

Seriously - the reason why musicians are musicians is because they are not suits! Whatever else matters, we have to let the suits, who have another way of dealing with time, deal with it. However, they too need a history to work with! So saying:

3. Why is **archiving & history** so damn important - if all that really counts is the moment / the jorl (for musicians of all ages) & the future (for the youth)? Well here's the thing:

3rd Ear's mantra from 1969 was taken from an old Indian proverb which says *that the youth will soon be history themselves one day*. If they are lucky!... we added.

Ask any of the old-fart elder's of the tribe! The youth of today must be encouraged to share, document, record & recall their own magic & tragic moments. If not, then where are they headed and where are we as a nation going?

4. Apparently humans are the only species that have recall... hence the libraries, museums & things that lions & whales don't keep - as far as we know. But why are there no such facilities in South Africa after 16 years?

There are archives & music museums in almost every other country - with a healthy dose of music history - on radio, TV & throughout the education system. Tanzania even has a ministry of Archive & Heritage. So, how can we (in SAfrica) build, develop, transform & reconcile the music industry with the record and media (broadcast) industries, when our only historical source of reference and milestones, are board-room (or indaba) Power Point Presentations of commercially recorded pop sales - and this without any intellectual property foundation and security in the workplace?

And it's not as academic or as serious as it sounds (In the absence of those music media hacks who only dig & delve into history when it's delivered in a press kit... I'm no real writer - I'm a frustrated musician). Point is, we can't keep building from the top down... which is what all these talk-shops, think-tanks, indabas & imbizos tend to do - despite the good intentions, healthy budgets & the regular reinvention of the wheel, every 2 or 3 years, by a new batch of young enthusiastic musicians & music media surfers. It's getting to sound boring now - what with those whining wheels & my thoughts. I know that we are a nation of denialists living on a continent of workshops; but really... this is getting ridiculous now!

5. If these meetings had music at heart, and focused on development & transformation (for the benefit of musicians & listeners) and not only for the end product - then where on the agenda (going forward) is **music education? Archive, heritage, medical aid, pension, insurance** etc etc? Please do tell... after 16 odd years. Where are we? Where were you?

Arranging another tea & biscuit breaking conference, that may proudly show off this country's mainstream sales figures & airplay percentages is doing little for music, musicians, culture & heritage. (Sorry about this - but at this point maybe we should interrupt & ask - what & who is a musician? Why, since 1994, have we allowed the media to let technology fudge & distort what music is & what a musician's role in society does? If the readers, viewers & listeners out there can't tell, see or hear the difference, then it's going to kill the dedicated talent that do spend 6 to 8 hours a day training & developing skills... & who need to get out there & share what it is they have to offer. This talent will keep leaving the country! And we will keep on asking why?)

6. And finally - and I don't mean to be mean here - but if we (SAfricans) cannot get our act together & keep our own promises by simply referring to (and resolving issues from) the minutes of our last few meetings, and if we cannot implement the resolutions & policies that were adopted with such fanfare & promises at the previous 32 or 34 imbizo's (since 1994), then how on earth can we learn to dig our own roots & make economic use of our valuable IP assets, if we do not capture the moment for the education department, museums & archives, so that future generations may develop & learn and not make the same old boring revolutionary mistakes?

Let us re-read *Prince Mashele... Where were you?*



As far as I am aware, the only venues (in the kZN area) that do diarise, document, photograph & record (with permission, of course) musicians who perform, when & where & maybe why, is the **Centre for Jazz** at the UkZN, The **Luna Lounge** and the ex-**Thunder Road Diner**. Are there others? Sure, the ICC like some hotels will most probably keep a scrap book - but I'm willing to bet, those scrapbooks will feature very few local musicians, other than those the few commercial legends or best sellers. The photos in the board-room or foyer will be the lahnees with their arms around the foreign stars.

Which local venues can we identify where the management has kept the posters, filed the photos & passed on the process of the jorl to the generations (or even the next management) that follow?

So saying - Perhaps the next imbizo can suggest, when SAMRO issue public performance licenses to venues, that the managers of said venues, convenors of meetings & indunas of gatherings, start recording, documenting & preserving history as we speak. From next week, say? It's a start!!

Groucho with a K

3rd Ear Music Company (Est. 1969) / The Hidden Years Music Archive Project (HYMAPProject) (Est. 1994) Website: > [www.3rdearmusic.com](http://www.3rdearmusic.com) <<  
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----- Original Message -----

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**Sent:** Friday, June 12, 2009 5:23 PM

**Subject:** Re: Minutes of meeting 9 June 09 @ the BAT Centre

point of correction in response to the following:

"Bullet and Miracle felt that the letter should go only to Buti Malloy and not to other city managers, as Buti has stated that there is money for the music industry."