

Dear Mr. Gowers,

Re-Extension of copyright period in recordings.

I wish to give you my strongly held view that I am opposed to the extension of the copyright period.

The larger record labels or their predecessors who made the original recordings have already had fifty years to recoup their investment and to pay the artist, assuming the artist was on a percentage deal and not a flat fee as some were. In the case of most recordings from the past, be it vocals or a stage musical, the record labels who own the recordings have not re-issued them on CD as they were only interested in huge sales so only the likes of Elvis Presley got a second chance to be re-issued on CD. As we know, for every Elvis there were many others whose works have never seen the light of day since their original release on a 78 record. However, the small sales are not a deterrent to the small independent labels which often only issue items that they like or believe in.

If the copyright extension was to go ahead, a large number of people will not hear the music they like because even broad spectra of music like jazz, folk, light music, musicals, easy listening etc is hardly played on daytime radio at all, or if so not on easily receivable stations.

I am currently working on a series of CD issues of a now dead performer in chronological order. This is compiled, issued and bought by enthusiasts and there is nothing to be gained to anybody by stopping it and much to be lost as many of these recordings are obscure and of no interest to the major labels.

CD issues that I have had the pleasure of working on have been received with great pleasure by the artists or their family who otherwise wouldn't have had any chance of an issue. They are so pleased to have been remembered and that work has been done to assemble their recordings and kept alive. I have never had a negative comment. This would stop if the major labels had their way. Who would be the gainer?

I have invested a lot of money in audio restoration equipment to re-master recordings which often turn out to be a labour of love but which make music available to others that they would not otherwise be able to hear. I would lose this small income and my investment but no one else would gain financially. There is no guarantee of quality restorations from larger companies. Some major labels have abysmal sounding reissues.

There is nothing to stop larger companies issuing their copyright recordings before the copyright expiry date looms, but it usually happens that they don't, presumably because they would not make enough money on it. Why stop

others issuing the material? It is the public whose musical tastes don't coincide with teenagers tastes who would suffer.

Yours sincerely,

Robin Cherry