

Up to 1976 we've been responsible for this country's largest musical festivals and national folk and jazz festivals outside of the townships. The festivals which were most successful were the "Free Peoples" concerts which attracted upto 10 000 people at a time, (the only reason we held them for free was to get around the many segregation laws which prohibited gatherings of this kind), I must hasten to add that we've never been responsible for the marketing of "POP" (Corn) festivals which unlike the "Free " concerts were literal battle-grounds.

However in 1975 when the "Free " concerts (always held on the Wits Campus) were stopped by the authorities (see Bill Board July, 1977), it was at about this time that I became friendly with American poet Rod Mckuen, through WEA. He offered us his entire Stanyan Catalogue, and although his type of music never coincided with what 3rd Ear was about, we saw an opportunity of possibly getting into established music channels in this country through the Stanyan label.

Rod's catalogue isn't a great commercial catalogue in this country, but he has been most helpful in trying to help us get established, and the use of his name (with his permission) has done wonders to help us get away from our somewhat "unconventional" image.

With the great help of WEA South Africa, we've been able to get a very good factory pressing deal, and national distribution for all our music regardless of content.

We're concentrating on 9 local artists for the next 18 months and we feel that we can represent other established catalogues as long as it doesn't require a large amount of financial outlay. We can concentrate on promoting individual artists according to their possible appeal.

One of our directors was solely responsible for the launching of "BoB Marley" albums in this country, after the licence holders, Phonogram Records, declined to release Marley, because they knew that they would receive no air-play. However "Mac", applied for permission to press and distribute his own, and after only 3 weeks, Phonogram retracted their initial decision and started marketing Marley themselves. Today without one minute air-time on any radio stations in this country, Marley is perhaps the biggest selling artist ever.

We feel that we are in a position to reach the sections of the market that are not catered for, e.g. / The new wave sounds that will appeal both to the city and townships regardless of content , (folk, jazz) etc.

Administration:

As I said in my previous letter our distribution is done on a national basis through WEA, who also undertake to pay all copyright and mechanical royalties (of course as 3rd Ear is a publishing concern, we would like to administer your copyright in this territory). Our publishing administration is done by Essex Music (just for this country) and if possible we would like 25% collection, and 50% on local covers. This percentage is open to negotiation.

All stock and turnover figures are available on a daily computer hand-out from E.M.I., who do our wholesale and mechanical sales. (The 15% of 90%) is payable quarterly by WEA. Copyright royalties are payable bi-annually by Essex Music, and performance royalties are payable direct from our collecting society (Samro) to your P.R.S.

Looking forward to hearing your catalogue (Have heard Chiswick "Stars" album), and hope that we can come up with a reasonable working relationship.

Yours faithfully,

DAVID MARKS.