985) provides greater insights into the vibrant and diverse urban culture of people in Soweto and Sharpeville from penny whistlers to the gumboot dances of mineworkers even during the apartheid era. The later revised and updated edition of Coplan's book (2008) not only adds an overview of South Africa's black popular culture over the last thirty years but it also contemplates the significant developments in South African politics and society as the country redefines itself in the post-apartheid era. This long, complex and rich history of music and dance explains, to some extent, the willingness and receptiveness of South Africans, who are all a part of this rich musical heritage, to participate in initiatives of musical activists like Sharon Katz, who tap into the use of music as a medium for social change.

Wolfgang Bender (1991) provides insights into the social contexts of African music. In South Africa, Bender focuses on Marabi culture and backyard studios where he highlights the social realities of the apartheid era where migrant workers had been distanced from their families, where men's choirs were competitive and artistic, and where dance and song were used as vehicles of protest (pp.172-185). There are several elements of Bender's description that find resonance in the music of Sharon Katz. Although she uses a more eclectic South African idiom that embraces several genres, Katz creates music with choirs in workshops and in concert performances where dance and song are integral parts of the experience to bring her message of reconciliation, peace and understanding to both the performers and the audience.

This importance of music for South Africans is captured in this quotation by Blacking (1980):

*South African musical systems reflect both the different societies and cultures in which they thrive, and they have a transcendental function: in the shared experience of music itself, of humanly significant form in tonal motion, there is the possibility of reaching beyond the constraints of words and social role and cultural time, by extending tonal and harmonic structures in a special world of musical time. Recent developments in South African music reflect the growth of a collective African consciousness....to transcend the confines of a white-dominated settler colony....to build a new African state with the same confidence and ability that they have shown in creating their own black South African music. (p.212)*

Tayo Jolaosho (2014) focuses on the Smithsonian Festival of American Folklife (now called the Smithsonian Folklife Festival) that was held at the National Mall in Washington D.C. in the United States:

*"Musics of Struggle" ...brought together artists and activists from various movements across the world. Eight South African activists, forming a double quartet, met with counterparts from across the United States, Ecuador, and Ireland, among other nations. Through a series of public conversations and performances, the South African presenters elucidated the clear role music played in the struggle to end apartheid. (p.1)*

Jolaosho articulates another important trend in South African music activism, that is, the focus on an international anti-apartheid struggle intended to crush the resolve of the apartheid government in South Africa and dismantle the social and political injustices of the system.

*Composing Apartheid: Music for and Against Apartheid* (2008) with thirteen essays contributed by historians, sociologists, anthropologists, ethnomusicologists, music theorists, and historical musicologists delivers a complex examination of the musical world of apartheid South Africa. This book reveals how “the musical practices and political choices of leading white musicians and composers in the apartheid era either enabled apartheid or offered radical alternatives to racial oppression” (Watkins 2008: pp.117-118).

Shirli Gilbert’s chapter on ‘Singing Against Apartheid: ANC cultural groups and the international anti-apartheid struggle’ provides insights into two of the ANC’s most significant projects in exile to “explore the ways in which culture was actively recruited to promote the anti-apartheid struggle internationally” (2008: p.156). Gilbert chronicles the work of two groups: The Mayibuye Cultural Ensemble, a highly successful London based group with performances that incorporated narrative, poetry and song, and the Amandla Cultural Ensemble, led by trombonist Jonas Gwangwa, that became a popular voice of the ANC throughout Africa, Europe, South America, and the Soviet Union, among other places. This group was different from Mayibuye in that:

*[...] it offered large-scale, increasingly professionalised performances incorporating choral singing, jazz, theatre, and dance. Its performances were intended not only to raise international awareness about apartheid, but also to present an alternative vision of a more dynamic, inclusive South African culture* (Gilbert 2008: p.156).

Although Katz brought her brand of South African culture to an international audience much later than Mayibuye or the Amandla Cultural Ensemble, they have all played their part in bringing the anti-apartheid movement to the attention of international audiences. As Gilbert (2008) states of the two groups she documents:



*Though the differences between them on the levels of form, content, approach, and presentation were dramatic, their shared, overriding objective was diplomatic - projecting an image of South Africa that would encourage the international community to lend its political and financial support. (p.177)*

Katz's first South African *Peace Train* Tour of 1993 led to a tour of the United States in 1995. This tour projected an image of the newly created "rainbow nation" with young people from the Black, White, Coloured and Indian communities of South Africa performing together, singing songs of unity, equality, love, peace and the brotherhood of man. In 2016, the American *Peace Train* Tour once again highlighted the themes of reconciliation for Americans amid racial tensions related to police brutality, seen by many as targeting African-American people. Since 2004, Katz's performances for international audiences have addressed the need for financial support through her non-profit organisation *Friends of the Peace Train* that benefits under-privileged children of South Africa.

Ingrid Monson (2007), an ethnomusicologist, describes the role of musicians as significant catalysts in social and political landscapes as follows:

*During the 1960s the civil rights and Black Power movements were so strong that they demanded that musicians and entertainers take a stand. [...] On September 17, 2005, I watched the television broadcast of Marsalis's Higher Ground live benefit concert and was filled with emotion as the sounds of the New Orleans style were drastically re-contextualized and infused with new relevance and poignancy by the tragic breaking of the levees and the destruction of the neighbourhoods that birthed jazz. (chapter 9, para.22, Kindle location 4066/5205)*

Monson argues that despite the efforts of musicians from many different genres of music who have held benefit concerts, raising funds and establishing networks "for aiding New Orleans musicians and other hurricane survivors, [...] this nascent movement has not captured the attention of the national media" (ibid., para. 23). This speaks to the uphill climb faced by many musician activists, like Sharon Katz, whose reach through the media may be even more limited than musicians whose output may have a more commercial appeal. However, Monson's research on jazz through the changing political,

social and musical landscape of the civil rights era provides insights into the impact of performers in recurring situations that demand engagement, both musically and politically. In performing as agents of change, musicians are essential to shaping public discourse and creating an environment that promotes activism.

### **2.3 THE ROLE OF “FREEDOM SONGS” AND “PEACE SONGS” IN SOCIAL TRANSFORMATION**

The literature on peace songs and freedom songs provide another point of entry to the study of musical activism. Ronald Cohen (2013: p.1) argues that peace songs have had a popular following in the United States especially during certain times and for specific reasons. The opposition to the Vietnam War (1959-1975) by many Americans saw a parallel rise in the popularity of peace songs, which peaked in the late 60s. Singers such as Pete Seeger (1919-2014), Joan Baez and Bob Dylan (both born in 1941), the group Peter, Paul, and Mary, and many other performers placed the spotlight on social and political issues through their music, serving as a commentary of the times. Old and new peace songs were recorded with folk songs being “given credit for being more political than rock ‘n’ roll” (ibid., p.1). When it seemed that the Vietnam War was never going to end to the Americans, their ongoing frustrations continued to be reflected through their output of songs. Whether writers, activists or the media have used the terms ‘Songs of Resistance’ or ‘Songs of Liberation’ or ‘Peace Songs,’ the opposition to political and social havoc and a need for peace was articulated through song.

‘Peace Songs’ that have retained popularity over several decades include John Lennon’s *Imagine* released in 1971. The second verse speaks directly to a call for peace:

[Verse 2]

*Imagine there's no countries  
It isn't hard to do  
Nothing to kill or die for  
And no religion too  
Imagine all the people living life in peace, you*

[Chorus]

*You may say I'm a dreamer  
But I'm not the only one  
I hope someday you'll join us  
And the world will be as one*

In an analysis of *Imagine* by Bridget Minamore and Peter Aspden in *The Guardian*, dated 26 June 2017, the writers muse:

*It is an intimate, vulnerable song, an exhortation to love and peace that sounds exhausted, from beginning to end. There is a Sisyphean tension in that delicate four-note motif that introduces each line of the verse. [...] Too introspective to be anthemic, not pompous enough to make a stirring hymn, Imagine is the tentative vision of a secular sceptic, who knows that imagination will never be enough. And that is what makes it so moving. The evanescence of hope is Lennon's theme; never has the utopian dream sounded so fragile.*

Bob Marley's *One Love* was written in 1976 amid the turmoil and violence of the Jamaican elections. While adopting a politically neutral stance, Marley wanted to provide safety, peace and shelter for all who needed it. He expressed a similar sentiment to Lennon's *Imagine* (1971) call for peace, explicit in the lines: '*One love, one heart; Let's get together and feel all right.*'

(Available at: <http://www.songfacts.com/detail.php?lyrics=3909>)

Among 'Songs of Resistance' are many song-writers who boast prolific outputs. *The Times They Are A-Changin'* penned by the folk artist, Bob Dylan, in 1963 captured the opposition to the Vietnam War and the angst of the Civil Rights Movement in America. In the first verse of this poetic political ballad, Dylan's ability to speak truth to power is on display. His creative output earned him, not uncontroversially, the 2016 Nobel Prize in Literature.

*[Verse 1]  
Come gather 'round people  
Wherever you roam  
And admit that the waters  
Around you have grown  
And accept it that soon  
You'll be drenched to the bone*

*If your time to you is worth savin'  
Then you better start swimmin' or you'll sink like a stone  
For the times they are a-changin'*

(Available at: <https://bobdylan.com/songs/times-they-are-changin/>)

In an insightful article by Nyairo (2016), the writer describes a moving encounter between Bob Dylan and Joan Baez:

*On August 28, 1963, Dylan attended the civil rights 'March on Washington for Jobs and Freedom.' Not long before that, he had experienced discrimination first-hand when he was denied a hotel room on account of his appearance and his obscurity. Joan Baez, who had by that time achieved national success as a folk singer, stepped in and secured a room for Dylan. He spent the rest of that night writing *The Hour When the Ship Comes In*. That was the song that he and Baez performed for the 'March on Washington,' building up the crowd's demand for change. The chorus had the same protest message as *Blowin' in the Wind*. Dylan never attended another civil rights march. But by that time, in Baez's view, Dylan had "provided the biggest song in our anti-war, civil rights arsenal."*

In contrast to the folk music of Bob Dylan, *Freak Out!* one of the most ambitious debut albums in rock history was released in 1966. Frank Zappa, the composer and lead musician, offers sharp social criticism in the song, *Trouble Every Day*, composed for the Watts riots of 1965 when police brutality in Los Angeles against a black motorist resulted in protests and the deaths of thirty-four people. Zappa conveys a powerful message against racism, mob violence, and the role of the media in disseminating this information. The following verse encapsulates Zappa's social commentary:

*Well, I seen the fires burnin'  
And the local people turnin'  
On the merchants and the shops  
Who used to sell their brooms and mops  
And every other household item  
Watched a mob just turn and bite 'em  
And they say it served 'em right  
Because a few of them are white  
And it's the same across the nation  
Black and white discrimination  
Yellin' "You can't understand me!"  
'N all that other jazz they hand me*

*In the papers and TV  
And all that mass stupidity  
That seems to grow more every day  
Each time you hear some nitwit say  
He wants to go and do you in  
Cause the colour of your skin  
Just don't appeal to him  
(No matter if it's black or white)  
Because he's out for blood tonight*

(Available at: <https://genius.com/The-mothers-of-invention-trouble-every-day-lyrics>)

The song is in 4/4 time and alternates between verses and short guitar solos that tapped into Zappa's talent as a lead guitarist. He "framed his musical career as a challenge to a number of establishments [...] crafting music that engaged this challenge through off-putting humour, parody, and sarcasm" (Edmondson and Weiner in Friedman 2013: p.143).

Zappa was critical of John Lennon's *All You Need is Love* and the Beatles' "simplistic cry for universal brotherhood" (Fischlin 2003: p.14). He was sceptical that proclamations of love through song could have an impact on the volatile political climate. In the song, *Oh No*, from the album *Weasels Ripped My Flesh* he expresses his criticism of Lennon's abovementioned song:

*Oh no, I don't believe it  
You say you think you know the meaning of love  
You say love is all you need  
You say with your love you can change  
All of the fools, All of the hate  
I think you're probably out to lunch (ibid.)*

Fischlin (2003) argues that:

*Zappa clearly envisioned the dangers in any music that permitted a trivializing distortion of complex material realities in which power, the capacity for great evil, and the shameless pursuit of corporation or state self-interest had all too often produced astonishing misery and suffering in violation of the spirit of the post-Universal Declaration of Human Rights (1948) world (p.15).*

This dissatisfaction expressed through song was sparked by many social and political events. On 4 May 1970, the National Guardsmen in the United States attacked anti-war demonstrators on the campus of Ohio's Kent State University. Student protests were sparked by President Richard Nixon's announcement on 30 April 1970 that U.S. troops would invade Cambodia, intensifying the already unpopular war in Vietnam. The attack on unarmed students in Ohio became known as the Kent State Massacre. Penned as one of rock's most remembered protest songs, *Ohio*, written by Neil Young of Crosby, Stills, Nash & Young fame served as a poignant reminder of this tragedy. Young's explicit lyrics like "*Tin soldiers and Nixon's coming ... Soldiers are gunning us down ... Four dead in Ohio*" resulted in the song being banned on some mainstream radio stations in America. (Available at: <http://www.pophistorydig.com/topics/tag/crosby-stills-nash-ohio/>) In spite of some of the negative reaction to the song, Crosby wrote in the liner notes of the CSN collection, "For me, *Ohio* was a high point of the band, a major point of validity [...] There we were, reacting to reality, dealing with it on the highest level we could – relevant, immediate. It named names and pointed the finger." (Available at: <http://ultimateclassicrock.com/c sny-ohio/>)

The protest consciousness of the sixties and seventies motivated by social and political events were propelled in part by the music of those decades. In South Africa, the political climate of the sixties and seventies was no less intense than in America. On 21 March 1960 police opened fire on an unarmed crowd demonstrating against pass laws outside a police station the pass laws in the township of Sharpeville in Transvaal (today a part of Gauteng (Province)). Sixty-nine people were killed and 186 were wounded in what became known as the Sharpeville Massacre. In the aftermath of this massacre, both the African National Congress and the Pan Africanist Congress were banned. Both these South African political organisations continued with their work in exile inspiring the formation of anti-apartheid movements in several countries including Britain, Holland, Sweden among others. Protests from the international community and later boycotts were intended to pressure the South African government into dismantling their policy of

apartheid. However, the atrocities continued with the imprisonment of Nelson Mandela on 12 June 1964.

The Soweto uprising of 16 June 1976 was precipitated by a government decree that imposed Afrikaans as the medium of instruction in half the subjects in higher primary (middle school) and secondary school (high school). This protest against education in what many Blacks considered “the language of the oppressor” resulted in the deaths of two students, Hastings Ndlovu and Hector Pieterse, who were both killed by police while hundreds more sustained injuries during the chaos that followed. (Available at: <http://overcomingapartheid.msu.edu/sidebar.php?id=65-258-3>)

Then in 1977, the death of Steve Biko while in detention drew attention not only to the systematic killing of Black people but the “immorality of the apartheid government” (Malisa and Malange in Friedman (ed.) 2013: p.314). Musicians from South Africa and abroad penned anti-apartheid songs that shone a light on the human rights violations of the apartheid government. Peter Gabriel, an English musician, in his song, *Biko*, sings:

*September '77  
Port Elizabeth weather fine  
It was business as usual  
In police room 619  
Oh Biko, Biko, because Biko  
Oh Biko, Biko, because Biko  
Yihla Moja, Yihla Moja  
The man is dead  
The man is dead*

*When I try to sleep at night  
I can only dream in red [...]  
And the eyes of the world are watching now, watching now*  
(Available at: <https://genius.com/Peter-gabriel-biko-lyrics>)

The opening of the song in the style of a Xhosa funeral song with the Xhosa words “Yihla Moja” meaning “Come Spirit” acknowledging the death of Biko. This song gives one of the many victims of apartheid a name and a face. Malisa and Malange (2013) describe the song as:

*[...] one of the few anti-apartheid protest songs that intimates an alternative political and economic systems/ideologies as a viable solution to apartheid. “I can only dream in red” can be easily read*

*as an allusion to the socialism/communism with which the South African based anti-apartheid movements [...] identified. (p.314)*

The writers also highlight a significant difference between the songs performed and composed by South Africans, and those composed by foreigners who were sympathetic to the anti-apartheid protest. As an example of this difference, Malisa and Malange

(2013), cite the song *Nelson Mandela* written by the British musician, Jerry Dammers, and performed by the band *The Specials*:

*[...] the song appeals to the non-existent conscience of the apartheid government to “free Nelson Mandela, I’m begging you please free Nelson Mandela,” [...] other than the amount of time that Nelson Mandela had spent in prison, the song rarely delves into the brutal nature of apartheid (other than political prisoners). (ibid.)*

Similarly, the song *Mandela Day* by the Scottish rock band *Simple Minds* “makes little mention of the nature of apartheid/racism, but it calls for and anticipates Mandela’s release from prison” (ibid.).

In contrast to the songs by musicians from other countries, protest songs by black South Africans articulate more specifically the problems of apartheid South Africa. The “nature and spirit of ubuntu”<sup>24</sup> are expressed in these songs “by blending the collective with the personal.” (ibid., p.315) Hugh Masekela’s song *Bring Him Back Home* illustrates the deeper insights of South African musicians of the societal dysfunction created through apartheid. Gans (2014) describes the inspiration for this song in an article written for the celebration of Masekela’s seventy-fifth birthday with his long-time friends Paul Simon and Harry Belafonte at the Lincoln Centre in New York City:

*He then performed his song Bring Him Back Home (Nelson Mandela), inspired by a letter from Mandela smuggled out of prison in April 1985 wishing the trumpeter a happy 46th birthday. The song, which became an anthem of the anti-apartheid movement, anticipated the day Mandela would walk freely down the streets of Soweto.*

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<sup>24</sup> ‘[...] A person is a person through other persons, or — I am because we are. In his explanation, Mandela touches upon the multi-faceted nature of Ubuntu, as well as the way one feels Ubuntu as an innate duty to support one’s fellow man.’ (Oppenheim, C. E. 2012: p. 369)



In a review of the song by Matthew Greenwald (2017), he describes the song as a testament to the relationship between Mandela and Masekela:

*Not only was Nelson Mandela the most famous modern day political prisoner, he was also one of the biggest fans of Hugh Masekela. [...] The melody [of Bring Him Home] is a buoyant, anthemic, and grand series of chords and trumpet riffs, filled with the sense of camaraderie and celebration that are referred to in the lyrics. The vocal choir during the joyous chorus is extremely moving and life affirming.*

(Available at: <http://www.allmusic.com/song/bring-him-back-home-nelson-mandela-mt0030437954>)

Not only does Masekela create a celebratory instrumental musical backdrop in his song, he also addresses through lyrics his more profound expectations of the release of Mandela. The freedom of Mandela symbolises the political freedom of a nation. In referring to Mandela reuniting with Winnie Mandela (his wife while imprisoned) and going home to Soweto and the people of South Africa, Masekela draws attention to the disruption of families through the senseless imprisonment of political leaders. These actions of the apartheid government exacerbated the chaos of an already abnormal society.

The disruption of society by the government in South Africa during the apartheid era resulted in the country being in a state of constant conflict. Meanwhile, across the ocean in the United States, Americans were engaged in the Vietnam War. An event that captured the imagination of people all over the world was the 1969 Woodstock Festival held in Bethel, New York which was billed as “An Aquarian Exposition: 3 Days of Peace and Music” featuring famous musicians such as Ravi Shankar, Joni Mitchell, Joan Baez, the folk-rock group, Crosby, Stills, Nash & Young, Santana, and Jimi Hendrix whose song *Machine Gun* demonstrates his protest against the Vietnam War in a manner that is stark and jarring. Through his virtuosity on guitar, Hendrix simulates the sounds of war, most notably the sound of machine guns. Other sounds include those of bombs and explosions as well as the plaintive sounds of wounded soldiers or people crying. Hendrix’s lyrics reveal his criticism against the death and suffering caused by the Vietnam War:

*“Tearing my body all apart [...] Evil man make you kill me; Evil man make me kill you; Even though we’re only families apart; [...] Yeah, machine gun; Tearing my family apart.”*

(Available at: [https://www.youtube.com/watch?v=AJw\\_XqvsSIs](https://www.youtube.com/watch?v=AJw_XqvsSIs))

The *New York Times* has a complete compilation of articles published in that newspaper, reporting on the 1969 Woodstock Music and Arts Festival, the events that preceded the event, and the aftermath. (Available at:

<http://woodstockpreservation.org/Gallery/NYTCompilation.html>)

One of the enduring messages of musicians as activists is evident in the words of Joan Baez in her 7 April 2017 plea for social justice in her Rock and Roll Hall of Fame speech at Brooklyn’s Barclay Centre in New York reported in *Rolling Stone*. Early in her speech, Baez describes the influences of Pete Seeger and Harry Belafonte in her life during the sixties and seventies:

*When I was 16 my aunt took me to a Pete Seeger concert. And my mom brought home a Harry Belafonte album. Though Pete was not in any way gorgeous like Harry, he was already committed to making social change. He paid a high price for holding fast to his principles. I learned the meaning of “taking a risk” from Pete. The Cold War was getting a foothold and ushered in a shameful period in this country [America].*

(Available at: <http://www.rollingstone.com/music/news/read-joan-baezs-moving-rock-hall-of-fame-speech-w475770>)

Although Katz met Pete Seeger and the Belafonte family several decades later, elucidated in Chapters Four and Five, Katz has continued with this legacy of trying to effect social and political change through music. Musicians such as Baez, Seeger, Mitchell, Belafonte and Dylan have been significant sources of inspiration for Katz because of the many areas of activism they represent through music (Katz 2016, personal communication, 15 October).

The circumstances of the world have evolved since the sixties and seventies when many Americans expressed their disagreement with the Vietnam War, but the message of Baez at her induction in 2017 reveals a steadfast belief in social justice:

*[...] since I was 16 and became a student of and practitioner of nonviolence, both in my personal life and as a way of fighting for social change. What has given my life deep meaning, and unending pleasure, has been to use my voice in the battle against injustice. [...] And I've met and tried to walk in the shoes of those who are hungry, thirsty, cold and cast out, people imprisoned for their beliefs, [...] People of colour, the old, the ill, the physically challenged, the LGBTQ community. [...] Let us together repeal and replace brutality and make compassion a priority. [...] We the people are the only one[s] who can create change. (ibid.)*

Although Katz had written the song *We Are the Children of South Africa* in 1993, the overlap of messaging between Baez and Katz is clear in the following lines from the song, discussed in greater detail in Chapter Five:

*We're hoping for change and at last we can see  
Without colour blinding our vision of peace*

The final comments of Baez' speech make the powerful connection between activism and music:

*When all of these things are accompanied by music, music of every genre, the fight for a better world, one brave step at a time, becomes not just bearable, but possible, and beautiful. (ibid.)*

On 5 April 2017, David Browne of *Rolling Stone* describes the importance of Baez as follows:

*Baez's importance was more than just musical. She became the moral centre of the anti-war and social-justice movements that rose up in the Sixties. She sang at the 1963 March on Washington; opened the Institute for the Study of Nonviolence, in Northern California; visited Vietnam during the war; and went to jail for 11 days for participating in a sit-in at a military induction centre.*

(Available at: <http://www.rollingstone.com/music/features/joan-baez-the-life-and-times-of-a-secret-badass-w474962>)

Baez, among other iconic musicians who performed at the Woodstock Festival, created an event in American history that became a cultural touchstone. Joni Mitchell's song

*Woodstock* describes the sense of wonder and empowerment derived from the experience. In verse three she sings:

*By the time we got to Woodstock  
We were half a million strong  
And everywhere there was song and celebration  
And I dreamed I saw the bombers  
Riding shotgun in the sky  
And they were turning into butterflies  
Above our nation*

(Available at: <http://jonimitchell.com/music/song.cfm?id=75>)

In a most unforeseen way, Sharon Katz with her young singers from South Africa in tow, crossed paths with her ‘childhood idol, Joni Mitchell’ (Katz 2016) in New Orleans. Details of this encounter are referenced in Chapter Five.



**Figure 4: Sharon Katz meets Joni Mitchell in New Orleans. Figure 5: Katz and Mitchell**  
Photo frames from *When Voices Meet* (2015). Used with permission from Sharon Katz.

The idea of protest through peaceful means was not a unique phenomenon. While the Americans protested the Vietnam War (1955-1975), another strong political outcry emerged across the Atlantic Ocean in South Africa where the policy of apartheid had become firmly established. The documentary film *Amandla! A Revolution in Four-Part Harmony* (2003) highlights the role of music in the struggle against apartheid from the 1940s to the 1990s. Through interviews, musical performance and historical film footage, South Africans such as Miriam Makeba, Hugh Masekela, Abdullah Ibrahim, and Vusi Mahlasela among others take the viewer on a journey through the apartheid history of South Africa and the role of freedom songs on the social and political landscape.

There are some overlaps between American protest songs that focus on civil rights, labour movements and anti-war sentiments. However, the South African songs have unique messages tied to the struggle for racial equality, the release of political prisoners within their own country, and the liberation of a nation from minority rule. Mandela (1994) describes poignantly the effect of freedom songs in *Long Walk to Freedom* during his arrest and detention among other political activists in 1956 when he was accused of treason by the apartheid government:

*[...] Reverend James Calata spoke on African music – and sang in his beautiful tenor voice. Every day, Vuyisile Mini, who years later was hanged by the government for political crimes, led the group in singing freedom songs. One of the most popular was: “Nans’ indod’ emnyama Strijdom, Bhasobha nans’ indod’ emnyama Strijdom” (Here’s the black man, beware the black man, Strijdom). We sang at the top of our lungs, and it kept our spirits high. (Mandela 1994: p.175)*

The fate of political prisoners appeared bleak during the apartheid era while the Nationalist government retained control. South African artists, as well as every sphere of life, was impacted to some extent. The political turmoil that began in 1948 continued well into the late eighties and early nineties.

There were many South African musicians who went on to become internationally recognisable and commercially successful pre-and post-apartheid, such as Miriam Makeba and Hugh Masekela. Washington (2012) emphasises the conscientising role of these artists:

*As South African jazz exiles, Miriam Makeba and Hugh Masekela are certainly better-known names in the music world, and Makeba especially was instrumental in bringing the issue of apartheid to the consciousness of the international community. However, their musical influence in the West, though jazz-tinged, was really strongest in more commercial styles of music. (p. 92)*

On the other hand, Olwage (2004) describes the frustration of some musicians from within South Africa towards those in exile:

*[...] many black artists who remained in South Africa throughout the struggle...resent the spotlight given to exiles who were away during the height of the struggle, leaving, as singer Dorothy Rathebe pronounced, “us ‘inziles’ to keep the home fires burning.” (p. 263)*

Among the ‘inziles’ were also bands like Bayete and Sakhile. There were also folk musicians of the more progressive elite, such as the Lindberg-duo, Jeremy Taylor and Roger Lucey (Byerly, 2013). Katz collaborated with Dorothy (Dolly) Rathebe and Abigail Kubeka on her album *Double Take* (2011) demonstrating her willingness to embark on creative ventures with fellow South African musicians who had all suffered the effects of apartheid in one way or another. Katz is in a unique position straddling both camps as an exile and an ‘inzile.’ Although she had left South Africa in the seventies to study and live in the United States, she returned in the early nineties to South Africa because she believed, in the title of one of her songs, *The Time Is Right Today* (discussed in Chapter Five). In the light of many strands of music that emerged at this time, it is important for historical accuracy to collect and analyse the work of performers like Sharon Katz who were ‘engaging through song’ during the days of apartheid within South Africa to forge friendships and unity, and initiate change in a racially divided society.

All musicians from South Africa against apartheid, irrespective of the direction they followed, belonged to a group that was united in their disenfranchisement. Washington (2012) addresses this issue with specific reference to jazz musicians:

*One axis describes a trajectory over time (from the late apartheid era to the beginnings of democracy in South Africa) of an evolving aesthetic that moves from protest to celebration. The second axis delineates differences between the possibilities and the formations of jazz music made by some South African jazz musicians who left South*

*Africa during the apartheid era and some of those who remained. (p. 91)*

Washington argues that since there are differences between the cultural and practical practice of jazz pre- and post-apartheid, there are also very different trajectories that were followed by South African jazz musicians depending on whether they emigrated after the

Sharpeville Massacre in 1960 or remained in the country. Jazz musicians in exile, for instance, initially followed the American and European tendency towards a more avant-garde style. However, they also began to highlight indigenous South African rhythms. Among the many paths followed in South Africa, some jazz musicians managed to update and pay homage to *marabi*, *mbaqanga*, *maskanda*, township jazz, and other home brewed styles and genres. The expression of indigenous music not only spoke to the historical experience of South Africans. It made a political statement. Washington describes these different trajectories as ‘the inxile/exile concurrence’ (2010: p.92). This evolution of jazz into a post-apartheid era finds a parallel in other genres of music.

## 2.4 PROMOTING UNDERSTANDING AND PEACE THROUGH MUSIC

The Argentine-Israeli conductor Daniel Barenboim and the late Palestinian-American academic Edward Said founded the West-Eastern Divan Orchestra in 1999. Barenboim’s orchestra forms a striking parallel with Sharon Katz’ *Peace Train Project*. In a 2006 BBC Reith Lecture, “Meeting in Music”, Barenboim argues:

*In times of totalitarian or autocratic rule, music, indeed culture in general, is often the only avenue of independent thought. It is the only way people can meet as equals, and exchange ideas. Culture then becomes primarily the voice of the oppressed, and it takes over from politics as a driving force for change. Think of how often, in societies suffering from political oppression, or from a vacuum in leadership, culture took a dynamic lead. We have many extraordinary examples of this phenomenon. Some [are] that writings in the former Eastern Bloc, South African poetry and drama under apartheid, and of course Palestinian literature amidst so much conflict [...].*

(Available at:

[http://downloads.bbc.co.uk/rmhttp/radio4/transcripts/20060428\\_reith.pdf](http://downloads.bbc.co.uk/rmhttp/radio4/transcripts/20060428_reith.pdf) )

Barenboim goes on to describe the importance of culture in creating connections and understanding among people. He is very clear about the primary purpose of the West-Eastern Divan project. Barenboim and Edward Said used this orchestra to foster musical collaboration among musicians from Arab countries and Israel. Their idea was validated when they realised that the musicians were like-minded in their commitment to music.

Despite the political divide among countries, music is the common denominator creating a convergence of cultures.

This orchestra of young musicians came from countries in the Middle East, of Egyptian, Israeli, Jordanian, Iranian, Lebanese, Syrian, Palestinian, and Spanish backgrounds. According to Solveig Riiser (2010: pp.20-21) “we may well read the orchestra as a project aiming at conflict transformation; it certainly aims at the social transformation of its musicians, and through this transformation encourages reconciliation and mutual understanding on a larger scale.”

Rachel Beckles Willson (2009) regards Barenboim’s conceptualization of the orchestra as a “utopian republic” but adds that he downplayed its political significance by asserting that its utopian quality was a function of music.

*When in conversation with Edward W. Said.... Barenboim was nevertheless also enthusiastic about its directly political implications, and the two of them agreed that it [the orchestra] had demolished Arab stereotypes about Israelis, and Israeli stereotypes about Arabs. The “utopian republic” then, was a model for a Middle East in which the various peoples listened to and understood one another without prejudice. (p.320)*

This statement bears a striking similarity to Katz’s reflections on the formation of the *Peace Train*. The latter served a similar purpose of initiating contact among people through a shared cultural experience. Although the West-Eastern Divan orchestra aimed at bringing together young people from different countries from the Middle East region, whilst the *Peace Train* sought to bring together people of different racial groups and political affiliations from a single country, this study will proceed with openness towards possible interrelationships between acts of musical activism and cultural utopianism.

Elena Cheah (2009) presents a unique perspective of the West-Eastern Divan Orchestra in her book, *An Orchestra Beyond Borders: Voices of the West-Eastern Divan Orchestra*. As a professional musician and assistant to Daniel Barenboim, Cheah presents the stories of musicians from the orchestra. Their views, their attitudes, and their hopes are shared. They may have opposing voices, but they are never silenced. “Each musician simply



opens a window into the soul of the orchestra, which is unimaginable to an outsider” (p.1).

The participants of the *Peace Train* of July 2016 in the United States provided a window into their private worlds – their struggles and their hardships, their joys and their sorrows. Through a cathartic evening of prose, poetry, dance and song the night before their final performance in Washington D.C. for the Mandela Day Celebrations, participants laid bare their souls. Some of their original work is shared in Chapter Five with their permission.

## 2.5 THE HEALING POWER OF MUSIC

Sharon Katz, in her capacity as music therapist, in her article entitled *The Peace Train* in the journal *Voices: A World Forum for Music Therapy* (2011: para.14) describes the *Peace Train Project* as follows:

*I conceived of a project which would use the therapeutic power of music to bring together youth of the previously separated races and cultural groups in South Africa in a shared experience, and a shared experience which dealt with the potential for a more normalised future in the country...In February 1993, after three months of negotiation with the nine communities, approval was received to begin a weekly music therapy process with youth from all the diverse groups within the Kwa-Zulu Natal region. I composed songs for the youth to sing which focused on issues of trust, understanding, peace and unity for the future.*

Wooten (2015), in her doctoral thesis, examines the effects of this form of music therapy on the lives of participants in the *Peace Train* experience of 1993. Wooten introduces her discussion by stating:

*Pioneers such as music therapist Edith Boxhill and others advocated for using music therapy to promote peace...Similarly, Sharon Katz utilized this concept to advance her model of music therapy to bring peace and harmony to the people of South Africa.... she was determined to bridge the cultural gap that was created by the apartheid regime from 1948-1994. Sharon formed the Peace Train*

*and focused particularly on the children because they represented the first generation that would benefit from a South Africa without the constraints of apartheid. (p.1)*

In an article entitled *Music Therapy, War Trauma, and Peace: A Singaporean Perspective*, Wang Feng Ng (2005: para.9-10) describes the role of music therapists in post-war societies where healing and rebuilding are paramount. Ng also states that several programmes, not specifically related to music therapy, developed in post-war contexts that used musical and other creative artistic experiences to rehabilitate trauma survivors, and to promote peace, healing and reconstruction (Barenboim 2004; Gould 2000; Zelizer 2003). Specific to peace activism, Ng also highlights the work of the music therapist, Edith Hillman Boxill, the founder-director of Music Therapists for Peace, Inc. (MTP), an international movement whose mission is to “have music therapists maintain a conscious awareness of contributing to the healing of our wounded planet” (Boxill 1997a: p.158). Ng (2005: para.16) describes the therapeutic work of Sharon Katz as follows:

*Sharon Katz, South African music therapist and "multi-talented peace emissary" (Weinstein-Moser 2003: 9), initiated the Peace Train project in 1992, in KwaZulu-Natal, the seat of civil strife between two political parties: Inkatha Freedom Party and African National Congress. This community music therapy project gathered 500 youths, between the ages of 7 and 18, from "previously separated races and cultural groups in South Africa in a shared experience" (Katz & Cohen, n.d.: 3) to form a tradition-defying multiracial and multilingual choir to perform at the culminating event, "When Voices Meet." Following this concert, Sharon led a subset of the original group on a nationwide and international tour to spread the message of democracy and peace to educators, community leaders, and youth. (Katz & Cohen, n.d.)*

Ng provides a detailed description of the social circumstances of the youth of the *Peace Train* gleaned from personal communication with Katz in 2004. According to Ng's (2005) commentary:

*These youths were from extremely poor, violent and oppressed communities. In their attempts to achieve status and a sense of belonging in their communities, many were gang members [...].*

*Fundamental to Sharon's work is the use of music performance as the transformational tool to break down barriers, and to facilitate dialogue and resolve conflicts peacefully [...] Outcomes of the project were extremely positive: "marginal students began earning top rankings; introverted individuals became much more communicative; gang membership disintegrated, and initiative and creativity blossomed" [...] Presently, all members were gainfully employed, and many had success stories to share.*

In July 2015, I had the opportunity to meet young men and women who had been participants in the South African *Peace Train* project of 1993. While my conversations with them revealed that they had all grown up in an abnormal society where people were segregated by an apartheid government based on race, I disagree with Ng's generalization that all the participants came from violent and poor communities. My interviews with some participants revealed greater stability and support in their home environments than Ng suggests. I analyse these interviews in greater detail in Chapter Four.

Sharon Katz, as an academic, has authored articles that explain the nature of her activism. In a section entitled *Music Therapy for Children and Families with Mass Trauma Exposure* (Katz in Stewart: 2010), Katz presents a compelling narrative of the *Peace Train* from its beginnings in the early 1990s and the transformative role it has played in the lives of its participants. In another document, an article authored by Katz (2011) titled *Peace Train*, Katz delves into the role of the *Peace Train* with a detailed narrative of the role of music in fostering peace and harmony in a country torn apart by decades of discriminatory practices.

## **2.6 MUSIC AS SOCIAL TEXT IN EVERYDAY LIVES**

The music of Sharon Katz and the *Peace Train* has a strong focus on the texts, the messages relayed through the texts, the aesthetics of performance, the embodiment of the music through dance choreography and the social context within which the performances take place. DeNora (2003) in *Music in Everyday Life* examines another social construct of music created "in the moment" of performing or listening that is relevant for the performances of Katz and the *Peace Train*. Understanding the interdisciplinary nature of

music, including the musicological, the socio-linguistic and the sociological provides invaluable insights to an educator, therapist and activist like Katz as she creates a repertoire of music that is valued by both the performer and the listener, that may, in the words of Froehlich (2002: p.10), “trigger...more than associations. It creates social context, i.e., reality, which may either reinforce or oppose the [performers’] own social realities.”

Shepherd (2002: p.2) asserts that “[DeNora] explores the proposition that music acts powerfully on the body, not just as an external presence, but as a constitutive agent that serves to form and activate the body in particular ways in particular situations.” This assertion is consistent with the music of Sharon Katz that inspires the embodiment of music not only through choreographed sequences of performers but through driving rhythms or slow and soulful renditions that have the effect of embodiment on members of the audience: swaying in time with the music; tapping their feet to the rhythm of the beat of music; clapping their hands as an accompaniment to the music or moving their entire bodies in free dance-like movements as they stand or sit and engage with the sonic experience. DeNora also considers “music’s role as a resource for social ordering at the collective and collaborative levels.” She adds that “examining this issue helps to show how music is a device of social occasioning, how it can be used to regulate and structure social encounters, and how it lends aesthetic texture to those encounters” (2003: p.110).

According to Groce (2000):

*DeNora's conclusion is that, since music is a reflexive part of the constitution of selves, others, interaction, and social settings, it is a fundamental strand in the fabric of people's lifeworlds [...] its presence in people's lives is as much political as aesthetic. (p.593)*

DeNora’s multi-disciplinary approach in framing the understanding of music and its many dimensions is relevant and valuable in considering the experiences of performers and listeners (the audience) as they engage with the music of Sharon Katz and the *Peace Train*. While the impact of the music combined with lyrics and movement will have a

unique social reality for every person, Katz and the *Peace Train* actively promote collaborative social ordering through the aesthetic structure of music.

Shepherd's (1991) *Music as Social Text* provides an approach for the social analysis of music as sound. He integrates social and cultural theory with aspects of musicology and sociology of music. In placing music at the centre of social inquiry, Shepherd highlights the need for more detailed analyses of sound within social contexts. Becker (1991) explains this conundrum:

*Sociologists writing on the arts have typically shied away from music, and when music has been the subject have focused either on the social context of music making, with little attention to what the artists were producing, or on those aspects of music that could easily be put into words (the lyrics of popular songs or the extra-musical meanings composers assigned to their compositions). [...] discussing music requires technical vocabulary few social scientists possess. This has impoverished our analyses of art as social conduct and social fact.*  
(p.528)

Shepherd (1991) presents a thought-provoking argument for music as social text. He states that “Music as sound, cannot help but stress the integrative and relational in human life” (p.217) and that “the crucial question has become that of how to understand societies and individuals in terms of music” (p.220). The lack of musical analyses with concrete examples to support this powerful argument is disheartening and the dense nature of this book that meanders at times, since they are a collection of Shepherd's various writings, thwarted my interest.

## **2.7 RELATED AUDIO-VISUAL MATERIAL**

The documentary which aired on PBS (Public Broadcasting Service) in the United States provides deep insights into the work of Paul Simon and his controversial relationship with Ladysmith Black Mambazo during the time of the cultural boycott of South Africa. Whilst this documentary, *Under African Skies* (2011), does not directly impact on my research with Sharon Katz and the *Peace Train*, it does shed light on the political climate of South Africa leading up to the formation of the *Peace Train* in 1993.

American film maker, Lee Hirsch, directed a powerful film about the centrality of music during the anti-apartheid struggle, titled *Amandla! Revolution in Four-Part Harmony* (2003) that includes a soundtrack CD as well as the film on DVD. Byerly (2008) argues that the documentary presents a one-sided view of the struggle since it captures only the black struggle through music which fails to “recognise the complexity of the revolutionary process, or other players in the arena [and]...it fails to recognise the complex yet inevitable ‘swings’ between both antagonistic and conciliatory strategies” (p. 262). Sharon Katz and the *Peace Train* represent some of the “other players” in this complex process who adopted a conciliatory strategy.

There is also a 2 CD pack that bears the same title as President Mandela’s autobiography (*Long Walk to Freedom*, 2002) which provides a representative sample of three decades of South African music from the 1960s to 1990s.

The documentary film, *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble* released in June 2016 unveils a sixteen-year collaboration of exceptional musicians who have come together from different cultural backgrounds to celebrate the universal power of music. This collaboration was the brainchild of the acclaimed cellist Yo-Yo Ma who recruited musicians from the ancient trade route linking Asia, Africa and Europe.

The Silk Road Ensemble is an international collective that demonstrates the ability of music to transcend geographical boundaries, blend disparate cultures and inspire hope for both artists and audiences. This documentary introduces the viewer to a varied range of performers including instrumentalists, vocalists, composers, arrangers, visual artists and storytellers as they gather in locations across the world, exploring the ways art can both preserve traditions and shape cultural evolution. These CDs and DVDs serve as important documents to place this study in context.

## **2.8 MEDIATING ACCESS TO COMMUNITIES**

In *Africanizing Anthropology: fieldwork, networks, and the making of cultural*

*knowledge in Central Africa*, Lyn Schumacher (2001) provides a detailed account of the anthropological fieldwork of the mid-twentieth century based at the Rhodes-Livingston Institute (RLI) in Northern Rhodesia (now called Zambia). This book is ground-breaking in that the African assistants and informants of researchers are placed in the spotlight as being central players in the making of anthropological knowledge. Schumacher's work has elicited a range of reactions from champions and critics alike. Gordon (2002) states:

*Schumacher's major innovation is her endeavour to move African agency towards centre-stage. Her account of how local people interpreted fieldwork is fascinating and it is hoped more studies on this topic will be done. By arguing for the importance of field assistants, surely one of her major contributions, she also shows how these assistants re-appropriated, digested and transformed fieldwork and Africanised Anthropology. There is an extensive anthropological literature on interpreters and their practice as culture brokers and it is a pity that Schumacher does not engage with this body of material.*  
(p.472)

Parpart (2002) highlights the "research" role of African assistants in Schumacher's account where their intimate knowledge of a society yielded better results for researchers:

*She [Schumacher] reveals the complex work culture behind RLI research, including the key role played by African research assistants. Indeed, some assistants admit they revised answers to culturally "inappropriate" research questions. The urban research teams were particularly dependent on their African assistants, whose political and social connections both shaped research agendas and provided access to key informants in the increasingly politicised and volatile urban centres. While mindful of the power imbalance between European researchers and their African assistants, it is clear that the Institute provided an unusual site for genuine social and intellectual interaction across racial divides.*  
(p.517)

Not unlike the white researchers in Zambia, Katz is fully cognisant of the role of teachers of colour in gaining access to the children from schools in South Africa (Black, White, Coloured and Asian) for her 500-voice choir in 1992. Of interest is the invaluable role of Nonhlanhla Wanda, an African teacher in South Africa, and the roles of other music teachers at each of the racially-segregated schools from whence children were drawn that

culminated in two unique multi-cultural choir events at the Durban City Hall on 16 and 26 May 1993 followed by a third concert at the Chatsworth Stadium in Kwa-Zulu Natal (Katz 2017, e-mail communication, 7 July).

Nonhlanhla Wanda was born in KwaZulu-Natal in the fifties, in apartheid South Africa. She describes her circumstances as follows:

*We were segregated as we black people were regarded as the fourth race in our country. I studied under the Bantu Education system which was an inferior education. It happened that as a self-taught musician I could interact with other musicians from different townships. One of the greatest musicians in 1992, Mandla Mlotshwa, met Sharon Katz and Marilyn Cohen when they were looking for musicians. Mandla recommended me and that is how I met Sharon Katz... it was really a tough time for both of us since those days mixing with white [people] as a black person was no good thing as the revolution was at its highest point. (Wanda 2017, e-mail communication, 10 July)*

Wanda goes on to describe her circumstances of teaching in a rural community-built school and the challenges they faced with inadequate facilities which were not conducive to learning. However, she describes her meeting with Katz as a “miracle” because of the opportunities it created for her to improve the physical condition of the school and to provide enriching learning experiences for her students (further discussed in Chapter Four).

The unfortunate circumstances of Wanda’s upbringing created by the social injustice of apartheid policies resonate in the following narrative. Roberts (2002) describes Schumacher’s account as follows:

*The first Zambian that Schumacher introduces sets her study in crystalline focus. While Matshakaza Blackson Lukhero was still a teenager in the 1940s, he began working with the archaeologist Desmond Clark; after World War II, he served as interpreter to Max Marwick of the RLI during the first stages of his work among Ngoni, and to J. A. Barnes soon thereafter. Lukhero was given the nickname "The Water Follows the Stream," a name that might suggest his dependency upon Barnes, yet Lukhero's "following" amounted to his leading Barnes to the people, introducing him, interpreting for him,*



*teaching him the language, discussing local traditions, and afterward talking to people about their reactions to the anthropologist and assuring them that Barnes was not a spy. (p.2)*

Roberts is keenly aware of the way Schumacher presents these invaluable relationships:

*Schumacher applies the useful notion of his being a "culture broker" so as not to lose sight of the politically and economically "inegalitarian relationship between anthropologist and informant." (p. 13) That Lukhero is an intellectual is evident in his "active and conscious role in shaping and elucidating various kinds of knowledge," whether or not he has been recognized as such by those who have employed him over the years (pp. 14–15). Yet he has borne the burden of the colonial colour bar and more recent iniquities, and his lack of familiarity to many of us who cut our teeth on the writings of Barnes and others. (ibid., p.137)*

Unlike many of the researchers at RLI who originated from the United Kingdom and Europe, Katz is a South African who had to negotiate access to “non-white” communities in South Africa because of the political circumstances of the apartheid era. She realised as a child that she had been born into a more privileged position by being white. The parallel between Lukhero and Nonhlanhla Wanda is striking. Not only did Wanda forge relationships for and with Katz; not only did she serve the role of interpreter among African people in the rural areas of Kwa-Zulu Natal; but she is also an intellectual, a musician and a dancer who contributed significantly to Katz’s productions. However, during the course of her life, she has been deprived the same level of access as her white counterparts to both academia and other resources because she is black. A snapshot of key statistics between the black and white populations in apartheid South Africa sheds some light on Wanda’s personal circumstances. Yudkoff (2012) states that “By 1978 [Wanda was studying under the Bantu Education system], there was little change in the inequities of South African education” (p.98). The following table from an article by Collett (2017) provides some insights:

<b>Disproportionate Treatment circa 1978</b>	<b>Blacks</b>	<b>Whites</b>
Population	19 million	4.5 million
Share of land	13%	87%
Share of national income	Below 20%	75%
Ratio of average earnings	1	14
Minimum taxable income	360 rands	750 rands
Doctors per population	1/44 000	1/400
Infant death rate	20% (urban) 40% (rural)	2.7%
Annual expenditure on education per pupil	\$45	\$696
Teacher/pupil ratio	1/60	1/22

**Table 1: Inequitable treatment of blacks and whites in South Africa circa 1978.**

<https://learnenglish.britishcouncil.org/en/magazine/international-day-elimination-racial-discrimination>

[Accessed 23 August 2017]

In the United States, Katz forged a significant relationship with Wendy Quick, an African-American woman from Pennsylvania. In an e-mail communication to the author, dated 16 June 2017, Wendy Quick describes herself as “a performance artist, singer/dancer, educator and entrepreneur.” She has worked as a social worker, teacher and law enforcement officer. During her tenure as a Philadelphia Police Detective, Quick developed several youth programs as comprehensive community-based programs formulated with the understanding that education (or lack thereof), the economy and crime are all connected (ibid.).

She met Sharon Katz in 2007 when she attended a community education course in South African music and dance offered by Katz. Quick was excited about learning new rhythms and dance from South Africa. In 2008, she travelled to South Africa as part of a tour group with Sharon Katz, Marilyn Cohen and the *Peace Train*. She saw first-hand the various community projects with which Sharon Katz and *Friends of the Peace Train* were involved. The tours, organised by Katz and Cohen, were intended to introduce Americans to the sights, sounds and history of South Africa, thereby garnering support for Katz’s humanitarian work there. Wendy pledged to volunteer her time and talents to the *Peace Train* projects. While on the tour, Wendy was bestowed with the name, Khethiwe, which means “Chosen One.” It was one of the tour’s many highlights for her.

During several concerts in South Africa, Katz invited Quick to join her onstage to participate in performing songs she had learned in class with the band. Quick describes this as a “truly a mind-blowing experience” (Quick 2017, e-mail communication, 16 June). Months later, back in the United States, when Katz needed a female vocalist/dancer for her group, she invited Quick to join Sharon Katz & the *Peace Train*. Quick accepted without hesitation, viewing this opportunity as a “God-given gift” (ibid.). After intense training in learning vocal parts, tongue-twisting lyrics in Zulu, Xhosa, other South African languages and various Southern African dance moves, Quick made her début with the band in September 2008 as a vocalist and dancer.

Performing throughout the United States, Canada and in South Africa, Quick thoroughly enjoys spreading the message of peace, love and harmony through song and dance. Extremely proud of continuing with her passion for “Peace Education through the Arts”, Quick works alongside Katz as a presenter for workshop presentations, school assemblies, Artist-in-Residence programs and special projects.

Quick states in her e-mail: “I am the only American African female to have had the honour of performing with Sharon Katz & the *Peace Train* as a vocalist and dancer. Quick waxes poetic when she says: “I bring to the stage: Pride of my Ancestors, shown in my stance; Rhythm of the Motherland portrayed in my dance!” (ibid.)

Quick has not only been an asset to Katz on the concert stage, but her aptitude in choreography has been particularly useful in assisting Katz to facilitate many music workshops among American school children as well as rehearse with participants of the *American Peace Train Tour of 2016*. The choreography and vocal quality of this production were achieved in part through the recruitment and participation of several Black youths in America. As an African-American herself, Quick played an important role in forging relationships and creating an atmosphere of trust and level of comfort for these young participants.

“Culture Brokers” – Nonhlanhla Wanda (South African) and Wendy Quick (American)



**Figure 6:** Nonhlanhla Wanda (left microphone) with Sharon Katz (right microphone) during the first *American Peace Train* Concert performance in New York on 9 July 2016.

*Photo courtesy of Sharon Katz.*



**Figure 7:** Sharon Katz (left microphone) with Wendy Quick (right microphone) during the first *American Peace Train* Tour Concert in New York on 9 July 2016.

*Photo courtesy of Sharon Katz.*

After an interview with Sharon Katz at her home in Philadelphia on 15 October 2016, Katz sent me an e-mail the following day in which she provides greater insights into her close relationships with the two women who have served as “culture brokers”:

*I wanted to mention in response to your question about my work with Nonhlanhla and Wendy over the years. In the work I do, to build bridges between people who are divided, it is so important to model the opposite of separation and I've always sought out partners to work with. In Israel/Palestine, I also work with Palestinian and Israeli musicians and these are critical relationships in getting the work done. I've been so fortunate to form such very strong friendships with these two women to do the work...I've been privileged on many levels - and that privilege includes in my way of thinking, the privilege of knowing these women, being accepted in their families and communities, and working together, as well as being friends for life.*

## **2.9 NEGOTIATING WHITENESS IN APARTHEID SOUTH AFRICA**

In the 1970s Johnny Clegg with Juluka (discussed above) avoided confrontations with the apartheid government by playing church halls and township venues. Baines (2008) describes Juluka’s resistance to the South African regime as being coded from the way band members dressed, to the way they moved, and the lyrics that they sang. Clegg’s “adoption of traditional Zulu attire in combination with Western dress, and the appropriation of Zulu dance routines amounted to a politicised cross-cultural collaboration” (p.107). Baines asserts that “Clegg’s performances suggest that whiteness (and also Zuluness) is a matter less of race than of style, and that style itself is itself a cross-cultural phenomenon, working against the grain of racial essentialism”<sup>25</sup> (p.108).

Sharon Katz, working as a grassroots activist rather than a commercial band in the 1990s, did not deal with issues of censorship of her music as Juluka had done with their first album *Woza Friday*<sup>26</sup>. However, the struggle for democracy was very much alive and the

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<sup>25</sup> Essentialism is ‘the view that categories of people, such as women and men, or heterosexuals and homosexuals, or members of ethnic groups, have intrinsically different and characteristic natures or dispositions.’ (Available at: <https://en.oxforddictionaries.com/definition/essentialism>) [Accessed 3 June 2018]

<sup>26</sup> *Woza Friday* was Juluka’s first release. It was rejected by SABC’s Zulu radio station because the combination of English with Zulu was considered “an ‘insult to the Zulu people’; a form of cultural censorship by language purists” (Baines 2008: p.107).

apartheid policies were still in place. Like Clegg, Katz embraced Zulu as well as other African languages such Xhosa and Sotho. Katz's personal style also reflects her adoption of traditional African dress in combination with Western dress. Another similarity is the appropriation of African dance routines in her performances. Clegg's training as an anthropologist informed his rejection of the essentialist notion of ethnic identity. Katz trained as a music therapist and she shared her personal belief that race is a social construct<sup>27</sup> (Katz 2016, personal interview, October 15). Both musicians re-negotiated their identities based on their own experiences which demonstrates how 'explorative, shifting and malleable white identities during the apartheid era were at times...although the regime invested much in racialised identities...' (Baines 2008: p.111).

## SUMMARY

This chapter explores a variety of literature that relate to the power of musical activism as a vehicle for social and political change. This broad perspective provides a backdrop against which the musical activism of Sharon Katz and the *Peace Train* during the apartheid era and beyond may be understood. The key areas of discussion in musical activism are:

- Political and Social Change through Music
- The Role of "Freedom Songs" and "Peace Songs" in Social Transformation
- Promoting Understanding and Peace through Music
- The Healing Power of Music

The history of protest movements from across the Atlantic in the United States to the anti-apartheid movements in South Africa have shown that music, especially the communal act of singing together, provides the uplifting momentum needed by groups as they stand in solidarity thus reflecting their collective identity against social and political injustices. Sharon Katz and the *Peace Train* shine a light on injustices of the past that bleed into the present. The circumstances and issues of the protests may change

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<sup>27</sup> 'The school of thought that race is not biologically identifiable.' (Available at: <https://sociologydictionary.org/social-construction-of-race/>) [Accessed 3 June 2018]

but Katz always leads her activism with the goal of reconciliation and healing employing the aesthetic and emotive effects of music. The next chapter provides an overview of the research techniques employed and how they relate to this research.

## **CHAPTER 3**

### **METHODOLOGY**

*We need a sweet survival, love revival, Peace Train*  
*Make a heart connection, sweet affection, Peace Train*  
*Come on get on, come on get on, get on The Peace Train*

*–Peace Train by Sharon Katz & Bolden Abrams Jr. (1993/Adapted 2016)*

#### **3.1 RESEARCH DESIGN**

The multi-faceted nature of Sharon Katz’s activism lends itself to an in-depth multiple case study. Qualitative case study methodology, which has been employed in a variety of disciplines, will be used to understand and theorise musical activism through detailed contextual analyses of five significant sets of related events in the life and work of Sharon Katz. Social scientists have made wide use of this qualitative research method to examine contemporary real-life situations.

The main purpose of case studies is to document and analyse the contributions of an individual or group whose actions and motivation give researchers a common language about the topic in question. Bromley (1990: p.302) describes the case study as “a systematic inquiry into an event or a set of related events which aims to describe and explain the phenomenon of interest”. Robert K. Yin (2009: p.18) defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clear, and in which multiple sources of evidence are used.

There are two key approaches to conducting case studies: one proposed by Robert Stake (2006) and the second by Robert Yin (2003). In both approaches, “the first objective of a case study is to understand the case” (Stake 2006: p.2), to ensure that the topic of interest is well explored, and that the central idea of the phenomenon is revealed, but the methods that each employ are quite different and worthy of discussion. First, both Stake



(2006) and Yin (2003) base their approach to case study research on the constructivist paradigm. According to Fosnot (1996):

*The theories of Piaget, Vygotsky, and all the semiotic interactionists provide a basis for a psychological theory of learning called constructivism. Implied in all is the idea that we as human beings have no access to an objective reality since we are constructing our version of it, while at the same time transforming it and ourselves (p.23).*

Baxter and Jack (2008) argue that “Constructivists claim that truth is relative and that it is dependent on one’s perspective” (p.545). This theory has garnered both widespread interest and debate. In their “philosophical underpinnings” of the case study, Baxter and Jack expand on this paradigm as follows:

*This paradigm “recognizes the importance of the subjective human creation of meaning, but doesn’t reject outright some notion of objectivity. Pluralism, not relativism, is stressed with focus on the circular dynamic tension of subject and object” (Miller & Crabtree 1999: p.10). Constructivism is built upon the premise of a social construction of reality [...]. One of the advantages of this approach is the close collaboration between the researcher and the participant, while enabling participants to tell their stories [...]. Through these stories the participants are able to describe their views of reality and this enables the researcher to better understand the participants’ actions [...]. (ibid.)*

Fosnot (1996) asserts that, “We cannot understand an individual’s cognition structure without observing it interacting in context, within a culture” (p. 24). This social basis of Vygotsky’s approach is described succinctly by Scribner (1990) who states:

*Vygotsky’s special genius was in grasping the significance of the social in things as well as people. The world in which we live is humanised, full of material and symbolic objects (signs, knowledge systems) that are culturally constructed, historical in origin and social in content. Since all human actions, including acts of thought, involve the mediation of such objects [...] they are, on this score alone, social in essence. This is the case, whether acts are initiated by single agents or a collective and whether they are performed individually or with others. (p. 92)*

This mediation of human actions in culture is central to Vygotsky's constructivist theory which underscores the analysis of my research.

A possible drawback associated with the case study methodology is that there is a tendency for researchers to attempt to answer a question that is too broad or a topic that has too many objectives for one study. Herein lie differences among researchers. To obviate this problem, several authors including Yin (2003) and Stake (2006) have suggested narrowing the scope of one's research. Creswell (2003) recommends restricting a case by time and place. Miles and Huberman (1994) propose curtailing one's research by definition and context while Stake (1995) proposes confining the case study or studies by time and activity. My research most closely aligns with Stake. This research will be bound by time and activity since I begin with Katz' journey from her early work in music therapy in the United States to the formation of the Peace Train in South Africa in 1993, focusing on five significant experiences, all of which demonstrate activism through music.

Yin (2003) stresses the importance of clearly articulating one's theoretical perspective. In this research, the theoretical framework is based on activism through music. Yin also places importance on the goals of the study, selecting one's subject or subjects, and selecting the appropriate method or methods of collecting data. This qualitative case study is an approach to research that facilitates exploration of a phenomenon using a variety of data sources. According to Baxter and Jack (2008), "this ensures that the issue is not explored through one lens, but rather a variety of lenses which allows for multiple facets of the phenomenon to be revealed and understood" (p.544).

The case study of Sharon Katz and the varied experiences of activism through music: The *Peace Train* project; the formation of the non-profit, *Friends of the Peace Train*, which facilitated support for Mama Mary Lwate and her work with HIV/AIDS prevention and education in rural areas; Katz' work with (in her words) a "graduate" of the Peace Train in the building of a school in KwaNgcolosi; her performances that include narratives of life under apartheid rule in South Africa which serve as constant reminders of discriminatory practices that do not support favourable outcomes for the

people; her workshops and educational efforts in schools and colleges across the United States—all provide the many lenses through which activism may be viewed.

The selection of a specific type of case study design is guided by the overall study purpose. Yin (2003) and Stake (1995) use different terms to describe a variety of case studies. Yin identifies three categories of case studies that he describes as descriptive, exploratory or explanatory, exploratory. In exploratory case studies any phenomenon in collected data which may pique the interest of the researcher may be explored. In exploratory cases, fieldwork and initial data collection (though not always) may be conducted prior to the formulation of research questions. A pilot study may be an example of an exploratory case study.

In descriptive case studies the researcher describes the data as they occur which lends itself to a narrative form. Descriptive cases require a theoretical framework before the research is conducted. Explanatory case studies examine both the superficial and in-depth aspects of data to explain the phenomenon in the data. This is particularly useful when investigating certain phenomena in complex and multivariate cases.

Stake (1995) categorizes case studies as instrumental, intrinsic, or collective. When a researcher demonstrates a personal interest in the case study, the term “intrinsic” applies. An instrumental case is used for a deeper level of understanding than may be observed while a collective case study refers to research of a group of cases.

Yin (2009) also differentiates between single, holistic case studies and multiple case studies. Since my research documents and analyses more than one type of event, it will be viewed through the lens of a multiple-case study. The difference between a single holistic case study with embedded units and a multiple case study is that the ‘embedded units’ in the former are overtly connected with one another, whereas the context in the latter is different for each of the cases. A multiple or collective case study allows the researcher to analyse the data within each setting and across settings. In this multiple case study, I examine five cases related to the primary subject, Sharon Katz, to provide insights into the musical activism of the subject in different settings. Yin (2003) explains

the outcomes of multiple case studies which is a research design that may be employed to either “predict similar results (a literal replication) or predict contrasting results but for predictable reasons (a theoretical replication)” (p. 47).

My research evolved into a multi-case study as significant events emerged during the proposal stage. I did not know at the beginning of my research that Katz had been trying to complete the documentary, *When Voices Meet*, which premiered in July 2015. The American *Peace Train* Tour of July 2016 was created only after my interviews with participants of the first *Peace Train* Tour of 1993 and the screenings of the documentary in July 2015. My research became a dynamic process. I realised that the documentary and the tour of 2016 were too substantial to omit from my study. However, I have limited the parameters of my study to the end of the American *Peace Train* Tour of 2016.

Stake (2006) clearly outlines the rationale for a multiple case study:

*A multi-case study starts with recognizing what concept or idea binds the cases together. Sometimes this concept needs to be targeted...the cases to be studied may each have a different relationship with the quintain<sup>28</sup>. Some may be model cases, and others may have only an incidental relationship. If other considerations are satisfied, cases will be selected because they represent the program or phenomenon...when cases are selected carefully, the design of a study can incorporate a diversity of contexts. (p. 23)*

There are pros and cons to using this type of research design. While the evidence from this type of study is considered robust and reliable, it can also be extremely time consuming and expensive to conduct, challenges that I have worked hard to overcome.

Although Stake and Yin refer to conceptual frameworks, they do not fully describe them or provide a model of a conceptual framework for reference. One resource that provides examples of conceptual frameworks is Miles, Huberman and Saldaña (2013). These authors outline several purposes of conceptual frameworks, such as, identifying who will and will not be included in the study, describing what relationships may be present based

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<sup>28</sup> “A quintain (pronounced kwɪn'tɒn) is an object or phenomenon or condition to be studied - a target” (Stake 2006: p. 6).

on logic, theory and/or experience, and providing the researcher with the opportunity to gather general constructs into intellectual “bins” (p.21). In my study, the framework of activism through music will anchor the interpretation of data collected.

## **3.2 DATA COLLECTION SOURCES AND TECHNIQUES**

### **3.2.1 Interviews**

In April 2013, I had a chance encounter with Sharon Katz when she performed at *Café Lena*, a historic performance venue in Saratoga Springs, upstate New York. I had no prior knowledge of Sharon Katz. I attended the concert because it is very rare for a South African performer to appear at an upstate New York venue, three and a half hours away from New York City. As a South African living and working in the United States, I am always scouring the media for performances by South African artists because I want to support them, and these performances fulfil a nostalgia for my home country.

I was immediately struck by her performance repertoire which included a wide variety of traditional South African folk songs, protest songs, and her own compositions. The interesting aspect of her performance style was the way in which she interwove a South African narrative through her music. This narrative focused on political, social and cultural aspects of South Africa as the country bore the struggles of apartheid and released the spirit of the people who used music, song and dance to create an atmosphere of togetherness and healing moving forward.

After meeting with Katz during the intermission, we maintained contact through e-mail and telephone. I was most intrigued by her journey in music as the founder and performer of the *Peace Train*. Katz expressed a willingness to share her experiences and life's work with me for purposes of this research. The primary informant, then, through unstructured, semi-structured and in-depth interviews was the founder of the *Peace Train* initiative, Sharon Katz. Other informants include students, teachers, performers and organizers who have first-hand knowledge of her activism projects. According to Seidman (2006), “at

the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience” (p. 9).

After several informal conversations with Sharon Katz since 2013, I conducted an in-depth interview at her home in Philadelphia, Pennsylvania in the United States on 15 October 2016. This interview was central to collating information regarding her life, her song-writing process, her influences and her musical style. During previous conversations, I was able to acquire a list of other informants from her, who were subsequently contacted and interviewed, for my research in South Africa and America.

Interviews were set up through face to face contact and through e-mail to gather insights into their experiences. Fabian (1990) focuses on the importance of conversation and verbal communication as opposed to observation as a basis for ethnographic research<sup>29</sup> (p. 5). Interviews were recorded, whenever possible, to ensure an accurate review and/or transcription of material.

Several interviews were conducted for the individual case studies at many different locations in Durban and in Pretoria, South Africa. They were usually at the home of the respondent or a central location. The spaces selected were relatively quiet with a good degree of privacy. The interviews were usually an hour long, with a few running a little longer. The respondents signed the “informed consent” document after they were reminded of the purpose of the interviews. All respondents in South Africa indicated that they were prepared to forego the condition of anonymity as they were eager to have their narratives documented. Although my research questions were similar for each respondent for each case study, the less structured format of the interview allowed me to explore slightly different lines of inquiry based on the unique feedback from each respondent.

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<sup>29</sup> Anthropologists, ethnographers, ethnomusicologists, sociologists and other social scientists may engage in ethnographic research. ‘Contemporary ethnography is based almost entirely on fieldwork and requires the complete immersion of the anthropologist [or other researcher] in the culture and everyday life of the people who are the subject of his study.’ <https://www.britannica.com/science/ethnography> [Accessed 30 August 2017]

In selecting the respondents, I tried to include a range of racial backgrounds and roles of individuals on the South African *Peace Train* Tour. This was important to gain diverse perspectives in a country where institutional racism had separated people by race. As a result, members of the 500-voice choir and the *Peace Train* from vastly different cultural and socio-economic backgrounds united to share a common musical experience. The emergent themes and sub-themes of these interviews will be discussed in Chapter Four.

The interviews that were unplanned were with three young adults who had all been raised in the orphanage of the Good Hope Community Organisation run by Mama Mary. However, they were at the home of Mama Mary when I visited to interview her in July 2015. All three adults signed the “informed consent” form and voluntarily shared their experiences with and knowledge of Sharon Katz and the *Friends of the Peace Train*. They agreed to being recorded, and they were also willing to forego the condition of anonymity as indicated on their letters of consent.

### **3.2.2 Questionnaires**

In July 2016, I had an opportunity to meet the adults from the American *Peace Train* Tour. Since they had a busy travel and performance schedule, the participants did not have time for individual interviews on tour. I did have informal conversations with a few adults. The night before their final performance in Washington D.C., I received Katz’s permission to ask the adults, who wished to voluntarily answer a short questionnaire on their experience, and to read and sign the “informed consent” letters. I subsequently sent out short demographic surveys together with the questionnaires via e-mail for their responses. Although I did not receive all questionnaires sent out to the participating adults, the responses I did receive were informative and revealing with a few respondents choosing to remain anonymous. To ensure the confidentiality of a few respondents, pseudonyms were used for all respondents in this section of analysis. The findings of this questionnaire will be discussed in Chapter Five.

### **3.2.3 A Documentary Film and Recorded CDs of Sharon Katz**

The documentary, *When Voices Meet*, featuring Sharon Katz and the *Peace Train* as the subjects of this endeavour, premiered at the Durban Film Festival in July 2015, more than twenty years after the formation of the *Peace Train* in 1993. This is a central document in understanding the *Peace Train* Project (a term that Katz uses). In addition, I collected primary sources (video footage of Katz' performances), secondary sources, transcripts of interviews, life histories (gleaned through interviews), narratives, and recordings of the artists created personally and professionally.

Sharon Katz recorded several CDs between 2003 and 2011 that include South African folksongs as well as original compositions worthy of discussion. They include: *Crystal Journey* (with the Peace Train's original 500 voice choir); *Lerato* (lit. love) with South Africa's legendary Dolly Rathebe; *Imbizo* (lit. a Zulu cultural gathering) which was created by 70 musicians from South Africa, West Africa and the US who fuse traditional and contemporary rhythms, instruments and harmonies with universally relevant lyrics of political and personal concerns; and *Double Take* with Abigail Kubeka and Dolly Rathebe.

### **3.2.4 Observations**

My direct observations of Sharon Katz and the *Peace Train* in 2016 have been both casual and formal. At an informal level, I have an opportunity to interact with participants before and after performances while they were on tour in the United States. At a formal level, I created video recordings of Katz's live performances with her permission. Other primary data include video footage of her workshops and rehearsals.

## **3.3 DATA ANALYSIS AND INTERPRETATION**

Interpretative Phenomenological Analysis (IPA) is an appropriate form of analysis for some of the data that will be collected. According to Jonathan Smith and Mike Osborn (2007) the approach of IPA is to "explore in detail how participants are making sense of



their personal and social world” (p. 53). IPA is concerned with trying to understand lived experience and with how participants themselves make sense of their experiences. Therefore, it is centrally concerned with the meanings which those experiences hold for the participants. This method of analysis is phenomenological in that it wishes to explore an individual’s personal perception or account of an event or state as opposed to attempting to produce an objective record of the event. While the goal of the researcher is to gain an ‘insider’s perspective,’ (Conrad in Smith and Osborn, 2007), this insight may be influenced by the researcher’s own conceptions which is in essence an interpretative activity.

Creswell (2013: pp.193-194) suggests the following steps when analysing phenomenological data:

- Describe personal experiences with the phenomenon under study
- Develop a list of significant statements
- Group the significant statements into themes
- Write a textural description of “what” the participants in the study experienced with the phenomenon
- Write a structural description of “how” the experience happened
- Present narration of the “essence” of the experience; in tables, figures, or discussion

The analyses of my data are discussed in Chapters Four and Five according to their relevance for each case study.

A second important theoretical current for IPA is hermeneutics (the theory of interpretation). The goal of a hermeneutic approach is to seek understanding, rather than to offer explanations or to provide an authoritative reading or conceptual analysis of a situation or text. As David Jardine (1992) states:

*Hermeneutic inquiry has as its goal to deduce understanding, to bring forth the presuppositions in which we already live. Its task, therefore, is not to methodically achieve a relationship to some matter and to*

*secure understanding in such a method. Rather, its task is to recollect the contours and textures of the life we are already living, a life that is not secured by the methods we can wield to render such a life our object.* (p.116)

The school of phenomenology was founded by the German philosopher, Edmund Husserl (1859-1938). However, Martin Heidegger (1889-1976), led the way in hermeneutic phenomenology with his publications *History of Concept of Time* (1925) and *Being and Time* (1927). This school of thought was developed and enriched through researchers Hans-Georg Gadamer (philosophical hermeneutics), and Max van Manen (most famous for *Researching Lived Experience*, 1990). Wilson and Hutchinson (1991) also see hermeneutic phenomenology as being concerned with the human experience as it is lived. Meaning and understanding are achieved by focusing on details within an experience that may otherwise go unnoticed.

According to Sharkey (2001) the texts of the field are central in challenging the researcher to understand and reflect on the narrative, and then to invite the reader into this world as revealed by the texts. During my fieldwork and analysis of data, the value of texts through the lyrics of songs (many composed by Sharon Katz) and the writing of poetry by members of the *Peace Train* Tour of 2016 provided insights into this world of musical activism.

IPA is also appropriate for my research since it has a strongly idiographic approach concerned with detailed analysis of the case either as an end in itself or in conjunction with similarly detailed analyses of other cases. This concurs with the multiple case study of my research where each case study is unique with Katz serving as the common thread. IPA also employs qualitative methodology and that I have used extensively for my research. One of the data collection methods of IPA that has served me well has been in-depth interviews which enable the participant to provide a full, rich account and allow the researcher considerable flexibility in probing interesting areas which emerge.

Interviews have been audio-recorded, transcribed verbatim and subjected to detailed qualitative analysis — attempting to elicit the key experiential themes in the participant’s talk. Other qualitative data collection methods have also been used, such as creative output or personal accounts. Transcripts of recorded interviews have been created to ensure that the integrity of raw data is maintained for thorough analysis. The software NVivo has been used to identify similarities among words and texts in transcripts to systematically increase the understanding of the phenomenon with a chain of evidence that supports the thematic analysis. As Wong (2008) states:

*Data analysis is the part of qualitative research that most distinctively differentiates from quantitative research methods. It is not a technical exercise as in quantitative methods, but more of a dynamic, intuitive and creative process of inductive reasoning, thinking and theorising. In contrast to quantitative research, which uses statistical methods, qualitative research focuses on the exploration of values, meanings, beliefs, thoughts, experiences, and feelings characteristic of the phenomenon under investigation. (p. 14)*

Songs have been selected from professional CDs and DVDs featuring the music of Katz that I have purchased. Katz has shared musical scores with me, and I have made audio and video-recordings of Katz’s performances for analysis. The primary focus is on song texts and musical style. My approach has been to analyse the broad musical features of the songs (call and response, repetition, embodied rhythm, polyrhythm) and identify any aspects of traditional African music that have been incorporated into the music. The historical and geographic origins of repertoire have also been examined. Feedback from performers/activists regarding any emotional impact of their engagement with the music has been reported.

### **3.4 ISSUES OF VALIDITY AND RELIABILITY**

According to Gay et al (2009), validity in qualitative research refers to the degree to which the data accurately reflects what interviewees reported.

In interviewing South African respondents, I was able to establish a rapport with them since I was born in South Africa. My experience of growing up in South Africa as a child

of colour was similar to that of some of the respondents in my study. I attended segregated schools, taught in segregated communities and witnessed the transition from an apartheid government to one that was democratically-elected. As a way of maintaining my focus on the interviews at hand and the experiences of the South African respondents, I maintained a reflexive journal, an excerpt of which appears in the appendix (see Appendix D). This has been a necessary practice for my role as researcher to remove any bias that most assuredly permeates the socially-dependent nature of qualitative research. In addition to introspective reflexivity demonstrated in my reflexive journal, peer debriefing and triangulation are critical components of my research process to improve the validity and reliability of this qualitative research.

Merriam (1995) highlights the literature of Guba and Lincoln (1981), Merriam (1985) and Patton (1991) which speak to strategies such as “triangulation” that may be employed to strengthen the internal validity of a qualitative study (p. 54). The strategy of triangulation is described as follows:

*[...] the use of multiple investigators, multiple sources of data, or multiple methods to confirm the emerging findings (Denzin 1970; Mathison 1988). For example, if the researcher hears about the phenomenon in interviews, sees it taking place in observations, and reads about it in pertinent documents, he or she can be confident of the “reality” of the situation, as perceived by those in it, is being conveyed as “truthfully” as possible. (ibid.)*

In working with the transcripts of my interviews of participants of the South African *Peace Train* Tour of 1993, I could triangulate the interviewees’ narratives with a critical document, *When Voices Meet* of 2015 (the documentary) that contained video footage of the South African tour, as well as photos and artefacts of that experience shared with me by Katz and the interviewees. During my first-hand observation of the American *Peace Train* Tour of 2016, I created my own video-footage, gained the trust of the American participants, and encouraged the adults of the tour to share the impact of that tour with me through a few targeted questions in a written questionnaire that I e-mailed to adult participants (see Appendix E).

### **3.5 ETHICAL CONSIDERATIONS**

A possible pitfall in creating a list of informants from the primary subject is that participants may be more guarded in their responses especially since Katz has played a leading role in the many activities she has initiated. However, I do believe that taking the necessary steps to provide informants with a document that assured them of their anonymity, if they so desired, has facilitated honesty and information worthy of study. Creating a clear document of ethical considerations for informants was an important first step (see Appendix B).

This chapter provides a detailed account of the research design of my study with an explanation of the data collection techniques employed as well as the rationale for selecting specific approaches for data analysis. The attention to ethical considerations and the analysis of my research “reflect a concern for construct validity and reliability, thereby becoming worthy of further analysis” (Yin 2009: p.124).

## CHAPTER 4

*The time is right today. Let's get together South Africa (America)*

*The world is changing and the time is right*

*To walk together into the light*

*It's time for changing and rearranging*

*We've got to sing together black and white*

*The time is right today. Let's get together South Africa (America)*

*-The Time is Right Today by Sharon Katz (1993/Adapted 2016)*

This chapter begins with a discussion based on an in-depth interview with the primary subject of this study, Sharon Katz. The background material, as it relates to the life of Katz, provides the backdrop against which I outline three of my five cases in this chapter which constitute a part of the multiple case study of my research.

The three case studies of this chapter are:

- Music Therapy: “From Gang Members to Band Members”
- Performances: The South African *Peace Train* Initiative of 1993
- Humanitarian work: *Friends of the Peace Train*

### 4.1 BIOGRAPHICAL DETAILS: AN INTERVIEW WITH SHARON KATZ

In an interview with Sharon Katz at her home on 15 October 2016 in Philadelphia, Pennsylvania, the singer/song-writer/music therapist and performer shared early feelings of growing up as a Jewish South African in a “white”<sup>30</sup> suburb of Port Elizabeth, now known as Nelson Mandela Bay. As a child of the fifties, she was growing up at a time

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<sup>30</sup> The Group Areas Act No. 41 divided urban areas into racially segregated zones “where members of one specific race alone could live and work” (Thompson 1990: p.194). Group areas were created “for the exclusive ownership and occupation of a designated group” (Christopher 1994: p.105). It further became “a criminal offence for a member of one racial group to reside on or own land in an area set aside by proclamation for another race” (Dyzenhaus 1991: p.71).

when the apartheid system was becoming entrenched in South Africa. She did recognize from early on that she was more privileged than the black people who worked in her neighbourhood as maids and “garden boys.”<sup>31</sup> This realisation became even more evident when her family took holidays and they drove through an area called the Transkei<sup>32</sup> where she witnessed the abject poverty of black people living in this rural area. Katz (2016) describes her feelings of anger and angst that she felt from the time she was ten or eleven years old:

*We were white privileged South Africans but the background and history (of the Jewish people) were one of suffering in our community...a very big part of my upbringing was learning about the holocaust and injustice...when I saw everything around me, that was a holocaust. (Katz 2016, personal communication, 15 October)*

Besides her strong Jewish upbringing, Katz was also a member of the [Jewish] Zionist Youth Movement in her community. This was a movement that expounded socialist ideals which “fired up” the young activist. The Marxist ideologies “meant a lot to me” (ibid.). An attraction to aspects of Marxist ideologies was not unusual among left-leaning intellectuals in South Africa. Ramanna (2013) describes an interview from 2003 with musicologist, Christopher Ballantine, who helped found the University of Natal’s Music Department in the early 1970s. In that interview, Ballantine cited the “events of [...] 1968 as having a central influence on his scholarly work that was a life-changing experience” (p.154). Ballantine identified this as a period when he “started to get very seriously interested in Marxism. [He] encountered the Frankfurt school and Adorno and ate and breathed and slept this stuff” (ibid.).

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<sup>31</sup> Often, grown black men were referred to as “boys” during the apartheid era as a way of reducing black men to less than equal status as that of white men. It was a derogatory and insulting term. Maids were demeaned in a similar manner, being referred to as “girls” when many were mothers and grandmothers.

<sup>32</sup> Transkei represented a historic turning point in South Africa's policy of apartheid and “separate development.” It was the first of four territories (referred to as Bantustans) to be declared independent of South Africa. In creating bantustans or homelands, the majority of Black people were forced out of urban South African cities thus entrenching the segregation of whites from blacks. Although intended as a self-governing area, the homelands were unable to support themselves as the agricultural land of those areas were dry and inhospitable. “As a result, millions of Blacks had to leave the Bantustans daily and work in the mines, for White farmers and other industries in the cities. The homelands served as labour reservoirs, housing the unemployed and releasing them when their labour was needed in White South Africa.” <http://www.sahistory.org.za/article/homelands> The homelands were incorporated into the new nine provinces in 1994 when apartheid ended in democratic South Africa.

By the age of eleven, Katz was playing the guitar with the songs of Simon and Garfunkel and Bob Dylan forming the core of her repertoire. Katz describes Dylan's *The Times They Are A-Changin'* and Seeger's *Where Have All the Flowers Gone?* as songs that resonated with her. She also played Jewish Israeli folk songs and the folk music of Pete Seeger, performing with her own band by the time she was twelve. Katz describes this as "my separate white Jewish life" (ibid.).

At the age of fifteen, Katz was going to the townships with her friend, actor and activist, John Kani<sup>33</sup>. Katz had met Kani by chance at a closed audience play performance of *The Just Assassins* hosted by the Progressive Party<sup>34</sup> in the basement of a church. The powerful ending of that play with the killing of an innocent child during a Russian revolution and the singing of "Nkosi Sikelele iAfrica" was an intense experience for Katz. She describes being "riveted" stating that she was "moved to tears...it was my awakening." (Katz, *When Voices Meet*, 2015). Through her friendship with Kani and other black actors, Katz became familiar with the workshops and plays of Athol Fugard at the Livingston Hospital where rehearsals were being held at that time. Katz felt a deep ambivalence about her life since her father owned a factory in the mudflats area on the outskirts of Port Elizabeth where Fugard's play *Boesman and Lena* was set, a play that focused on the lives of oppressed people of colour in apartheid South Africa. She could not reconcile the hypocrisy of being taught about the holocaust by her parents when they were also perpetuating the oppressive system of government in their day to day lives. She describes her angst as being "completely untenable." Katz says that "the thing that saved me was my music" (Katz 2016, personal communication, 15 October).

In the documentary *When Voices Meet*, John Kani speaks fondly of his relationship with Sharon Katz:

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<sup>33</sup> Bonisile John Kani is a Tony Award-winning South African actor, playwright, director and activist. He was born in 1943 in the Eastern Cape in South Africa. Kani joined the Serpent Players (a group of actors whose first performance was in the former snake pit of the zoo) in Port Elizabeth in 1965 and helped to create many plays that were performed and very well-received. His most famous work is *Sizwe Banzi is Dead* and *The Island*, co-written with Athol Fugard and Winston Ntshona, in the early 1970s.

<sup>34</sup> The Progressive Party, established in 1959, was a liberal party in South Africa that opposed the ruling National Party's policies of apartheid. Its only member of parliament for 13 years was Helen Suzman. In 1975 it was renamed the Progressive Reform Party; in 1977 it was called the Progressive Federal Party; today the Democratic Alliance names the party as its earliest predecessor.



*Somehow, sometime life does it. It puts you in front of another kindred spirit – you connect – you never lose that connection...my friendship with Sharon. She's just a good spirit...in order to make this a better place for all. I was fifty-one when I voted for the first time in my life...therefore, I remember 51 years of apartheid. We could see that the apartheid state was mounted on feet of clay, and all it needed was all of us to push at the same time and it would crumble. I couldn't push from the black side only, I needed Sharon to push from the other side.*  
(Kani, *When Voices Meet*, 2013)



**Figure 8: John Kani and Sharon Katz – old friends greet each other at the Market Theatre in Johannesburg.**

Photo frame from the documentary DVD, *When Voices Meet*, 2015. Used with permission from Sharon Katz.

In the documentary, John Kani describes himself and his fellow actors as hardcore revolutionaries who were also members of the underground movement. He recalls his younger brother's concern about Kani bringing Katz to the township when she was as young as fifteen years old. His brother's concern was with the growing list of white people who could not be killed when the revolution came – among that list were Athol Fugard and Sharon Katz. Kani says:

*She was a kid...she did not understand that we were terrorists. She thought we were good guys...so we protected her first from the truth of who we were; then we protected her every time she crossed the line and came into the black townships. (ibid.)*

When Katz describes being hidden under a blanket in a vehicle to get into the Black townships, this was often in the company of her friend and fellow activist, John Kani (Katz 2016, personal communication, 15 October).

Besides her extensive work as a musician and performer, as well as her involvement with many different communities over the years, Katz shared with me her substantial list of academic experiences that range from classroom to university teaching to her presentations at conferences and speaking engagements at several events.

#### **International Presentations**

Cape Town Music Therapy Conference 1994  
South African Music Educators Society Conference 1995, 1996  
University of Ghana Panafest Symposium on Music and Healing 1998  
Ethnomusicology Conference, Bloomington Indiana 1999  
World Congress on Music Therapy, Washington DC 1999  
Lesley University, Natanya, Israel 2007 & 2008  
Lesley University Boston/Empower Peace: Women to Women Conference 2008  
Lesley University Boston, Arts in Healing Conference, 2015  
Abraham Hospital, New York City, Music Therapy and Mass Trauma  
Canadian Music Therapy Association, Halifax 2010 Keynote  
Nova Scotia Music Educators Association Conference, Halifax 2013 - Keynote  
Acadia Association of Music Therapy Conference, Wolfville, NS 2013 - Keynote  
California State University, San Francisco, Arts in Medicine Conference, 2014  
U.S. Peace Institute, Washington DC, 2016

#### **Teaching Experiences with Courses Listed:**

##### **University of Durban-Westville, South Africa 1993-1997**

Music Improvisation; Introduction to Music Therapy; Music Therapy and Community Development in the South African context;

Training the Trainer; The Peace Train as an African Model for Music Therapy

##### **South African Teacher Training Colleges 1992-1998**

Introduction to Music Therapy; The Role of The Peace Train in facilitating conflict resolution.

##### **University of Ghana 1998-2000**

Introduction to Music Therapy; The Role of The Peace Train as musical movement for change in South Africa; South African Music and Songs of The Peace Train

##### **Michigan State University 2008**

Ending Apartheid with Music Therapy and The Peace Train: Towards an African Model of Music Therapy

##### **University of the Arts, Philadelphia 2001-2005**

The history of Apartheid through music and the role of The Peace Train in facilitating social change

##### **Philadelphia Teacher Training Institute 2006-2008**

Music Therapy and Conflict Resolution; Converting gang members to Band members; The Peace Train model of Music Therapy

##### **Lesley University, Israel 2008, 2009**

<p>Music Therapy, The Peace Train and Conflict Resolution; Facilitating peaceful co-existence in Israel/Palestine using the model of The Peace Train in South Africa; Building A Future with the youth of Israel/Palestine</p> <p><b>Fredonia University 2009</b></p> <p><b>Berkeley College of Music 2007, 2011, 2012, 2014</b></p> <p>International Music Therapy Lectures: The role of The Peace Train as a musical movement for change in South Africa.</p> <p><b>Wheelock College w Abigail Kubeka 2011</b></p> <p>Introduction to Music Therapy; A musical history of South Africa and the ending of Apartheid.</p> <p><b>Wheaton College 2011</b></p> <p>Introduction to Music Therapy; A musical history of South Africa and the ending of Apartheid</p> <p><b>Wheelock College in Music Dept. 2012</b></p> <p>Introduction to Music Therapy; The role of The Peace Train as a change agent in the New South Africa; Peaceful conflict resolution through music therapy; Converting Gang Members to Band Members.</p> <p><b>Acadia University, Nova Scotia 2013</b></p> <p>The role of The Peace Train as a musical movement for change in South Africa at the ending of Apartheid.</p> <p>The impact of The Peace Train project on the lives of its participants twenty years later.</p> <p><b>Music Therapy Symposium, City of Knowledge, Panama City 2013</b></p> <p>Music Therapy and Apartheid; Music Therapy and The Peace Train; Improvisation techniques; South African Songs of Struggle, Change and Liberation; The impact of The Peace Train project on the lives of its participants twenty years later.</p> <p><b>California Institute of Integral Studies, Professor Expressive Arts Therapy, San Francisco 2014-2016</b></p> <p>Advanced Seminars in the use of Music Therapy in Practicum Experience, South African Music &amp; Dance; and The Peace Train as a model for Arts in Therapy for Social Justice and Conflict Resolution</p>
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**Table 2: A broad overview of the academic work of Sharon Katz.**

#### **4.2 CASE STUDY 1: MUSIC THERAPY “FROM GANG MEMBERS TO BAND MEMBERS”**

Katz studied English, African Government and Law in South Africa and then Music Therapy at Temple University, Philadelphia in the United States in 1981. Katz has practised as a music therapist, educator, social activist, performer and conflict resolution consultant since 1983 working in prisons, schools, universities, mental health facilities, drug & alcohol rehabilitation centres, youth empowerment projects, HIV/AIDS orphanages, and community development programs. The ways in which she has used music therapy techniques for the healing of individuals and communities has earned her a reputation for converting “gang members into band members.”

As part of her music therapy studies at Temple University, Katz served an internship working with prisoners in Pennsylvania. This was a mental health wing of a detention centre that held prisoners who were at risk among the general prison population for various reasons (suicidal; at risk of being attacked because of the nature of their crimes, and so on). This was a unique programme according to Katz undertaken by the Hahnemann University Hospital in Philadelphia, affiliated with Drexel University College of Medicine. It was an opportunity for Katz to work with prisoners using group music therapy.

The music studio at the detention centre was equipped with drums, keyboards, guitars, xylophones and other percussion instruments. Katz used songs with which they were familiar as a point of entry to building trust within the group. This eventually led to song writing and improvisation. Katz recalls that the prisoners with whom she worked were mostly men, many of whom had been convicted of heinous crimes from rape to murder. Katz reflected that it was very difficult for her as a woman to deal with this group of individuals, but she also came to realise that many of the prisoners had been victims of abuse themselves, and it was rewarding when they reached places in themselves through this group music therapy that may not otherwise have occurred.

A similar experience is documented by Mikail Elsilä (1998) at Ryan Prison in Detroit, Michigan whose conclusions speak to aspects of social change and healing described by Katz:

*Maybe the best the song writing class can do is allow me to learn more about prison, allow people in prison to gain personal power, and allow all of us to critique and analyse the nature of crime and punishment. This jibes with imagining social change as a combination of people with privilege learning how to share power and people who have been denied privilege learning how to demand power, while all parties learn compassion and how to analyse larger systems of oppression. Before power can be demanded, however, one must feel good about oneself and feel as if one deserves power. Music in prison has this potential to forge feelings of personal power. (p. 8)*

During this period of internship, Katz also worked with a deaf woman prisoner who had to be removed from the general prison population because her crime of infanticide by drowning her children during an attempted suicide. This made her a target of violence among the women prisoners. According to Katz, she was a mentally-ill woman who reached a significant breakthrough in music therapy. Katz recalled the woman rolling up the rug in the room, so she could feel the vibrations of the music through her bare feet. Among Katz' many experiences of music therapy, this case was especially powerful for her (Katz 2016, personal communication, 15 October).

During these years of practising as a therapist, Katz also worked with middle-school boys at a Reform School in Philadelphia where every class of approximately twelve students worked with Katz to create bands, one for each class. These were groups of heterogeneous students from the streets of New York to the inner cities of Philadelphia. They were Black, White and Hispanic young boys with musical preferences that ranged from country to rap to pop. Katz describes these groups of students as initially insulting each other and fighting with one another. She taught them to listen to each other's music. Katz reminded them that they did not have to like the music, but they did not have to attack each other. Using what Katz describes as the "Group Therapy Music Model" she had developed, it was the beginning of converting these gang members into band members playing keyboards, guitars, drums among other instruments. Without realizing at that time that her return to South Africa would take place in the early 1990s – it was not pre-planned – Katz continued her work in music therapy settings, gaining extensive experience over a ten-year period in the United States. Katz describes this experience as her preparation for her later endeavours in South Africa as it served her well in the years that followed.

## **SUMMARY**

In the years leading up to Katz's return from the United States to South Africa, Katz was actively immersed in training and working as a music therapist. Her work with prisoners and disturbed youth in small group settings, using music as the vehicle for healing and

rehabilitation in the United States, provided the foundation for the large-scale musical endeavours that developed in South Africa.

### **4.3 THE SOUTH AFRICAN *PEACE TRAIN* INITIATIVE**

#### **4.3.1 Prelude to the South African Tour**

Nelson Mandela (1994) describes the opening speech of F.W. de Klerk before the South African Parliament on 2 February 1990 as a “breath-taking moment” (1994: p. 485) as the head of state “truly began to dismantle the apartheid system and lay the groundwork for a democratic South Africa” (ibid.). Mr Mandela was released from prison on Robben Island after 27 years on 11 February 1990. This momentous event energised South Africans eager for change and captured the imagination of the world with Mr Mandela receiving “telegrams from all around the world, from presidents and prime ministers...so many journalists, from so many different countries (1994: pp.494-495).

After an extensive African tour following his release, Mr Mandela flew to London in April 1990 to attend a concert held in his honour at Wembley Stadium in London. Mandela (1994) describes the experience as follows:

*Many international artists, most of whom I never knew, were performing and the event was to be televised worldwide. I took advantage of this to thank the world’s anti-apartheid forces for the tremendous work they had done in pressing for sanctions, for the release of myself and fellow political prisoners, and for the genuine support and solidarity, they had shown the oppressed people of my country (1994: p.500).*

In Philadelphia, the release of Nelson Mandela and the enthusiasm of musicians and activists created a sense of urgency in the heart and mind of Sharon Katz, who was determined to return to South Africa to do whatever she could to support this tide of change. Katz knew that democratic elections would take place in the not too distant future even though negotiations were ongoing (Katz 2016, personal communication, 15 October).

In 1992 Katz, accompanied by her American-born partner, Marilyn Cohen, returned to South Africa without any financial support. Katz (2016) describes this period:

*I had my guitar and I just went around trying to find work. One of the places I went to, was the Playhouse (Theatre) in Durban. It was called NAPAC<sup>35</sup>. There was an opportunity...they hired me for a couple of workshops because they could see my experience with children, with youth...there was a spot open for a multicultural production...I took that opportunity and ran with it...we had to do something huge. Let's bring 500 children together...to make it into a 500-voice choir. They had never had anything like that before. In fact, I knew they didn't.*  
(Katz 2016, personal communication, October 15)

Choral competitions for each of the four racially-segregated departments of education (Black, White, Coloured and Indian) was common practice in the 1990s. The Education Director of NAPAC recommended the best choirs in Kwa-Zulu Natal to Katz based on her knowledge of these competitions. Armed with a list of winning choirs, Katz began the process of meeting with the music superintendents from each of the separate departments of education to get their approval for her project. Her experience at the Indian, Coloured and Black schools was very positive where music teachers were open to performing in this production. Katz (2016) recalls that “the [administrations of] white schools were harder. They were much more stand-offish about the whole thing because they were nervous. The music teachers, however, were open.”

Without a doubt, Katz readily acknowledges that the whole process of recruiting choirs was expedited because she had this knowledge of the very best choirs. In speaking of the success of this process, Katz quotes one of her “graduates” of the *Peace Train*, Priya Shukla (a young woman I interviewed in Durban) who also appears in the documentary, *When Voices Meet* (2015), who states that “the tide was turning” in South Africa which made people more receptive to any effort that would potentially bridge the racial divide among South Africans.

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<sup>35</sup> NAPAC refers to the Natal Performing Arts Council which was founded in 1963. NAPAC took up residence at The Playhouse Theatre Complex in 1986. All the art departments including the Natal Philharmonic Orchestra, The NAPAC Dance Company, the Loft Company and the Musicals Department operated from this venue.

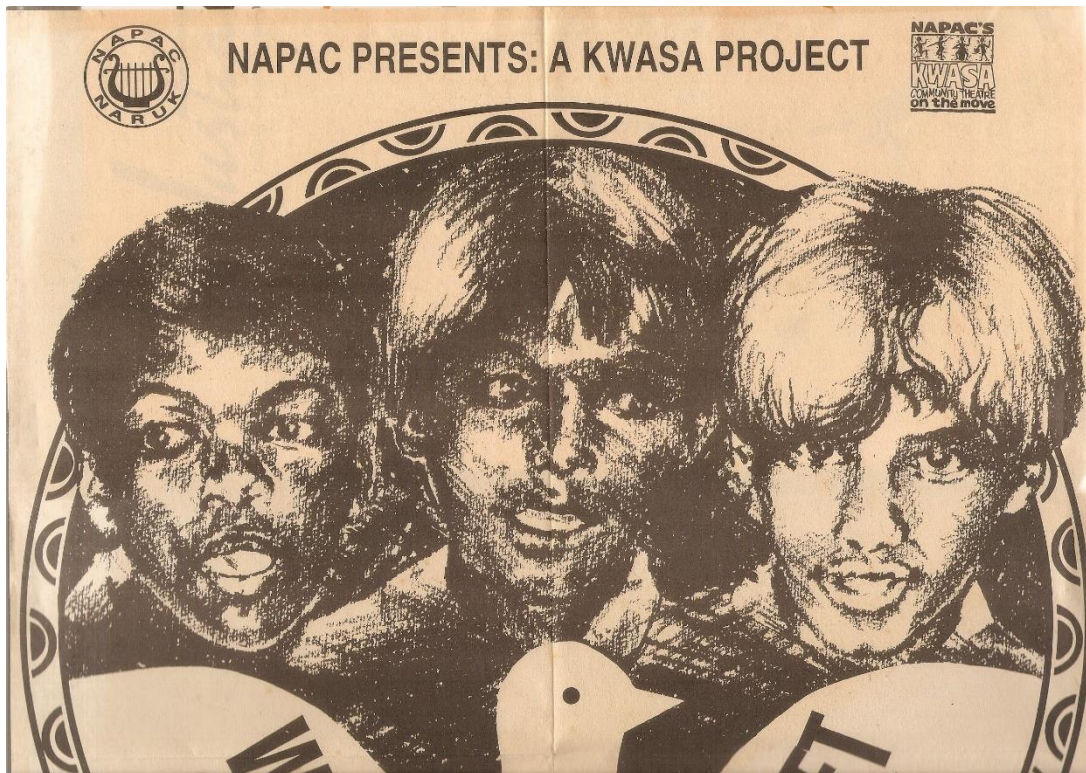


Figure 9: The upper portion of a poster that advertised the 500-voice concerts at the Durban City Hall. *Courtesy of Sharon Katz. Used with permission.*

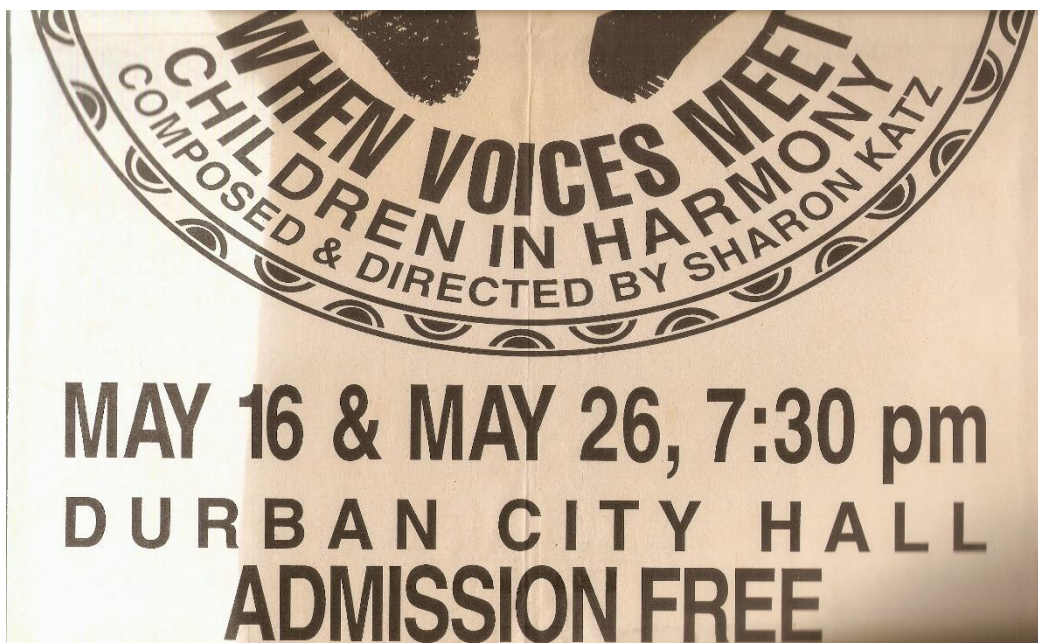
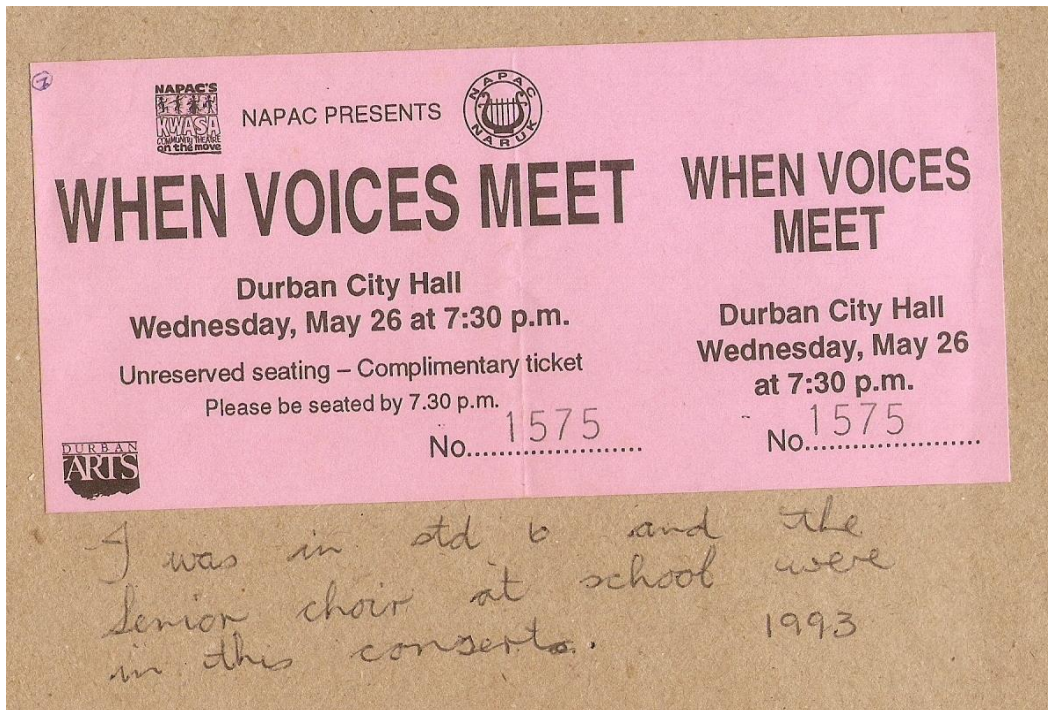


Figure 10: The lower portion of the poster advertising the 500-voice choir concerts at the Durban City Hall in 1993. *Courtesy of Sharon Katz. Used with permission.*





**Figure 11: An entrance ticket to the 26 May 1993 500-voice choir concert at the Durban City Hall.**  
*Courtesy of Sharon Katz. Used with permission.*

#### **4.3.2 Interviews with Participants on the South African *Peace Train***

During my visit to Durban, South Africa, in July 2015, I conducted interviews with nine individuals who had been participants in the South African *Peace Train* Tour of 1993. Unfortunately, two individuals with whom I had intended to meet, a medical doctor (a child during the tour of 1993) and a school administrator (a teacher, parent and chaperone during the tour of 1993), had urgent professional matters to attend to during our scheduled times. Although I tried to re-schedule our interviews, the potential interviewees were unavailable. All nine interviewees appear in the documentary, *When Voices Meet*, as well as the two individuals with whom I did not meet. Nine of the eleven individuals articulate some of their experiences in the documentary film, the screening of which I attended in July 2015, after my interviews were completed.

The purpose of the interviews with participants of the South African *Peace Train* was to obtain multiple perspectives of the *Peace Train* experience. As the primary technique for data collection for this case study, I contacted potential interviewees or key informants

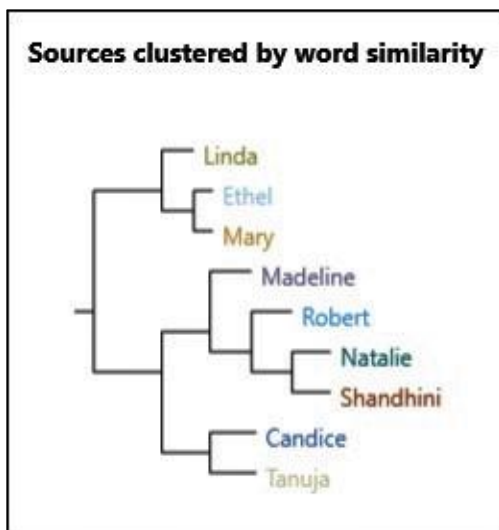
who had different backgrounds based primarily on race. Since the apartheid policies had separated South Africans based on race, it was important to listen to the insights of people from different backgrounds, using a sampling strategy, to understand the phenomenon under investigation. “Such persons not only provide insights into a matter but also can suggest sources of corroboratory or contrary evidence” (Yin 1994: p.90).

Since the qualitative approach of thematic analysis is appropriate for the analysis of interviews, this method of analysis was selected. According to Braun and Clarke (2006), thematic analysis is a method used for ‘identifying, analysing, and reporting patterns within the data’ (p. 79). In addition, the ‘rigorous thematic approach can produce an insightful analysis that answers particular research questions’ (ibid., p.97).

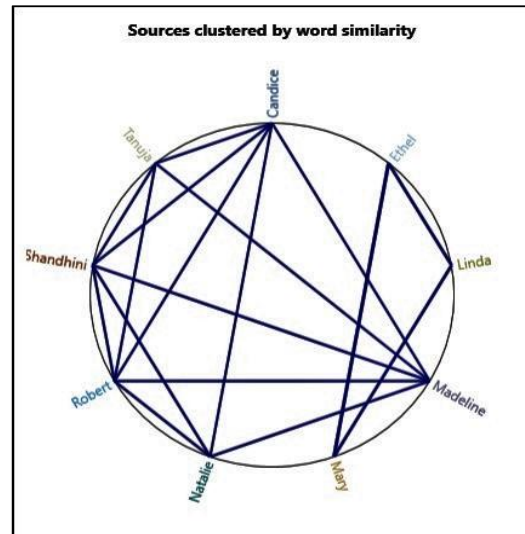
The data collected through interviews with South African *Peace Train* participants underwent a three-stage process. Firstly, the data was prepared through transcriptions of all nine interviews. Secondly, the interviews were analysed using NVivo software. This process was efficient, both in terms of time and the analysis of words and texts. The third and most challenging phase of the analysis was the development of themes. As Ishak and Bakar (2012) state:

*NVivo is just another set of tools that will assist a researcher in undertaking an analysis of qualitative data. However, regardless of the type of software being used, the researcher has to dutifully make sense of all the data him or herself, without damaging the context of the phenomenon being studied. Inevitably, the software cannot replace the wisdom that the researcher brings into the research because at the back of every researcher’s mind lies his or her life history that will influence the way he or she sees and interpret the world. (p. 102)*

Although all nine interviewees indicated in their informed consent letters that the condition of anonymity may be removed, pseudonyms were created for each participant with attention to both gender and race. The initial insights explored using the NVivo software revealed the following clusters of interviewees (See Graphs 1 and 2).



Graph 1



Graph 2

Two cluster depictions of similarities in word usage among interviewees using NVivo software.

At the most fundamental level of inquiry, it is worth noting that the word similarities of the first cluster of three interviewees includes Linda, Ethel and Mary. They are three women who are teachers by profession. All three women have contributed their teaching and performance skills to the advancement of the South African *Peace Train*.

### 4.3.3 Teachers Share their Experiences

Ethel is a retired coloured teacher. She served as a vocal coach and a chaperone on the South African *Peace Train* Tours of 1993 and 1995.

In speaking of the 1993 tour through South Africa on the *Blue Train* she states:

*[...] for me, that was exciting because here was a singing group [Ladysmith Black Mambazo] that I just heard about and seen on TV, and I was travelling with them. I was interacting with them. And that was, for me, was very exciting. But you won't believe how excited-- I'm going to speak on behalf of my children. My children were very excited. Think of it this way, some of these kids came from homes where they weren't even taken out on an outing to the beach and the beach is right here [near Wentworth in KwaZulu-Natal]. They have never gone there. So, for them to be going out of Durban into the entire South Africa was really something awesome [...] I wasn't a seasoned*

*traveller at the time, but I have studied in Cape Town [...] So for me, it is also like a first experience going through all these cities [in South Africa].*

Linda is a black teacher who works on both songs and dance choreography with children for Katz' ongoing performances in South Africa. She is in a unique position since she joined the *Peace Train* as a high school student for the South African *Peace Train* Tour to the United States in 1995, as well as several performances throughout South Africa. I had the privilege of watching her perform with her students alongside Sharon Katz and the band at the Elizabeth Sneddon Theatre in Durban on 24 July 2015. This event is discussed in Chapter Five.

Her memories of the tours are as follows:]

*So many to remember. But the biggest was Grahamstown...just before [performing in] Cape Town. There is always a show during the June-July school holidays. They always have festivals there, so we'd just go there and perform. And it was such a great experience because the first point is that we were touring which is something my mother could not afford. Because my father was the one who passed away earlier, so my mother was the one who brought us up. So, she couldn't afford it. For me, going to Grahamstown was such an opportunity and meeting different people, we used to stay in boarding schools. And then we'd eat in restaurants [...] My mother couldn't afford it, she could only afford to feed us at home. But Sharon with the Peace Train...Sharon and Marilyn told us you can order whatever you like. Sometimes you don't know what this is [but] you just want to try it out. It was quite an experience, a memorable experience for me.*

Among the teachers on the South African *Peace Train* was Nonhlanhla Wanda (her real name used with her permission). As a black music teacher, she brought a unique set of skills to the *Peace Train*. Not only did she assist Katz with reaching out to the black community, but she assisted in teaching the songs and dance routines to her students as well as working with other students in the group. Wanda states that meeting Katz and being part of the *Peace Train* was a "miracle" for her school because this was an experience that her students and her school community have never forgotten. Being a part of the 500-voice choir was the first time that her students visited the City of Durban

(only half an hour away) and it was the first time that her students had the opportunity to engage with children from different races. Wanda states:

*The greatest moments for learners from rural areas was when we toured the whole of South Africa by train with mega stars Ladysmith [Black Mambazo] and also performing in the New Orleans Jazz Festival... also touring the USA which made a great impact in their lives. It was something that they cherished in their lives. They learnt more about other races and cultures. Today those children are professionals, business people etc. which is an amazing thing we have accomplished.*

Wanda also describes the strides that she has made at her school. She is running after-school programs with learners from her community. She has also formed an NPO (parents, educators and street community committee). They have secured funding from “Suncoast,” a hospitality and entertainment group, to build an Amphitheatre and Support Centre for students with learning disabilities. Three more classrooms have been built to accommodate the yearly increase in enrolments. Wanda believes that the school still lacks adequate facilities to cater to the needs of a large number of learners in classes and to pay for extra teachers. She says, “The work hasn't been finished yet.”

Wanda has continued to tour the United States and Canada with the *Peace Train*. In an interview with her, she indicated that her flights are often paid for using air miles donated by *Friends of the Peace Train*. Some members of *Friends of the Peace Train* provide aid to her school with donations such as windows, recorders (Barbara Novick from the United States), and snacks for after-school programs for learners. Wanda expresses deep gratitude to all who have assisted her school. She describes her goal as being able to give back to the economy of South Africa so that the country would be able to give back to others.

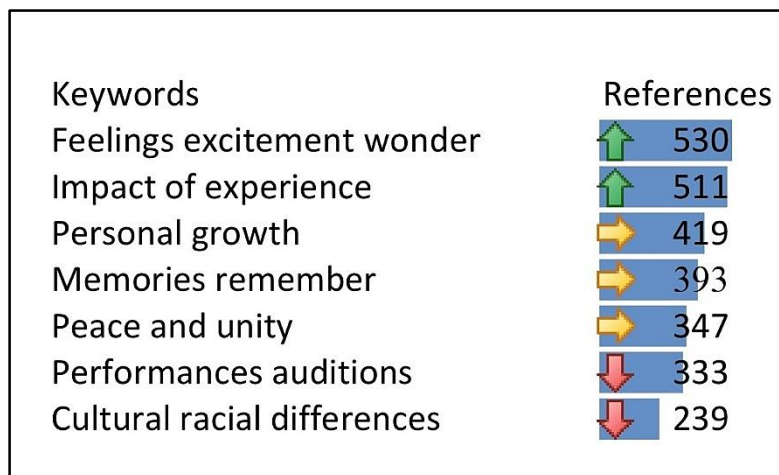
#### **4.3.4 South African Children on Tour in 1993 and 1995**

The second cluster of the remaining six interviewees that includes Madeline, Robert, Natalie, Shandhini, Candice and Tanuja (all pseudonyms) were relatively young adults between 30 and 38 at the time of the interviews in July 2015. They were all children

when they participated in the South African *Peace Train*. The sub-cluster represented by Candice and Tanuja is also striking as Candice, aged 9 at the time of the *Peace Train* tour in 1993, was one of the youngest participants while Tanuja, aged 15 in 1993, was among the oldest of the children on tour. Although they describe their experiences from different perspectives, in terms of race, age and performance backgrounds, their memories of the South African *Peace Train* are similar. The themes and sub-themes that emerged were derived from extensive word and text queries using NVivo and a detailed reading and analysis of the nine transcripts. The NVivo software displayed the frequency of keywords elicited from the raw data of the transcripts as follows:

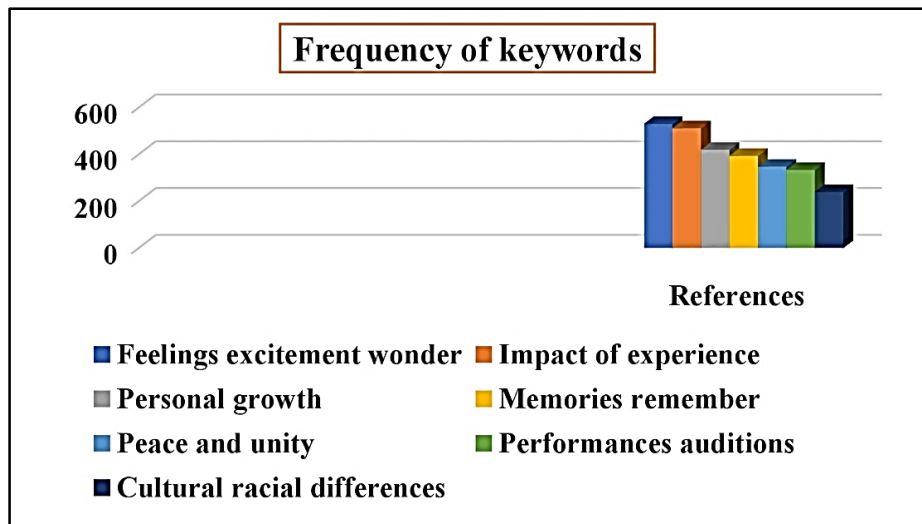
Number	Number of Interviewees	Keywords	Frequency of References
1	9	cultural and racial differences	239
2	9	performances/auditions/rehearsals	333
3	9	peace and unity	347
4	9	feelings of excitement/wonder	530
5	9	Memories/remember	393
6	9	impact of experiences	511
7	9	personal growth and development	419

**Table 3: Frequency of keywords and related references in interviews**



**Figure 12: Selected keywords of interviewees and the frequency of related references from highest to lowest using NVivo software**

Figure 12 illustrates the higher number of references to emotional aspects of the *Peace Train* experience represented by “feelings excitement wonder” and the “impact of experience.” A reflection on “personal growth,” “memories” and “peace and unity” has the second highest number of references while “performances and auditions” and “cultural and racial differences” were mentioned but did not dominate the interviews.



Graph 3: A bar-graph illustration of the frequency of keywords and related references by interviewees

#### 4.3.5 Central Themes of the *Peace Train* Experience

Reflections of young adults (in their own words) who were interviewed in 2015, were children participants on the *Peace Train* tours of 1993 in South Africa and 1995 in the United States. A close reading of the transcripts with attention to the frequency of words in context revealed the following central themes:

##### A. Feelings of Wonder and Excitement

*[...] When Voices Meet was quite fantastic. It was overwhelming in a lot of ways because of the sheer volume of people [who were there] and it was live and with a band and a lot of rehearsal, but it was an awesome experience. (Tanuja)*

*There was this excitement. It's like almost under the surface excitement because this was something so different for us [...] I was*

*only in grade seven and it was just so surreal. At first, you are in awe and a little bit nervous but also excited. You don't know why you are excited until you get on the stage and you start singing...we all realize that we are there to sing because we love singing [...] It's so far removed from what everybody else is doing that nobody could quite understand the excitement. (Shandhini)*

*I first heard about Sharon Katz in 1992 and I was quite young. I think I was 16, if not 15. I was doing standard nine at a high school in Umlazi, and everyone was excited. We had a white lady coming to teach us how to sing and it was an exciting time for us. When she came to our school and I was already in a choir. We were told that we were going to join other schools, they're going to combine all the choirs and form one big choir made up of about 500 kids from South Africa around the country. (Robert)*

*Goodness. Our American tour. Leading up to it was exciting. Rehearsal times, just the different songs [...] the energy and the whole vibe leading up to it [...] It was tiring, it was gruelling, but it was so exciting at the same time because I mean this was an experience for all of us that we went through, this huge group of us that were going out there to perform, going to sing South African songs to people in America. (Natalie)*

*I remember having the concert [the 500-voice concert in Durban]. I think that I've said this before, for me it's about how I feel. The experience for me is far more important than the details of the event. I know that it sounds random, but I remember feeling excited and it's something new and interesting, and vibrant, taking [you] out of your norm. [...] Anyway, so we went on the Peace Train and we were with Ladysmith Black Mambazo, the most amazing experience [...] the Peace Train was amazing. (Madeline)*

## **B. Impact of the *Peace Train* Experience**

*1990 for me was a critical year because I entered high school; I joined the choir; Nelson Mandela was released and that year. I discovered who Nelson Mandela was. I discovered what he'd done, and I discovered the state of the country on a larger scale. It was like an awakening for me and then I was exposed to the Peace Train, exposed to these different communities so it's almost as if my awakening was also supported by this interaction. I was given these opportunities that other kids weren't given. I was given a different glimpse into a life that most of the country wasn't given, and I'm extremely grateful for that. (Shandhini)*



*Where I came from and the school that I was attached to, didn't really give the children much opportunity especially in this kind of thing even though I was at the forefront of the music, and the dancing, and the acting. I even went into Spanish dancing. But we would have never gotten funding for that kind of thing. And what changed really, for me, was that Sharon could have come in and offered these children such an opportunity. I mean, nobody else was going to do it for them and for me. It made me realize that out there in the world there are these opportunities. They are the possibilities for our children to go beyond their circumstance and even for me. (Ethel)*

*When you go on a train which is an enclosed space and you don't have anywhere to go [...] and then a bus later on, so you tend to pick up a lot of things about people's culture, about the different ways people think and how they react to the different lives they've led compared to yours. It takes you out of that comfort zone where everybody you know went to a certain type of school and did a special type of thing. Then you realize that, no, not everybody had what you had and yes, some people did have more than you and some people -- a lot of people have less than you. It really opens your eyes to that sort of thing. It's the South African condition that we just don't see what people have - the more is not as important as seeing the less I think. (Tanuja)*

*We had mentors, people who told us, anything is possible. Forget the colour, forget where you come from. We grew up in and out of the township, back then things were difficult. There is something that...God created... when you're in a difficult position or situation, you don't really realize at the time. That you are in a very, very awkward or difficult position, only when you passed that, then you look back and say, you know what, things were tough. [...] At a time, by the time, when we were doing it, we didn't really, really understand the impact and effort what we were doing and what it was going to do for the country. (Robert)*

*It's not about her, it's about what can she do for other people, and if nothing else, I think that's what she's instilled and ingrained in all the kids that have ever had the fortune of meeting, of being part of the group. It's not about just you, it's about what you can do for other people. What can you do to be a part of, to assist other people and she's just been phenomenal in -- I mean, all of us I think have turned out successful human beings, strong human beings, human beings with a work ethic... we're not afraid to work hard, we're not afraid to put in those hours and not to take things for granted. Just to be so appreciative of things that you do have because we got to see people that had less, people that had more. We got to see all that and just to be so thankful and grateful for everything that we do have. (Natalie)*

### C. Personal Growth

*I mean, I would have never thought-- I grew up as a child who was practically thrown away. And for me to have been accepted to and given the responsibility to be part of an endeavour like this, that for me was awesome. Awesome. Just to know that there are people out there who really see your worth, as well, see the worth in other people. Because I mean, those children that I was teaching, some of the parents didn't want them. They just didn't care about them. (Ethel)*

*I feel that I am the independent strong person that I am today because of all that I learned back then. We were 9 or 10 years old and travelling and we had to learn to be independent. It was not where mummy was doing this at home or mummy is busy hanging up clothes or mummy is folding up things putting it away, you had to do it. We had our set times. "Okay, it was practice, it was your lunch, your breakfast, back to your rooms." There was order. We had to learn time management back then as well, but this was instilled in me back then, and its things that are being carried out today. (Candice)*

*I finished [with the Peace Train] when I was at 17, so five years of my life. It definitely affected me the way I responded and associated and the level of comfort I felt with other kids and other race groups. I feel that it was a fantastic foundation, a starting point for me for my life basically because it prepared me for where I am now with the kind of work that I do, the associations I have, the temperament I maintain with work and clients and colleagues and friends. It was the perfect, perfect foundation for me, and I could see that. (Shandhini)*

*The kids had to vote for a person to lead the group. In fact, even when we went on the Peace Train - black, white, Indian - for some reason, all of them, [...] wanted me to be the president of the group. [...]*

*It was a huge surprise for me, and when we went to on stage...whenever someone was supposed to talk on behalf of the group, as a president, I had to do that. Remember, I grew up in Umlazi. The only English that I knew was during that 45-minute English class that I had. We never spoke in English. It was really, really, really, difficult. But for some reason, it didn't worry me because when I engaged Sharon, she seemed to understand what I was saying and everybody else understood what I was saying. That built my confidence and even going forward, that's when I started being who I am. [...] You can't be the same person after going through such an experience. (Robert)*

*We just shared [...] We danced and rehearsed and sang with what we had. That was lovely because I think that – now when I reflect, I think*

*that had such a huge impact on moulding the type of person that I've become. I think you don't judge somebody, you are also very sympathetic towards people's situations and way what if you have, yes, it's lovely to have, but if you're not able to share it with somebody else who's less fortunate then what's the point of having. How does it make you happy? Sharon was instrumental in that, in encouraging what's mine is yours, what's yours is mine. The sharing and caring policy, that's just how it was. That for me, I think has been such a crucial thing that has been ingrained, that has been instilled in me. Just not judging, just having this openness, just seeing people for who they are and accepting people for who they are. (Natalie)*

#### **D. Performance Preparation**

*What happened was while we were at school, Sharon sent some music, but I suppose she just sent out the music. Some of it we were [inaudible] with the names of the songs and the type of music that was going to be done. I do play a little piano, so I just got onto the piano and I got the tunes into my head, and while I was doing that the children also got into it and they started singing. So, when Sharon came in, she said, "Right. I'm going to teach you this song today. Did your teacher tell you about it?" and they smiled, and they said, "Yes." And she wouldn't understand why they were smiling. And then when she started playing the guitar, the children started singing. And she said, "Wow! Gosh, you people have been working." So, in that way, I think she could see herself through how excited these kids were about being part of the project. And that's how we did it. On the tours, I did voice training with the children. [...] It was an audition and those children, who actually passed the audition, were the ones who went on the tour. [...] We had a black choreographer with us, and he was a vibrant guy. And the children just took to him because he didn't tell them what to do. He showed them how to do it, so for them, that was it. (Ethel)*

*The rehearsals, they were a lot of rehearsals during school time, sometimes we had to leave school early to rehearse before we went and stuff like that. (Tanuja)*

*My goodness. Rehearsals were Saturday morning. I think we started at 8:00 every morning. Every Saturday morning from 8:00 until I think it was 3:00 or 4:00. It was a full day. There were other times I remember that it went on until 6:00, if not a little later, that's when we were getting ready for a show, we needed extra rehearsals with something else. It would go on as long as that, but it was every Saturday. (Natalie)*

## **E. Organisation and Structure**

Closely associated with the rigour of rehearsals is the theme of organisation and structure provided by Katz, Cohen and the chaperones. The following excerpts attest to this:

*We had a very, very good organizer. We had Marilyn Cohen. She is the most well-organized person I know. To conduct and plan such an operation is something that is very, very difficult. [...] They planned and organized everything quite well. We never got to think about what is going to happen, instructions were quite clear. Now, it's time to eat, go take a bath, change into this, we had different uniforms, even during the performances. We had to change into this, change into that, everything was well-organised, and we were programmed. You think about it now, you realize that it wasn't that easy but when you were doing it, it just becomes natural. Each and every performance, you got better and better, and probably things got easier and easier for Marilyn as well. She never, never relaxed, she wanted to make sure that everything was perfect. (Robert)*

*We performed at Disney World. And I mean organising all that...getting all these kids into Disney World. And I mean when you think of the managing side of it, I don't know how Marilyn pulled all these strings. [...] Five weeks. Five weeks. But do you know, it was so structured. Like I'm saying, I don't know how Marilyn did all that. We never went to bed unless we had had a meeting and reflected on the day's activities. What went wrong? What can be fixed? What can we improve upon? And really the kids used to fall up to sleep. My son used to fall off to sleep all the time. But it was so important for her because she said, "We cannot take today's mistakes with us tomorrow." And for me, that was awesome. It was a learning curve for me. (Ethel)*

*It was very structured. Amazingly, I don't know how they did it and I think we still have these conversations now, Sharon, Marilyn, and I about things that they did and how they did it. (Shandhini)*

## **F. Racial and Cultural Differences**

*Oh, the children were absolutely fantastic. We had a few glitches here and there, and cultural glitches, but the good thing was that they interacted, and they learned that their culture-- we were all different cultures which we had to respect. So, I think that's what the kids learned, that even though we're in the same country, we have different cultures. We have to respect each other. And for me, that was one of*

*the learning curves that the children learnt on the Peace Train.*  
**(Ethel)**

Ethel explained further:

*The school that I came from was predominantly coloured. So, the children who came from my choir were coloured kids. Then we had schools which were predominantly white. So, the white children came from there and then we have predominantly black schools. So, it was a good mix because the children who were chosen from the different schools actually blended. And so here, we have a rainbow nation travelling on the Peace Train. [...] So, they worked well together, or they learned to work well together, and I was very appreciative of that, especially exposing my children from, I mean, my area to that type of cultural diversity.* **(Ethel)**

*Once you realize that you are not so different because you share the same passions, you realize you are not so different in other aspects of your life as well. You treasure your family. You care about what your parents think of you. You want to grow up to be somebody. You want to lead a good life. You want to make something of yourself. That's what we all wanted. We weren't that different.* **(Shandhini)**

*When you got to meet all sorts of people from different cultures, backgrounds, ethnicities, it was really, really amazing because there was really no racial tension. I don't think I felt that at all. I think it was just some people you liked and some people you didn't, and in a group of 500 people, that's always going to happen. It's not something that you can ever predict, and it's got absolutely nothing to do with apartheid, race, or anything. We were kids. We were there. We were having fun and when the rehearsals got stressed out, people got stressed out, and crabby, and miserable which would happen with any group of kids. But apart from that, I didn't feel the race thing. I never noticed it. Never. It wasn't-- I know it was for the greater audience. It was something that was wow, but I think from the inside, I don't really feel like I felt it.* **(Tanuja)**

*It was actually such a natural thing. I went from Metropolis [another production Katz directed] to the Peace Train and yes, there was this huge, huge number of kids. As I say 50, maybe even more. Maybe more than 50 but yes, they were white, black, Indian coloured, just a whole real rainbow nation of kids. Sharon and Marilyn... from the time we got in there, everybody was just another person. It wasn't a white person or an Indian person or a coloured person or African person. We were all just children that were there, we were coming to sing together, we were coming to sing about our country to sing about each*

*other's cultures. Really, it was easy and comfortable and natural.*  
**(Natalie)**

Natalie provided greater detail and clarification:

*When you go on the Peace Train [...] you were exposed to other cultures, other languages. It just made you appreciate so much more who we actually were, but who we thought we were, because there was even more out there. This is what we thought we were. No, there's actually more to us than what we know. Learning from each other, learning the different cultures from each other, learning religion as well, different religions. Even that, that was never an issue with us. Sharon and Marilyn always said-- we are all just one. We are all just one family. Don't judge somebody on their religion, on their culture. Rather learn about somebody's religion, learn about somebody's culture. Embrace it. **(Natalie)***

#### **G. Family and Community Support**

*I remember us having a meeting at my school the one evening with parents from the choir or whatever else. Apparently, there was a heated debate. I mean, I just wanted to go. My mom stood up and said, "You know what, why not? My child's going." What if there's danger or whatever, apparently there's danger. I didn't know there was danger. [...] The support of my mom as well, because she didn't stop me. I think that was the best thing ever. She's always been supportive in saying, "You know what, [Madeline], just go for it." Going for it has made huge changes. It influenced her as well. **(Madeline)***

*My father's been very supportive. My father and mother in fact have been very supportive of my dancing, my singing. With having two other siblings, my parents had to split themselves. My mom would be busy taking my brother to cricket or karate and taking my sister elsewhere. My dad would have to drop me because it was early in the Saturday morning as well. He would have to drop me often. He wouldn't just drop me over and drive off. He would drop me off and sit and watch. **(Natalie)***

*The parents, the relatives, the neighbour's, everyone. Everyone wanted to see black and white Indian coloured performing in one stage. This is something this was never heard of. It's just the first in the country and the numbers, of course, they made it unique. Everyone wanted to see what was happening. My parents were also sceptical but when they came to see what was happening, they were so*

*impressed. My parents never missed any of my performances, especially in Durban. The response was just unbelievable. (Robert)*

*I come from a very conservative family, a very traditional Indian family and for them to put that much trust in me and then also in Sharon and Marilyn, they barely knew them. They'd meet with our parents and our teachers and stuff but obviously, my parents understood that this was something huge and even though it was possibly beyond their realm of understanding, they put a lot of faith in us. (Shandhini)*

## **SUMMARY**

The South African *Peace Train* was created in 1993 after the success of the production *When Voices Meet* which showcased a 500-voice multi-racial choir. Subsequently, the children of the South African *Peace Train* choir (almost all of whom had been a part of *When Voices Meet*) ranging in age from 9 to 17, were selected through an audition process to travel and perform on a train tour through South Africa. This speaks to the fact that Katz believed not only in bringing a message of racial harmony and hope to communities in South Africa, but she also displays a commitment to excellence in performance. This is corroborated by the interviewees' references to the rigour of their rehearsals. The impact of the first *Peace Train* tour of 1993 with Ladysmith Black Mambazo with subsequent performances at several festivals as well as an extensive tour of the United States shaped, to some extent, the personal growth of each of the participants who were interviewed.

### **4.4 CASE STUDY 3: HUMANITARIAN EFFORTS - *FRIENDS OF THE PEACE TRAIN***

*The little we have we share*

*That's the way it must be*

*In the world everywhere*

*I carry you, you carry me*

(Chorus from *The Little We Have We Share* by Sharon Katz)

#### 4.4.1 The Influence of Rathebe

In 1998, with very few prospects in South Africa owing to a lack of funding, Katz went to Ghana to perform at a music festival with the Symphony Orchestra there. Katz met Professor Nketia<sup>36</sup> at this performance. He invited her to a conference on music therapy and subsequently asked her to teach music therapy at the University of Ghana. She remained in Ghana for two years. Katz describes the events that followed as a fortunate series of circumstances that motivated her to establish her humanitarian efforts:

*While I was in Ghana, Prof (Nketia) wanted me to present a paper on the Peace Train at a Bloomington, Indiana Ethnomusicology Conference. It was there that I met Dolly Rathebe<sup>37</sup>. Dolly was touring with Peter Davis. We met, and it was instant. Absolutely instant falling in love - you know as musicians do - as people do...Peter actually filmed our first meeting. Anyway, we became fast friends and that night after her presentation we sat in the room and we jammed and the next night we performed together at the conference. (Katz 2016, personal communication, 15 October)*

Despite Katz's efforts to create performance opportunities for Rathebe in Ghana, Katz admits that she "could not pull it off." After returning to the United States in 2001, Rathebe invited Katz to visit with her in South Africa for as long as Katz wanted. This was a life-altering decision for Katz:

*I went for six weeks and I stayed with her. We recorded together, and I just followed her around. She was just amazing...she was building...that's where I got the idea to build. She was giving back to her community like you wouldn't believe. She built this amazing place for the pensioners and was trying to do a development in a really poverty-stricken area. And she was always going around and buying cement and bricks and I just loved her. (ibid.)*

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<sup>36</sup> Joseph Hanson Kwabena Nketia (born 22 June 1921) is a Ghanaian ethnomusicologist and composer. He is one of the most celebrated, published and best-known authorities on African music. *The Music of Africa*, W. W. Norton. ISBN 0-393-02177-7. ISBN 978-0-393-02177-6 is one of his best-known books.

<sup>37</sup> Dolly Rathebe was born in Randfontein, west of Johannesburg in 1928, but grew up within the unique cultural and political milieu of Sophiatown in the 1930s and 1940s. Rathebe is best known as an actress and singer in South Africa and abroad.



Once a sought-after actress and singer, achieving success in both South Africa and in the United Kingdom, Rathebe occupied herself in her later years with community work and development. Motivated by the need to give a helping hand to the poor and the less fortunate, she was instrumental in the building of a community hall in Mabopane. She also funded the construction of a centre called Meriting kwaDolly, (“Dolly's Retreat”) at Sofasonke village near Klipgat, north of Pretoria. Rathebe was also a member of the executive committee of the Ikageng Women’s League. (Available at: <http://www.sahistory.org.za/people/dolly-rathebe>)

#### 4.4.2 The Good Hope Community Organisation (2001 – Present)

During her first stay with Rathebe, Katz was introduced to Mama Mary Lwate, the founder of the Good Hope Community Organisation. This meeting established a relationship between Katz and Mama Mary that continues today:

*That first time I was staying with her (Rathebe), she took me over to Mama Mary’s and introduced me to her. Dolly was helping the children’s group by bringing them uniforms for their dance performance....so I’ve been close to Mama Mary since 2001. I worked with the children (Katz 2016, personal communication, 15 October).*



Figure 13: A newspaper article from Mama Mary’s scrapbook (n.d.) celebrates one of Mama Mary’s many awards and depicts the children from the orphanage in their dance costumes. Photo of article excerpt by the author courtesy of Mama Mary Lwate

Katz explained the nature of her humanitarian efforts:

*I brought tourists (from America) there every single year. I used to stay with them. We started raising money (in America) to put down the floors in one of the buildings. And then I got the tourists that come with me every year to contribute money and help buy school uniforms, get drivers licenses, computers - at one time I helped four to six kids into the university. But only two of them graduated and I realised tertiary education was not going to work very well. We got them into other situations such as computers and helping them get their drivers' licenses - skills rather than the university which is not easy. But one of them graduated in hospitality as a chef. We have one young woman right now, that we're financing now to be a social worker - so it's a long relationship. (ibid.)*

The young woman studying to be a social worker, named Angela, met me on 12 July 2015 at a central location to bring me to the orphanage and to Mama Mary's home. She was a vivacious and very personable young student in her early twenties. Angela was very excited to share with me that she was driving a car that had been donated to her. In a short while after meeting her, she shared with me the dire circumstances of her life that included many years of abuse before coming to live at the orphanage. She had been less than ten years old at that time. When Angela and several other young people had aged out of the orphanage, they had nowhere to go. Mama Mary took them into her own home.

#### **4.4.3 Serendipitous Research**

The unstructured interviews with the young adults at Mama Mary's home was not a pre-determined plan. When I was met by Angela on 12 July 2015 at the location close to the home of Mama Mary, the purpose of her meeting with me was to take me to meet with Mama Mary and for me to see the orphanage as I did not know my way around the area. On my arrival at Mama Mary's home, I was greeted by the young adults and Mama Mary, all of whom I had the privilege of conversing with after my visit to the orphanage. Fortunately, I had copies of my "Informed Consent" document that they were all willing to sign before speaking with me about their experiences with Sharon Katz. All participants indicated that they did not object to having their names being used for my research. Every young adult participant has both an African and an English name. I

observed that they often reverted to the use of their African names when speaking among themselves. All participants, including Mama Mary, agreed to my audio-taping our conversations, the transcripts of which they had the option of reviewing.

As I set up my digital recorder, I could see that the young adults were somewhat shy to speak as they knew that they were being recorded. After this observation, I spontaneously asked them if they wanted to sing “Amazing Grace” with me as I had a sense that that would be a song they would know. I began singing the melody, and what ensued was a beautifully harmonized spontaneous rendition of the song with everyone joining in. This was an “icebreaker” that resulted in easy conversations with the three young adults and Mama Mary at her home. It was more than I hoped for as they explained how they were each preparing to become independent and gainfully employed by pursuing their own interests and acquiring skills supported by Mama Mary. They also expressed deep gratitude to Katz and the *Friends of the Peace Train* from America who have made an enormous difference in their lives through their financial contributions.

#### **4.4.4 Conversations at the home of Mama Mary**

Angela, a young woman aged 23, studying Social Work (with financial assistance from Sharon Katz, Marilyn Cohen and *Friends of the Peace Train*), began her recollections thus:

*I remember Sharon with her music and a lot of people visiting us...with guitars, music stuff like drums...from America. They will start with music...performing for us. They were singing (Angela starts singing)*

*“Sanalwami ne bongo...” and because it is South African songs, how can you not sing that. Of course, you will be able to get it and sing. The atmosphere was amazing...the kids here (in the orphanage) we love drama – we love singing, acting, dancing. And after we were done dancing, we would start building a relationship with the people...I would spot who I wanted to sit with...Sharon, Nonhlanhla...and they would talk about me. They did not make me feel like I’m in an orphanage. They wanted to hear about my dreams...*

Angela also recalled how a question from one of the tourists about her interest in studying drama inspired her to get Mama Mary's blessing to attend an after-school programme at the Pretoria State Theatre for four years. She also shared many memories of Katz being invited to perform with the children and how impressed Katz was with their local production of *Sarafina*, performed by children from the orphanage. Sharon began bringing them instruments (guitars and keyboards). Angela refers to Sharon "as part of the family." When asked if there was anything else she wanted to add, Angela added very poignantly, "I was once an orphan and now I can do something for other children and make a difference in the community" but also stated that "Sharon is a wonderful child to Mama with her respect and loyalty to this family. The *Peace Train* and Good Hope Community is a family" (Angela 2015, personal communication, 12 July).

Margaret, a young woman in her early 30s, stated that she was one of the first children to be raised by Mama Mary. She did not have a personal relationship with Katz:

*I don't know much...I used to come for the weekend and go back to work at the Correctional Facility where I stayed nights...but I know that Sharon is a daughter to Mama. I know that she sponsored children for school...we used to see many people on buses with instruments...she's a singer...she's a daughter...she's one of our own.* (Margaret 2015, personal communication, 12 July)

Daniel, a shy young man, aged 19 was completing high school in 2015. After a little coaxing from Angela, he shared that he was really interested in music and that he had a three-man *a cappella* group with one of the boys from the orphanage and another from the community. He sang an original plaintive song in English that he had written entitled, "I was thinking of you" accompanied by his own beat-boxing. Although he was very passionate about music, having taught himself to play the keyboard, he wanted to study Agriculture so that he could assist Mama Mary with her community projects. He recalled that Katz came to the orphanage with Cohen. "The thing that I like about her is that she sings songs from Africa" (Daniel 2015, personal communication, 12 July).

My recorded conversation with Mama Mary provided deeper insights into her relationship with Sharon Katz. She recalled meeting Katz through Dolly Rathebe when

the children from the orphanage performed for one of Rathebe's events for the elderly. Katz showed a keen interest in the children. She purchased dance costumes for all the children because she was very impressed with their artistry and she knew that they were children from an orphanage. Mama Mary states that Katz has developed a very close relationship with her "as a daughter" and that she has visited with Mama Mary and the children at the orphanage too many times to count over the years.

Mama Mary expressed her gratitude to Katz and confirmed that Katz always helps financially to assist the young men and women as they complete their schooling: with computers; getting their drivers licenses; bringing instruments and getting sponsorships from *Friends of the Peace Train* for higher learning. These practical forms of assistance are always accompanied by music-making with Katz and the children, with the tourists and Katz and the children. Angela laughingly sums up the conversation for Mama Mary when she says, "There are some very white people singing in Zulu...we love Sharon" (Mama Mary Lwate and Angela 2015, July 12). Angela, specifically, was very expressive in describing many experiences in a spirited way, always tinged with a sense of humour. de Caro (2012) makes an astute observation when he states:

*Far from being distractions or amusing asides, the "little" stories embedded in a formal interview can be looked at to provide insights we might not otherwise have and to supplement other forms of discourse about the past and the construction of the past and its society or about the mentalité of those who inform us about it and these stories should of course be viewed as a valuable resource. (pp. 275-276)*

#### **4.4.5 Themes and Sub-themes**

In working with the audio-recordings and transcriptions of my unstructured interviews, I reflect on the experiences of Seidman (2006) who states:

*When working with excerpts from interview material, I find myself selecting passages that connect to other passages in the file. In a way, quantity starts to interact with quality. The repetition of an aspect of experience that was already mentioned in other passages takes on weight and calls attention to itself. (p.127)*

In comparing the texts derived from my audio-taped conversations with the three young adults and Mama Mary, the goal was to analyse the ways in which the texts were similar or different from each other to extrapolate common themes. Glaser and Strauss (1967: pp.101-116) provide descriptions of this technique which utilizes a method of constant comparison. In scrutinizing each line of the text, the focus remains on the data rather than on pre-conceived notions or assumptions.

These unstructured interviews with the three young adults who were all raised in the orphanage (several years apart), as well as my interview with Mama Mary, reveal five common themes with related sub-themes:

- A. Musical Performance
  - Music as a joyful experience
  - Music as a way of connecting with tourists/the other
  - Music as an artistic skill
- B. Gratitude/Thankfulness
  - Thankful for monetary support from Katz and *Friends of the Peace Train*
  - Thankful for having each other as a “family”
  - Thankful to every person and organization that assists with their daily needs
  - Gratitude to tourists who engage with the children
- C. Familial Love
  - The Good Hope Community (the orphanage) as a family
  - Sharon Katz and the *Peace Train* as family
  - Sharon Katz as a “daughter”
- D. Racial/Socio-Economic Impact
  - Awareness of white people in a black community
  - White tourists with instruments representing wealth
  - White benefactors providing monetary assistance
- E. Professional Aspirations and Loyalty
  - Aspiring to jobs that would benefit the community
  - Respect of young adults for Mama Mary as matriarch of the family

- Katz viewed as loyal and respectful

In my interview with Katz she explained the formation of the *Friends of the Peace Train*:

*It's a non-profit that I formed in 2004 because I found myself back in the United States. I felt as if I'm here physically but I'm emotionally still in South Africa. So, in 2004 we founded a non-profit called Friends of the Peace Train. We raise money for projects in South Africa. The exception was when we decided to raise money for the documentary - we did that with Friends of the Peace Train. They are individuals who have helped us because they believe in the project. Some have been on tours with us in South Africa; many of them have come to concerts and many of them have come on this 2016 (American) Peace Train Tour. Some came on the first tour in 2003 - Emma was 5 when she came - it's been a part of their soundtrack or something...some people call it the soundtrack of their life. The Peace Train has been in their lives for a long time. As a part of that, I've been helping Mama Mary and that was the one thing I'm continuing to do my best...trying to help her... (Katz 2016, personal communication, 15 October)*

Sharon Katz has been working as a humanitarian and a musician to raise awareness and funds for children who have lost their parents because of HIV/AIDS or other circumstances. One of the primary goals is to help young adults become self-sufficient. Funding from *Friends of the Peace Train* provides meals for the hungry, homes for the homeless, training and jobs for the unemployed, and music therapy to give hope and aid in the healing process. Besides their ongoing support to Mama Mary's Children's Home, Katz is determined to support the entrepreneurial businesses of Mama Mary who currently needs a small truck to transport supplies and finished products from their bakery, farm and recycled jewellery businesses to stay self-sufficient. The need for funding at Mama Mary's is ongoing as she prepares young people to take over all endeavours in the future.



**Figure 14: A billboard at the entrance of the orphanage with a photo of Mama Mary.**  
*Photo by the author.*

On 3 March 2017, in an article entitled, “Mama Mary Lwate recognised vastly!” by Seiso Modisenyane in the *Winterveld News*, Mama Mary was recognised as follows:

*WINTERVELDT-Clover Mama Afrika, Clover’s CSI project, has announced Mama Mary Lwate as Performer Extraordinaire at an award ceremony ...Mama Mary Lwate from Winterveldt, started the Good Hope Community Organisation in 1997 to care for abandoned and abused children. Her extended family has grown from 18 girls to over 150 children from new-born to 20 years of age. The crèche alone has 44 children, who are cared for on a full-time basis (Modisenyane, March 2017).*

The writer goes on to describe Mama Mary’s role in the lives of the children. She has ensured that they attend school regularly and she teaches them skills like baking, dressmaking and knitting. Professor Elain Vlok, Founder of Clover Mama Afrika, explained that Mama Mary was awarded “Performer Extraordinaire” for her strength in continuously empowering members to manage a self-help project and having the innovative ability in creating a success with her projects such as her jams and medicine supplies. Mama Mary was also commended for creating a centre that has been built and designed in such a way that ensures a clean and healthy environment for all her members (ibid.).



This article speaks to the enormous respect that Mama Mary Lwate has garnered in South Africa, through her leadership and humanitarian work. During my visit to her home and the orphanage in 2015, her efforts were evident from the meticulous organisation at the orphanage, the gracious attitudes of the care-givers (who shared with me that had not been paid owing to a bureaucratic glitch), to the respectful demeanour and work ethic of the young adults at her home.

The efforts of Sharon Katz through the *Friends of the Peace Train* in America and other such humanitarian efforts are vital for the sustenance of the Good Hope Community Organisation in South Africa. Mama Mary Lwate, in her own words, states: “We want to help the world to see South Africa like it used to be, and this can be done by the help of others” (Lwate in Modisenyane, 2017).



**Figure 15:** An inspirational wall mural inside the orphanage. *Photo by the author.*



**Figure 16: Large posters on the interior walls of the orphanage.** *Photo by the author.*

In figure 15, the poster to the right articulates one of the principal philosophies of the Good Hope Community Organisation. This motto states, “The little we have we share.” It has inspired a popular song with the same title written by Sharon Katz. The lyrics of this song delivers a powerful and universal message that resonated not only with the children and adults at the orphanage but also with the participants of the American *Peace Train* Tour of 2016.

Although Katz sings the verses, the chorus with its simple choreography draws audiences in, to both sing and imitate the hand gestures. The only Zulu language words of the song are “Kancane Sizofika” which means “Slowly, it will come.” These are the lyrics:

*The Little We Have We Share* by Sharon Katz

*Chorus:*

*The little we have we share  
That's the way it must be  
In the world everywhere  
I carry you, you carry me*

*Verse:*

*And what of those who have fallen down  
How can they get up again  
Hearing their cries, don't say goodbye*

*Don't you know you can be a friend?  
And how can I know I'll see you around  
While this War is gaining ground  
Don't hesitate, it might be too late  
Don't you know that it's more than just fate?*

*Chorus*

*Kancane Sizofika*

*Slowly but surely we must reach for the sky  
Let's give it away, let's give it a try  
Don't say goodbye  
Don't say goodbye*

*Chorus*

Katz has performed this song using a variety of musical styles. The instrumentation for this song varies depending on the availability of musicians. On the American *Peace Train* tour, the opening chorus was sung in a choral style in harmony with only keyboard accompaniment. The chorus was repeated with the hand gestures added this time. The entire chorus moved in time to the music. This led into a jazz-style singing of unique syllables, “parap parap,” by the entire chorus as the drummer set a fast-paced beat with all other instruments including Katz on electric guitar joining in. The voices of the chorus came in after Katz sang the verses with a flute counterpoint playing a similar jazz melody that had been vocalized at the beginning of the song. Another example of the blending of different styles was evident when Katz plays a lead guitar interlude, reminiscent of a rock performance, which showcases her musical talent while individual children came to the front of the group to perform dance solos. These ranged from a ballet twirl to breakdancing, to hip-hop and salsa. This eclectic mix of cultures reflected through the dance solos enhanced the lyrics of the song with its basic message of “sharing.” On her CD *Double Take*, the horn section for this song provides a rich counterpoint played by the jazz saxophone and trumpet.

The lyrics of this song are not only a call to humanity to share and lend a helping hand but also a need for reciprocity in the world with the words, “I carry you, you carry me.” There is also the message of not giving up and always having hope. In the line, “Don’t

say goodbye,” there is the need for ongoing engagement. This is not unlike the message of Yo-Yo Ma, the famed cellist who says in the documentary *Music of Strangers*, “If you don’t have hope, you’re in trouble.” The spirited performance articulated these messages of “sharing” and “hope” in a manner that was both joyful and heartfelt.

Both Nonhlanhla Wanda and Wendy Quick played an important role in keeping the group of young people on track with movements and clapping in time during the song. The movements of the students reflected the level of preparation for this performance with everyone singing their harmonies with accurate entries. The expressive quality of both the choreography and singing demonstrated a commendable level of comfort with both the music and movement. Since Katz had ensured that all participants had received their scores by sending them to all adults who were assisting with the rehearsals of students beforehand, her later rehearsals with groups in different areas were very successful before the concerts in America.

VOCAL SCORE

# THE LITTLE WE HAVE WE SHARE

S. Katz

**A**

soprano

The lit-tle we have \_\_\_ we share that's the way it must be. \_\_\_

alto

The lit-tle we have \_\_\_ we share that's the way it must be. \_\_\_

tenor

The lit-tle we have \_\_\_ we share that's the way it must be. \_\_\_

6

In \_\_\_ the world ev - ry - where I car - ry you you car - ry me. \_\_\_

6

In \_\_\_ the world ev - ry - where I car - ry you you car - ry me. \_\_\_

6

In \_\_\_ the world ev - ry - where I car - ry you you car - ry me. \_\_\_

**B**

Ka - nca - ne \_\_\_ ka nca-ne ka nca - ne si - zo - fi - ka \_\_\_

10

Ka - nca - ne \_\_\_ ka nca-ne ka nca - ne si - zo - fi - ka \_\_\_

10

Ka - nca - ne \_\_\_ ka nca-ne ka nca - ne si - zo - fi - ka \_\_\_

2

The little we have

C

Slow - ly but sure - ly we must reach for the sky \_\_\_\_ Let's

15 Slow - ly but sure - ly we must reach for the sky \_\_\_\_ Let's

15 Slow - ly but sure - ly we must reach for the sky \_\_\_\_ Let's

17 give it a - way \_\_\_\_ we can give it a try \_\_\_\_

17 give it a - way \_\_\_\_ we can give it a try \_\_\_\_

17 give it a - way \_\_\_\_ we can give it a try \_\_\_\_

19 Don't say \_\_ good - bye \_\_\_\_ Don't say \_\_ good - bye \_\_\_\_

19 Don't say \_\_ good - bye \_\_\_\_ Don't say \_\_ good - bye \_\_\_\_

19 Don't say \_\_ good - bye \_\_\_\_ Don't say \_\_ good - bye \_\_\_\_

Detailed description: This is a musical score for a song titled "The little we have". It is written for three parts: Treble, Alto, and Bass. The score is divided into four systems. The first system (measures 1-14) has a common time signature 'C' in a box. The lyrics are "Slow - ly but sure - ly we must reach for the sky \_\_\_\_ Let's". The second system (measures 15-16) repeats the same lyrics. The third system (measures 17-18) has lyrics "give it a - way \_\_\_\_ we can give it a try \_\_\_\_". The fourth system (measures 19-20) has lyrics "Don't say \_\_ good - bye \_\_\_\_ Don't say \_\_ good - bye \_\_\_\_". The music features a steady eighth-note accompaniment in the bass line and a melody in the upper parts. The final measure of the fourth system ends with a double bar line.

Musical Example 1: *The Little We Have We Share* by Sharon Katz. Courtesy of Sharon Katz. Reprinted with permission.



**Figure 17: Children at the orphanage gather outside to perform a song.** *Photo by the author.*



**Figure 18: The researcher getting to know the care-givers and the children at the orphanage.** *Photo courtesy of the author.*



**Figures 19 & 20: The bedrooms and kitchen at the orphanage are clean and tidy, reflective of the work ethic modelled by Mama Mary Lwate. Photos by the author.**

Katz embarked on yet another humanitarian project in 2008. This came to fruition because of the enthusiasm of a young man, named Malcolm Nhleko, who was a “graduate” of the Peace Train. Katz describes him as “an amazing success story of the *Peace Train*.” He and another member of the *Peace Train* had travelled to Ghana in 1998 with Katz and her partner, Marilyn Cohen, since Katz felt that the experience in another country would be a positive one for both young people. Nhleko became very successful in subsequent endeavours and he is currently the sound engineer for Ladysmith Black Mambazo. This is a notable accomplishment for a young man who was living at St. Philomena’s Children Home in Durban when Katz first met him. He auditioned to be in the 500-voice choir of 1993 and according to Katz, Nhleko credits the *Peace Train* for “turning his life around” (Katz 2016, personal communication, 15 October).

Katz’ engagement with a new and ambitious humanitarian effort in KwaNgcolosi followed an unexpected set of circumstances. Although Katz travelled between South Africa and the United States in the years following her stint in Ghana, Katz and Cohen maintained a very close relationship with Nhleko, having taken on a parental role in his life.



#### 4.4.6 Kayamandi Township Music Project (2006 – 2016)

At a time when financial constraints almost prevented Katz from returning to South Africa on a regular basis, Distell, the wine distribution company from Cape Town invited Katz in 2006 to work in Kayamandi township, developing youth empowerment using music therapy with young adults. A short article, under the banner of “Rural Project Partners” listed under “Community Engagement” on the University of Stellenbosch website reads:

*Flottenburg Music Project*

*Sharon Katz, Director of the Peace Train, works with Distell Foundation to implement music therapy projects on farms in the Western Cape and in Kayamandi township, South Africa. (Available at:*

*<http://www0.sun.ac.za/music/rural-project-partners/>)*

Included with this information is a video that shows Katz’ work on some of the farms in 2012.

Katz also auditioned and trained unemployed young women in Kayamandi township. By 2008 she had formed a group called *Masande* that performed together very successfully for several years. In a YouTube video, *Masande* is featured performing the song, *Serantabole*, (Umbrella Song) with Sharon Katz on guitar and Schalk Joubert and his band. (Available at: <https://www.youtube.com/watch?v=3fBIWOBJ1Ug>) All the group members, Thandeka Ndwalaza, Nolubabalo and Andiswa (surnames not known), Zandile Batweni, Thobela Maliwa and Busi Maki had all gained such self-esteem from their performances and participation in The Peace Train/Distell Foundation project, that they all joined the workforce and were even promoted in their positions. According to Katz, this music project not only allowed her to provide a service to the people of Kayamandi township but also afforded her the opportunity to go home to South Africa from the United States every year.

#### 4.4.7 KwaNgcolosi School Project

It was on one of those trips back to South Africa when Nhleko expressed excitement about what he saw as a beautiful area outside Durban that needed development. When Katz saw the area close to the *Valley of a Thousand Hills* in Kwa-Zulu Natal, she describes it as “love at first sight” and she decided that she would work with the community of KwaNgcolosi. After meeting with the councillor from the community and the Chief, a piece of land was identified as being ideal for the building of a school. Katz explained that she had seen a school that had been burned down by ANC/Inkatha violence and that children were walking many miles to attend another school. Katz (2011) describes this initiative in detail:

*[...] children were walking 3 hours a day to the closest school. Most had lost their parents to the HIV/AIDS crisis and were living in child-headed households, hungry most of the time. Just at a time when equal opportunities were becoming available for all South Africans, the oldest child in each of these households had to stay home from school to care for the youngest ones or try to find food for the next day. He (Nhleko) asked Friends of The Peace Train to help him build a school for the community and we immediately began staging concerts and presentations to raise the money needed to build the school. (Available at: <https://voices.no/index.php/voices/article/viewArticle/284/439>)*

In the Summer of 2008, Katz went to the area for two months with three volunteers and began the building process. Katz describes the activities of the days that ensued—in her words, “ordering and delivering cement and stone, and supervising the levelling of the land, digging of foundations and building of the walls” (ibid.). She ran music therapy, recreation and arts programs for a core group of about 50 at-risk children. At the end of the summer, with the walls of the community hall and school building already built up, Katz had a ribbon-cutting ceremony which was attended by the Chief of the area, to officially hand over the school to the community. By the following summer, Katz had found a partner on the ground in the Rotary Club of the neighbouring extremely affluent area called Hillcrest. And in August of 2010, Katz brought a group of twenty-five American tourists to visit the area of KwaNgcolosi. They were treated to a concert and mini-festival inside the walls of the new school as this close-up view of the humanitarian

work being done with the support of American tourism is vital to the survival of *Friends of the Peace Train* (ibid.).



**Figure 21: Sharon Katz pictured with American tourists (*Friends of the Peace Train*) at the KwaNgcolosi school with adults and children from the community. Photo courtesy of Sharon Katz.**

Katz explained in an interview in 2016 that the events that led up to the handing over of the school were traumatic:

*Before we could put the roof on we were attacked. I was held up at gunpoint and robbed. Absolutely everything was taken, in the area...right on the way to a Valley of a Thousand Hills. It was 1 November 2009 and everything, even my glasses...I was coming from a gig, so I was wearing my contacts, but the car, everything was in it. My amp, my guitars, my computer, everything that you need that you take for granted. I was left on the side of the road. And I couldn't stay because I didn't have anything. So, I came back to the States. And it happened to be right about the time the economy crashed and the contract I had here in Philadelphia had also ended. We had to withdraw somewhat from the project, but I continued fundraising. I was traumatised by the hijacking because I could have lost my life. They were pointing guns at me. (Katz 2016, personal communication, 15 October)*

Despite this experience, Katz continued fundraising in the United States to complete the construction of the school. Katz came to the realisation that she couldn't live in KwaNgcolosi as was her original plan. She realised that this area was dangerous. Upon returning to South Africa, Katz ensured that the construction of the school was completed. After an official ceremony to hand over the school to the community, every attempt to use the building for the benefit of the community failed. The Rotary Club from Hillcrest tried to establish a sewing project, but they were not successful.

*The Pietermaritzburg Department of Education said the children don't walk far enough. They couldn't give the school a number to get the school up and running as a school and allocate teachers. Time after time of going to meet with them and sending higher up people and talking to the mayor and the deputy mayor...no-one could get things up and running in KwaNgcolosi. Teachers training...we had carpentry - everything would just last for a while and just not continue and so the school is not functioning as I want it to function at the moment. (ibid.)*

Katz reflects that this is a project that did not work out the way in which she envisioned.

*It's just one of those stories of a development project that... you know it's there; it has plumbing because we got that done; it has someone who looks after it to make sure it's not ransacked; and every time I go to South Africa I try to do something more, to see if something can ever happen there. Malcolm [Nhleko] also built in the area. He built rondavels, and he was also robbed...Mbongeni Ngema<sup>38</sup> has actually bought the property from Malcolm. The house we bought to live in was always supposed to go to a teacher that would be teaching at the school and now a friend of Nonhlanhla<sup>39</sup> is living in the house. She's a teacher, but not in the area. And you know the story continues...I plan to go back to Durban. (ibid.)*

Katz's experience of crime within the volatile and oftentimes dangerous circumstances of living and working in South Africa has not deterred her resolve "to go back." Her

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<sup>38</sup> Mbongeni Ngema (born in 1956 in Verulam, Kwa-Zulu Natal) is a South African composer, lyricist, director and theatre producer who won international acclaim for his musical, *Sarafina*, among others. Notably, in 2001 during the African Renaissance festival, his name was engraved on the entrance of the City Hall in Durban, Kwa-Zulu Natal, alongside those of Nelson Mandela, Oliver Tambo, Miriam Makeba and other heroes of the liberation struggle.

<sup>39</sup> Nonhlanhla Wanda is a singer, dancer and teacher in Kwa-Zulu Natal who played a pivotal role during the formation of the 500-voice choir in 1992. She remains an integral member of the *Peace Train*.

experiences are also not isolated or unique. Crime statistics in South Africa have unfortunately trended upward since the 1990s. Louw (1997) discusses the contradiction between the way democracy was achieved in 1994 and the complex reality of the high crime rate in South African society.

*The most significant feature of South Africa's transition from a racially divided apartheid government to democracy has been the peaceful nature of the transformation in the form of negotiation as opposed to revolution. But for many South Africans, one of the dominant features of the transformation process over the past two decades has been, and continues to be, crime and violence...The social and psychological effects of violence on a large portion of the population, as well as sections of the security forces, are significant and will continue to have implications for the quality of life of South Africans well into the future. In terms of the general stability of the country, burgeoning crime rates cause feelings of insecurity and undermine popular confidence in the democratisation process (pp.137-138)*

This article highlights the widespread nature of crime in various parts of South Africa that continues today. This scourge of the criminal element in society may stymie the progress of humanitarian work in areas that most need assistance, but the resilience and strength of individuals, such as Katz, and communities, such as KwaNgcolosi, cannot be underestimated. Katz may be seen as an “edgewalker”<sup>40</sup> whose cross-cultural experiences allow her to overcome many challenges in different situations.

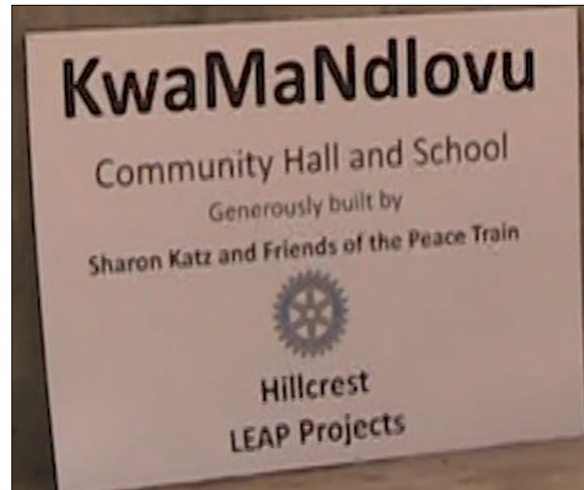
At the time of publishing an article on the *Peace Train* in *Voices, A World Forum for Music Therapy*, Katz (2011) was filled with optimism regarding the future of the school in KwaNgcolosi. She concluded by stating:

*In just two years, the community hall and school have been completed and the first two classes will attend school beginning in January 2011. In addition, a pre-school or crèche will also begin in January 2011.*

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<sup>40</sup> Chang, H. (2015) describes the identity of an “edgewalker” as follows: “By having lived in different cultural communities, edgewalkers develop cross- cultural competence that helps them to become comfortable and functional in multiple cultural settings.” Available at: [https://www.researchgate.net/profile/Heewon\\_Chang/publication/238086361\\_Self-Narratives\\_for\\_Christian\\_Multicultural\\_Educators\\_A\\_Pathway\\_to\\_Understanding\\_Self\\_and\\_Others/link/s/55b9183e08aed621de086175.pdf](https://www.researchgate.net/profile/Heewon_Chang/publication/238086361_Self-Narratives_for_Christian_Multicultural_Educators_A_Pathway_to_Understanding_Self_and_Others/link/s/55b9183e08aed621de086175.pdf) [Accessed 6 June 2018]

*Young children will no longer have to walk three hours a day to get an education; a breakfast program for at-risk and vulnerable children has been implemented; a training program has started for local women who will work in the food and recreation program, and a Music Therapy program will begin shortly. (Available at: <https://voices.no/index.php/voices/article/viewArticle/284/439>)*



**Figure 22: An acknowledgement of the building of the hall and school at KwaNgcolosi.**

*Photo courtesy of Sharon Katz.*

During my interview with Katz in 2016, she expressed deep disappointment that the property was unable to acquire its status as a school. Katz remains connected with the community of KwaNgcolosi by putting on musical events whenever she visits. As she says, “I get emails and Facebook messages from kids I met there in 2008. They were little kids in that area then, but they still idolise me, because we built that school. I’m tearful talking about it. It’s testimony to the power of hope” (Katz 2016, personal communication, 15 October). Katz believes that despite the transitional use of the facility, it symbolises positive development in the community of KwaNgcolosi.

## **SUMMARY**

Sharon Katz credits Dolly Rathebe for inspiring her humanitarian efforts in South Africa. Through the creation of the non-profit organisation, *Friends of the Peace Train*, Katz provides financial support and resources, whenever possible, towards the upliftment of communities in South Africa. One organisation in which Katz is particularly invested is

The Good Shepherd Community Organisation in Mabopane with Mama Mary Lwate at its helm. It comprises an orphanage as well as home industries such as bread-making, the growing of crops and sewing, among other endeavours, to empower this rural community with job-creation, self-sufficiency and small business entrepreneurship. Primarily through workshops and performances in the United States, Katz keeps the message of hope and upliftment alive to raise awareness of the ongoing needs of children and young people in South Africa. Although Katz's earlier humanitarian initiative of the building of a school in KwaNgolosi in KwaZulu-Natal did not pan out as she originally intended, the community has a well-built physical space for other projects.

## CHAPTER 5

*We Can Be the Change*  
*We Can Be the Change We Want (2 X)*  
(Rap)  
*Can you feel the beat, turn up the heat*  
*Get out of your seat and come and greet*  
*Coz the Peace Train's back better start to pack,*  
*Get on track, Gonna see you through,*  
*Gonna find something new with The Peace Train Crew*

-*We Can Be the Change* by Sharon Katz (2016)

This chapter describes and analyses two later case studies that emerged after the proposal phase of my research. Both cases highlight the activism of Sharon Katz in a manner that is both direct and bold. They are:

- **The Documentary – *When Voices Meet* and**
- **The American *Peace Train* Tour of 2016**

### 5.1 CASE STUDY 4: THE DOCUMENTARY FILM - *WHEN VOICES MEET*

#### 5.1.1 Activism through Another Lens

On 24 July 2015, I attended the screening of the 86-minute documentary film, *When Voices Meet*, at the Elizabeth Sneddon Theatre in Durban as part of the Durban Film Festival. The premiere of this documentary directed by Nancy Sutton Smith of the United States, had taken place two days earlier at *Suncoast* in Durban. The informational piece advertising the films at the festival described the documentary and its director as follows:

*Music therapist Sharon Katz joined with singer and educator Nonhlanhla Wanda to form a 500-voice multiracial choir that would break through apartheid's barriers. Threatened with bombs and thwarted at every turn, they prevailed and railroaded across the country aboard The Peace Train. They performed together for seven*



*years; never lost touch with one another; and then reunited 20 years later to tell their stories and reflect upon The Peace Train's impact on their views of the country today.*

## **DIRECTOR BIO**

*Nancy Sutton Smith has a Master's in education and teaches digital cinema, video editing, graphics, journalism and mass media at Northeast Community College in Norfolk, Nebraska. Prior to teaching, she spent 30 years as a television news broadcaster, producer and video editor. Nancy collected 6 regional Emmys during her career. (Available at <http://www.durbanfilmfest.co.za/index.php/film/item/599-when-voices-meet>)*

In lieu of a “Question and Answer” session that typically follows such screenings, Sharon Katz entertained the audience with a mini-concert performance where informants I had interviewed a few days before the screening were invited to join the performers on stage. They had performed with Katz in the first *When Voices Meet* concert in 1993 when they were children, young teachers or chaperones. This concert of 1993 inspired the formation of the *Peace Train* and the many concerts and tours that followed.

Any critique of this documentary necessitates an understanding of the documentary, a term that John Grierson coined in the 1920s to refer to a genre that he saw as a “creative treatment of reality.” (Hartwig 2001: para. 2). In *Representing Reality*, Bill Nichols (1991) speaks of the expectation that the sounds and images of a documentary would bear an indexical relation to the historical world, and that viewers expect little or no modification of the material that has been recorded on film (p. 27). Hartwig (2001) presents the argument that in the postmodern age, even before the widespread use of digital tools, there has been the ability to manipulate and alter images. Nichols (1991), while recognizing the social importance of the documentary and a champion of the genre, acknowledges that objective representation can sometimes be problematic. Gunthar Hartwig (2001: para. 5) offers the following insights:

*The representation of the thing can never be the thing – it always passes through both a technical filter (the camera and display devices) and a psychological or social filter (the filmmaker).*

*Postmodern theory often argues that reality itself is a social construction. The practices and activities that we undertake create our world. Documentary can be seen as being a part of this constructive process, in the same company as such discourses as law, education, economics and politics.*

Asch, Marshall and Spier (1973) see the value of a camera as its ability to do and record what the human eye cannot. The writers discuss the difficulty of recording an event and the handling of the film after it has been shot. They describe the camera as having a “position in both time and space” which imposes a certain perspective on any action. By turning the camera on and off one automatically structures events as determined by the camera operator. When film is edited, it goes through another layer of structuring. The editing can lead the viewer to “almost any desired conclusion”. Finally, a third layer of restructuring occurs since every viewer is impacted differently by any segment of film depending on their individual backgrounds (ibid., pp.179-180).

The challenges that faced Katz in trying to piece together this documentary seemed insurmountable. According to Katz, the quality of some of the footage was so poor and the projected cost with a potential director was more than she could afford to pay. Finally, in 2010, Nancy Sutton, who had worked for the television station, CBS, in the United States agreed to take on the task of trying to piece together the journey that Sharon Katz had undertaken, trying to spread a message of peace through music during the political transition in South Africa. To do so, Katz wanted to bridge the racial divide that had been perpetrated by the apartheid government and the Group Areas Act that created separate residential areas for people from the four South African classifications of race (White, Black, Coloured and Indian).

Williams (1993) in her article *Mirrors without Memories: Truth, History and the New Documentary* argues that there are rich contradictions inherent in documentaries. In analysing several documentaries, she points to the fact that ‘the postmodern deluge of images seems to suggest that there can be no a priori truth of the referent to which the image refers.’ However, ‘in this same deluge, it is still the moving image that has the power to move audiences to a new appreciation of previously unknown truth’ (Williams,

p.10). For audiences in South Africa the ‘unknown truths’ were revealed to young people who had grown up in a post-apartheid South African society.

For audiences at the many film festivals abroad, this documentary created a renewed curiosity in the political transition of South Africa from a country segregated through apartheid to a “rainbow nation” that was intended to represent all its people. The ideas of peace and healing expounded by President Mandela was carried forward in many ways: The Truth and Reconciliation Commission<sup>41</sup> created in 1994 after the democratically elected government came into power played a significant role; hosting the Africa Cup of Nations<sup>42</sup> in South Africa was a source of national pride; and then there was an explosion of international musical greats (Michael Jackson, Whitney Houston, Luciano Pavarotti, among others) who graced the concert arenas throughout the country. Through it all, let us not lose sight of the grassroots efforts of musical activists like Sharon Katz who reached out to the most important commodity of any nation and harnessed the power of children and youth irrespective of race – singing and dancing together to promote harmony and peace even before Nelson Mandela was elected President.

*When Voices Meet*, the 2015 documentary, stands in stark contrast to the 2012 documentary, *Under African Skies*, directed by filmmaker, Joe Berlinger. However, there are also interesting points of intersection among the main role-players of these documentaries. Berlinger enjoyed successes previously with *Brother’s Keeper* (1992), *Metallica: Some Kind of Monster* (2004), and the *Paradise Lost Trilogy* (1996, 2001, 2012). In *Under African Skies*, he explores the history, the controversies and the impact

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<sup>41</sup> The TRC was set up in terms of the *Promotion of National Unity and Reconciliation Act*, No. 34 of 1995, and was based in Cape Town. The hearings started in 1996. The mandate of the commission was to bear witness to, record, and in some cases, grant amnesty to the perpetrators of crimes relating to human rights violations, as well as reparation and rehabilitation. Bishop Desmond Tutu chaired this Commission.

<sup>42</sup> South Africa hosted the 20th ACN competition in 1996, marking their first ever appearance after a decades long ban was lifted with the end of apartheid in the country and a failed attempt to qualify in 1994. *Bafana Bafana*, the South African soccer team won their first title on home soil, defeating Tunisia in the final.

of Paul Simon's *Graceland* album recorded in 1986 with the South African all-male *a capella* choral group, Ladysmith Black Mambazo. This collaboration with South African artists defied the United Nations sanctioned cultural boycott, intended to pressure the apartheid government to end their policies of racial segregation. At the time, Paul Simon appeared to be tone-deaf to the political and social ramifications of his actions since he had been advised by Harry Belafonte<sup>43</sup> to consult with both the ANC<sup>44</sup> and Artists Against Apartheid (founded in 1983 by Dali Tambo<sup>45</sup> with musician Jerry Dammers) with one of their initiatives being to encourage international artists to respect the cultural boycott of South Africa. This meant that artists should not perform or sell their music in South Africa. Paul Simon went ahead with his recordings, the album sold worldwide, but anti-apartheid protests followed at his concerts with outrage expressed in the media as well. The documentary reveals that on 1 July 2012, more than two decades later, Simon still found himself explaining his rationale in a conversation with Dali Tambo. (Available at: <https://www.bbc.co.uk/programmes/p00v18rm> )

The artistic connection between Paul Simon and Ladysmith Black Mambazo is unmistakable from the clips in the documentary and indeed in the *Graceland* album itself. Berlinger cleverly weaves his narrative with archival footage and clips of Paul Simon's return to South Africa in 2011. He includes interviews with political figures, musicians and celebrities to present many differing viewpoints. The important points of debate from the documentary may be gleaned through the comments of Simon and Tambo. Simon poses the question early in the film when he asks, "When the artist gets into some sort of disagreement with politics, why are the politicians designated to be the ones to tell us, the artists, what to do?" In contrast, Tambo, who was very troubled by Simon's actions articulates very clearly that, "This situation was not about Paul Simon, it was about the liberation of the people of South Africa."

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<sup>43</sup> Harry Belafonte (born in 1927) is a multi-talented African-American performer also known for his social and political activism. His early song successes include "The Banana Boat Song" (Day-O) and "Jamaica Farewell." <https://www.biography.com/people/harry-belafonte-12103211>

<sup>44</sup> African National Congress

<sup>45</sup> Dali Tambo is the son of the late ANC President, Oliver Tambo. He and his family lived in exile for 30 years in England. <http://www.sahistory.org.za/people/dali-tambo>

The fame of Ladysmith Black Mambazo did not diminish through their collaboration with Paul Simon. If anything, their fame increased, and they drew crowds wherever they performed (both in South Africa and abroad), due in no small part to their exceptional choreography and rich choral harmonies. They describe their collaboration with Paul Simon as follows:

*In the mid-1980s, Paul Simon visited South Africa and incorporated the group's rich tenor/alto/bass harmonies into his famous "Graceland" album – a landmark recording that was considered seminal in introducing world music to mainstream audiences. A year later, Paul Simon produced Ladysmith Black Mambazo's first worldwide release, "Shaka Zulu", which won a Grammy Award in 1988 for Best Folk Recording. Since then, the group has been awarded two more Grammy Awards ("Raise Your Spirit Higher (2004) and "Ilembé (2009)") and has been nominated a total of fifteen times. (Retrieved from the Ladysmith Black Mambazo website: [http://mambazo.com/our\\_story/](http://mambazo.com/our_story/)) [Accessed 29 June 2017]*

Storhoff (2015) describes very succinctly the effect of Paul Simon's impact in working with Ladysmith Black Mambazo at a pivotal stage of South African history:

*The story of Paul Simon's Graceland has been told on film before, but Under African Skies brings important nuance to the narrative and demonstrates how artists claiming purely musical objectives can become embroiled in political situations that raise complicated ethical and artistic questions. While Simon argues that his good intentions brought awareness to South African music, the film shows that he still does not fully understand why his actions were problematic. Under African Skies...entertains viewers but also provokes them to consider issues that continue to impact international cultural exchanges and the advancement of human rights. (p.172)*

Another important perspective is that of Joseph Shabalala, the founder of Ladysmith Black Mambazo who described Paul Simon in positive terms in 2011 footage in the documentary, as someone who "has a special magic." (see Figure 23). Muller explores the opposing dimensions of Paul Simon's collaboration with South African musicians in the mid-1980s. On the one hand, she speaks of *Graceland* as being created at a time "when political oppression of Black South Africans by the apartheid government was at its peak, and resistance (both internally and internationally) to apartheid was mounting"

(2008: p.68). On the other hand, Muller also sees *Graceland* as a project that not only demonstrated that musicians could bridge the racial divide and work successfully together but speaks to the “process in the creation of “world music” ...a highly successful story about the capacity of very different musical practices to find a way to blend, harmonize, to become palatable to a wide range of tastes both in South Africa and the world at large” (ibid.). The latter analysis may be applied to the very different context of Sharon Katz and the *Peace Train* – another project that demonstrates the power of *When Voices Meet*.



**Figure 23: Joseph Shabalala and Paul Simon meet again in 2011 in South Africa.**

Photo retrieved from [http://www.snagfilms.com/films/title/under\\_african\\_skies](http://www.snagfilms.com/films/title/under_african_skies) [Accessed 29 June 2017]

The music of Ladysmith Black Mambazo is also featured in the documentary, *When Voices Meet*. In 1993, when Sharon Katz decided to create the *Peace Train*, her prominent musical ally on that journey was Ladysmith Black Mambazo who travelled on the train with Katz’s 120-voice choir accompanied by 10 band members. They were not only a musical drawcard for audiences at every performance along the way, but they have always championed the activism of Katz.

Today (2017), the young man, Malcolm Nhleko, who sang with Katz in the 500-voice choir as a teenager and who travelled with the *Peace Train* through South Africa, who also inspired Katz to build the school in KwaNgcolosi, is currently the sound engineer

for Ladysmith Black Mambazo on their national and international travels. I had an opportunity to meet with Nhleko in February 2016 when Ladysmith Black Mambazo performed at Troy Music Hall in New York. He described his experience with the group as having “come full circle” (Nhleko 2016, personal communication, 10 February). I had first met Nhleko briefly at the Durban Film Festival at a screening of the documentary, *When Voices Meet* in July 2015.

While Paul Simon, a white American artist of international fame, created controversy through his music-making with Black musicians during a politically tumultuous time in South Africa, Katz was embraced by many as an unofficial “goodwill ambassador” in the early 1990s for she was a South African with a very different purpose. She was working through music at grassroots level with children and young adults from many different racial and socio-economic communities trying desperately to help foster understanding, harmony and healing among people who had all (white, black, Indian and coloured) been subject to the effects of apartheid.

Both Berlinger (*Under African Skies*) and Sutton (*When Voices Meet*) create powerful narratives that are authenticated by actual footage and many interviews that include credible voices of people whose memories create a living document of a time when artists navigated the difficult roadblocks of apartheid South Africa while trying to preserve their integrity as performers. There is a significant difference, however, between the interviewees in both documentaries. Whereas *Under African Skies* features many well-known artists and celebrities from Ray Phiri to Oprah, *When Voices Meet* relies predominantly on parents, chaperones, young adults who were children on the South African *Peace Train*, as well as a few well-known artists like John Kani and Abigail Kubeka to provide the viewer with a window into this experience of musical activism.

*When Voices Meet* lacks the professional videography more evident in *Under African Skies*. Many of the clips of Katz in rural areas of South Africa while working with underprivileged children in schools with broken windows and scant furniture do not have the sound quality or picture quality expected in 21<sup>st</sup> century technology. Rather than detract from the substance of the documentary, this adds a poignancy and a reminder of

the challenging circumstances under which children were living and learning. It also reveals the courage of one white woman who challenged the status quo as Katz pressed forward with her goal of bringing the joy and healing power of music to children from diverse socio-economic and racial backgrounds to showcase a 500-voice choir at the Durban City Hall.

This artistic and organisational feat, that overcame the bureaucratic red-tape of a segregated society, would lead to the formation of the *Peace Train* in 1993. As the documentary progresses, the quality of the images and the sound improves (due in no small part to having a five-member television crew in tow) to reveal a historic, racially-integrated journey on a train with 120 children, 15 teachers and chaperones, 10 band members and the famous choral group, Ladysmith Black Mambazo. Katz provided the statistics of this tour in e-mail communication dated 7 July 2017. This journey through South Africa, followed by a tour in the United States and other performances reflect a microcosm of the optimism that many South Africans shared for a country that would eventually free itself from the stranglehold of an apartheid government.

*When Voices Meet* documents a journey that was twenty years in the making. The video footage, clips, and the powerful still images are informative, compelling, entertaining, and sometimes amusing, but it is the narration (by Sharon Katz) and the memories of the interviewees (by famous South African personalities such as John Kani and Abigail Kubeka but also teachers, parents and children [now adults] of the *Peace Train* experience) that provide the context and a deeper level of understanding than would otherwise be evident.

The documentary spans several years beginning in August 1992 with Katz going to schools in the areas segregated into four separate education departments of KwaZulu-Natal and working on music with teachers and students in preparation for the 500-voice choir that would perform together for the first time at the Durban City Hall in May 1993. Her first visit on film to the Abambo Primary School, where Nonhlanhla Wanda is a young energetic teacher, immediately transports the viewer into Katz's world of music with the words of the song "When Voices Meet" on the chalkboard, the African children



singing joyfully, Wanda encouraging the children by singing the English words very clearly with them, Cohen (Katz's partner) moving in time to the music while engaging the children and Katz playing the guitar and singing. These were children whose first language was Zulu. Although the panes of the windows are broken, and the room is overcrowded with little evidence of furniture or learning materials, the focused singing of the children accompanied by guitar engages the viewer.

The stark contrast among the facilities of each school as Katz rehearses from one racial group to the next is a reminder of the iniquities of the apartheid system. However, the performance on screen of the 500-voice choir showcases the attention to detail in Katz's conception of this event. She achieves this through subtle gestures: the inclusion of the *tablas* (Indian drums); an eclectic mix of dance styles from Zulu dancing to Indian folk dance; the singing of songs in several languages from Zulu to English; and her not-so-subtle message of unity and peace with a multi-racial choir. Her nod to the Indian community of KwaZulu-Natal does not go unnoticed as the largest community of Indians outside India live in Durban, South Africa.

This event sets the stage for the South African *Peace Train* Tour. We are transported to 1993 as the *Blue Train* leaves Durban Station with its very excited passengers on board. We catch glimpses of a train journey and performances throughout South Africa with 120 voices and 10 band members as well as Ladysmith Black Mambazo on this historic tour. Words alone cannot adequately describe the energy and exuberance of the children and adults alike captured in this documentary.

One of the significant performances of the South African *Peace Train* with footage of the choir singing to choreographed movements and a clip of Katz dancing with Joseph Shabalala, the leader of Ladysmith Black Mambazo, is that of the Cape Town Jazz Festival of 1994. The *Peace Train* performing alongside Ladysmith Black Mambazo, draws the attention of throngs of onlookers at the festival, many of whom are dancing in time to the music.

In the documentary, Malcolm Nhleko (Sound Engineer for Ladysmith Black Mambazo) who was a teenager with the *Peace Train* in the 1990s, recalls the excitement of just thinking about the possibility of a trip with the *Peace Train* to the United States after one of their many performances.

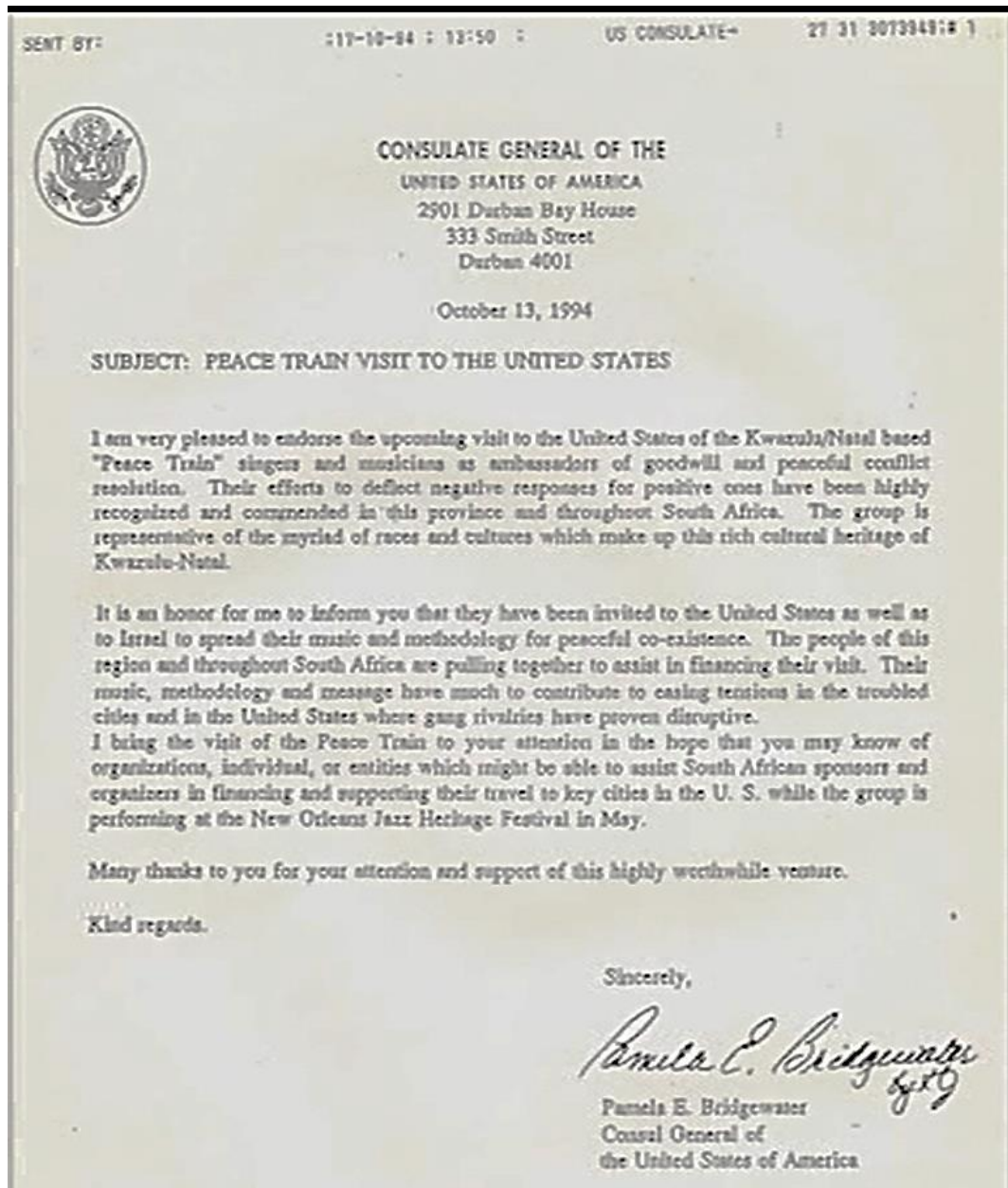


Figure 24: A letter from the Consulate General of the United States endorsing the tour of the South African *Peace Train* through the United States. Source: Screenshot by author with permission of Katz.

This letter, dated 13 October 1994 from the Consulate General of the United States, included in the documentary film, attests to the realisation of a developing vision of Katz

to bring the message of the *Peace Train* to an international audience. This tour of 1995 with the South African *Peace Train* tour to the United States with 29 singers, chaperones and a full band (keyboards, drums, bass guitarist, a horn section including a trombone, trumpet and saxophone with Katz on lead and rhythm guitar) took these young performers on a five-week, eight-city tour of the United States performing at venues such as Disney World's International Festival to the New Orleans Jazz Festival, from Harlem to Hampton, to Memphis and Cincinnati, and from Philadelphia's Penn's Landing to Washington, DC's Duke Ellington School of Performing Arts. This tour was made possible through sponsorships from the government and the private sectors in both South Africa and America.

Speaking on camera, a music critic, Don Albert, at the New Orleans Jazz Festival praised the performances of Sharon Katz and the *Peace Train*:

*To see the South African group... with music spread over forty acres...to see the crowd that gathered to just watch the Peace Train was incredible to see.*

This documentary also reveals footage of what Katz describes as a most fortuitous meeting with her "childhood idol," Joni Mitchell, at Maximo's Restaurant in New Orleans. In footage featuring Mitchell at the restaurant where the choir spontaneously bursts into song, Mitchell smiles and says:

*[...] we've just been graced with this heavenly choir. The whole restaurant is kind of stunned...it's beautiful...they are just great ambassadors for Africa.*

This film serves as an important research document that provides a chronology of some of the highlights of Katz's work through actual video footage and interviews with individuals, some of whom have a keen understanding of the South African political landscape dating back to the apartheid era while others have been an integral part of the South African *Peace Train* experience. This documentary also helps corroborate information gathered through interviews with participants of the *Peace Train* (described and analysed in Chapter Four).

### 5.1.2 Screenings and Awards of *When Voices Meet*

The following table provides an outline of the screenings of the documentary, *When Voices Meet*, at film festivals in South Africa, the United States of America and in Canada. The documentary has also earned awards at several festivals. The screenings and awards received are depicted in Table 4.

<b>Date</b>	<b>City</b>	<b>State and/or Country</b>	<b>Festival/Event</b>	<b>Award</b>
22/7/15	Durban	South Africa	Durban International Film Festival	World Premiere
21/8/15	Washington	DC, USA	World Music & International Film Festival	Best Documentary, Best Director, Best Original Soundtrack, Humanitarian Award
19/9/15	Chicago	IL, USA	Chicago International Social Change Film Festival	
26/9/15	Toronto	Canada	Community Global Film Festival	Best Documentary
30/9/15	Wilmington	DE, USA	Depth of Field Film Festival	
16/10/15	Jersey City	NJ, USA	Jersey City International TV & Film Festival	Best Documentary
24/10/15	Antigonish	Canada	Antigonish Film Festival	
25/10/15	Philadelphia	PA, USA	Philadelphia Film Festival	Audience Award
25/10/15	Yonkers	NY, USA	YoFi Fest	
7/11/15	Springfield	IL, USA	Route 66 Film Festival	Notable Documentary
7/11/15	St. Louis	MI, USA	St. Louis International Film Festival	
8/11/15	Teaneck	NJ, USA	Teaneck Film Festival	
21/11/15	Ft. Lauderdale	FL, USA	Ft. Lauderdale International Film Festival	President's Award
9/12/15	Nassau	Bahamas	Bahamas International Film Festival	
26/12/15	49 Countries	Africa	AfriDocs	
2/1/16	Big Island	HI, USA	Waimea Ocean Film Festival	Best Inspirational Film
12/1/16	Oahu	HI, USA	University of Hawaii	
31/1/16	St. Augustine	FL, USA	St. Augustine Film Festival	
2/17/16	Chestnut Hill	PA, USA	Chestnut Hill College	
3/11/16	Dover	DE, USA	Schwartz Centre for the Performing Arts	
3/13/16	Omaha	NE, USA	Omaha Film Festival	
3/18/16	Harrisburg	PA, USA	National Music Therapy Association Conference	
4/24/16	Beacon	NY, USA	Towne Crier	
4/27/16	Palm Springs	CA, USA	Palm Springs Women in Film & TV	
4/29/16	Fresno	CA, USA	CineCulture	
5/1/16	Santa Cruz	CA, USA	Reel Work Film Festival	
5/3/16	Berkeley	CA, USA	Berkeley Film Foundation	
5/6/16	New York City	NY, USA	New York University	

5/21/16	Whallonsburg	NY, USA	The Grange	
5/22/16	Brooklyn	NY, USA	Ethical Culture Society of Brooklyn	
6/25/16	Woodstock	NY, USA	Upstate Theatre	
7/2/16	Madison	WI, USA	National Women's Music & Film Festival	Kristin Lems Social Change Through Music Award
10/5/16	San Francisco	CA, USA	California Institute of Integral Studies	
10/25/16	Philadelphia	PA, USA	Temple University	
11/19/16	Toronto	Canada	Toronto South Africa Film Festival	

**Table 4: A detailed depiction of the many screenings of the documentary and the awards received.**



**Figure 25: (from left to right) Nonhlanhla Wanda, Sharon Katz and Wendy Quick at the screening of *When Voices Meet* on 26 September 2015 at the Community Global Film Festival in Toronto, Canada where the film received the “Best Documentary” award.**

*Photo courtesy of Nonhlanhla Wanda.*

The release of this documentary, *When Voices Meet*, created a renewed interest in the grassroots efforts of Sharon Katz and the *Peace Train*. Participants of the original tour of 1993 and other members, such as Lenore Goss Matjie, who joined the group in 1995, found themselves in the spotlight, not only during the production of the documentary when they were invited to take part in interviews, but also at the premiere and subsequent screenings of the film at the Durban Film Festival. Nonhlanhla Wanda attended many of

the screenings of the documentary with Sharon Katz, Marilyn Cohen and Wendy Quick throughout the United States and Canada.

## **5.2 CASE STUDY 5: THE AMERICAN *PEACE TRAIN* TOUR 2016**

### **5.2.1 Putting the ‘United’ Back into the USA**

Immediately following the release and the screenings of the documentary, *When Voices Meet*, at several film festivals in South Africa and abroad, Katz was encouraged by potential sponsors and well-wishers to create a *Peace Train* tour to promote peace and harmony among young people of America who have been deeply divided racially and socio-economically. This divide has been exacerbated by the many shooting deaths of young unarmed African-American youth and men in various parts of the country.

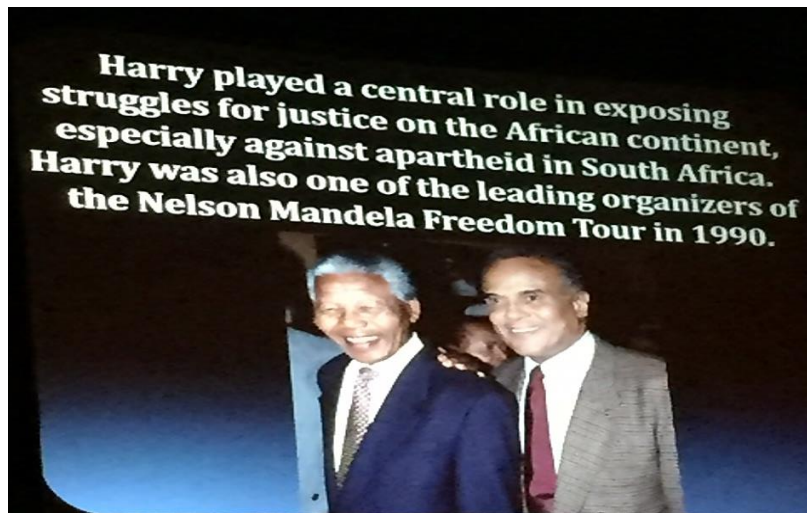
On 27 April 2015, Rachel Maddow, the host of a television programme that expounds news stories and opinions, *The Rachael Maddow Show*, on MSNBC in the United States provided an informative timeline of instances of police violence against minorities in 2015 alone. The case of Michael Brown of Ferguson, Missouri, who was shot and killed by a police officer received widespread media coverage in the United States and elicited outrage from communities across the country. Other examples in 2015 of police brutality against unarmed minorities included Eric Garner, of Staten Island, who was choked to death in a headlock by police officers for selling loose cigarettes. Tamir Rice, a child of twelve, was shot in a park by Cleveland police for waving a toy handgun. Sarreshbay Patel, of Alabama, was slammed to the ground by police officers so hard he was paralyzed. Antonio Zambrano-Montez was shot seventeen times in the back for throwing rocks. Floyd Dent, of Michigan, was beaten so badly during a traffic stop that he was left with a cracked eye socket and broken ribs. Eric Harris, of Tulsa, Missouri, was shot by a “reserve deputy” with no police training and Walter Scott, was killed during a traffic stop by a South Carolina policeman. (Available at: <http://www.msnbc.com/transcripts/rachel-maddow-show/2015-04-27>) In many of these American states, days and weeks of protest ensued to effect change, to demand accountability and to highlight the plight of minorities in the United States.

In the light of these and other ongoing atrocities, Katz's goal, as it had been in South Africa, was to bring young people out of a sense of despair and provide an atmosphere of unity and healing through social and musical interactions of young people from different racial and socio-economic backgrounds.

### **5.2.2 The Belafonte Connection**

In speaking of the controversy surrounding Paul Simon's collaboration with South African musicians during the time of a UN sanctioned cultural boycott, the advice from the American musician and activist, Harry Belafonte, that Simon did not heed was highlighted. Belafonte has always been an outspoken critic of political and social policies especially those of the United States that disenfranchise poor and under-privileged communities.

On 11 November 2017, I was fortunate to attend "An Evening with Harry Belafonte," a sit-down conversation between WAMC/Northeast (New York) Public Radio's Alan Chartock and the Grammy, Tony and Emmy Award-winning performer, Harry Belafonte. The program which is part of the New York Living Legacy Series also marked Belafonte's 90th birthday. On this night, Belafonte reiterated his commitment to humanitarian efforts in the United States and in other parts of the world including Africa.



**Figure 26: Nelson Mandela and Harry Belafonte.**

*Photo of PowerPoint slide taken by the author on 11 November 2017 in Albany, New York.*

Harry Belafonte has inculcated this spirit of activism in his children, one of whom, Shari Belafonte, I had the privilege of sharing a table with at the World Music and International Film Festival in Washington D.C. on 21 August 2015. At this festival, *When Voices Meet* received many accolades, including awards for “Best Documentary,” “Best Director,” “Best Original Soundtrack,” as well as a “Humanitarian Award” for Katz.

Shari Belafonte (the daughter of Harry Belafonte), an actress and activist, who also met Katz at the film festival for the first time was impressed with her humanitarian work and music. This interest in Katz and the *Peace Train* resulted in her promoting the film in California. In an article, dated 11 September 2016, that appeared in *Trend Privé Magazine* in the United States, Shari Belafonte writes:

*[...] my dad has ALWAYS been an activist before being an artist. He fought for Civil Rights, Native Americans, Incarcerated Youth, African Relief and the banishment of Apartheid. He has used his platform to inform the public of the issues we faced then, and that we face now...I was introduced to [... a documentary] at the Washington, DC International Film Festival, in August of 2015. I quickly became a fan of the documentary When Voices Meet and the two women Sharon and Marilyn. I wrangled a screening of it in Palms Springs, April 2016 (on South Africa's Independence Day!).*

Shari Belafonte describes the decision that followed:

*It was at that point that Sharon told me... “We’re doing another Peace Train! This time, American kids from all over the US, singing about Peace within this Nation. [...] Sharon told me... “We’re starting in NY and going down to DC with stops along the way...” Less than 3 months to prep and plan and raise the capital to fund this event? I thought ‘Ok, here we go again, I am in.’ [...] with six (6) stops along the way to spread the word of PEACE and UNITY, through wonderful music and dance [...] there’s still a youthful underground root system that cannot be killed which is seeking PEACE. Kids of all races, sizes and shapes gathered in a small amount of time, to learn the songs and dances and to spread the word of PEACE. “I wondered, if they had a bit more time and a bit more money... How far could we take this?” How many more would make the time to “Jump” on this train? It’s always a new day of hope when gems like this are cut from the compressed coal mines known as society. With all of the atrocious entitled behaviour I’ve witness from today’s youth, I’m so overwhelmed to have witnessed this little diamond in the*



rough. *Grassroots. It's where it always starts.* (Available at: <http://trendprivemagazine.com/2016/09/11/jump-aboard-the-peace-train/>)



**Figure 27: Shari Belafonte (second from right), pictured with Sharon Katz, Wendy Quick, Nonhlanhla Wanda and Marilyn Cohen, receives an award on 9 July 2016 on behalf of her family for being “Champions of Social Justice & The Arts, Worldwide” at the first concert of the American *Peace Train* Tour in New York. Photo accessed on 24 July 2017.**

Available at: <http://trendprivemagazine.com/2016/09/11/jump-aboard-the-peace-train/>

### 5.2.3 The Itinerary

The original itinerary for the tour across America with a 100-voice choir included the following concerts from 4 July to 18 July 2016:

7/4-7/6 - St. Louis; 7/7 – Chicago; 7/8 – Albany; 7//9-7/10 - New York City; 7/11 - Jersey City; 7/12 – Trenton; 7/13 – Philadelphia; 7/14 – Baltimore; 7/15-7/18 - Washington, DC  
However, the plans for this tour had to be streamlined because of financial constraints. The *American Peace Train* Tour of July 2016 was eventually presented as a 5-concert tour which started on Saturday, 9 July 2016 and advertised as follows:

1. New York City: Saturday, 9<sup>th</sup> July 2016 at 8:00 PM  
 New York Society for Ethical Culture  
 West 64th St. at Central Park West, New York, NY  
 Special Offer: Advance Tickets only \$15
2. Jersey City: Sunday, 10<sup>th</sup> July 2016 at 5:00 PM  
 Summerfest at Liberty State Park, Jersey City, NJ.  
 Bring a blanket or chair. Free
3. Trenton: Tuesday, 12<sup>th</sup> July 2016 at 12:30 PM  
 On the lawn at Covenant Presbyterian Church  
 471 Parkway Avenue, Trenton, NJ. Free
4. Philadelphia: Wednesday, 13<sup>th</sup> July 2016 at 7:30 PM  
 World Cafe Live, Downstairs  
 3025 Walnut St., Philadelphia, PA  
[Tickets for World Cafe -Save \\$5 with Advance Purchase Here](#)
5. Washington, DC: Sunday, 17<sup>th</sup> July 2016 at 12:00 Noon  
 Nelson Mandela Day Celebration with UNESCO Center for Peace  
 Washington Monument's Sylvan Theater  
 Bring a blanket or chair. Free

**Figure 28: Advertisement for the American *Peace Train* Tour of July 2016**

#### **5.2.4 The Performers**

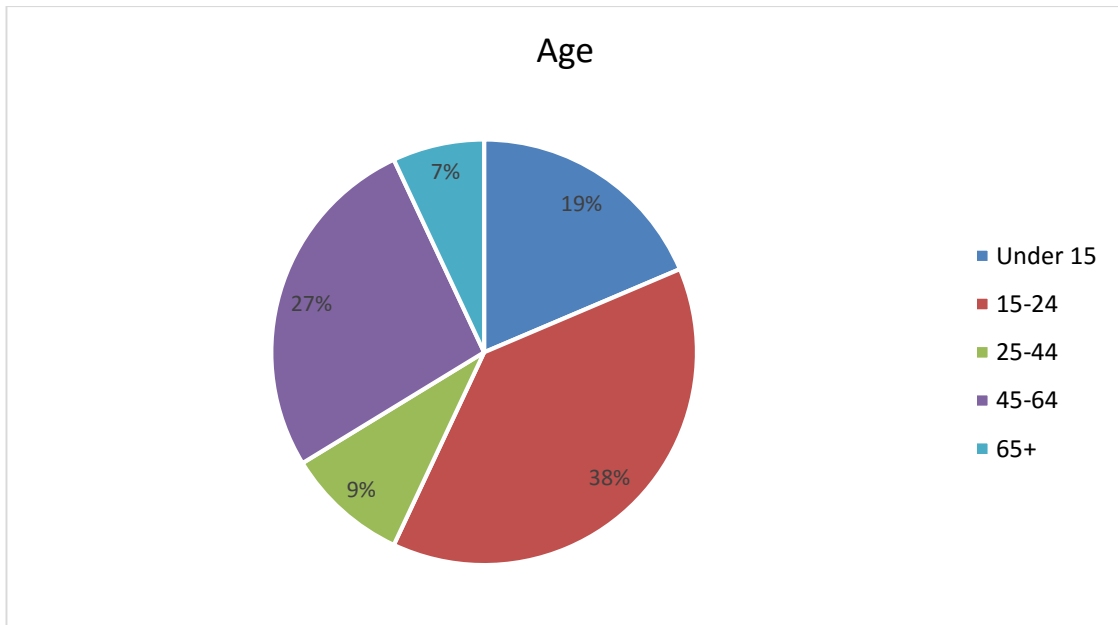
The demographic details of gender, race and age of the 86 ( $N=86$ ) participants in the American Peace Train Tour of 2016 are delineated in the table and pie chart below. See Appendix D for a table of the raw data.

Table 5 provides a summary of the composition of the participants on tour by gender, age and race. Participants who performed for only one event were excluded from the data.

<b>Participants on Tour (N=86)</b>	<b>Female</b>	<b>Male</b>	<b>Percentage Rate</b>
Gender	69	17	100%
Age			
Under 15	14	2	18.6%
15-24	23	10	38.4%
25-44	8	0	9.3%
45-64	20	3	26.7%
65+	4	2	7.0%
Race			
White	29	9	44.1%
Black	20	7	31.4%
Hispanic	7	1	9.3%
Asian	1	0	1.2%
Hawaiian	4	0	4.7%
Mixed	8	0	9.3%

**Table 5: Demographic Data of American Peace Train Tour of July 2016**

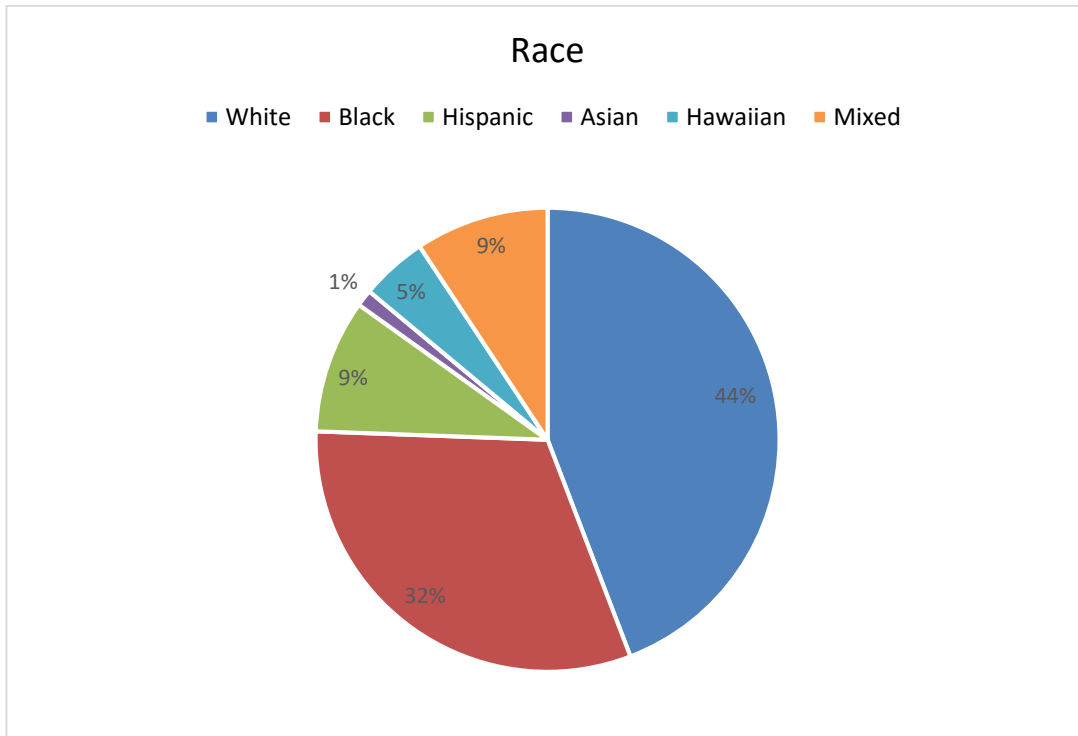
It is striking that the female to male ratio of participants on this tour was almost 4:1.



**Graph 4: The age groupings of the combined female and male participants show the largest participation rate in the 15-24 age category.**

Against the backdrop of police violence against black youth, the angst, the outrage, the sadness and the hope for peace was the call to musical activism for this age category.

During my informal conversations with this group of young people and in listening to their creative output on this tour, I gained insights into their commitment to creating an atmosphere of trust and harmony through their music and performances. I also learned of the feelings of uncertainty of young African-American males who feared that they could suffer a similar fate to victims of police brutality in the United States.



**Graph 5: The racial mix of participants on the *American Peace Train Tour 2016***

The racial mix of participants on the *American Peace Train Tour* is reflective of a complex confluence of factors. According to the United States Census Bureau, the racial make-up of the American population across the United States in 2015 was as follows: White: 77.1%; Black: 13.3%; Asian: 5.6%; Hispanic: 17.6%; Hawaiian: 0.2%; Mixed: 2.6%. Available at: <https://www.census.gov/quickfacts/table/RHI125215/00>

A comparison of the statistics reveals a heightened level of participation among Black and Hawaiian performers. This may be attributed to the social issues that precipitated this tour in the first place. The increased brutality of police against young black men in America with its ensuing unrest in several cities was a primary cause for alarm and a call for peace and harmony. A secondary issue that was raised during the tour was the state-

supported proposal for a massive Thirty Meter Telescope (TMT) proposed for a designated conservation district (sacred grounds of Native Americans) near the summit of a mountain in Hawaii, Mauna Kea.

### 5.2.5 The Show

Sharon Katz provided teachers and adult participants with a detailed outline of the concerts on this tour (See figure 29). This provides insights into Katz's creative process, as well as the structure and sequence that she provides for performers.

#### **The Peace Train 2016 Tour Across America: The Show - First Draft**

Guitar Intro: **KAYLA**

*Welcome everybody, welcome to the show!*

*We are all here together because we want you to know*

*It's time to put United back in the States*

*And we are all members of one human race.*

*We started way back in South Africa*

*And we're moving now across America.*

*We're on The Peace Train, can you hear that sound?*

*It's the Shosholoza Train and we're here in town!*

Sound of the train as the choir moves onto the stage. Sharon plays bass line intro and all sing "Iyo Hom" as they move in train formation onto the stage. Once in place each choir member faces front and moves in step to **SHOSHOLOZA**

**Cue: Sharon WOZA:**

Song begins with Soprano singing "Shosholoza" and then "Wenuya baleka" twice while rest sing "Iyo Hom" and then the song begins w full band. In the middle, there is a break for GUMBOOT & STEP DANCING fusion (All do Gumboot Dance and Shaheim & Kayla do stepping. Shaheim ends with step routine and all do Iyo hom 4X HEY w hands up.

All hold hands and raise up arms and wave as Nonhlanhla blows Vuvzela and Malia blows the conch.

Four Corners Blessing & Zulu Praise Poetry by Hawane & Nonhlanhla

Cue Sharon: **LILIZELA**

***Everyone says together:***

*"We come from near we come from far, and today we show how united we are*

***WE ARE THE CHILDREN OF AMERICA!"***

After modulation to key of B and after 2 X We are the children of America, Jamie and Lily do break dance and we then sing Verse 2 (We do not work for nothing...)

At the end of We Are the Children of South Africa, (AMERICA!) all sit down on the risers or on the floor, lights come down and the band strikes up for **SALA NGOANA**. Sharon greets the audience Ola, Aloha, Sanibonani, Salaam, Shalom, Good Evening and says:

*Without peace, we cannot sleep*

*All the wars just make us weep*

*Be at Peace My Child, Be at Peace*

Choir snaps fingers and or sway in time to the music.

PERCUSSION, DRUMS open for Salsa/Samba Improv joined by KEYBOARDS and choir stands up and dance freely where they are plus some dancers (Amara, Semaj, Shaheim, Kayla, Maria, Matthew) come forward to do some Samba or Salsa dancing in traditional outfits. The song ends abruptly.

**Mohana** says:

How can we just dance when there's work to be done?

If we don't start uniting, we'll never live as one.

Jamey says:

Yes, it's true Mohana – it's true what you say

Let's start right now coz **THE TIME IS RIGHT TODAY**

Introduction by **Hawane** about Hawaii and Aloha and Mauna Kea.

**TOGETHER WE RISE**

**Hawane and Malia lead the Hula and Hawane leads the song**

Choir members sing the chorus

KU KIA

**KU KIAI MAUNA**

**E KU E KU E KU**

**E KU**

Introduction by **Nonhlanhla** about South Africa and how we have overcome Apartheid and now celebrate living together as a nation in peace with obstacles of poverty to yet overcome, but we are dedicated to improving the lives of our children and we are so proud of what they have accomplished already.

SANALWAMI

Nonhlanhla and Wendy lead the dancing

**Sharon:** It was with great sadness that our beloved Nelson Mandela departed on December 5, 2013. We remember and revere him with this tribute:

**GO WELL MANDELA**

On **Ashe Homm** section Possibly: Shaheim, Matthew and Semaj do Zulu dancing Nonhlanhla and Hawane do a fusion of Zulu dance and Hula

**Wendy** introduces the song and teaches the audience the steps and the words

**THE LITTLE WE HAVE WE SHARE**

**PEACE TRAIN**

New York: **Clearwater Walkabout Chorus & Brooklyn Women's Chorus** Washington DC: **Simunye Dance Group and Vusa Choir**

**WE CAN BE THE CHANGE** – after second rap, key change, 2 choruses, some go out to audience and dance, then return to stage for the grand ending

Figure 29: Concert outline e-mailed to teachers and adult participants in June 2016.

Katz's second draft of the concert was as follows (See Figure 30):

**PEACE TRAIN TOUR PROGRAM JULY 2016**

- 1. SHOSHOLOZA** C with Gumboot & Stepping at end  
Hawaiian conch & Zulu vuvuzela and blessings in Hawaiian & isiZulu
  - 2. WE ARE THE CHILDREN OF AMERICA** w brass section **G mod to A** /  
Break dancing to 2<sup>nd</sup> verse to ending
  - 3. SALA NGOANA** A intro by Barbara Novick on flute AFTER APPLAUSE GO RIGHT INTO
  - 4. JAM IN C** Salsa dancing  
STOP! By Mohana & Jamey
  - 5. THE TIME IS RIGHT TODAY** B with Zulu dance at the end
  - 6.** Choir sits down for **TOGETHER WE RISE** C (Hawane Rios on Ukelele & voice)
  - 7.** Choir stands up for **SANALWAMI** in D with brass section All do movements
  - 8. GO WELL MANDELA** in G with middle section in D listen for Sharon's guitar figure to switch back to slow A section
  - 9. THE LITTLE WE HAVE WE SHARE** in Am
  - 10. WE CAN BE THE CHANGE** in Gm mod to Am  
After second rap modulation to Am / We Can Be the Change etc.  
plus, Get up onto that train 2 X, Get up onto that Peace Train 2 X / band jams while some of choir go to into the audience  
  
After they come back to the stage we start the song from the top 14 bars  
"Be the Change We Want"
- PEACE TRAIN FINALE**
- ENCORE ELAMANQAMU** in E for Philadelphia and DC

Figure 30: Second Draft of the American *Peace Train* Concert of July 2016

### 5.2.6 Inclusiveness as the Key to Unity in Harmony

The outline of "The Show" reveals a multi-layered strategy employed by Katz to create a concert performance that unequivocally appeals to as many members of an audience as possible. While her narrative draws on her experience of growing up and living in apartheid South Africa as well as the teachings of Nelson Mandela, Katz demonstrates a keen understanding of the nuances of music that is engaging for her audiences.

The gumboot dancing<sup>46</sup> (also described in Chapter One) and stepping<sup>47</sup> to *Shosholoza* is an energetic introduction to the show that draws in the audience. Katz immediately invites Nonhlanhla Wanda from South Africa to blow the vuvuzela while Hawane Rios from Hawaii blows the conch. This is done as a spiritual ritual to send out good vibrations into the universe with two women from different continents leading the way. This cultural mingling of the show is evident in the songs which are sung in different languages from Zulu to Ndebele to English and Polynesian. Then, a variety of dance styles are included, such as, break-dancing, salsa, stepping, ballet and gumboot dancing. The instruments range from the flute to electric guitars to djembe to ukulele. Always, the singers represent a cultural mosaic from different backgrounds.

The inclusion of Hāwane Rios as a performer on the American *Peace Train* Tour was based on a relationship that Katz describes as having developed “organically” with Rios and her family as they protested the use of a Hawaiian mountain (Mauna a Wākea), considered sacred by the indigenous people, for the installation of a thirty-meter telescope.

On 6 October 2016, Hāwane Rios provided written testimony explaining the reasons for her protest:

*[...] My advocacy work for the Protect Mauna Kea Movement and my life work as a musician has taken me to the far reaches of the world to stand in solidarity with many movements rising up to protect the rights of the earth [...] The constant questioning and*

---

<sup>46</sup> Gumboot dancing was conceived by black miners in South Africa as an alternative to drumming - which authorities restricted. Another reason for gumboot dancing was for the miners in South Africa as they worked they sang [...] Gumboot dancing has developed into a South African art form with a universal appeal a world-known dance; in schools [in South Africa], children perform the dance. The dancers expand upon traditional steps, with the addition of contemporary movement, music and song. Extremely physical, the dancing serves as a cathartic release, celebrating the body as an instrument, and the richness and complexities of South African culture. Retrieved from: [www.enigmasa.com/gumboot-dancing/history-of-gumboot-dancing](http://www.enigmasa.com/gumboot-dancing/history-of-gumboot-dancing) [Accessed 24 November 2017]

<sup>47</sup> Stepping is a rising art form and an important part of America’s artistic and cultural heritage. In stepping, the body is used as an instrument to create intricate rhythms and sounds through a combination of footsteps, claps and the spoken word. It draws movements from African foot dances, such as Gumboot, originally conceived by miners in South Africa as an alternative to drumming, which was banned by authorities. The stepping tradition in the United States grew out of song and dance rituals practiced by historically African American fraternities and sororities, beginning in the early 1900s. Retrieved from: <http://www.stepafrika.org/company/what-is-stepping/> [Accessed 24 November 2017]



*belittling of my spiritual connection to Mauna a Wākea, my beliefs, traditions, and cultural practices in the court system, the Astronomy community and University community has been wearing on my emotional, physical, and spiritual wellbeing. The pain in me recognizes the pain in my own people and the people from around the world that are dedicating and risking their lives to protect what is left of the clean air, land, ocean, and water.*

(Available at: <https://dlnr.hawaii.gov/mk/files/2016/10/F-5-Witness-Testimony-Hawane-Rios.pdf>) [Accessed 21 November 2017]

During my interview with Katz on 15 October 2016 at her home in Philadelphia, as well as during informal conversations with a few members of the band, the adults generally expressed genuine admiration for Rios and her music. However, there was also one dissenting voice among the questionnaires I sent to adults on the American tour that shed an alternative perspective on the inclusion of Rios into the American *Peace Train* Tour. This response is explicated in my discussion of the questionnaires.



**Figure 31: Sharon Katz (pictured with guitar in the centre of the photo) and the participants of the American *Peace Train* Tour 2016 perform at the New York Society for Ethical Culture Centre in Manhattan, New York, USA on 9 July 2016. Photo Courtesy of Sharon Katz.**

### **5.2.7 The Songs**

Over the course of many years the music of Sharon Katz has been described by the media in several ways. Katz encapsulates her varied musical styles in a 17 June 2011 interview:

*“The audience can expect to be transported to South Africa – without needing a passport – and start singing and dancing with us from the first song,” the Grammy-nominated Katz promises. “We blend traditional South African musical styles like Maskanda, Mbaqanga and Township Jive with Afro-Jazz and a little rock to round out the fusion.”*

(Tad Hendrickson for *The Star-Ledger*, 2011)

In one article, the music of Katz is described as follows:

*Her music reflects a hodgepodge of influences - high-life Afropop, R&B funk, folk and jazz. But its distinctive African rhythms and message-driven lyrics have their roots in Katz's own sensibilities.*

(Annette John-Hall in Philly.com, posted 22 August 2002)

Within the context of Katz’s American *Peace Train* Tour, the appropriateness of beginning the concerts with *Shosholozza* ties in with the contemporary singing of this song where it is sung to reflect solidarity with the struggle for racial and economic equality in the United States. The choreography, as singers move onto the stage, also suggests the movement of the *Peace Train* as it arrives at yet another concert venue with its message of hope, peace and unity.

The positive significance of the train in this context of Sharon Katz’ activism contrasts with the original symbolism of the train during the days of oppression and apartheid as described by Hugh Masekela (2003) in *Amandla! A Revolution in Four-Part Harmony*

*When all our land was taken, and we had to go to the urban areas to look for work, the train is what we had to get on. The train has always been a symbol of something that took away your mother or your father or your parents or your loved one...because the train was really South Africa’s first tragedy.*

*Shosholozza* is a traditional Ndebele folk song that was originally sung by groups of men from the Ndebele ethnic group who travelled by steam train from their homes in Zimbabwe to work in South Africa's diamond and gold mines. The song expressed the angst and hardship of working in the mines. The song mixes Ndebele and Zulu words although it originated in Zimbabwe.

Katz's positive message of the song is more in keeping with that of researchers Booth and Nauright (2003, p.1), who explain that the repetitive rhythms of the song helped Zulu mine workers alleviate the stress and monotony of their jobs. The miners sang in time with the rhythm of the swinging of their axes with one man singing a solo line and the rest of the group responding by repeating the line after the soloist, usually referred to as "call and response". The song, *Shosholoza*, was also sung by prisoners in call and response style where the call was sung by one row of prisoners with the response was sung by a second row of prisoners. This was described by the former South African President Nelson Mandela when he wrote of his imprisonment on Robben Island. He described *Shosholoza* as "a song that compares the apartheid struggle to the motion of an oncoming train" and went on to explain that "the singing made the work lighter" (1994, p.394). In contemporary times, this song is sung to show support for any struggle.

The lyrics of the song vary, as do the transcriptions. Sharon Katz and the *Peace Train* use the following transcription:

<p>Shosholoza  Kulezo ntaba  Stimela siphume South Africa  Kulezo ntaba  Stimela siphume South Africa  Wen' uyabaleka  Kulezo ntaba  Stimela siphume South Africa</p>
---

<p>A loose translation of the song is:</p> <p>Go forward  Go forward  from those mountains  on this train from South Africa  Go forward  Go forward  You are running away  You are running away  from those mountains  on this train from South Africa</p>
--

The word *Shosholoza* or "chocholoza!" means *go forward* or *make way for the next man*, in Ndebele. It is used as a term of encouragement and hope for the workers as a sign of solidarity. The sound "sho" uses onomatopoeia which is reminiscent of the sound made by the steam train (*stimela*). Stimela is the Zulu word for steam train.

“Kulezo ntaba!” means (At those far away mountains), “Stimela Siphume eSouth Africa” (the train come from South Africa), “Wen' uya baleka” (Because you're running away/hurrying). In South Africa *Shosholoz*a enjoys immense popularity, such that it is often referred to as South Africa's second national anthem.

## Shosholoz

trad. Arr. Sharon Katz

$\text{♩} = 116$

Soprano  
Alto  
Tenor  
Bass

Sho-sho-lo - za

i yo hom i yo hom i yo hom i yo hom i yo hom i yo hom i yo

8

S.  
A.  
T.  
B.

Sho-sho-lo - za - - wenuya bale ka

hom i ho hom.....

16

S.  
A.  
T.  
B.

wenuya bale ka Sho-sho-lo-za we -

Sho-sho lo za

24

S. e kulezonta ba - Sho - sho-loza we - e ku lezonta ba -

A. ku le zonta ba sti-me-la si pum i South A - frica Shosho lo za ku lezonta ba

T.

B.

29

S. - wenu ya bale ka we e - e kulezonta ba

A. sti me la si pum i South A - fri-ca wenu ya bale ka kulezonta ba sti me la si pum i South A-

T.

B.

34

S. we nu ya ba le ka we e - e ku lezonta ba

A. fri-ca we nu ya ba le ka ku-le zonta ba sti me-la si pum i South A - frica

T.

B.

2

Musical Example 2: The song, *Shosholoza*, arranged by Sharon Katz. *Courtesy of Katz. Reprinted with permission.*

*We are the Children of South Africa (America)* was originally written by Sharon Katz for the South African *Peace Train* Tour of 1993. In 2016 the song was adapted by Katz for the American *Peace Train* Tour. The Spanish words “Somos los hijos de America” meaning “We are the children of America” is appropriate for an American audience since Spanish is widely spoken across the United States especially among immigrant populations. Spanish is also offered as a foreign language elective at many schools across the country. Although this is one sentence in a song, it is an example of Katz’s sensitivity to the audiences to which she brings her message. The idea of inclusiveness and unity in harmony permeates her repertoire.

## We Are The Children

words and music by Sharon Kat

Soprano

We are the child - ren of A-mer-i- ca!\_\_\_\_\_

Bass

We are the child - ren of A-mer-i- ca!\_\_\_\_\_

7

S.

We are the child - ren of A-mer-i- ca!\_\_\_\_\_ We are the child

B.

We are the child - ren of A-mer-i- ca!\_\_\_\_\_ We are the child

12

S.

- ren of A-mer-i- ca!\_\_\_\_\_

A.

So-mos los hi-jos de A-me-ri-ca, A-me-ri-ca!

T.

So-mos los hi-jos de A-me-ri-ca, A-me-ri-ca!

B.

- ren of A-mer-i- ca!\_\_\_\_\_

15

S. We are the child - ren of A-mer-i ca!

A. So-mos los hi-jos de A me-ri-ca, A-me-ri-ca!

T. So-mos los hi-jos de A -me-ri-ca, A-me-ri-ca!

B. We are the child - ren of A-mer-i ca!

19

S. We're wait- ing\_ for lead- ers\_ to show us\_ the way. We want to

A. We're wait- ing\_ for lead- ers\_ to show us\_ the way. We want to

T. We're wait- ing\_ for lead- ers\_ to show us\_ the way. We want to

B. We're wait- ing\_ for lead- ers\_ to show us\_ the way. We want to

22

S. live to-gether\_ now, this is\_ our day. The tide's roll-ing in,\_ it's time

A. live to-gether\_ now, this is\_ our day. The tide's roll-ing in,\_ it's time

T. live to-gether\_ now, this is\_ our day. The tide's roll-ing in,\_ it's time

B. live to-gether\_ now, this is\_ our day. The tide's roll-ing in,\_ it's time

25

S. \_ to\_ be-gin. We are the child - ren of A-mer - i- ca!

A. \_ to\_ be-gin.

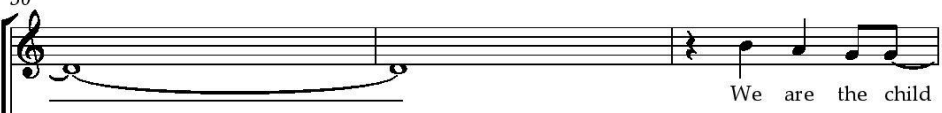
T. \_ to\_ be-gin. We are the child - ren of A-mer - i- ca!


B. \_ to\_ be-gin. We are the child - ren of A-mer - i- ca!





4

30

S.  We are the child

A.  So-mos los hi-jos de A-me-ri-ca, A-me-ri-ca!\_\_\_

T.  me-ri-ca! We are the child

B.  We are the child

33

S.  - ren of A-mer-i-ca!\_\_\_

A.  So-mos los hi-jos de A-me-ri-ca, A-me-ri-ca!\_\_\_

T.  - ren of A-mer-i-ca!\_\_\_ me-ri-ca!\_\_\_

B.  - ren of A-mer-i-ca!\_\_\_

Musical Example 3: *We Are the Children* composed by Sharon Katz in 1993/Adapted 2016.  
 Courtesy of Katz. Reprinted with permission.

# The Time is Right Today

Sharon Katz (1993/2016)

$\text{♩} = 48$

Soprano

The time is right to - day let's get to - ge - ther A - me - ri - ca The

Alto

Tenor

5

S. time is right to - day let's get to - ge - ther A - me - ri - ca

A.

T.

9

S. The world is chang - ing and the time is right to walk to - ge - ther

A.

T.

12

S. 
  
 in to the light it's time for chan - ging and re - a - ran - ging

A. 
  
 in to the light it's time for chan - ging and re - a - ran - ging

T.

15

S. 
  
 We've got to sing to - ge - ther black and white The time is right to -

A. 
  
 We've got to sing to - ge - ther black and white The time is right to -

T.

18

S. 
  
 day let's get to - ge - ther A - me - ri - ca The time is right to - day let's

A. 
  
 day let's get to - ge - ther A - me - ri - ca The time is right to - day let's

T.

23

S. 
  
 A. 
  
 T.

27

S. 
  
 A. 
  
 T.

30

S. 
  
 A. 
  
 T.

Musical Example 4: *The Time is Right Today* composed by Sharon Katz 1993/Adapted 2016. Reprinted with permission from Sharon Katz.

*The Time Is Right Today* was originally composed by Sharon Katz in 1993 for the South African *Peace Train*. In 2016, the message remained the same, but it was adapted for the American *Peace Train*. This is an up-tempo song that has an energetic rhythm with instrumental interludes and accompaniments including a brass section (see Musical Example 4), electric keyboards and guitars with the driving rhythms of the drums. The choreographed dance routines of the singers convey the meaning of the text, similar to the dance routines of *maskandi* songs in South Africa. In a recording of the original song

on the compact-disc, *Crystal Journey* with South African singers, Katz begins the song with flute (with jazz improvisation) and tabla<sup>48</sup>, a reflection of her collaboration with Indian musicians in South Africa. This eclectic mix of instruments and styles creates a hybrid form that attracts diverse audiences.

The following lines of the song are noteworthy. In the first line: “The time is right today, let's get together America,” Katz immediately summons all people in America to come together in unity and harmony. This line has an intense and powerful message in the South African version which states, “The time has come today, Mayibuye iAfrica.” Mayibuye iAfrica are Zulu words that refer to the “return of Africa,” or “bring back Africa,” a slogan from the liberation struggle calling for justice and the rights of the people to self-determination. In many ways, the South African version suggests a strong call to action while the American version suggests a reconciliation.

The punctuated *staccato* delivery of the notes on “black and white” in measure 16 draws attention to issues of racial prejudice and the need to join forces for a more effective outcome. The lines, “We do not work for nothing brothers, now it's time to right those wrongs; We do not work for nothing sisters, we have been waiting too long!” are equally effective in both South Africa and the United States where the rights of workers have been decimated by the wealthy upper class and the government to some extent.

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<sup>48</sup> Tabla, pair of small drums fundamental (since the 18th century) to Hindustani music of northern India, Pakistan, and Bangladesh. Available at <https://www.britannica.com/art/tabla> [Accessed 8 November 2017]

**HORNS**

**THE TIME IS RIGHT TODAY**

**SHARON KATZ**

The musical score is presented in two systems. The first system, labeled 'A', contains three staves: Tenor Sax, Trumpet in Bb, and Trombone. The second system, labeled 'B', contains three staves: T. Sax, Bb Tpt., and Tbn. In system B, the Tenor Sax, Trumpet in Bb, and Trombone parts each begin with a triplet of notes, followed by a rest and then a final note with an accent. The Tenor Sax part also includes a fermata over the final note.

Musical Example 5: Horns for *The Time is Right Today* by Sharon Katz. Reprinted with permission.

This bright and energetic introduction for horns in the song, *The Time is Right Today*, is repeated during the song. The ascension of the melodic line landing on the top D flat in the tenor saxophone captures both a climax and a sense of determination which mimics the message of the song.

The song *Sanalwami* is a traditional Xhosa song arranged by Sharon Katz for voices and contemporary instruments (electric guitars, electric keyboard and drums). Katz also includes a horn section with trumpets and saxophones. While the form of the music follows the traditional call and response pattern used widely among traditional African songs, the instrumentation and the fast tempo is reminiscent of the musical style of High Life Afro-Pop with its jazzy horn section and the dance-like quality that has lent itself to energetic choreography as displayed by participants in both the South African and

*American Peace Train* tours. The choreography accompanying this music highlights the idea of embodied rhythm where the movements of the participants capture both the meaning of the song (for example, each performer interlocking their hands as if cradling and rocking a baby) as well as the exciting rhythm and pace of the music in fast 4/4 time. Enhancing the understanding of a song, in a language other than English, through movement is a vital part of Katz's appeal as she draws in audiences who may not speak or understand African languages in both South Africa and abroad.

The inclusion of songs in commonly-spoken South African languages (Zulu, Xhosa and English) speaks to Katz's desire to create an atmosphere of inclusivity in the *Peace Train* performances. The singing of songs in African languages on the *American Peace Train Tour* not only established the identity of its founder but it also played well with American audiences who not only sympathized with the South African fight for freedom from oppression, but who also recognised the challenges of the present-day American society where issues of race and prejudice served as a springboard for this tour of musical activism.

The high energy of this song contrasts with its English meaning. However, the joyful spirit embodied in the rocking of a baby is captured. The lyrics of *SANALWAMI* (My Baby), a Xhosa traditional song as arranged by Sharon Katz.

Call: NDI NO SANALWAM Response: SANALWAM NDI NE BONGO (2X) Call: NDIZALU BELEKA Response: SANALWAM NDI NE BONGO (2X) Together: NO MA NDILE (3) Call: NDIZALUBELEKA Response: SANALWAM NDI NE BONGO (2X)
---

A loose translation of the song as provided by Katz is:

(My baby I'm proud of you and I will carry you on my back while you are asleep)

## SANALWAMI

Traditional Xhosa Song

Arranged and Recorded by Sharon Katz  
on "Imbizo" CD (2002)

LEAD VOICE: Ndi-no- sa - nal-wa-mi

VOICE 1: San-al - wam ndi-ne - bon - go\_\_

VOICE 2: San-al - wam ndi-ne - bon - go\_\_

VOICE 3: San-al - wam ndi-ne - bon - go\_\_

Detailed description: This system contains the first four staves of the musical score. The key signature is one sharp (F#) and the time signature is 2/2. The first staff is for the Lead Voice, starting with a measure rest followed by a melodic line with the lyrics 'Ndi-no- sa - nal-wa-mi'. The next three staves are for Voice 1, Voice 2, and Voice 3, each starting with a measure rest followed by a similar melodic line with the lyrics 'San-al - wam ndi-ne - bon - go\_\_'. The system concludes with double bar lines.

19 Ndi-za - lu - be - le - ka\_\_

San-al - wam ndi-ne - bon - go\_\_

San-al - wam ndi-ne - bon - go\_\_

San-al - wam ndi-ne - bon - go\_\_

Detailed description: This system contains the next four staves of the musical score, starting at measure 19. The first staff begins with a measure rest, followed by a triplet of eighth notes (indicated by a '3' above the notes) and then continues with a melodic line and the lyrics 'Ndi-za - lu - be - le - ka\_\_'. The following three staves (Voice 1, Voice 2, and Voice 3) each start with a measure rest followed by a melodic line and the lyrics 'San-al - wam ndi-ne - bon - go\_\_'. The system concludes with double bar lines.



23

No - man - di - le\_\_\_\_ No - man - di - le\_\_\_\_

No - man - di - le\_\_\_\_

No - man - di - le\_\_\_\_

no - man - di - le\_\_\_\_

27

No - man - di - le\_\_\_\_ No - man - di - le\_\_\_\_

No - man - di - le\_\_\_\_ No - man - di - le\_\_\_\_

No - man - di - le\_\_\_\_ No - man - di - le\_\_\_\_

no - man - di - le\_\_\_\_ no - man - di - le\_\_\_\_

31

Ndi-za - lu - be - le - ka

San-al - wam. ndi-ne - bon - go

San-al - wam. ndi-ne - bon - go

San-al - wam. ndi-ne - bon - go

Musical Example 6: Musical score of the song, *Sanalwami*, arranged by Sharon Katz.  
 Reprinted with permission from Sharon Katz

The horn section that includes saxophone, trumpet and trombone bolsters the dynamic quality of this up-tempo song. As indicated previously, the horn section captures the sound of Highlife Afro-Pop music.

# HORNS

# SANALWAMI

SHARON KATZ

Alto Sax

Trumpet in B $\flat$

Trombone

5

A. Sx.

B $\flat$  Tpt.

Tbn.

ending

9

A. Sx.

B $\flat$  Tpt.

Tbn.

Musical Example 7: Score for horns for the song, *Sanalwami*, by Sharon Katz. Reprinted with permission from Katz.

The tension between music that is high in energy with driving rhythms and strenuous choreography contrasts with some of Katz's more poignant and contemplative songs. This contrast provides the audience with an opportunity to be more reflective and it provides the performers an opportunity to re-group, physically-speaking, before the return to spirited choreography and singing that usually follows slow songs at the

concerts. An example of a slow-paced, deep and thoughtful song is *Sala Ngoana* in Sotho composed by Katz. The song repeats one important line, *Sala Ngoana Sala*, which means “Be at Peace My Child” or “Prayer for the Children.”

VOCAL SCORE

SALA NGOANA

SHARON KATZ

Lead

Soprano

Alto

Tenor

Sa-la Ngoa-na Sa-la Ngoa-na Sa-la Ngoa-na

Sa-la Ngoa-na Sa - la

Sa-la Ngoa-na Sa - la

Sa-la Ngoa-na Sa - la

6

6

6

6

6

Sa - la Ngoa-na Sa - la Ngoa-na

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

10

10

10

10

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

12

12

12

12

Sa - la Ngoa - na

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

Sa - la Ngoa - na Sa - la

Musical Example 8: Vocal Score of the Song *Sala Ngoana* composed by Sharon Katz.  
 Reprinted with permission of Katz.

### 5.2.8 Impact of the American *Peace Train* Tour on Participants

On 16 July 2016, a rainy day in Washington D.C., I arrived at Catholic University where participants of the *Peace Train* tour were being housed. This was the night before the final Mandela Concert scheduled for 17 July 2016 at the Sylvan Theatre (open-air) at the Washington Monument. During the tour, many participants had been engaged in writing and composing their own music when they were not performing or rehearsing. Katz decided to give all participants an opportunity to share their creative work with the group in what she called a “Talent Showcase.”

The presentations, hosted by a well-spoken and confident young African-American teenager, included dance, instrument-playing, singing and prose/poetry recitations. Most songs and writings were original compositions by the participants themselves, created on tour. One particularly strikingly poignant original poem, entitled, “When Will It All Change” (transcribed from a video-recording with permission) was shared with the group of *Peace Train* participants by a young 19-year-old African-American student named Zaire Bellamy. This is an excerpt:

*When Will It All Change*

I used to think that life was fair  
Yet everything you do never really matters  
I used to think that the brilliant ideas of a person  
Were more than just a gateway to making money  
I used to think that mothers and fathers would die  
Before their sons and daughters  
I used to know that life that grows  
Enhances the mind as they start to mature  
I used to think it was all simple-  
Simply because all I ever saw in my mind was a lie  
I used to run around the city asking people for nickels and dimes  
As I greet them on the street  
Because they drove nice cars and had nice things  
Not knowing that it was all a part of a system...

Creative thoughts from the mind of a young African-American man in America, at a time when police brutality towards African-American people is highlighted constantly through the media, shines a light on the personal struggles created by social injustices. Bellamy’s decision to join the *Peace Train* grew out of these feelings of angst, and a hope that he could in some way contribute towards peace and healing. *To Kill A Mocking Bird* by Harper Lee (1960) is as relevant today as it was decades ago, for in the words of the character Atticus Finch, “You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it.” (p. 30) Katz and the *Peace Train* demonstrate this sense of compassion with its goal of creating understanding and peace.

Throughout her performances, Katz reaches out to people using an eclectic mix of musical genres that appeal to audiences across several generations. The following rap entitled “Baggage,” composed and shared with me by a 49-year-old white woman of the American *Peace Train* Tour (when she returned her responses to my questionnaire) speaks to the influence of youthful energy with rap music as well as an attitude of kindness and concern, revealed through the texts, instilled among members of the *Peace Train*. I have included the complete rap to demonstrate the arc of this composition. The playful quality of the opening lines build as the narrative progresses until the reader (listener) hears the apprehension and compassion that culminates with a sense of relief at the end.

### Baggage

By Linda Pollack-Johnson

Written 23 September 2016

I’ve got this fat backpack. I know! I don’t travel light  
I don’t need most of this stuff, but you never know when you might!  
I’ve got cough drops and tea bags, a good book and some hard candy  
It may be extra baggage, but one time it came in handy.

I had travelled with my choir, down to Washington D.C.  
To the Institute of Peace, to learn about our democracy.  
We talked about peace building, as if it were a recipe  
With ingredients like listening, creativity and empathy.  
Inspired but hungry, we moved on to tour the town  
Have a picnic, maybe ice cream, take in the sights and sounds.  
In smaller groups we wandered, and with monuments behind  
We posed for lots of selfies, then trudged back to the Red Line  
The Metro was our ticket home, young and old all knew  
To head back to the dorms, and to bed by our curfew.  
While in the moving metro car, I chatted with my friends  
Of all that we had done and seen, and of how the day might end.  
Suddenly I heard a shout, a domestic spat perhaps  
But worse, an intense wrestling match with her struggling in his lap  
So many questions came to mind, was it really a fight I was seeing?  
If it was, were we in danger? Should I run or intervene?  
And if I do step in at all, what should I do or say?  
What were those peaceful lessons, we had learned earlier that day?  
Quick be creative! Find just the right vibe!  
Even though they’re going to see me as not one of their tribe.

I should offer something helpful as a way to defuse  
The tension in the metro. But what could I possibly use?  
I pulled something from my backpack and meekly extended my hand,  
Speaking in a timid voice, I was trying to understand.  
“Do you need this little band aid? I saw blood on your shin.  
Maybe it will help you mind less the pain you must be in.”  
It was more than just a bandage to help heal the skin  
It was an act of kindness to reach the heart within.  
I could see from both their eyes that their hands would do no harm  
And as we all left the station, they walked together arm in arm.

*Reprinted with the permission of Linda Pollack-Johnson.*

Furman (2007) explores existential principles through autoethnographic poetry and narrative reflections. In his discussion, he demonstrates that poetry and narratives are valuable tools for presenting people’s lived experiences. Furman states that, “Poetry may be thought of as the emotional microchip, in that it may serve as a compact repository for emotionally charged experiences” (ibid., p.1) where the subjective experience of an individual is honoured and presented in a manner that is “metaphorically generalisable” (Stein in Furman 2007: p.1).

The talent showcase provided many people with an outlet for their creativity and a safe space for feelings of angst and/or joy to be expressed. There was a level of comfort that members of this tour demonstrated as there were some who laughed and others who cried during their presentations which elicited responses of chuckles and applause or of empathy and kindness from the group, as appropriate. After one particularly anguished revelation, Katz and Cohen called for a break to ease the pain-filled tension of the room. This was a clear demonstration of Katz’s work as a therapist. There was no judgement, no analysis and no advice. Everyone simply listened and through this respect validated every presentation. After drinks of water and snacks, and a short period of conversation, the showcase resumed. There were also humorous little songs and dance routines (from salsa to break-dancing) creating a mosaic of cultures that represented the make-up of this diverse group called the *American Peace Train*.



### 5.2.9 Demographic Survey of Adult Chaperones: Respondents to a Questionnaire

All adult chaperones on the American *Peace Train* tour, many of whom also performed with the group, were over forty-five years old. As already established in this chapter, from the overall statistics recorded, there were 20 women and 3 men in the 45-64 age category, and 4 women and 2 men in the 65+ category. Sharon Katz and Marilyn Cohen were not invited to answer the questionnaire which brings the women in the 45-64 category down to 18. Twelve chaperones (10 women and 2 men) had filled out an “Informed Consent” letter at Catholic University (their accommodations in Washington D.C.) indicating a willingness to answer the questionnaire and demographic survey. Nine female respondents and 1 one male respondent returned their surveys and questionnaires. The demographic survey of these adult respondents revealed the following:

Respondent/ Chaperone	Gender	Age	Race	Marital Status	Education	Occupation	Performer on tour
1	F	60	W	M	T	P	N
2	F	51	W	M	T	P	Y
3	F	56	W	M	T	P	Y
4	F	55	W	M	T	P	Y
5	F	70	W	M	T	P	Y
6	F	50	W	S	T	P	Y
7	F	53	B	S	T	P	N
8	F	54	B	S	T	P	Y
9	F	58	B	S	T	P	Y
10	M	68	W	S	T	P	Y

**Table 6: Demographic Survey of Adult Chaperones who provided responses to the Questionnaire.**

Key (created in accordance with responses received):

Gender – F (Female); M (Male)

Race – W (White); Black (B)

Marital Status – M (Married); S (Single)

Education – T meaning Tertiary Education (College or University)

Occupation – P (Professional); W (white-collar job); B (blue-collar job)

Performed on Tour – Y (Yes); N (No)

The results of this survey highlight an aspect of activism that is worth noting. The concept of biographical availability notes that some members of a society will be more likely to

engage in the activities of activism than others (McAdam 1986). Although people within a society may have different reasons for joining a group, they often weigh the potential costs and risks of participation. As Waren argues:

*Young people who often have the least investment in the status quo and thus the least to lose, take the lead in many social movements. Biographical availability argues that it is easier for a young person to take on the costs and risks of activism than a middle-aged person with a spouse, children, and a steady job. The most common characteristics associated with biographical availability are age, marital status, family status, and occupational status. Alternatively, the idea of intergenerational activism hypothesizes that older activists have an important role to play by bringing their experience to bear on new political opportunities. (p.441)*

Johnston and Aarelaid-Tart (2000) emphasize the role of generations or cohorts as distinct, identifiable social units, and Zeitlin (1970) observes that as each cohort passes through the formative ages of 18 to 25, significant historical events shape their political views. When political opportunities arise, and social movements begin, cohorts will respond differently based on their historical perspective. Importantly, older cohorts may become more influential in framing the political speech and social action than more recent cohorts (Waren, 2012).

The adults who provided responses to my questionnaires represent one third of the total number of adults who served as chaperones. The demographic survey of these adult chaperones revealed that they were: majority women; majority white; between fifty and seventy years old; tertiary educated professionals; almost all performers; almost evenly split between single and married individuals – all engaged with a younger cohort in promoting the message of peace, harmony, hope, fairness and equity espoused by Sharon Katz and the *Peace Train*. The individual responses to the specific questions on my questionnaire provided greater insights into their backgrounds and the impetus for their involvement with the American *Peace Train* Tour.

### 5.2.10 Responses to the Questionnaire

To understand the lived experience of the adult participants in the American *Peace Train* of July 2016, written responses were elicited through a questionnaire with six questions (See Appendix E). Pseudonyms were created for all respondents to the questionnaire to respect their anonymity. The first research question targeted their initial involvement with the *Peace Train*.

**Research Question:** *How were you selected or invited to participate in the Peace Train Tour of July 2016?*

The responses revealed varied points of entry to the *Peace Train* experience as reflected in the following:

*It was serendipity. I contacted Sharon and Marilyn to inquire about screening their film at the Trenton Film Festival [in Pennsylvania, USA]. I hoped that the Trenton Children's Chorus could perform at the screening. During that initial phone conversation, we were invited to participate. (Leanne)*

*Because I was involved with getting the film off the ground, I was involved with the tour from the very beginning in helping to organize it, once Sharon and Marilyn made the decision to do it this summer. (Beatrice)*

*I was introduced to Sharon and Marilyn by my friend, a music teacher at PS11, and when I asked about joining the tour I was told they had more than enough applicants – but that I could fill out a form anyway – so I did – see attached. You would have to ask Sharon and Marilyn how I got selected!! (Brianna)*

*I was asked by Sharon Katz to chaperone and help out with coordinating some of the tour activities. (Jasmine)*

*I saw an email/flyer about an information session near our home. I thought our son might be interested. He started out somewhat sceptical but once Sharon started auditioning the young folks, he was pretty motivated. I was interested in being a chaperone if it would not negatively impact our son's experience to have his parents along. Since he was okay with that, I then felt pretty strongly about wanting to be on stage as well as a chaperone. (Jennifer)*

*As a producer of When Voices Meet [the documentary], I was aware of the requests for a US Peace Train tour that arose from our festival appearances and was involved in the planning of this project from the beginning. (Frank)*

In trying to ascertain the participants' mindsets in supporting the *Peace Train*, I posed the **research question**: *What was your understanding of the purpose of the tour?*

*My understanding of the tour was to impart the same vision in the US that took place during the original South African Peace Train tour, one of bringing peace and reconciliation into communities through the healing powers of music, song and dance. The tour was to bring together a choir of youth and adults to sing empowering songs of peace and to embody those same principles toward one another. (Jasmine)*

*To promote unity of kids and adults working and singing together to show unity and diversity. (Joelene)*

*To raise awareness about peace, equality and social justice. (Leanne)*

*Initially, I figured we would be a healing presence in communities that had been traumatized by the racially divisive violence of the previous year.*

*My personal goal for the trip was to do something as an antidote to all the negativity I was hearing during the presidential campaign. I'm not really into politics that much but wanted to be part of the solution to reduce the racial tension that was building in the country. (Jennifer)*

*To create a demonstration of interracial harmony in music and in living together to inspire positive action in the US. (Frank)*

*To offer a voice for positive and peaceful change; to cut through the prevailing and abundant negative discourses by affecting this change through music, dance and voices raised as one. To try to put the "united" back in the USA. (Brianna)*

Further insights into this demographic of American respondents was provided with the following two related questions.

**Research questions:**

*Did you know about the history of South Africa and its apartheid policies before the tour?*

*Did you see any similarities between South Africa and America?*

While all respondents indicated that they had some knowledge of the apartheid policies of South Africa, some were aware of not having an in-depth level of understanding. In the words of Brianna:

*I knew many things, but it wasn't until I saw When Voices Meet [the documentary film] that I realized how little I really knew. I really had no understanding of the depth and breadth of apartheid.*

Identifying similarities between apartheid South Africa and America in 2016 is encapsulated in the following responses where Beatrice speaks of the “divisive rhetoric [and] the ongoing police brutality towards blacks” while Jennifer states that there is “the lack of trust between different communities.” Brianna argues that “America appears to be getting closer and closer to its own form of apartheid and despite all the progress made there is an underbelly in the US that is very powerful and destructive.” Jasmine expands on this sentiment when she states:

*There are definitely similar issues in America regarding our political system and all the social injustices we still experience in regard to race, gender, class, religion, and disparities when it comes to our health and educational systems, housing and fair wages.*

One of the research questions delved into aspects of personal transformation.

**Research question:** *In what ways did this experience affect your:*

- *attitude towards others*
- *your personal views*
- *your political views*
- *your everyday life*
- *your confidence and self-esteem.*

These are a few responses:

- *It helped me empathize;*
- *It helped me think of myself as an activist;*
- *It strengthened my resolve to work to create change;*
- *It made me more reflective. (Leanne)*
  
- *It reinforced my intention not to judge any of my fellow human beings but to embrace each of them, to be open to all, even to those I may not be immediately drawn to;*
- *It made me think more about my own white privilege – which until now I have not thought much about in depth;*
- *It confirmed the need to stay involved in the fight against all discrimination and actively speak out against it and when possible to take action – not just voice my opinions, to effect change. It made me determined to be available to any of the young people on the tour – as a life resource, support system, or even financially if they are in need. One young man has already reached out, and he knows that he can call me at any time;*
- *It drew me out of my usual initial shyness when around a large group of mostly strangers. Marilyn and Sharon are very skilled in helping people “break the ice” – to the point that in the space of two weeks we really were a ‘family.’ (Brianna)*
  
- *As a young person, I had a lot of diversity among my friends. I attended comfortably integrated schools and had very progressive parents. As an adult, that diversity had begun to wane. The Peace Train gave me a whole new crowd of friends of diverse backgrounds. I really feel that we are an extended family. I hope to stay in touch with these people forever;*
- *I’ve begun to think a lot about leadership skills. There are those who can lead overtly, by being charismatic and organized, while others lead more by example, from the side lines. I’m still sorting out where I fall on that continuum;*
- *I started a leftie and am still a leftie. Maybe I’m a more convinced leftie now;*
- *I monitor social media more to keep in touch with the Peace Train crowd. I am eager to hear of any follow-up concerts, events, etc. We have reached out to one young singer in particular and have done a lot of outings with that person;*
- *I lost some self-esteem in realizing that I do not have the organizational skills (visionary, planning, proactive problem-solving skills) that I saw displayed in Marilyn Cohen and Sharon Katz. I admire them for these strengths. On the “up” side, the two of them and others in the group seem to value me for the skills I do bring to the Peace Train community (listening, one-on-one attention, behind the scenes problem solving, reliability, honesty, low maintenance ego, willingness to do grunt work) so that gave me confidence. (Jennifer)*

The final question on the questionnaire was open-ended to encourage more flexibility and range in terms of the participants’ responses to the *Peace Train* experience.

**Research question:** *Please share any aspect of the tour that impacted you or others on the tour in some way.*

One respondent asserted:

- *[...] I saw my own students blossom and grow and watched many of the kids come out of their shells and really find themselves. My most cherished memory is of one of the girls who was sixteen. At the beginning, I could barely hear her when she spoke to me. She was a big girl, very overweight, and she and I had a long talk one day about the difficulties she had growing up, and how she was teased and made fun of. She seemed to shrink inside of herself, as though if she kept very quiet, maybe no one would notice her. On the last evening of the tour [...] she got up in front of the whole group and spoke forcefully and with joy. What a pleasure to see that!*
- *So many of the kids seem to grow in their self-esteem and in their willingness to move outside of their comfort zones. It was beautiful to watch. (Beatrice)*

Moments that stand out:

- *Shadrack was the first teen to reach out to me helping me to learn a dance routine (I who have never really danced since I was a child.)*
- *Mary – one of Shadrack's class mates – when we were in Washington at the end of a 100+ degree day, fixing my dishevelled hair so gently, ending with 'You are so beautiful' – totally unexpected interaction and deeply affecting.*
- *The care and effort that was put into planning the surprise birthday party for the 16-year-old twins [by Sharon and Marilyn] when we were in Baltimore.*
- *Baltimore train station where we all came together around Jeremiah's pain to lift him and comfort him in our circle of song and caring – led by Hāwane and Malia.*
- *The wonderful and often unspoken deep connections made with different people – you included! Should you need more follow up, I would be open to talking more. (Brianna)*

*I enjoyed going to the rehearsals and watching the performances come together. It was a great experience to see the youth interact with each other, take care of each other, observe how well they got along, and how well they were able to articulate on several occasions what they learned from the tour. Although I didn't sing in the choir, I never got tired of hearing the songs. I danced and had a good time interacting with the audiences. It was overwhelming to see how the spirit of the songs/music moved people each time. (Tania)*

The questionnaires as well as follow-up conversations with Beatrice and Brianna in August 2016 provided two different perspectives with regards to the inclusion of Rios into the American *Peace Train* Tour. On the one hand, Brianna saw Rios as a caring individual who was a strong advocate for her cause. Beatrice admired Rios' musical talent but felt that the addition of a lengthy musical rendition to explicate a singular issue into the *Peace Train* concert detracted from the message of Sharon Katz and the *Peace Train*.

During my interview with Katz on 15 October 2016, I addressed the inclusion of Rios into the *Peace Train* concert since there were opposing views. This clarification was important to understand the process behind Katz's creative choices. Katz was clear that she wanted "indigenous representation of the Hawaiian people" in an American tour. The struggles of the indigenous people to preserve their sacred lands resonated with her when she thought about the struggles of the disenfranchised majority of people during the apartheid era in South Africa. Katz describes herself as being "intuitive as far as music and collaborations go." As the artistic director, Katz addressed the length of Rios' narrative and song, which was shortened in subsequent concerts. Katz sees that as a function of fine-tuning a production since there was no dress rehearsal before the opening concert in New York (Katz 2016, personal communication, 15 October).

### **5.2.11 Reflections of Children on the American *Peace Train* Tour of 2016**

The young people recruited for the American *Peace Train* Tour were included through auditions. Some students, such as those from the Trenton Children's Chorus in New Jersey were included through their affiliation with their chorus. The choir's Executive-Director had already attracted the attention of Katz. Eleven members of the Trenton Children's Chorus, many of whom I had spoken with during informal conversations while they were on tour, were among the diverse 100-voice youth choir and band that travelled and performed from New York to Washington D.C. from 9 July to 17 July 2016. Their understanding was that their mission was to inculcate ideas of peace, respect and mutual understanding through music. These are the student's reflections created for the Trenton Chorus website. (Available at:



<http://www.trentonchildrenschorus.org/peace-train-1.html>)

A longer, equally valid testimony has been included in Appendix H.

### **Tabia**

*My experience on the Peace Train can only be described as extraordinary. The bonds I made will be a part of my life forever. To be honest, my favourite performance we did was Jersey City, NJ. The scenery was beautiful, and the performance was outside. If I had to sum up my experience in one word, it would be amazing!*

### **Jeremy**

*When I first heard that I was going to be on the Peace Train I didn't know how much sweat would go into preparing for it. After a month practising with 10 other Trenton Children's Chorus members, we met the other 89 Peace Train performers from all over the country in New York City. Our first full rehearsal was powerful because all 100 voices met in the songs that we had been practising. While on stage at the Centre for Ethical Culture, I grew excited as I heard all the voices bouncing around the room - different but the same.*

*Later in the trip, we visited the Peace Institute in Washington D.C. There we discussed how to resolve conflicts with small and large issues with people, groups, or even countries. [To] resolve a problem, it is important to not only talk but also to listen to what the other needs. I realised that to avoid conflict with my brother I must listen to what he needs. So maybe peace starts at home and can move through the community from there. The songs that we sang spread a message of peace and may also spread hope to those people who are in need.*

*My favourite performance was in Jersey City because of the spectacular view behind us as we were performing. In that moment, I realized that even though I'm tall for my age, I am so small as far as what happens in the world. But when I joined my one voice with the 100-voice choir, our songs were heard by what felt like all of New York and part of New Jersey. So maybe our songs of peace can influence the world. [...]*

*Overall, the Peace Train trip was an awesome experience. Over 10 days, I met new friends from all over the country. I met with my Congresswoman, Bonnie Watson Coleman; Visited the Liberty Bell, Statue of Liberty, Capitol Building, many museums, and discussed how to resolve conflict at the Peace Institute. As part of the Peace Train Project, I sang and danced on stages in New York, Jersey City,*

*Trenton, Philadelphia, Baltimore and Washington, D.C. If the Peace Train comes back to the station, I want to be the first in line.*

### **Paola**

*I have never really travelled with a group around my age before, so being on the Peace Train Tour with other choirs and other kids/teens has been great! We sang at different places in New York, Jersey City, Trenton, Philly, Baltimore, and Washington, D.C. We also went sightseeing. My favourite place was New York because there were many beautiful attractions such as the Statue of Liberty. As a member of the Peace Train, we sang non-violence songs and made Responsible Action Plans to stop hate in the world. We don't need violence and conflict, we just need love and support. That's what the Peace Train is all about; spreading the word to make a change we want for the better.*

*Overall, my experience on the Peace Train has been amazing. Throughout the whole trip, Sharon has inspired me to have a voice and share my personal opinions. With this, I finally understood why Sharon went to these different places where we performed (and in South Africa where she started it all) - it was to stop violence and spread the love. So, will you join us in bringing the "United" back to the USA?*

### **Payton**

*[...] When I was first introduced to Sharon Katz, I had no idea about who she was and why she was standing in front of my choir teaching us songs in other languages about peace. I instantly took a liking to who she was and what she stands for, and when I learned about the huge opportunity of joining the Peace Train Choir, I knew I just HAD to do it. I was confident in myself and nailed the auditions. The Peace Train Tour 2016 was a great experience for me. I [could] meet people I never thought I would have the opportunity to meet. I made friends with people from all over the country; Hawaii, Kansas, and California as well as people that I never knew lived by me! Performing with Sharon has given me a confidence in my performance skills and has shown me a whole different experience of expressing myself onstage*

*One of my favourite events from this experience was the talent show we had at the Washington DC dorms. I got to see what other talents my friends have. I was really surprised with the results, which ranged from beautiful original songs, spoken word poetry, and dance to a comedic improv. We also went to many interesting workshops that were informative and fun, yes, the juggling workshop was AWESOME. The last day reminded me of senior speeches*

*before the last performance of a musical at my school. Not a single dry eye in the room and not a single person uncomforted; all the new friends hugging each other, promising to text and call once we were all back home. I believe that the Peace Train experience will help me find better opportunities because I know it has brought out a new confidence in me. I am very thankful for this experience!*

**Tobias** [shared his reflection through a poem]

*I've been on the Peace Train to help the light shine again. They put more peace inside our lives for each of our sons, daughters, husbands and wives. I came to the program without any hassle, thinking of new friends and places to travel. My experience was always extremely fun and like most people I'm sad that it's done.*

*Many friends and moments that I will now keep, and the sound of "Shosholoza" playing while I sleep.*

**Azhaneet**

*I found it fun to be travelling around to different states, singing and dancing at nice venues. On the Peace Train Tour Across America 2016, I met new friends, took lots of pictures, learned new songs and dance moves, I learned things about people that I never knew before and lots of lessons about being a musician. It was a lot of work, but it paid off in the end. Each performance was better than the last, which made our hard work worth it.*

*[...] Also, Nonhlanhla Wanda, from South Africa, gave my grandmother the necklace she wore during the performance for free. She also called me "The Girl". I'd like to think she meant the talented and beautiful girl.*

*The Peace Train was a great experience. The message that we wanted to give in each performance was the message of peace and love. We said that it is possible, and it must be a priority to put the "United" back into the USA.*

**Esmeralda**

*Hi, my name is Esmeralda. I am 12 years old. I have been with the Trenton Children's Choirs for the past four years. The Peace Train has been one of the most memorable things I have ever done. It is something I would want to make bigger so that the whole world would have peace. When I first found out I was going to be part of the Peace Train tour, my family was so excited for me. On the way, I met new people and learned so much.*

*I learned that the Peace Train was not just singing place to place. It was making a difference. After every show, I would see people walk out with a smile on their face. Some people would walk in and out even if they didn't say anything I know they left with peace in their hearts. I can't forget to talk about Sharon Katz she has inspired me to make a difference in the world.*

*I will never forget anything that happened and everyone I met. I will love to do this again and again. I would like to thank Marilyn and Sharon for giving me the opportunity to be here. Like how Nelson Mandela once said, "It always seems impossible until it's done."*

Twenty-three years after the first *Peace Train* tour carried its message of unity and peace from city to city in South Africa to bridge the racial divide, the American *Peace Train* tour of 2016 embarked on a similar journey from city to city in the United States. The written testimonies of some of the children who participated in 2016 suggest themes that bear a striking resemblance to the themes that emerged during my interviews with participants on the 1993 tour. The reference to the rigour of rehearsals, the feelings of excitement and wonder, and the focus on personal growth – all themes reflected through personal experiences in 2016 in America – had a familiar ring from twenty-three years earlier in 1993 on another continent in Africa. Other consistent themes of both the South African *Peace Train* tour and the American *Peace Train* tour are those of reflection, healing, conflict resolution and hope. Throughout the tour in 2016, participants were encouraged to write, to share their thoughts verbally, to reflect on their experiences and to ponder their roles in the world. Jeremy, a member of the Trenton Children's Chorus from New Jersey, USA, and an African-American child performer on the *Peace Train* tour of 2016 writes in his testimony:

*Throughout the trip, we had to work on a RAP - Responsible Action Plan or something that each of us can do to make the world a better place. I decided that when I grow up, I want to be a doctor who works to provide healthcare for people in urban areas. I recently noticed that whenever we go to a doctor, we go to Hopewell, Princeton or Hamilton. Never in Trenton where we live. I wonder sometimes about the people who don't have cars and how they get access to healthcare.*

With the rising cost of healthcare being a cause for great concern in the United States and the widening gap in funding and resources between richer and poorer communities,

it is not surprising that Jeremy highlights this as a part of his “Responsible Action Plan.” It is noteworthy that Jeremy, as a young teenager, demonstrates a thoughtfulness and level of compassion that exceeds his years.

Paola, another young performer captures the broad themes that emerged when she says:

*As a member of the Peace Train we sang non-violence songs and made Responsible Action Plans to stop hate in the world. We don't need violence and conflict, we just need love and support. That's what the Peace Train is all about; spreading the word to make a change we want for the better.*

## CHAPTER 6

*Hamba kahle Mandela (Go Well Mandela)*

*Rest in Peace*

*You have done your work*

*You led us all*

*Hamba kahle Mandela (Go Well Mandela)*

*Rest in Peace*

*Now it's our turn*

*You taught us well*

*-Go Well Mandela by Sharon Katz (2013)*

## CONCLUSION AND RECOMMENDATIONS

### INTRODUCTION

The aim of this thesis has been to explore and document several areas of inquiry based upon the grassroots initiatives of the South African musician and therapist, Sharon Katz. These endeavours have included: The South African *Peace Train*; the efforts of the non-profit *Friends of the Peace Train*; Katz's work with Pennsylvania prisoners and boys at an American Reform School; the documentary *When Voices Meet* and the American *Peace Train* Tour of July 2016 – all five case studies have been examined within the framework of musical activism. This study examines the role of music in social and political change as well as the grassroots impact of a musician with a vision of making a difference in communities and society in South Africa and abroad who are faced with the challenges of overcoming iniquities borne of prejudice. Although these case studies demonstrate differing levels of success, they provide another fragment of research to fill a void in the musicological history of grassroots South African musicians.

The exploration of multiple case studies is best described by Stake (2006) as follows:

*Multicase study is not a design for comparing cases. The cases studied are a selected group of instances chosen for a better understanding of the quintain. Most case researchers report each case as a case, knowing that this case will be compared to others, but not giving emphasis to attributes for comparison. (p.83)*

## **6.1 THE POLITICAL AND SOCIAL ACTIVISM OF SHARON KATZ**

The first research question deals with the ways in which various initiatives of Sharon Katz may be understood within a framework of political and social activism. The first case of the South African *Peace Train* grew out of the formation of a 500-voice multi-lingual and multi-racial choir with its first performance in 1992. This occurred at a time when South Africa had apartheid entrenched in its constitution. In taking 110 children between 9 and 17 years from different racial and socio-economic backgrounds on a ten-day concert tour travelling on the *Blue train*, Katz challenged the political and social status quo and created a racially integrated experience for children who had grown up isolated from one another through the government's policy of separate development.

One of my research sub-questions considers: *What are the political implications of Sharon Katz's projects?*

The formation of what became known as the *Peace Train* interrupted the political order of apartheid and broke down social barriers among children and adults through integration, from sharing sleeping cars to eating meals together to engaging in recreational activities such as card-playing and chess, to performances of music, song and dance. From a therapeutic perspective, Katz was focused on creating an atmosphere of unity through music among South Africans from different backgrounds with the broader goal of assisting a peaceful transition to democracy.

## **6.2 MUSICAL ACTIVITIES AND SOCIAL CHANGE**

The musical activities orchestrated by Katz addresses the second broad research question which seeks a connection between music and social change. Chapter Two provides several examples, historically-speaking and in contemporary society, where music and social change are inexorably intertwined. The work of Barenboim and Said with the West-Divian Orchestra, the music of Lennon and Zappa, the contributions of Ladysmith Black Mambazo and Paul Simon, are all reflective of the power of music as a vehicle for social change.

The humanitarian efforts of Katz in South Africa are also inspired by music. This connection between music and humanitarian work addresses another sub-question of my research: *What were the motivating factors that led to the formation of the non-profit Friends of the Peace Train?*

Through her relationship with the South African singer, Dolly Rathebe, Katz was introduced to the idea of empowering struggling communities through fund-raising. Katz' concerts play a significant role in her outreach efforts to provide resources. Through the creation of a non-profit organisation *Friends of the Peace Train*, Katz secures sponsorships from well-wishers in the United States to support her extensive work in rural black communities of South Africa. Besides concerts, her music workshops at schools and universities in the United States and the release of a documentary, *When Voices Meet*, in 2015 have created an awareness among potential philanthropists in the United States of her efforts to create social change working with small rural communities in South Africa. In an email with the subject heading "News from South Africa", dated 17 November 2017, Katz provides an update of progress being made at the Good Hope Community Centre, run by Mama Mary, through the generosity of *Friends of the Peace Train*. This is a sample of pictures Katz shared with related information:

*In our first two weeks in South Africa, this is what your contributions have helped us accomplish:*





Although we didn't raise enough to buy the sturdy vehicle needed at the orphanage, we were able to repair the 2003 Tazz so that it can now be safely used to help transport children and the farm products they are growing.

**Figure 32: Mama Mary Lwate.**  
*Photo courtesy of Sharon Katz.*



Young adults who have been set up in their business by Mama Mary are using the new sewing machines to make school uniforms for the children as well as curtains and clothing for other residents in the community.

**Figure 33: A young woman preparing to sew.**  
*Photo courtesy of Sharon Katz.*

This information provided by Katz reinforces her commitment towards ongoing humanitarian work in South Africa through the support of American donors.

### 6.3 STRATEGIES OF CULTURAL ACTIVISM

The third research question explores strategies for cultural activism. In 1992 when Katz decided to form a 500-voice multi-cultural and multi-lingual choir, her primary strategy was to visit schools in the segregated communities (white, black, coloured and Indian) to recruit singers from established choirs that had been identified through competitions in their respective areas. In doing so, Katz was able to gather a large group of school-going children to represent the different race groups who were also culturally diverse. In addition, these children were generally-speaking talented singers since they had all participated in and achieved success in music competitions, albeit confined to competitions among their own race groups.

This strategy of paying attention to the ethnic and cultural make-up of the choir taps into another sub-question:

*To what extent do race, gender or other factors influence Sharon Katz's activism?* Although the deliberate recruitment of children for the 500-voice choir started out with the goal of having the representation of black, white, coloured and Indian children in a multiracial choir, this attention to diversity became less important as auditions were held for the South African *Peace Train* of 1993. Katz needed a culturally diverse choir, but this was a two-pronged effort—to ensure diversity while also focussing on musical talent. Fortunately, both criteria were fulfilled.

The success of the concerts of the 500-voice choir may be attributed in part to another strategy of Katz – presenting a culturally diverse programme of music for an audience that represented people from ethnically and culturally diverse backgrounds. Remember, Katz had to obtain special permission from the City Council in Durban to stage this multiracial event and to have a “mixed” audience at the Durban City Hall. Apartheid policies that required segregated audiences were still in place at that time.

In 1993, the South African *Peace Train* departed on its journey from the Durban Train Station. Again, Katz created an opportunity for children, who were culturally different

from one another, to interact with one another, in close proximity, while travelling first class on the *Blue Train*, an upscale mode of transportation for many children who had never travelled by train previously. In providing the best physical space available at that time (with special permission from the authorities again), Katz placed the focus on the emotional well-being of children to enable them to develop relationships among each other. This created an environment conducive to promoting understanding and tolerance. Closely associated with this strategy of taking care of the physical needs of the children are the aspects of organisation and providing structure for the children. Marilyn Cohen, Katz' American partner, is credited with being the driving force behind taking care of all the logistical aspects of their tours. This is referenced in Chapter Four.

Since many of the children were already familiar with each other from the 500-voice choir, these young performers were already developing friendships. The message of unity, hope and conflict-resolution with the goal of bridging the cultural and racial divide was brought to diverse audiences in different cities along the route. These performances, as an act of cultural activism, was enhanced through the depiction of this multiracial choir as a microcosm of a “rainbow nation.”

Related to the question of strategies for cultural activism is the following sub-question: *How did Sharon Katz arrive at a repertoire of music for the Peace Train project that would be accessible to all participants across different social and cultural backgrounds of performers?*

As a South African child growing up in a bilingual household, being fluent in both Afrikaans and English, with a conversational knowledge of Xhosa (a popular language in Port Elizabeth where Katz grew up), Sotho and Zulu, Katz was keenly aware of the value of being able to code-switch from one language to another to gain acceptance into different communities. This is common practice among many South Africans. Ndebele (2012: v) states that “Code-switching has become a universal phenomenon among bilingual speakers in most communities in South Africa.” Moreover, Katz had become familiar with a range of different genres of music from the age of ten or eleven. She played Israeli folk songs, and the folk music of Pete Seeger and Bob Dylan on a guitar

she had acquired on her eleventh birthday. She discovered a love of African music by listening to an African music station on her transistor radio. Her interest in African music and theatre was explored further when she started going to the townships with John Kani at the age of fifteen. In the seventies when Katz completed her first degree at the University of Cape Town, she went to a remote village in Lesotho to work at a mission school there. This is only one example of Katz's immersion in African communities that stirred a deep and abiding love for African cultures and its music (Katz 2016, personal communication, 15 October). Through her many musical experiences, Katz always prepares a repertoire of music that not only showcases her own songs (using an eclectic South African idiom) that sometimes combine English with African languages, but she also taps into the traditional Sotho, Zulu and Xhosa songs that she arranges for performances.

#### **6.4 RECURRING THEMES**

The interviews with participants of the South African *Peace Train* of 1993 and the testimonials of children performing on the American *Peace Train* of 2016 reveal similar themes. Although the 1993 participants were adults in their thirties at the time of the interviews in 2015 while the children of 2016 ranged in age from 7 to 17, all *Peace Train* participants expressed feelings of excitement and wonder. They also spoke of the thoroughness of their preparation through many hours of rehearsals. Participants were encouraged by Katz to express their feelings throughout the tours in a manner that was always intended to be reflective, with conflict resolution, healing and hope as its outcomes. In addition, the 2016 participants were asked to develop a "RAP" or "Responsible Action Plan" to make a difference in their communities.

The following two sub-questions are addressed through some of the central themes that emerged during the interviews with South Africans and the testimonials of Americans—all of whom participated in the *Peace Train* tours of 1993 or 2016:

*In what ways do Sharon Katz's initiatives alter or re-negotiate the participants' sense of identity and belonging?*

and

*In each endeavour, did participants forge long-term connections during their experiences or were they simply bound by the music-making activity at the time?*

The impact of the *Peace Train* tours was significant for all participants who shared their experiences. Since the South African participants had more than twenty years to process the long-term impact of their experiences, they were also able to reflect on their personal growth over the years as they matured into adulthood. Participants articulated many lessons learned from being a member of the *Peace Train* as explicated in Chapters Four and Five.

The impact of the American *Peace Train* tour of 2016 is encapsulated in Payton's description of the last day of being with fellow participants:

*The last day reminded me of senior [refers to grade 12 in the United States] speeches before the last performance of a musical at my school. Not a single dry eye in the room and not a single person uncomforted; all the new friends hugging each other, promising to text and call once we were all back home. (Payton)*

In an age of social media where the means of communication continues to develop rapidly, it is not surprising that the connections among members of the American *Peace Train* of 2016 especially through Facebook continue to flourish. This is evident through a quick perusal of their messages to which I have access.

This ease of communication was unfortunately not available for many South Africans 23 years ago. In my interview with the participants of the South African *Peace Train* of 1993, Shandhini lamented the difficulties of keeping in touch with fellow participants even though the emotional connections to fellow participants were very similar to those developed during the 2016 tour of American participants:

*I think I had some of the best relationships I had there. I think if it was a different time, I would have maintained a lot of those relationships. It was a different time: we were still stuck in apartheid; we were still stuck in different communities; there weren't cell phones; there wasn't*

*the internet; there were logistical problems, traveling-wise. I know if any of that had happened now, I would probably be in touch with a lot of people because I remember the conversations we'd have, the laughter, the fun, and the serious discussions at that age. (Shandhini)*

## **6.5 SHARON KATZ AS MUSICAL ACTIVIST IN THE APARTHEID ERA AND BEYOND**

The sub-question that confronts the heart of the musical activism of Sharon Katz inquires:

*How does the Peace Train sustain its relevance twenty years after its formation, in a post-apartheid South Africa and/or in other countries?*

In the early stages of developing my research proposal, I was unaware that Katz was working on the documentary film *When Voices Meet*. This film has enjoyed success winning awards at several film festivals including the United States and Canada since its premiere at the Durban Film Festival in 2015. Although Katz has continued to be an active performer and therapist since her first *Peace Train* tour of 1993, the documentary served as a springboard for the re-invention of the *Peace Train* in another country, breathing new life into the concept of creating social and political change through a travelling band of children and adults. Nowhere is the relevance of the *Peace Train* more evident than in the American *Peace Train* tour of 2016. Across the Atlantic Ocean in another country, with American children, Katz replicated the original concept of the South African *Peace Train* to address social and political injustices prevalent in American society today.

## **6.6 ADDITIONAL IMPLICATIONS**

Beyond the questions that relate directly to the theoretical framework of my research, it is important to place this study in its sociological context. Gay Seidman (1999) provides commentary on what she sees as the importance of South Africa in social science studies. With the end of legal apartheid, Seidman sees South Africa as being poised to move into

a new position in the annals of social science. From being an outlier, South Africa will be used increasingly as an exemplar in discussions of democratic transitions, development strategies and globalization, and post-colonial transformations (p.419).

Still to come perhaps are comparative studies that draw on insights from other parts of the world to re-examine aspects of South African society that have been left relatively unexplored, ironically, including issues around racial identity and changing patterns of race relations as South Africa continues with its efforts to construct a non-racial democracy. This noble ideal espoused by Mr Mandela has been thwarted in no small part by a post-apartheid government that has failed to honour its promises to its citizens more than twenty years later. However, the constitution of the country is a guiding light for South Africans who hold the optimistic view that this is a country that has a long road to travel before it is whole again. This optimism is reflected in the words of a young entrepreneur who travelled as a high school student with Sharon Katz and the *Peace Train* through South Africa, the United States and Ghana:

*My wife says I'm a dreamer. We've been talking about big plans, big things that we want to do, and we believe that they are possible. We've achieved so many things. We've helped so many people. Things that people normally think are impossible, we've done them. Working with Sharon and the Peace Train...if you can take the train for a couple of weeks [on a performance tour through South Africa], take kids overseas [on an extended performance tour of the United States], what can stop us from building empires or anything else that we want to do. (Robert, 2015, personal communication, July 23)*

## **6.7 LIMITATIONS OF THE STUDY**

While my chance encounter with Sharon Katz in the United States inspired my research, her relationships with many of the respondents in South Africa and the United States may have influenced their responses. However, the overall positive experiences described in both the interviews and questionnaires included open-ended questions to allow for individual, varied responses. Also, the testimonies of children in 2016 were free expressions of their experiences, unhindered by targeted questions.

My interviews in July 2015 in South Africa concluded on the day of the premiere of the documentary film *When Voices Meet*. The feelings of pride that the participants expressed over what had been accomplished with the South African *Peace Train* tour of 1993 may have been heightened by the imminent release of the documentary film that showcased their participation in a unique endeavour. However, there was a consistency in the responses of the interviewees even though almost all respondents had not seen each other at the time of the interviews in several years. Every respondent who planned on attending the premiere at *Suncoast* or a second screening at the Elizabeth Sneddon Theatre during the Durban Film Festival in 2015 was looking forward to meeting fellow participants of the *Peace Train*.

Since many of the South African participants were difficult to locate after more than twenty years, a sampling strategy was employed for interviews. This meant that nine interviews were conducted. Based on this method of research, responses cannot be generalised to the entire population. However, there is consistency between the interviews of South African participants and the interviews and footage that appear in the documentary film, *When Voices Meet*. This is the triangulation that lends credibility to the data collected.

## **6.8 RECOMMENDATIONS FOR FUTURE RESEARCH**

As a multiple case study, there is the distinct possibility that the analyses and findings of this research may be unique to its set of circumstances. However, in studying the grassroots activism of Katz, this research has tapped into a gap in the musicological history of South African musicians. Other studies may explore grassroots efforts of activism through music in South Africa that emerged in the apartheid era that may continue today. Katz provides healing and hope for the people of a country whose recovery from the effects of apartheid policies, fuelled by corruption, is far from over. Each of the five cases presented in this study may be expanded independently in greater detail, as each case study provides a pathway to a separate area of discussion. As demonstrated through the American *Peace Train* Tour of 2016, the activism of Katz is



not confined to her efforts in South Africa. As such, this research may be used to analyse and compare musical activism within a global context. Since the journey of Sharon Katz and the *Peace Train* is ongoing, future research could continue to document the trajectory of this grassroots musical activism.

A compelling argument for the relevance of musical activism and freedom songs in contemporary society is that of Jolaosho (2014) who asserts:

*As we celebrate 20 years of South Africa's democracy, freedom songs matter as much as they ever did. In contemporary social movements, South Africans are adapting apartheid-era songs and creating new expressions to bolster their ongoing struggles.... Not only do freedom songs constitute legacies from the past, they indicate present dynamics and offer directives towards the future. (p.4)*

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## APPENDIX A

### INFORMED CONSENT LETTER

Ambigay Yudkoff  
221 Allen Road  
Porter Corners  
New York 12859  
USA  
Tel: +1(518)8937574 (Home)  
+1(518)8101585 (Cell)  
E-mail: [53316835@mylife.unisa.ac.za](mailto:53316835@mylife.unisa.ac.za)

Dear Participant:

I am conducting research on the *Peace Train* and other initiatives of Sharon Katz under the supervision of Prof M Duby.

I invite your participation in this study. Please note that this is voluntary, and you may decline to answer any of the interview questions. Further, you may decide to withdraw from the interview at any time without any negative impact. In the event that you wish to withdraw from the interview no information collected to that point will be used for this research. Shortly after the interview has been completed, I will send you a copy of the transcript to give you an opportunity to confirm the accuracy of our conversation and to add to or clarify any points discussed.

All information you provide will be kept confidential. Your name may appear in the thesis only with your written consent. Please indicate your preference below. I will leave you with this consent letter and retain one copy for my own records. The only people with access to this consent letter (in addition to you) and access to the interview notes will be my supervisor and representatives from the Ethics Review Office at Unisa.

The collected notes will only be used for the final paper in this course. There are no known or anticipated risks to you as a participant in this study.

Thank you in advance for considering participation in this course project.

I wish to remain anonymous: YES  NO

Yours Sincerely,

\_\_\_\_\_  
Ambigay Yudkoff

Participant Name: \_\_\_\_\_ (Please Print)

Participant Signature: \_\_\_\_\_

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Date: \_\_\_\_\_ Place: \_\_\_\_\_

## APPENDIX B

### INFORMED CONSENT DOCUMENT

Ambigay Yudkoff  
221 Allen Road  
Porter Corners  
New York 12859  
USA  
Tel: +1(518)8937574 (Home)  
+1(518)8101585 (Cell)

Dear Ms. Katz:

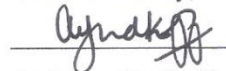
I am conducting research on the Peace Train and other initiatives that you have founded, under the supervision of Professor Marc Duby at the University of South Africa.

I welcome your participation in this study. Please note that this is voluntary and you may decline to answer any of the interview questions. Further, you may decide to withdraw from the interview at any time without any negative impact. In the event that you wish to withdraw from the interview no information collected to that point will be used for this research. After the interview has been completed, I will send you a copy of the transcript to give you the opportunity to confirm the accuracy of our conversation and to add or clarify any points discussed.

All information you provide will be used solely for the purpose of my doctoral thesis. The only people with access to this consent letter and access to the interview notes will be my supervisor and representatives from the Ethics Review Office at UNISA. There are no known or anticipated risks to you as a participant in this study.

Thank you in advance for affording me the time and the opportunity to conduct this interview.

Yours Sincerely,



Ambigay Yudkoff

Participant Name: SHARON KATZ (Please Print)

Participant Signature: Sharon Katz

Phone: 215-495-9562

E-mail: SharonKatz2000@aol.com

Date: 10/15/2016

Place: Philadelphia, U.S.A.

## APPENDIX C

**APPENDIX D : DEMOGRAPHIC SURVEY OF PARTICIPANTS IN THE *PEACE TRAIN*  
TOUR OF JULY 2016 IN THE United States**

Demographic Survey

1. Please indicate with an X the choice that best describes you below:

Male \_\_\_                                  2. Female \_\_\_

2. Age: \_\_\_

3. Race: African-American \_\_\_ White \_\_\_ Hispanic or Latino \_\_\_ Native American \_\_\_  
Native Hawaiian or Another Pacific Islander \_\_\_ Asian \_\_\_ Other (please specify) \_\_\_

4. Marital Status:

Single \_\_\_ Married \_\_\_ Divorced \_\_\_ Widowed \_\_\_

5. State Current Highest Level of Education

\_\_\_\_\_

6. Occupation

\_\_\_\_\_

7. Town & State of residence

\_\_\_\_\_

8. Did you perform with the Peace Train in July 2016?

Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, did you perform at every venue of the tour?

Yes \_\_\_\_\_ No \_\_\_\_\_

If no, in how many concerts did you participate? \_\_\_\_\_

## APPENDIX D

Table of the raw demographic data collated of participants on the *Peace Train* Tour of July 2016 in the United States.

First Name	Female	Male	White	Black	Hispanic	Asian	Hawaiian	Mixed	>15	15-24	25-44	45-64	65+
Aileen	F		X									x	
Alexandra	F				X					x			
Alyssa	F				X					x			
Amara	F			X						x			
Anna	F		X							x			
Anna	F							x Asian/White			X		
Aurora	F							x Hisp/Black	X				
Ava	F		X							x			
Azhaneet	F			X						x			
Barbara	F		X									x	
Barry		M	X									x	
Bess	F		X									x	
Brianna L	F		X							x			
Bridget	F		X									x	
Britney	F				X				X				
Bruce		M	x									x	
Cara	F		x										X
Daniah	F			X					X				
Danielle B	F						X			x			
Darrell		M	x							x			
David		M	x										X
Deborah	F			X						x			
Devin		M	x							x			
Emma	F		x							x			
Esmeralda	F				X				X				

First Name	Female	Male	White	Black	Hispanic	Asian	Hawaiian	Mixed	Under 15	15-24	25-44	45-64	65+
Fred		M	x										X
Gale	F			X								x	
Gabriel		M			X					x			
Gregory		M		X						x			
Hawane	F						X				X		
Imani	F			X						x			
Jamie		M	x							x			
Jane	F		x									x	
Jeremy		M		X					X				
Joyce	F		x									x	
Juanita	F							Hisp/Black			X		
Julie	F		x									x	
Katja	F		x									x	
Kayla	F				X				X				
Kayla	F							Hisp/White		x			
Khaja	F			X					X				
Kimberly	F		x								X		
Lauren	F			X						x			
Laurie	F		x									x	
Leila	F							Asian/White	X				
Lili	F							Asian/White	X				
Linda	F		x									x	
Linda	F		x									x	
Logan		M	x						X				
Mackenzie	F		x							x			
Madison	F			X						x			

First Name	Female	Male	White	Black	Hispanic	Asian	Hawaiian	Mixed	Under 15	15-24	25-44	45-64	65+
Malia	F						X				X		
Maria	F				X					x			
Marilyn	F		x									x	
Mark		M	x									x	
Melissa	F			X						x			
Michelle	F			X								x	
Mohana	F		x						X				
Monnette	F			X								x	
Nonhianhla	F			X								x	
Nora	F			X					X				
Olivia	F		x						X				
Pam	F			X								x	
Paola	F							Hisp/Black	X				
Pat	F		x								X		
Payton	F							Hisp/White	X				
Roberta	F		x										X
Ruth Ann	F		x										X
Ruth-Noemi	F				X						X		
Semaj		M		X						x			
Shaheim		M		X						x			
Sharon G.	F		x									x	
Sharon	F		x									x	
Solomon		M		X						x			
Sophia	F						X			x			
Sofia	F					X				x			
Sydney	F		x										X

First Name	Female	Male	White	Black	Hispanic	Asian	Hawaiian	Mixed	Under 15	15-24	25-44	45-64	65+
Tabia	F			X						x			
Taylor	F			X						x			
Tobias		M		X						x			
Victoria	F		x							x			
Vivienne	F		x									x	
Wendy	F			X								x	
Ziare		M		X						x			
Zoe	F			X					X				
Zoie	F			X						x			

## APPENDIX E

Questionnaire answered by adult participants of the *Peace Train* Tour of July 2016 in the United States

### Questionnaire

1. How were you selected or invited to participate in the Peace Train Tour of July 2016?
2. What was your understanding of the purpose of the tour?
3. Did you know about the history of South Africa and its apartheid policies before the tour?
4. Did you see any similarities between South Africa and America?
5. In what ways did this experience affect your:
  - a. attitude towards others;
  - b. your personal views;
  - c. your political views;
  - d. your everyday life;
  - e. your confidence and self-esteem
6. Please share any aspect of the tour that impacted you or others on the tour in some way.

## APPENDIX F

Part three of a semi-structured interview conducted on 15 October 2016 at the home of Sharon Katz and Marilyn Cohen in Philadelphia, Pennsylvania, USA

Yudkoff: My question relates to your meeting with Mama Mary in South Africa and your connection to the orphanage. If you can provide a bit of the back story there?

Katz: Yea well I came back to the States, well yeah, I left out a whole section 1998... Marilyn and I left to teach in Ghana at the University of Ghana for two years. Funding really changed in South Africa, it was really really hard to get funding to do anything because we hadn't been there over the long long long period. Anyway, to cut a long story short, things were changing, we were just flat broke. I got hired to teach at the university of Ghana. So, glossing over that we came back to the States round about in the year two-thousand. And first of all, we had to pay back our credit cards and also having done the Peace Train, and I was on a *green card* so we had to keep coming back and forwards. Anyway, and to cut a long story short round about. I have to talk about Ghana, because while I was in Ghana, Professor Nketia, you probably know of him.

Yudkoff: Yes

Katz: I was working for him.

Yudkoff: His famous book is *Music of Africa*

Katz: Yes, he was my boss. He hired me. He saw a production I did in Ghana at a festival. That I did a collaboration with the symphony orchestra. I was invited to work with the symphony orchestra after I had done the Natal Philharmonic, worked with them, one of the directors of the National Theatre of Ghana invited me to come. I came as visiting conductor. I was like really really lucky to get that opportunity. And Prof came to the performance and said what are you doing. I want you to come and teach about music therapy and I want to have a conference about music therapy. And I came for the conference and there was no money in Durban absolutely zero money to continue the Peace Train. So, Marilyn and I moved to Ghana for two years. And we brought two of the children with us, Malcom and Tokuzu, two of the *Peace Train* kids that were at loose ends for different reasons, so they came to live with us. And then while I was in Ghana Prof wanted me to go do a presentation at Bloomington Indiana's Ethnomusicology conference, and give a paper on the *Peace Train*. And that is when I met Dolly Rathebe. Dolly was touring with Peter Davis who had made a film about it named "Dolly Rathebe and the Ink Spots." And we met, and it was instant. Absolutely instant falling in love you know as musicians do as people do. But I said, I ran after to go listen to her speak and I met her in the hallway and was like... Peter actually filmed it, our first meeting anyway we became fast friends and that night after her presentation we sat in the room and we jammed and the next night we performed together at the conference. And then I went back to Ghana and she was always telling me, writing me letters and calling and saying bring me to Ghana to perform whatever, I couldn't pull it off. I came back to the States in 2001, that year I called her, she said come and visit me, stay as long as you like. So, I went for six weeks and I stayed with her and we recorded together, and I just followed her around. She was just amazing, she was building, that's where I got the dear to build. She was giving back to her community like you wouldn't believe. She built this amazing place for the pensioners and was trying to do a development in a poverty-stricken area. And she was always going around and buying cement and bricks and yeah, I just loved her. I just thought she was a fantastic person. And then we did a tour back to south Africa back in two-thousand and three from here she joined us, went all around with us. It was our first trip we did from America back to South Africa, she died the following year. While I was trying to bring her back to America to perform. I was trying to do something with her here. But that first time I was staying with her she



took me over to Mama Mary's. And introduced me to Mama Mary. And she was helping, there was a documentary transcript there, children's group that were performing and Dolly bought them uniforms to dance in.

Yudkoff: So, these were the children from the orphanage?

Katz: Yeah from the orphanage, dancing from a dance group. They're all grown up now. And um so I became interested in Mama Mary and after that I used to... Dolly died the following year while we were trying to bring her to the Freedom Theatre to play. Of which I was asked to write all the music. and the play never happened, it was called Kofefe. And it was going to be about Sofia town and was written by Walter Dallas who was director of the Freedom Theatre. And Walter came with me to South Africa in two-thousand and three to meet Dolly, and we were really, and then the Freedom Theatre didn't have the money to bring her. And I said to Walter you know, she's seventy-six years old, it's going to be such a big thing for her, and how am I going to tell her it's not happening. And when I phoned Dolly to tell her, she said, "When Sharon," I said, "Maybe next year." She said, "I don't know if I'll be alive." And honest to God, she died. Yeah, I think it was around 2004. But we continued going back and visiting Mama Mary every year. So, I've been close to Mama Mary since about two-thousand and one.

Yudkoff: So, did you work with the children?

Katz: I worked with the children, I brought tourists there every single year. I used to go stay with them. We started raising money for to put down the floors in one of the buildings. And then I got the tourists that come with me every year to put in money and help buy school uniforms get drivers licenses, computer schools, at one time I helped four kids, six kids into the university. But only two of them graduated and I realised tertiary education was not going to work you know. We got them into other situations like computers and drivers licenses. And skills rather than the university...which is not easy. But one of them graduated in hospitality as a chef. We've got one right now, that we're financing now to be a social worker. Nonkululeko Thembu, so it's a long relationship.

Yudkoff: I believe this might have been the young lady who came to meet me, she's very vivacious

Katz: Yes, that's right. That's Angela in English.

Yudkoff: Yes, I met her, she came out of very difficult circumstances.

Katz: A lot of abuse.

Yudkoff: Yes, she explained that to me. She has a car that was donated to her.

Katz: So, we decided about two years ago to help her go to school for social work. Yeah so, we're financing that through *Friends of the Peace Train*. So, I've had *Friends of the Peace Train* helping with fundraisers for Mama Mary.

Yudkoff: So, when you talk about *Friends of the Peace train*, you're talking about Americans...

Katz: It's a non-profit that I formed in two-thousand and four. Because I found myself back in the States. And you know I felt like, I'm here physically but I'm emotionally still in South Africa... We called it *Friends of the Peace Train*, and we raise money for only projects in South Africa, except when we decided to raise money for the documentary, then we did that with *Friends of the Peace Train*. Because *Friends of the Peace Train* really are just friends of the peace train. They are individuals that have helped us because they believe in the project. Some have been on tours with us in South Africa, many of them have come to concerts and many of them have come on this 2016 *Peace Train* Tour...some people call it the soundtrack of their life. So, the *Peace Train* has been in their lives for a long time. And so, a part of that I've been helping Mama Mary and that was the one thing I'm continuing to do my best. Trying to help her...

## APPENDIX G

### AN EXCERPT OF A TRANSCRIPT OF AN INTERVIEW WITH A PARTICIPANT ON THE *PEACE TRAIN*. A PSEUDONYM IS USED.



**Interviewer:** Okay. It's the 17th of July and I'm with Shandhini, and we're going to be talking about Sharon Katz and the Peace Train. Shandhini, thank you for allowing me to interview you, [00:00:30] I really appreciate that. I wanted to start off by asking you to just fill me in a little bit about where you're at at the moment in terms of your life.

**Shandhini:** My life, yes. I'm 38. I am currently working at an advertising agency, which I've been with for the past 11 years actually. I started out -- It's interesting, I've held [00:01:00] three different jobs at the same agency and I am currently an account executive there, dealing with clients and managing accounts and stuff. It's a very busy, fulfilling, stressful job, but I quite enjoy it. I think I've become quite used to the pace and the opportunities it has afforded me as well as the knowledge I've been able to absorb while I've been there, the skills I've been able to learn as well.

**Interviewer:** Okay. [00:01:30] It was Sharon Katz who indicated that you have been a part of the Peace Train, so I want to take you back to that time in the 90s if you can shed any light on specific dates and so on. What are your earliest recollections of that.

**Shandhini:** I think, for me, the earlier part was a bit hazy in terms of the exact date. You might actually be able to help me with that. Because as I mentioned earlier [00:02:00], it was either -- I think it was 90 or 91, that we did the *When Voices Meet*, the original gathering that Sharon and Marilyn put together at City Hall with the 500-strong choir. That was either 90 or 91, I'm not certain.

**Interviewer:** Okay.

**Shandhini:** In 90, I was in standard 5. I still think of it as standard 5; I forget what the grades are when I have to do the math. [00:02:30] I had just started high school. It was apartheid. For us, we were part of an Indian school and we were exposed to black-coloured and Indian pupils. Not much of awareness or understanding of what was really going on because I really led a very sheltered life. I think my parents tried to protect me from the harshness of apartheid quite a lot. [00:03:00] While you know there are these restrictions, you don't know the negativity of it, you don't know how bad it was or how bad it could be because you were sheltered.

**Interviewer:** At which school were you at that time?

**Shandhini:** I was at Burnwood Secondary at Sydenham.

**Interviewer:** That would have been then the equivalent of grade seven today and it's junior high basically.

**Shandhini:** Yes, that is it.

**Interviewer:** Okay.

**Shandhini:** It was my first year of high school. It was quite [00:03:30] an, how should I say it, eye-opening year for me.

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**Interviewer:** How was it introduced to you as children... that this was something you were going to be engaged in?

**Shandhini:** Well, I was very musically inclined from a younger age. I was in choir in primary school, so it seemed like a natural progression to enter the choir in high school. During that and studying music as well at high school, we were part of the choir and I'm not sure how Sharon got [00:04:00] together with our music teacher and approached her about us joining the *When Voices Meet*.

**Interviewer:** Do you remember who was your music teacher?

**Shandhini:** Yes, Jasmine [unintelligible 00:04:07]. She was fantastic.

**Interviewer:** Okay.

**Shandhini:** Such a dedicated, passionate musician. I will call her a musician because she really instilled in me that love for music on a different level. I think when you get into that year, what you called junior high, it's make-or-break for a lot of decisions you've made in your life before. You either go [00:04:30] one way or you go another, and you stick with some things or you decide you want to be a different part. The music just became a bigger and better love for me.

She introduced it to us, gave us different opportunities, allowed us to sing different types of music, Zulu as well as different languages, and she mentioned to us that there was this choir, this is what they were trying to achieve and it was a white [00:05:00] lady that was going to teach us all these different songs. It was a very different type of teaching because it wasn't what we were used to where you see your sheet music, you read your notes on a staff or on a -- yes, you reading your sheet music. This was more -- We have to listen to the song and then we were given the words and we would have to just practice by repetition or [00:05:30] just listening to it over and over again. It was different and then Sharon came to us a few times to rehearse with us and it was -- There was this excitement. It's like almost under the surface excitement because this was something so different for us.

A white lady in a predominantly non-white school, and just exposing us to something completely different, different type of music because even though [00:06:00] we lived in South Africa, we didn't listen to South African music. Yes, so it was interesting.

Funny enough, I also joined another choir that was trying to achieve that kind of -- how should I say it, bringing together of the different communities, but it was in a more structured environment and Durban Girls College was running an initiative called Durban Independent Schools' Choir. [00:06:30] They got a whole of lot of schools in and around Durban and they got the girls to audition. We would spend the first week of the year before we go to school at a camp, at a choir camp at DGC and we learn all of the music. We stay there, have these activities and it was fantastic. It was quite a camp, and this was sheet music, so it was very structured and very different and the way they split the choir up, the soprano, bass, [00:07:00] alto and all of that. It was nice.

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I had this juxtaposition - this choir with Sharon and this choir with Durban Independent Schools' Choir.

**Interviewer:** The Independent Schools' Choir...did they also teach songs in different languages?

**Shandhini:** It was, and the extreme that they went to was we -- The first year, we did *Vivaldi -- Vivaldi's Gloria*. That was Latin and it was amazing. We did German, we did Zulu, and I learnt [00:07:30] Negro spirituals and it was just very different. I got the best of both worlds throughout high school actually. I was in both choirs throughout in high school, but yes, Sharon's choir -- Walking into City Hall for our first rehearsal -- we had all been bussed in from the different communities and that was the first time we saw what were really doing. I mean, can you imagine—

**Interviewer:** How was that [00:08:00] from a child's perspective? You were only in grade seven then.

**Shandhini:** Yes, I was only in grade seven and it was just so surreal. At first, you [sic] in awe and a little bit nervous but also excited. You don't know why you are excited until you get on the stage and you start singing. Because then we all realize that we are there to sing because we love singing. [00:08:30] Once that happens, then everything else just falls away. I realized that throughout high school and beyond that. Once you realise, it is easier to actually find the similarities between people and hold them together with that than to keep them apart and make them think about all their differences. Once we realized our passion and what we were there for, everything else just fell away and we forgot--

**Interviewer:** The centre was the music.

**Shandhini:** Absolutely. [00:09:00] The music pulled us together every time. Because we came from such vast communities and the lives we lived. At first, if you start with that, you are going to always have this invisible wall between you because you would have to bridge that gap. When you start with the music, you form a connection and then the gap doesn't seem like a gap anymore. It just seems like a step that you need to take. [00:09:30]

**Interviewer:** What about your interactions with the students from the old school districts beyond the singing? How was that?

**Shandhini:** Well, that's the thing. Once you realize that you are not so different because you share the same passions, you realize you are not so different in other aspects of your life as well. You treasure your family. You care about what your parents think of you. You want to grow up to be somebody. You want to lead a good life. You want to make something of yourself. [00:10:00] That's what we all wanted. We weren't that different.

We discuss music, we'll always start with music and then it will go anywhere from there. Our interests, I was heavily into sport as well in high school. We discussed that,

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we'd discuss TV and movies and it would always come back to music because ultimately, we just get up and dance and sing that was just who we were.

Ultimately, [00:10:30] if we all could have sang for the rest of our lives, we would have been thrilled. I don't think any of our families would have appreciated that.

[laughter]

You're not doing anything with yourself, you're not making anything of yourself so you're a kid you can enjoy it now but you got to get serious about who you want to become later.

**Interviewer:** Do you remember how many performances you had at the Durban City Hall? With that 500-

**Shandhini:** I remember [00:11:00] that one huge night and I don't know why I felt like we had a matinee with the schools coming in to see us, but that memory was more about the excitement, I can imagine standing on that stage, I don't know what the crowd looked like. I hardly knew what we look like because 500 kids and we were with the kids, so we don't even know what we look like.

**Interviewer:** Was there any choreography [00:11:30] for your--

**Shandhini:** Yes, there was. We'd learn it on our own and then when we get together, it was just basic choreography. There were dancers in the group, like Indian dancers and stuff that would train the Indian dancers. They had a few more steps when they went forward and things. The first performance at City Hall because we were such a huge contingent, I don't think there was enough space to do more with everybody [00:12:00] When we got into the Peace Train where we became 250 kids, then the choreography became a bit more. Still not too much because 250 still a lot of kids on a stage, it's just basic movements from side to side. When we got to the trip to the US in 95, then we had a bit more -- we had evolved to a lot more movement.

**Interviewer:** You [00:12:30] guys performed as a 500-voice choir at Dublin City Hall and then you go back to school and how soon after that, how did the Peace Train evolve out of that?

**Shandhini:** The weird thing is you do this and you go back to your ordinary life. It's so far removed from what everybody else is doing that nobody could quite understand the excitement. At first everybody [00:13:00] is excited and then after that, it's done, it's over, you got to just get on with everything else. It's just that Sharon and Marilyn kept on keeping in touch with Jasmine [unintelligible 00:13:15] and kept us in that relationship back and forth. I cannot remember how they split the group down to 250. I cannot for the life of me remember that.

**Interviewer:** You were one of them?

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## APPENDIX H

### Written testimony of a child who performed on the

#### *American Peace Train Tour of 2016*

##### **Madison**

As the time finally arrived for the tour to officially start it was time to board the *Peace Train*, but first TCC had to catch the train first from Trenton to New York to meet up with everyone else involved in the *Peace Train*. As we arrived early in the afternoon to the venue, it seemed as though everyone was in concert mode. We arrived at 1[pm] and the concert didn't start until 8:00. Everyone was either in a blue shirt, a red shirt, or a yellow shirt. Since this was the first concert for everyone you could tell nerves were off the wall for each person. Me personally, I was extremely nervous, Marilyn mentioning during sound check how that night was going to be a full house being that it was the first show to kick off the tour. I was also given the opportunity by Sharon, a solo to do during the song of "We can be the Change" along with one other person who would take the second rap while I had the first. As the time came for the show to begin, as I was dancing and singing on stage all the nerves that I had started to turn into energy throughout the whole show. All in all, the first show was a success! Now it was time to hit the road. Next stop Jersey City!

Get up on to that Peace...Bus! As the 9 days came to an end of non-stop singing, and hard work, sight-seeing, and fellowship, it was sad to say that it was time to board the Peace Train home, but this time we boarded a bus. I must admit that as I came home my whole view on life has changed dramatically. My whole life has changed dramatically due to the *Peace Train*. I left with so many heart-warming memories, and I made so many new friends and made a vow to keep in contact with everyone from people in Washington D.C. to those in Hawaii and Philly. Sharon has impacted my life from what she's trying to do with her own. She along with others have risked their lives to be able to have such a thing as the Peace Train going from state to state sharing their story. Being a part of the peace train taught me to value time and to cherish moments, because each moment I had with everyone on the trip I will never get back again. So, I'm grateful for each smile, tear, laugh, song, dance move, I got to share with so many other people on this trip. I also applaud Sharon and everyone else involved for the outstanding job done with this movement.

## APPENDIX I

### REFLEXIVE JOURNAL

As a child of colour growing up in South Africa, I have very clear memories of my childhood in apartheid South Africa. I was fortunate to have the wisdom and guidance of my family and community who were all actively engaged in social justice issues at some level. Although I could not understand why we could not sit inside restaurants in Durban, my mother would always try to calmly explain that it was the government that created these laws. Of course, I asked too many questions and she would sometimes become frustrated with me.

My interviews at the orphanage in Mabopane, outside of Pretoria, sparked off mixed feelings – compassion for the children and the young people; a kindred spirit with the young men and women who had been raised by Mama Mary when they spoke of the visits of Katz and the *Friends of the Peace Train*. I also remembered white friends of my father who visited us at my home in a segregated suburb. I could identify with the way in which it was so unusual to see them there. I also felt an intense sense of injustice for myself as a child and for the children in the orphanage in Mabopane today who continue to be victims of circumstances.

My most intense recollections of my childhood and growing up as a young adult of colour came flooding back when I interviewed the adults who had been children on the South African *Peace Train*. Although I was already a young adult teaching at that time in a segregated school with black and Indian students, the eighties and nineties were a time of intense protest. As a university student, I remembered the instances of being tear-gassed in the university cafeteria, of running away from the rubber bullets of police officers as they charged through our campus, but also the sense of unity and camaraderie I felt with other students, playing my guitar as we sang “We Shall Overcome” and other songs of protest. One of the verses that still elicits an emotional reaction in me was from the song, *Dona*, a version of which I had heard by Joan Baez. It was the lines: “Calves are easily bound and slaughtered, never knowing the reason why. But whoever treasures freedom, like the swallow must learn to fly.” My supervisor for my Honours Degree from the University of Natal was killed in Zululand for being a supporter of the African National Congress while my friends and family members were imprisoned for anti-apartheid non-violent actions. These were times of great personal and societal angst. In the years leading up to the release of Nelson Mandela, students and teachers from my school were engaged in several marches, boycotts and protests, all of which were peaceful.

The experiences of children who went on the *Peace Train* to bring this message of hope and peace and unity among children from different racial groups was very powerful testimony and their lives resonated with my own experiences. The interesting realisation for me was that race was not my focus in listening to my respondents for I tried to interview at least one Indian, white, black and coloured participant to have a balanced range of responses. I was listening to their narratives, to their experiences, their attitudes, while feeling that I could totally relate to each respondent in similar or different ways.

Writing about my emotional responses of my recollections of growing up in apartheid South Africa has encouraged me to be reflective and this has been cathartic in some ways. It has ensured that I maintain an academic focus on the narratives of my respondents with a keen sense of the task at hand: collating the data; transcribing the interviews; analysing the points of intersection with common themes; analysing questionnaires and demographic information. As a researcher, my South African background has been helpful in gaining access to and establishing a rapport with fellow South Africans who were children, teachers or chaperones on the South African *Peace Train* in 1993. As a teacher in the American school system, I was also able to gain the trust and friendship of many students and adults on the American *Peace Train* of 2016. As I reflect on my own experiences, I am also grateful for my ability as an educator to straddle two different cultures and share the experiences of the respondents through my work. My focus is to document the grassroots activism of Katz with attention to the facts. While my experiences as a child and young adult of colour in apartheid South Africa are valid, I am always aware of my role as a researcher to present my study through a lens that is clear, unclouded by my own perceptions.