

Exhibición 25 – Gary en el Sociaty de Derechos de Ejecución

PRS Open Days

The third Open Day for members to visit the Society's offices in Berners Street was held on Tuesday, 25th November 1986. More than 30 members attended and many felt that the function was extremely interesting and useful.

After viewing the PRS film "What Price Music?", presentations were made by the Heads of Documentation and Distribution concerning the work of their Divisions and members took the opportunity to ask questions arising from the presentations and on other matters of interest. A tour was then undertaken of some of the Society's Departments including Television and Radio Distribution and Repertoire Registry. A buffet luncheon followed at which members were able to talk with Managers and staff.

Further Open Days will be held in 1987 on **Tuesday, 12th May** and **Tuesday, 10th November 1987** for those members who have not previously attended. Members who would like to attend should write to the Public Relations Manager, Miss **Lesley Bray**, giving their name, address and daytime telephone number.



In the Repertoire Registry Department, members learn the importance of correctly registering their works.



Mike Bruce (right) shows members the technology in the PRS computer room.

me and Barry blood at a lanton office of P.R.S.

Photos: PPS



Y Mason at PRS Open Day

our Open Day?" asked the Relations Manager of replied, thinking that it a bit technical and pretty should do my bit to help the me all these years.

been more wrong about the ing bit, I mused, as I did

in a note of stunned won- re that some artist-writers are demanding 80-20 deals gher in their favour from with the latter bearing all g all the risks.

at EMI Music Publishing n that, "he discloses with a it no further details. "You y American ones, because not justify the money."

ly anticipating assuming e PRS chairmanship from imment, BASCA vice-presi away, who served an extra e courageously fought and ous illness which afflicted

rd act to follow at PRS, "he writers owe a great debt of for virtually giving up his eer for four years on their

is his forthcoming PRS re- being very similar to those c publisher - protecting the iters around the world and er and better incomes for ic users. He is delighted to be 45-year involvement with the in this important way.

imagine life without being sic."

justice to a beautiful vegetable curry and prepared to assault a really sinful-looking Black Forest Gateau, at the slap-up lunch laid on by PRS. However, I am jumping the gun a bit, so more of that later.

The day began at nine-thirty, with coffee or juice as a wakeener for myself and about thirty-five others (comprising both new and established writers). I particularly enjoyed meeting Steven Markwick, winner of the 1986 Vivian Ellis Prize and now working with Diane Morgan on a musical shortly to open at the King's Head, Islington. Mind you — between you and me — he seems too young to even write to his Mum!

We then gathered in a conference room where we were welcomed by PRS Chief Executive Michael Freeguard and Lesley told us the agenda for the day, before watching 'What Price Music', a short film that illustrates how the PRS operates, in a way that any layman can understand (I can't bring myself to say layperson — I hope no one minds). This film must be a terrific help in convincing users of music and songs that they must pay for that privilege, just as we would expect to pay for the goods or services that they sell.

Les Britton (Head of Documentation) and Ian Hancock (Head of Distribution) gave us a few minutes of very interesting general information on their respective departments. Did you know that there are over 1.4 million titles registered with the PRS and over 90 thousand added each year? Or that the PRS collected over £70 million last year? Quite a step up from £4 thousand in 1914. Their first year! Or another bit of trivia: there are over 50 different songs with the title 'Without You'. What's that? You've got one? Come to think of it, I've got a couple myself!

Lyn Gray (ace member of the PRS Public Relations team) then split us into five groups and we were taken to different departments of this massive organisation and shown how it is done.

"Can you tell me why we haven't been on paid any money for some broadcasts on

ME AND GARY MASON AND BARRY BLOOD



Barry Mason (left) with PRS members Gary Owens and Barry Blood.

Piccadilly Radio?" asked Gary Owens and Barry Blood, two young new members down for the day from the North. Michael O'Shea of Radio Distribution explained all economic impossibility of monitoring all local radio broadcasts and why a random sampling system must be used, otherwise the income derived from this source would be less than the cost of collecting it. As I chatted to these two eager and enthusiastic guys, so desperately keen to make it, I was reminded of when I was trying to break into this crazy business, it all seemed so hard and sometimes so hopeless.

Chris Gardner of Repertoire Registry got really flash at his computer and in the blink of an eye our requests for song titles, complete details of writers, publishers and who recorded them, were available. It was very reassuring to see old songs of mine that I had almost forgotten, still there in the loop, protected and ready to receive whatever they may earn, however little or however much later.

In the Licensing Department we learnt

from George Greasley that PRS inspectors are constantly scouring Britain for musical-ly unlicensed premises, the owners are then tactfully reminded that writers have to eat and music licences must be purchased. Once again the miracle (to me at any rate) of computers was demonstrated when details of obscure local pubs and clubs were requested and produced in seconds onto the face of that smug green screen. Information included not only their licensing arrangements but also their seating capacity and general history. Trivia question: How many licensed premises do you think there are in the UK? Answer 200 thousand.

Ray Davies of Button Down Brass fame discovered one of his local establishments had no music licence and by now, no doubt, the local PRS inspector will have rectified this. Our questions were all answered frankly, logically and reasons were given as to the whys and wherefores of the PRS.

However, the point brought home to me is that we, the members, are the Performing Right Society and it can only be as good as its members. It is a non-profit setup, grappling with an exploding media and it's up to us to get involved. The best way to start is to come to the next Open Day; you will meet some dedicated people, experience an interesting tour and you may even get some of that chocolate gateau!