

April 21st 2006

Dear Sir: GOWERS REVIEW OF INTELLECTUAL PROPERTY

This is being written on the closing date which I have only had notice of today. I hope nevertheless that this letter may be included with the more righteous. Apologies must also be offered for the writing. I have no electronic devices & being almost blind write with more hope than certainty of being deciphered.

I can understand that with increasing longevity among musicians as well as among the public in general copyright on recordings made in youth could run out when the returns on such rights might well help out an otherwise meagre old age. But we have all had to set aside the earnings of our youth should we not wish to live 50 years later on bread alone.

One of the benefits of the modern world & its technology is the wonderful range of recordings currently available, especially the recordings of previous generations of artists. When I was young one had to take "legends" on trust for recordings made in the early days were not faithful enough to the singers or instrumentalists &, besides, were largely unavailable. Now both amateur musi-lover & professional musician can form their own opinion

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of how these "legends" compare with performers of today. Performers, no doubt, can profit by the comparison: in some cases by discovering that they quite measure up to the past.

Bereft of this great wealth of archive material the world of music will be cast back to the days of bare ruined choirs where late the sweet birds sang. Many of those old performances have never been surpassed. The impartial B.B.C. Record Review frequently finds that in spite of digital sound the palm must go to an old analogue. Two examples are Myra Hess performing Beethoven's last three piano sonatas or Albert Sammons playing Elgar's Violin Concerto.

I implore the powers that be to leave the Copyright Act as it is today.

Yours truly,

D. C. Kendall.

Gowers Review of Intellectual Property

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