

3rd Ear Music & The HYMA Project Report

From: "3rd Ear Music & The HYMA Project Report" <thirdear@iafrica.com>
To: "Robyn Wilson" <RobynWilson@compuserve.com>
Sent: 18 December 2002 07:59
Subject: Hidden Years Archives - Confidential Motivation

Dear Bob & Robyn

This is partially a generic motivation missive that I've found the nerve to send a few friends & possible contributors. re The Hidden Years Music Archive. It follows my recent suggestions of forming a HY Trust. Hope you don't mind?

(I feel like one of those private colleges or schools that politely try to fleece old boys for contributions; or maybe I sound more like one of those 916 African Spammers, whose requests for urgent finance in crazy investment schemes and scams, get more ridiculous with each badly worded eMail? Or even worse still - coming out of Africa these appeals may not be unlike a self-appointed President-for-Life - from a richly endowed plundered African state - who holds out the begging-bowl & demands that the West give, because of past colonial & racial injustices? The Presidential Aircraft needs fuel & the army needs guns!)

Seriously though, Fran & I aren't desperate - we just need to buy some time to keep the HY project alive without having to commit to another production or tour. The schools are also desperate to have Fran back at teaching - but I'm trying to hold her down in the office - at least until mid 2003! So I hope there's no offence taken for my asking?

(Unlike the begging bowl statesmen, our resources have not been pilfered & plundered recently & my wife & I - self-proclaimed president & co-president for life - have more than enough alternative work, outside of the archives, to keep our own bits & pieces of intellectual property intact.)

So saying, there are a number of ways in which the HY project can offer returns for contributions - or for investments on the odd related project. Where required, there is due credit - names in Website lights etc; but right now, before our next funding (from MMINO in Norway - Feb / March 2003) we do need to up the cash flow with a few contributions or a bit of bridging finance. Budgets are available.

Firstly I would like to put the first part of the Hidden Years Story book to bed - with Penguin, by January / February. Secondly, with so many of those (older) music friends fading away like old oxidizing tapes in this tropical heat & political climate, we do need to move quickly. (6 musicians that I needed to speak to in the past 12 months have oxidized and faded out completely; they've taken 5 forever. There are also some ex-security police officers & a record industry mogul or two who I would like to nab & interview, before they change their minds or earthly status.)

The re-invention of our hidden history by the politically correct & insane is thundering on regardless, through the mainstream media. They have all the time & funding in the world it seems. We don't need to compete with the commercial industry, but we do need to counter them with our unique music & stories.

Jeremy Taylor makes a good point when he writes about the importance of his upcoming tour (in 2003) - as part of our hidden history he too does not want to re-create the past. He told me this morning, that he performed this weekend to a bunch of rowdy ex-Rhodies in London & says that remembering the past is one thing but living in it is another one altogether. I'm afraid that is what many of those media hacks (and some musicians' whose music we have collected) are trying to do. It's sad really.

To the mainstream retro & nostalgia media industries, the only good story & viable musician, is a drugged, drunk or dead one! (In many cases they are right! But I never said that!) All we need to do is to cultivate & protect what we have & then market it. It's unique. Once catalogued it can become a public enterprise or facility - entertaining, informative and viable. Certainly more so than anything the commercial & the PC industries can re-invent.

However, when asking friends for contributions or investments, I do not want to create a climate of expectations; copious amounts of fame & fortunes will not be made over night. But I also don't want to lay on a guilt edged trip; nobody is obliged or owes the HY project or any jaded musician a living.

21/12/02

But if as Alvin Toffler claims, information is the new wealth & knowledge the digital currency, then the HY project will succeed. For this reason I keep throwing up (creative?) alternatives for those who may have some spare venture capital for a specific project; or for those who may be in a position to sway a bit of corporate funding our way; with the possible benefit of an income tax side-step - if required. (The last eMail suggestion on the formation of a Hidden Years Trust, refers.)

For immediate investment consideration, we do have The Hidden Years Story - the Book and the proposed film; the re-issue of our indigenous catalogue to tourist outlets & for students; the Jeremy Taylor lecture tour & concert, the proposed TV documentary of his life & the re-launch of his book. There are a number of other (smaller, manageable & viable) projects.

There is hope, but no cash-flow so I do need to pass the hat rather urgently if I am not going to miss another year or two by leaving the archives & taking on an outside production or a tour offer for 2003 / 2004.

Kind regards

David

3rd Ear Music Company (Est. 1969) / The Hidden Years Music Archive Project (Est. 1994)

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The HYMAProject has been kindly supported by the Bartle Arts Trust (BAT) March & April 2002. The South African Norwegian Education & Music Programme (MMINO), The National Arts Council of South Africa (NAC), Terry Rosenberg. The National Lotteries Board 2002 / 2003. 3rd Ear Music thanks them all for their support of the Arts in SAfrica & the Hidden Years Project in particular.

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3rd Ear Music & The HYMA Project Report

From: "3rd Ear Music & The HYMA Project Report" <thirdear@iafrica.com>
 To: "Robyn Wilson" <RobynWilson@compuserve.com>
 Sent: 06 December 2002 09:38
 Subject: Bob & Robyn Wilson - The Hidden Years Music Archives

Dear Bob & Robyn - Hope you don't mind perusing or considering this? Kind regards, David

Dear 3rd Ear Music Friends

Further to my recent annual funding request, it has been suggested that we form a **Hidden Years Music Archive Trust** or a **Section 21 Company** in the New Year. Our auditors, **Morrison Murray**, have offered to administer and set it up. Any advice would be most welcome:

1. We would apply for Tax Exemption and Public Benefit status.
2. *Individual contributors would also get some tax relief.*
3. Corporate contributions into the Archive Project may be better encouraged.
4. Contributors – producers and investors - would be invited to serve on this trust; and
5. Those who want to work on specific recording or archive projects, can continue to do so.

Although 3rd Ear Music is extremely grateful to have had a guarantee of funding from MMINO, Norway, for 2003 and 2004, it is far short of what we need to keep the HY Project moving forward – cataloguing and saving the recordings, completing the HY Story (the book is now some months overdue and almost complete) and the work-in-progress projects, mentioned in the last letter. This is going to take some time and money to set-up, so contributions would be welcome. (Auditors & Banking details below).

Musician friends (and **Master Jack**) have supported the project for over 30 years and since our first grant – National Arts Council in 2000 – the archive has gradually become an important resource and an interactive public benefit service and network facility; but certain admin & management functions need to be taken out of my hands (and head?) and placed in the public domain; in the meantime our catalogue and the HY Story (the book) needs to be completed before we arrange another meeting with another University department or established archive. And quite a number are interested.

In the meantime I need to continue focusing on marketing the HY project and 3rd Ear Music's publishing catalogue through the Website and our customized archive CDR compilations and re-issues, to our many users: *students, researchers, TV & Film documentary makers etc.* and eventually through the envisaged series of syndicated radio programmes. We should also keep exploring the idea of establishing a national music archive – ref: the Freemuse resolution (Johannesburg 2001).

Another important reason for forming a trust or a section 21, is that 3rd Ear Music is often perceived to be a commercial enterprise. Many international funders don't know much about our bizarre political past, so they do not understand why we were formed as a Pty Ltd company in the first place and why, in the New South Africa, we are not competing with mainstream commercial interests! And if not, why not? We continue to provide a service - to network and assist - many producers & researchers whose productions have helped established a number of extremely successful hidden history projects.

With our wealth of unique information, our network capabilities and our 'alternative' music collection, we certainly do not need to compete; ideally we should be working together with the established record and broadcast industries.

This is how the HY ^X project will eventually become a viable, independent and a profitable resource; but due to the unique circumstances around which 3rd Ear has been developed and the HY archive formed, these past 35 years, there is no way that the commercial industry is going to willingly trumpet SAfrica's hidden history when they can supply retro recordings in-house, or through the yellow pages. For venture capital investors the HY project has looked like a deep hole – but I believe that these are foundations we've been digging – uncovering our hidden roots in the process - so these investments will never be lost.

Even in it's present incomplete form, the HYMAProject is a valuable information and network facility, but my energies and focus are too dissipated; accounting for funds & small investments, fielding proposals and playing catch-up with the bank. It would be a great help if a trust administered the project and I got paid a salary; I could then work to complete the material restorations, cataloguing and re-issuing the archive series. Besides, we need to train young people ~~MA~~ and to keep recording and collecting.

Most of the musicians' memories and material that I work with are fading as fast as the photographs and oxidizing quicker than the magnetic analogue tapes we are trying to save, scan and digitise. My cynicism of the commercial industry tells me it's what they are waiting and hoping for; so that they can re-invent and supply hidden history? (Oh no, not again?) There is nothing more profitable to them, than a revolting musician who is no longer with us. We should move quickly.

Please let me know what you think - help and advise - and of course contribute if & when you can; this includes the odd anecdote, war-story, photo, SAfrican music critique, recordings & records - it all helps.

Much appreciated

Best regards

David Marks

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