

Dear Stefanie (Jason) – in the light of your article (M&G Friday 23 Jan 2015 *Black Face, White Guilt, Grey Area*) and my even stranger and verbose response (copy below), I thought you may appreciate this recent archival find... shall we say, this appropriate find?:

<https://drive.google.com/.../0BySulSskqAAFZGNgcEdrenIQdUU/view>

Wait a Minim 1965 intro reads: HYMA friends – we have an amazing find to share with you! Fifty years after the event, a black and white video of **Wait a Minim** was found by **Judy Harris** in a Dutch archive. This is the only video of the show that exists and shows 49 minutes from the show done in 1965 for a Dutch TV Christmas program.

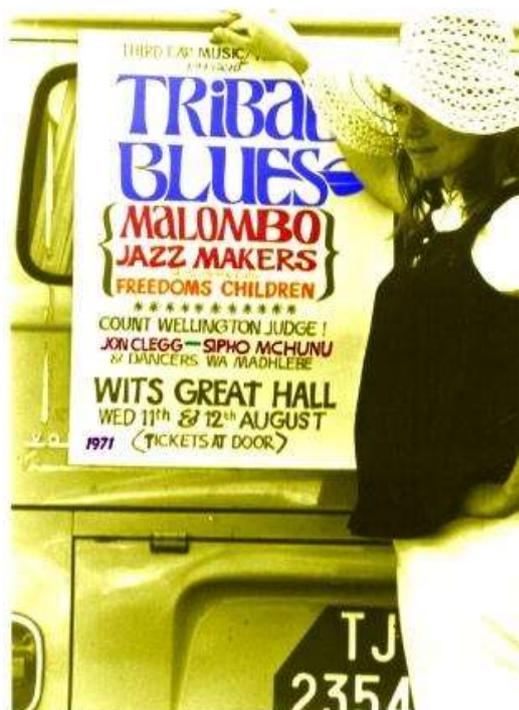
Pic: The cast is **Andrew Tracey** and **Paul Tracey**, **Nigel Pegram** (he took over the part from **Jeremy Taylor** who composed many of the original English songs for the show), **Michel Martel**, **Dana Valery**, **Kendew Lascelles**, **Sarah Atkinson**, **April Olrich** and **Frank Rembach**. Thank you for sharing this with us **Andrew Tracey** and **David Marks**.

David writes (or rather dribbles, then shoots): Dear Me / Fellowes & Felloween Archive Activist s (?) – this piece in response to the Mail & Guardian article of Friday 23 Jan 2015 *Black Face, White Guilt, Grey Area* - may not be totally accurate (and obviously will not be printed by the M&G) but what the hell!

I'm no academic but like most of us I have my own rocking arm-chair take on our hidden & horror histories - and besides I just love shooting from the lip, regardless.

Correct me if you will! (*Lloyd from Shifty Recorded responded with a quote from Rilke: "Every Poet is a Thief."*) Phew! Please comment, should you wish. eMail to >> thirdear@iafrica.com <<

Stefanie Jason's article in the **M&G** Friday 23 Jan 2015 *Black Face, White Guilt, Grey Area* refers.



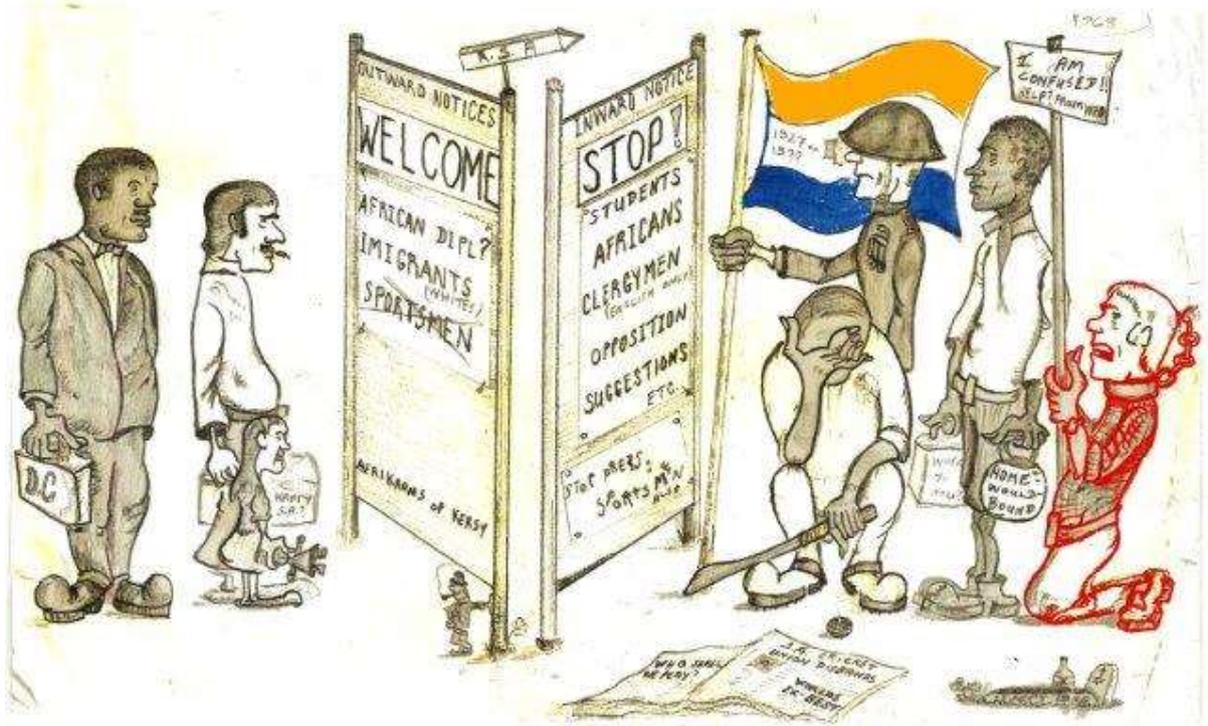
Miss Appropriation - Tribal Black & White Blues – A Clash of Colour, Class and Culture?

(From the Desk of the *Secretary General* of the **PPPPPPaPoP** & the manager of The Appropriations - AKA David Groucho Marks)

One can only wonder why we SAfricans never seem to learn from history – and yet believe we have the right to change or ignore what we don't know? 1910, 1949, 1994. Even our recent history handed down to us by **Nelson Mandela** who said, in so many words, that *there's nothing laudable playing the victim or noble in entitlement*. To paraphrase (an ancient white, no doubt)... *you can create music or you can create excuses, but you cannot make both*.

Music is universal... it is the '*work of the Spirit*' (*Malombo*) - as defined by the **Southern African Music Rights Organisation. (SAMRO)**

(David Marks - Immigrants Emigrants 1968)



This weird, misleading (and even possibly dangerous) notion that so-called whites ‘appropriated’ so-called black popular music, now and then, is unlike the sort of Xenophobia that is turning the victors of colonialism, imperialism and the Big ‘A’ into victims. Science has proved - beyond the superstitious drivel driven of corporate religious flat earth politics - that the human species on this planet all evolved out of Africa. We are all, as Jeremy Taylor sings in his classic (new) song

“Somewhere in Africa”... that each and every body on this earth plain are descendants from the Bushmen (and Ladies, mainly, of course). And as we ventured further North, out of land, mind, body and sight (spirit?), we dared to adapt to the social and geographical norms and climes of the times.



If we hadn’t adapted and learnt from each other – right up until those ‘white western’ corporate religions, economics and politics (so-called democracy) kicked it (pun intended) - the bloody bow and arrow would never have evolved into the beauty of the *umphe* harp and the entire earth’s population would’ve been crammed into the Karoo and the Kalahari deserts.

But for the sake of argument let’s just say that culture has (since the start of our Christian calendar) suddenly become a static, immovable, inflexible material entity, from which we would claim a particular patriotic, cultural and so-called traditional and economic benefit.

➤ **Photo – His Master’s Voice Records, India 1950’s No Dogs Allowed** <<

Would we hear here the East Indians moaning about how their bagpipes were ‘appropriated’, first by the Greeks (I believe), then the Romans, and soon - thru’ years of blood, guts and thunder - incorporated, forcibly some would claim, into the yodel of the Norsemen and the mountain horn of the Vikings; eventually appropriated by the Irish a few hundred years before it became appropriated by the Scots? What do we do? Give jazz and opera back to the European masters who appropriated it from god knows where; one can assume, that being stuck in the sweaty orchestra pits of the Lords and Ladies, Kings and Queens of Europe, that they – the musicians - would soon become revolting mushroom munching creators of their own far-out melodic Muse.

And while we’re at re-appropriating social and cultural pop, should we hand football back to the Anglo Saxons from whom we had appropriated it, and made the game our own? (Sorry... the hand bit was a white western Freudian slip... that’s rugby. But I trust you catch my drift, if not the ball!?)

(BTW, speaking of re-appropriating soccer to its founder masters, I personally would rather return the one white western war toy that I believe silenced the magic and beauty of SAfrican voices at football games, back to where it comes from. You know that 110 decibel plastic white western fart that has helped to blow our post 1994 game right out of the park? Why and how did we appropriate, that white war-toy, now referred to in the media as a ‘unique’ South African musical instrument? What an insult to all our jazz masters, traditional minstrels, and indigenous troubadours and the 21 million choral singers who gather to make a joyful noise every weekend in this country? We are unlike any other country on earth, why don’t we flaunt that unique fact? And now we proudly appropriate the f’ing vuvuzela? Help!)

Digging a little deeper into this hidden history of horror and western white-edged guilt, how about so-called Negro spirituals and country blues and gospel, stylishly appropriated from the rhythms and foot-stomps from the ancestors of the dead red Native American Indians that the Buffalo Soldiers wiped out? Or the mysterious hauntingly beautiful harmonics of the eunuch-fashioned Vatican monks and missionaries in monasteries that forced the slaves to endure the hell, fire and brimstone of Christianity? Let’s not dare make a farce or a joke out of what the fan-belt and dish-cloth desert tribes did to wiping out any vestiges of so-called Western culture.



(Photo: David Qadasi Jenkins & Maqhinga Radebe 2015) What about the Maskandi guitar and concertina sounds that I hear were appropriated partly from Jan Van Riebeck’s sailors (sorry Zelda & Zuma) and partly from the Portuguese and Spanish traders?

Should we re-appropriate the wildly popular kwaito and catchy RAP and Hip Hop back to the ghetto gangs of New York, Detroit and Chicago from

whence it comes? Do those gold-chained materially mad chauvinist merchants share a royalty with the corporate white masters and Wall Street pretenders who made it possible for poor non-Caucasian, previously disadvantaged to escape into wealthy depravity?

OK, OK enough ranting now... but more-or-less finally: how ironic is this little piece of 'hidden history horror'?

The American hip-hop (and gansta RAP industries that preceded it in the 80's / early 90's) could well claim to have been appropriated, for recording and distribution throughout the world, by a young native of Sydenham, Johannesburg, who in the 1960's had appropriated and produced the likes of the white tribe's **Charles Jacobie**, **Groep Twee** and **Karika Keusenkamp** among many... >> [See Clive Calder and Zomba Jive](http://3rdearmusic.com/hyarchive/hiddenyearsstory/pasafari.html) <http://3rdearmusic.com/hyarchive/hiddenyearsstory/pasafari.html> <<

He moved to the UK and then the USA in the 70's, where his record label, **Zomba Jive**, developed into the largest Independent record label in the world - commanding approx. 6% of the world's commercial record market from the 1990's thru to the new millennium. (**Zomba** was the name 'appropriated' from a little known town in Malawi... and I just happened to be on that 1974 **Percy Sledge** tour, with this producer) Anyway, this native of SAfrica eventually sold **Zomba Jive** to **BMG Records** a few years ago, and at the time, the biggest record industry transaction in history – hidden and other, but not before the obscene material bling and bombast that those commercial gansta-RAPPERS from **Zomba Jive** created, to become super idols, in the eyes and ears of our young video-clip backward capped bum-crack white 'n black appropriators.

Point is, these American RAP Idols are now as far removed from the social conditions that spawned the angry youth of the time to create and express those social ills, as the masters and madams who appropriated them.

So why can't we listen and learn from history? Hidden, horror or not! Can the blame be laid at the door of that SAfrican producer who appropriated the sounds that made those material gangsters gods? And BTW – that Native of Johannesburg happened to be a pale male. Go figure!

In conclusion and personally speaking: All this (and more) is not unlike **Sam Phillips** appropriating a duck-tailed truck driver who was turned on by appropriating slave sounds, African rhythms, Baptist Gospel and religious ghetto attitude, that would change the lives of billions and the course of history.>> <http://3rdearmusic.com/hyarchive/hiddenyearsstory/turtle2.html> **ELVIS THE DIVINE... Never Left Memphis** <<

Digging back deeper, how about that hair-dresser from Memphis who engineered a bit of the old Irish jig into a snatch of jitterbug and some catchy, borrowed distant 12 bar prison blue's riffs? For me and my friends in SAfrica, those appropriations were just a twist and a dance step away from out of the Shadows, into the Beatles and from there - **Witbank, to Welkom to Woodstock** >> <http://3rdearmusic.com/hyarchive/hywhere/hywhere12.html> <<.

David Marks

Secretary General of the ***PPPPPPaPoP** & Bassist / Manager of **The Appropriations**.

**Previously Privileged Pale People's Pensioners Political after Party of Pumula*



Hidden Years Music Archive Project Page from the University of Stellenbosch >><https://www.facebook.com/hiddenyearsmusicarchiveproject> <<

Dr. Lizabé Lambrechts (072-372-4140)
Post-Doctoral Research Fellow - 3rd Ear / David Marks Archive Project
Documentation Centre for Music (DOMUS),
Stellenbosch University, Department of Music
Private Bag X1, Matieland, 7602, South Africa

Dagbreek: Kunsburo - Musiek Argief >> <http://youtu.be/ffFa52CYGMcY> << TV
Interview with Dr. Lizabé Lambrechts

David Marks' Photos of Hanley Sound & Bill, USA 1969 – Documentary "The Last Seat in the House – Bill Hanley the Father of Festival Sound" by Dr John Kane PhD >> <http://www.thelastseatinthehouse.com/photo-gallery.html> <<

Terry Oakley-Smith & Dali Mpofo's 'little Oxford boy' Sizwe Walsh Mpofo. "Mr Zuma Our eyes are open, our voices will be heard, and our minds will not be deceived" VICE V - 'MR PRESIDENT' <http://youtu.be/WTvc0HI3Mjc>



YOU TUBE - >> [Roger Lucey: Hi y'all here is the link to my Youtube video from the new album "Now is the Time". Sorry for any duplication. Hope you enjoy it, we enjoyed making it. Roger Lucey Stay in the Light](#)