

**3rd Ear Music**

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From: "Sonja & Jeremy" <sonjaandjeremy@lineone.net>  
 To: "3rd Ear Music" <thirdear@iafrica.com>  
 Sent: 07 January, 2004 14:41  
 Subject: Re: Jeremy - New Year's greetings

Dear David and Fran,

Happy New Year to you both and thank you for the 3rd Ear letter, evidence of much work and travail on your part as well as hope for the year ahead in spite of tricky decisions. I can see the temptation to accept a PAID post! I wouldn't mind one of them myself, come to think of it, but each year passes like the tick of a clock and the world surrounding that tick-tock seems to become more remote and inaccessible. I never did feel myself to be in step, as it were, but I always felt the companionship of fellow miscreants round about me. Now I feel like the last of the Mohicans, struggling to tune into alien cultures and hip-hop cacophonies, arrogant and monotonous rappers who seem like they want to kill me, videos of space-age thuggery, explosions and wanton shootouts and then I watch it all happening for real as The Big Man imposes a diet of Freedom and Democracy - one size fits all - on all o' them axes of evil out there. Presumably if Coke and and Colonel Saunders can do it so can George Dubya. Yeeeha!

What's happening? I am getting older, that's what. But that apart, I am enjoying it in a funny way and life is always better than the alternative.

I am sorry to have been silent for so long. Apart from the usual computer problems I had a lousy year healthwise and have only just emerged from yet another cold which infuriated me. In fact we both had it until after Christmas. Sonja was so run down I packed her off to Berlin to see her old mum yesterday. I know Berlin will perk her up. She loves the place. Having been there a few times now and got the feel of it I can understand why. It is an extraordinary city.

We hope this year to finalise our living arrangements so that instead of living between houses we can actually start having a life in one of them. I cannot help feeling it is all symptomatic of a deeper dysfunction that psychiatrists would have a field day with, but we shall have to rely on our own powers of dissection.

South Africa continues to nag away at my thoughts. Peter Champness tells me he has not given up hope of doing the documentary. He is currently engaged on a different project which has met with BBC approval and hopes it my stand him in better stead for our project when completed. Am I right in thinking that Kevin Harris has met a blank? Slegs blankes, as always. I must say I cannot imagine the SABC wanting to have anything to do with me. The same old rules must still apply, if in reverse. It must surely by now be endemic in the land. I have a theory, which I shall endeavour one day to expatiate upon in print but which I dare not expand now for fear of being wrong but everyone keeps asking why South Africa, having done all the "right" things (freedom struggle, ending of apartheid etc.) is now the rape and murder capital of the world and of course there has to be an explanation. I cannot be more out of step by saying that I have always suspected Mandela of being a foxy old opportunist (when I first arrived in South Africa he was a foxy young opportunist) and has successfully bamboozled the whole world into seeing him as a kind of saint. I ain't convinced. Give me Chief Albert Luthuli or Steve Biko any day. Or even our own Van Zyl Slabbert. Whatever happened to him, by the way? What's he up to? Lovely chap. Anyway, I am still here and hope to be more accessible. Write if you have time and tell me your decisions re the Free State farm idea and your immediate professional commitments. The collapse of last year's plans to come to SA was a great disappointment but once again there must be a reason for it.-

Love to you both,

Jeremy **Original Message** -----

From: [3rd Ear Music](#)  
 To: [3rd Ear Music](#)  
 Sent: Tuesday, January 06, 2004 1:52 PM  
 Subject: Re: 3rd Ear's New Years Hidden Years Music Message 2004 - E - L

To: [3rd Ear's Hidden Years Archive Members](#)

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Sent: 06 January, 2004 12:49

Subject: 3rd Ear's New Years Hidden Years Music Messag

Dear all

Hope you had a peaceful and restful festive season and that the magic of music follows / leads you through 2004? Fran and I had a good few days off; business and pleasure at Nebo farm in the Free State.

So saying, 3<sup>rd</sup> Ear has been offered a wonderful opportunity - to take the archive, lock, stock and barrel, to the farm in the Eastern Free State; basically to finish off the book, and together with the 2 experienced "farm" hands (Theo & Ritchie) and a few eager community workers, polish off and catalogue the archive in peace and quiet! Sounds tempting and divine. But is it practical?

I have therefore taken the liberty of sending you this Hidden Years Music Archive Project over-view and our annual Website New Year message - with reference to the idea of forming a Hidden Years Archive Trust.

There is no doubt that we will eventually get the required funding; however, our dilemma is to make some serious decisions this coming week re: the teaching offer, the Free State Farm proposal, the move to a University or an established National Archive and finally, to put The Hidden Years Story book to bed. Oh yes, and the proposed Hidden History School Text book & Radio Show?

Kindest regards and deep well wishes,

David, Fran & Fam.

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3rd Ear Music Website for January 2004: (\*Thanks to Rick Andrew for the editing.)

3rd Ear Music wishes you all a creative and productive 2004. We resolve to keep the Hidden Years Music Archive active and alive with a renewed sense of hope and humour.

On a personal note - and this could impact on the future of the Hidden Years Music Archive project - David Marks has been offered the comfort of a possible permanent teaching post in 2004 / 2005. There is also the prospect of a few Festival Productions that should see 3rd Ear Music through the next 5 years. And although this sounds comfortably safe and tempting, we cannot help but wonder what will happen to this Hidden Years collection - the hidden history archive - if David and Fran Marks are called away to other work.

**Please consider:**

The battle for funding to finish cataloguing and compiling the Hidden Years Archive and the Textbooks (that the Education Department will eventually need) has become a huge distraction for 3rd Ear. And although we have a catalogue with a few name acts that could do extremely well for us, the same diversions apply; text book/s and the Hidden Years Story are now priorities for 2004; we are just not geared to market, manufacture, distribute and pack the CDs.

What we need is a partner; the music will speak for itself - Hugh Masekela, Spirits Rejoice, Jeremy Taylor, Malombo, Stephan Grappelli, Rod McKuen, Mungo Jerry, Laurika Rauch etc.

(See the website list for completed masters and the archive catalogue >

<http://www.3rdearmusic.com/reissue/legends.html#masters> <)

However, aside from the obvious commercial potential, if this Archive collection - spanning some 40 years - is as important as some people claim (re: the references and testimonials from local and international Universities and artists > See below- quote from **Dr Ingrid Byerly of Duke University, USA**) then perhaps we should try and form this Hidden Years Archive Trust; we've been talking about it for some time now.

Is there anybody out there who can help to make this happen?

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With catalogued access, the Hidden Years Archive could survive as a reference library and eventually become self-sustainable.

In the meantime the rooms of tapes and music material need to be protected and saved.

The distracting fight for funds is taking us away from the hidden history mother-load. We spend far too much time having to justify what it is we have collected and recorded. And, too much time having to make ends meet by issuing and marketing CDs in the over-subscribed and exclusively commercial driven music media.

The re-discovery of South Africa's hidden history is important and we South Africans should be part of it. However, it so often seems to take foreign investors / arts donors to realise the value of our colourful contemporary roots and many of our unique age-old traditions.

As one Norwegian Funder exclaimed, no matter the content of the tapes, they are a real piece of South Africa's cultural history, and only those who have no interest or regard for the future of our cultural development would allow this resource to disappear.

The reality is, that there is nearly 40 years of alternative words and music here. This is part of our history, our roots and our traditions. If students and researchers do not have reference to this history, it will be lost.

We have an impressive list of artists and events recorded and stored in the Hidden Years Archive – Go To > <http://www.3rdear.com/reissue/legends.html#masters> < And this list is only part of the unique collection.

**What we need to do can be done in 2 phases** – both of which were initially set up by our early funders, most notably The National Arts Council of South Africa, Terry Rosenberg, The Norwegian South Africa Education and Music Programme (MMINO) and the National Lotteries Board - Archive and Heritage division and a number of friends, who have helped:

**Phase 1** - January to October 2004: Complete the HY Archive catalogue (tapes, photos, programmes and posters) - 1964 to 1974 and to re-register the many thousands of copyright titles that 3<sup>rd</sup> Ear Music holds, with SAMRO. This should take Fran and David and two assistants / students between 9 / 12 months. David intends to complete part 1 of the Hidden Years Story book, for a final edit, in this time. (The **Hidden Years Story** was signed to Penguin Books in 2002 - due for release in late 2004.)

**Phase 2** - November 2004 to December 2005: Digitise and compile CDs and Text from the next two decades, 1974 to 1994. This would include interviews with record industry characters – mainly from the 60's and 70's - and part 2 of the **Hidden Years Story**. (Part 3 is the proposed Penguin Book Photo Album - A Coffee Table Book).

**Budgets available on request.**

Parallel to these phases a commercial outlet / record company, to market the more viable (popular) Hidden Years music-masters to an audience that is already out there, will be decided on. Not only will this marketing be aimed at South Africa but to the many millions of Africans in London, New York, Sydney etc. David has been negotiating with a number of record companies, both here and abroad and with the SABC; they are all interested in 3rd Ear Music's Hidden Years Archive catalogue and project. There is an historic gold mine of words, music and events here - as entertaining and informative, as they could be commercially viable.

If we had to see this history as a commercial commodity - rather than a human right – we should not forget that when music education becomes part of the mainstream school curriculum in a few years time, that the Hidden Years stories and tapes would contribute some interesting, entertaining and informative content in print, on Radio, TV, Website, CD and DVD.

What we have in the Hidden Years Archive is essential textbook reading and learning material that millions of learners are going to need. **Can we afford to delay this process any longer?**

3<sup>rd</sup> Ear Music has been asked to consider assisting in the production of a regular **Hidden History Radio and Road Show**, and in a number of TV documentaries. We also get many enquiries to participate in and contribute to other Archives; The South African National Archives, Freedom Park, The Apartheid

Museums, Robben Island Museum etc.

## History Happens

The exploration of South Africa's Intellectual Property has great potential for the rest of Africa. Rather than seen as exploitive, South Africa's influence on the African continent could be directly related to the free-flow of ideas, and the access to information in the global arena.

South Africa is winning the hearts and minds of the people up north and the trail blazing has got everything to do with popular culture rather than with high-flying political moves and motives. To ordinary folk, freedom is found in popular Music, Arts and Culture - the likes of Lucky Dube, Yvonne Chaka Chaka, Ladysmith Black Mambazo, Johnny Clegg etc.

We need to make sure not only that we preserve South Africa's interesting and varied cultures, but understand the roots, heritage and traditions. We need to get our own act together before others can aspire to our good-fortunes, freedoms and dreams.

Why then, with all this talent and potential and unexplored Intellectual Property, is it so difficult for those in power to understand the importance and value of popular culture?  
Music, words and dreams are the mother-load of 3rd Ear Music. A vast unique resource.

It is interesting to note, that an estimated 70% (some say more) of the USA's GDP is derived from the creative use of ideas; the sale and barter of Intellectual Property; films, books, computer programmes, theatre, music etc.

South Africa's Arts and Culture contribution to the intellectual property landscape is nowhere near its potential and influence and adds very little to our GDP.

Are we still stuck with what the Sunday Times referred to in 1995 as a Mining Man's Culture?

Take the gold out of the earth and then give it to others to add value.

Is this what we are doing with our Art, Craft and Culture?

So, in summary: David is trying to find creative ways of not having to get a proper day-job - at least until he can finish off the Hidden Years Story books - part 1 to 3 (so close and yet so far) - and get as many of these old oxidizing tapes into a digital format - the sooner the safer.

In the process 3rd Ear Music will continue to produce Archive CDs and the proposed radio programmes, compile the Text Books and complete The Hidden Years Story - and keep on collecting and archiving.

There is money out there for Archive and Heritage projects. We need to find a way of accessing some of it so that we can survive until the cavalry arrives - to set this hidden history of ours free.

3<sup>rd</sup> Ear Music 01<sup>st</sup> Jan 2004

**Enclosed Reference from Dr Ingrid Byerly of Duke University, USA**

### TO WHOM IT MAY CONCERN

I write in support of my colleague Dave Marks; musician, researcher, writer, archivist and protector of South African music and musicians. As a South African, I of course grew up knowing the name of Dave Marks as a prominent personality in the music business, primarily as the phenomenally successful songwriter who had composed some of the most popular and memorable songs of my childhood years. In an era before television, those songs were not only South African hits on the radio *at the time*, but were also those that have lasted as enduring classics *of the time*. A song like 'Master Jack' defined an era for us - and this song in particular was one of the first songs to contain a far deeper meaning and connotations than the seemingly innocuous tone of the 'pop' genre it seemed to represent. And that is where the genius of Dave Marks has always lain- his messages and talents were often hidden far behind the obvious. Even at that early stage in a trend that would later become a powerful musical weapon in a political war, Dave realized that in the highly censored world of South African music, subtlety and ingenuity were the only weapons that would outwit the watchdogs of social commentary, or outsmart the suppressors of political dissent.

What I, and many others, weren't aware of at the time was the unpublicized mission that Mr.

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Marks was on, as a personal aside to his songwriting; namely the recording and archiving of other influential, dissenting music, musicians and performances, starting in the late sixties and seventies until the present.

My first awareness of this project came not so much as a surprise- it came as an epiphany. Since the early-eighties I had been involved in, and fascinated by the musical exploits of those musicians who used subtle musical components imaginatively to express resignification, resistance and revolution in my country, and in so doing, could outwit the censors and relay vital messages that could revolutionize a society. Political critique, social commentary, humor, cynicism, and irony were all expressed through the careful construction, revival, reconstruction, manipulation and superimposition of varied themes, rhythms, and harmonies in such music, and the treasures within the music are infinite. When I came to America to do my Ph.D. in the phenomenon, I realized that most histories of South African music referred to the 60's until the 80's as the 'lean years' in white popular music, concentrating mostly on black musicians as significant in the protest struggle. My interest as an anthropologist lies not in the agenda of a single exclusive group, but in the multidirectional discourses (what I call the 'music indaba') between musical cultures in South Africa at the time. As a researcher, I found it frustrating that there was no good record, research or archive of culturally inclusive protest music- a shortfall that incorrectly suggested a deep political void: namely, that there was a huge indifference on the part of white musicians to the dilemma of the vast majority of South Africans living under Apartheid. Only halfway through my doctoral work did some insiders to the music world (and colleagues of mine), allude to the work of Dave Marks. I contacted Mr. Marks immediately on my next field research trip to South Africa, and was delighted by not only his accessibility, but by what I was to uncover in getting to know him. I discovered a man with a treasure of invaluable recordings of the time, an insider's knowledge of the era unlike any I had come across, and a willingness to share that was highly unusual. Mr. Marks had started his mission in the sixties and seventies- before anybody else was taking note of seemingly obscure musicians who would turn out to be critically important in the liberation struggle. Not only was he highly attentive to these individuals, but he was also documenting their efforts - both in writing and through recordings.

Dave Marks could identify, see and hear what others could not yet identify, see and hear in music, and he appreciated what musicians were doing while others were either ignoring them (privately) as inconsequential and insignificant, or arresting them (publicly) as dangerous and antagonistic.

Mr. Marks had dedicated his life to the preservation and appreciation of the music and musicians who were as instrumental in ending Apartheid as any prominent politicians holding discussions around negotiation tables. Many would in fact say musicians were even more influential, for they changed perceptions gradually and persistently from the inside, and issued in an entirely new, inclusive culture that would reshape South African history and society. Scholars like myself, who hold similar respect for the numerous artists that risked their careers and lives in the interests of truth and change, find the work of Mr. Marks a remarkable achievement - and unfortunately, an unrecognized one to date. His perseverance in trying to maintain the integrity of the recordings - often at great financial expense to himself- reveals a dedication to a cause that many would have given up on long ago if they did not have the conviction of Mr. Marks that the music said critically important things, and that it is worth treasuring both from the perspective of their meaning and their artistry. He furthermore believed that those musicians who created and performed it, however suppressed or distant their work may have become, are seminal figures in the South African transition to democracy. Not only is the archive of Mr. Marks a national treasure, it is also an invaluable research site for ethnomusicologists like myself, and one cannot find an individual more willing to share his work and his treasures than Mr. Marks. Others with more selfish ambition and less sincere dedication to the contents, would have guarded the treasure far more jealously, but it is a testament to Mr. Marks magnanimous motives that he is willing to help those interested in his collection so sincerely. A visit to the premises of his collection will quickly reveal the warmth with which both Dave and his wife Fran receive those who are interested in their project. Fran has traveled this long road with him, and is greatly supportive, and surprisingly informed about the phenomenon of music throughout the transition years.

The project is called 'The Hidden Years', for it contains the treasures of a time previously only seen and documented as the 'lean years'. I believe that whoever is interested in the preservation of culture, not only for arts sake, but also for the infinite secrets it reveals about a society in transition, should seriously reevaluate the worth of the Hidden Years archives, and support it enthusiastically. Mr. Marks should be applauded for his dedication, for his altruism and for his determination.

I recommend Mr. Marks and the Hidden Years project without reservation for whatever

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**Dr. Ingrid Byerly - Duke University, United States of America.**

consideration can be given to ensure the success of [duke@isfrin.com](mailto:duke@isfrin.com)