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Musicians' Union

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# Time to use your vote

As we head towards the general election, John Smith considers how the various political parties will deal with investment in the arts, culture and public services.



John Smith, General Secretary

This is the last time that I get to speak to you all before the general election. The period since 2010 has been traumatic and difficult, not least for those who work in arts and culture. We've had a couple of successes, most notably the Live Music Act (thanks to Lib Dem Peer Lord Tim Clement-Jones) and a favourable decision regarding National Insurance for entertainers, but we have gained precious little else. There have been savage cuts to arts funding and the privatisation of local music services with the creation of the 'hubs'. So what about the future? Which party is most likely to deliver for our sector? Well, all I can say with some confidence is that, whoever wins, our problems won't be over, so let's start with the trade unions' natural partner, the Labour Party.

I'm sure that virtually all of you saw this tweet from the Labour Party – "p44 of Tory dossier says Labour will cancel cuts to the arts budget. We won't". Most of the Twitter responses to this remark are unprintable in this respectable journal, but I did like Owen Jones' comment: "Whoop! Inspirational!"... The MU had a meeting with the newlyappointed Shadow Arts Minister, Chris Bryant, shortly after the publication of the tweet. He acknowledged how poorly it had

been received in arts circles, but he went on to say that everyone must realise that nothing unplanned will happen in the first year of the new government, that we must be patient and we must understand that he and others in the shadow team have been instructed not to discuss financial matters. He added that Ed Miliband was to make an important announcement at the end of February regarding arts and culture policy that we would like... As I write this in mid-February, I hope that he's right.

Whatever the result of the election only one of two people can realistically become Prime Minister - David Cameron or Ed Miliband. So what can we expect from the Conservatives? More cuts and continuing austerity I'm afraid. There is certainly no intention of increasing spending on public services, including the arts. We're likely to see further moves to privatise artistic institutions as we have already seen happening at the National Gallery. The Tories have made it crystal clear that they intend to carry on with the cuts. In fact, we have only seen 40% of their proposed cuts to date. If we wake up to a Conservative government on 8 May we shall see the lowest level of public spending since the 1930s. There will be no chance of seeing any growth in the arts and culture sector.

What about the rest of them? The Lib Dems will have a fight on their hands to reassert their independent identity and they are undeniably tainted by the five years that they have kept this coalition in power. I have yet to see any indication that they might support the arts. The Greens, I know, are seen by many traditional left of centre Labour Party supporters as a party worth considering voting for. It's a shame that they have no detailed arts policy; in fact, we've had some bad experiences with the Green Party in the European Parliament and its open rights

TO HEAR MORE FROM JOHN, VISIT THEMU.ORG

anti-copyright policies, which could prove very damaging. They also have to live down the mess that has been created in Brighton these last few years.

Our friends north of the border are looking at an almost straight battle between the SNP and Labour. I won't comment on the strengths and weaknesses of the SNP other than to say arts and culture has been relatively unscathed in Scotland. However, if we lose a large number of Scottish Labour MPs, the MU and other unions will lose some very good friends indeed, individuals who have continually supported our aims and policies. I'm not sure that a new intake of SNP MPs would replace the experience and reliability of our friends in Scottish Labour. The same goes for Welsh Labour. UKIP? Not exactly culture friendly...

So it's a grim prospect. The MU makes no recommendation, but you won't be surprised to hear that I'll be voting Labour. Despite all of the difficulties and problems that I've highlighted I know that we can constructively work with - and will have access to - Labour ministers, And, I believe over the period of the government, we can invoke the spirit of previous Labour culture ministers (such as Chris Smith, Andy Burnham and James Purnell) who oversaw significant increases in arts spending. However, my personal preference aside, we must all be concerned about voter turn out. Many young people are not registered to vote; in the 2010 election 11 million women, yes 11 million, did not vote! (Particularly horrifying as 80% of the cuts introduced by the coalition government have had an adverse affect on women and children). Working with the TUC, we believe that we can reverse the distasteful transfer of wealth from the poor to the rich that we have witnessed in the last five years and work for a socially just and fair society, but only if the Labour Party is the biggest single party in the new government.

John Smith







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Cover: Roshan Wijetunge (double bass), Sophie Stockham (alto sax) and Matt Brown (drums)

# **MU Contributors**



Helienne Lindvall Swedish-born

Helienne is an awardwinning songwriter, musician, journalist and blogger, and writes regularly about

music and media for

The Guardian. p36

**Nicholls** Katie is a

freelance journalist and editor whose features and reviews have appeared in titles such as MOJO, The Guardian and Kerrang! p24



Kevin LeGendre Kevin writes

about soul and jazz for Echoes, Jazzwise. The Independent and The Guardian. He has also presented programmes for BBC Radio 3. p28

Find out more at musiciansunion. org.uk/join-themu/benefits/

# Musicians' Union

# **Key benefits**

- **Insurance schemes**
- Legal assistance
- **Rights protection**
- Career and business advice

For more on benefits see page 51



Crossley A journalist and

editor who has written for The Guardian. The Independent and The Daily Telegraph. Neil is also an MU member and fronts the band Furlined. p16 & p32



Wollenberg Anne is

an award-winning iournalist who has written for The Guardian, The



Andrew Stewart Andrew writes

for The Times, The Guardian Classical Music and BBC Music









# A judicial review of the UK exception of the EU Copyright Directive has been granted.

High Court judge Mr Justice Ouseley has granted The British Academy of Songwriters, Composers and Authors (BASCA), the MU and UK Music permission to pursue a judicial review of the government's decision to introduce a private copying exception without fair compensation.

Mr Justice Ouseley agreed with the claimants that the substantive hearing of the judicial review should be expedited and heard before the end of May 2015. BASCA, the MU and UK Music are

challenging the UK government's decision not to provide fair compensation to songwriters, composers and musicians, which is in contravention of FU law.

The UK exception, the Copyright and Rights in Performances (Personal Copying for Private Use) Regulations came into force on 1 October 2014. It allows consumers to copy music they have legally acquired for personal use without fair compensation to copyright holders. This is in contrast with the majority of EU member states who compensate rights holders to cover any potential economic harm caused by consumers copying

purchased music. EU countries running fair compensation schemes have introduced a levy on manufacturers of copying devices, such as MP3 players and blank CDs.

MU General Secretary John Smith said: "We heartily welcome this news. However, we are aware this will either result in a decision being made in the UK courts or the matter being referred to the Court of Justice of the EU. If the Judge decides on the latter course of action, this whole issue could drag on for another three years. Let's hope that we get a ruling in our favour in the spring."



# **Delegate Conference 2015**

As announced in the previous issue of The Musician, the 2015 Delegate Conference will be held at The Hilton Metropole Hotel in Brighton on 21-22 July.

Following the call for Conference Motions published in Regional editions of The Musician Extra, Motions have been considered and accepted by Regional Committees. These are set out in the document Conference Motions and Proposed Rule Changes enclosed with this issue of The Musician. Members are now invited to propose amendments to these Motions in keeping with the instructions contained in the document.

In addition, the Executive Committee has proposed a number of Rule changes for consideration by Conference; these are also set out in the Conference Motions and Proposed Rule Changes document. Members wishing to comment on the proposed Rule changes should write to their Regional Organiser, in keeping with the instructions in the enclosed document.

"Members are now invited to propose amendments to these Motions."





# Road to recovery for the Ulster Orchestra

The MU is pleased

to announce that confirmation was received in January of a further £500k funding from Stormont for the Ulster Orchestra. This is in addition to the extra £100k already pledged by Belfast Council and secures the orchestra's finances until April 2016. Negotiations continue to reach agreement on a funding plan for the following five years and beyond. This funding package is linked to revisions to the musicians' contract currently being negotiated between the MU and the Ulster Orchestra. **Belfast Council has** also agreed to waive the £160k per annum rent on the Ulster Hall, whilst retaining its annual funding to the Orchestra of £150k.

# **Spring into politics**

March witnesses three key events in the political calendar: International Women's Day, Women In Music and the TUC's Young Workers' Conference.

International Women's Day is a global event celebrating the achievements of women while calling for gender equality. At this year's event, on 8 March. the theme was #makeithappen, aimed at encouraging effective action for advancing and recognising women. To honour this objective, the MU and BASCA hosted Women In Music. This event included a workshop encouraging women to tune into assertiveness and a panel focusing on opportunities for women in the music industry.

On 21 March, an MU delegation will attend the TUC's Young Workers' Conference, highlighting the value of music education and promoting the #SupportMyMusicTeacher campaign. This follows on from a productive series of focus groups involving MU members who are under 30 and the Union would like to thank all of those who have been involved.





# War Horse band dispute resolved

The Musicians' Union is pleased to confirm that, after a nearly year-long battle, the legal dispute relating to the termination of the musicians from the West End production of War Horse has been resolved to the satisfaction of all parties. For legal reasons the details of the settlement cannot be made public at this time.



# Westminster lobbying success for Alliance

The Performers' Alliance All Party Parliamentary Group held its annual reception in the Strangers' Dining Room at the House of Commons on 9 December 2014. The guests and representatives of the MU, Equity and the Writers' Guild of Great Britain were welcomed by the group's chair, Kerry McCarthy MP. Speeches were heard from the Shadow Deputy Prime Minister and Shadow Secretary of State for Culture, Media and Sport, Harriet Harman, and Ed Vaizey, Minister for Culture. Communications and Creative Industries, both of whom highlighted the value of the arts to the British economy and the vital contribution artists make to the cultural life of the UK and beyond.

The room was packed with a significant turnout of MPs and Lords, willing to hear from musicians and activists about issues affecting artists. Notable members lobbying on behalf of the Alliance included singer/songwriter/guitarists Hugh Cornwell and Tom Robinson, plus rock drummer Neil Cooper and jazz percussionist Seb Rochford.





# MU member elected Mayor

Long-standing MU **Executive Committee** member, activist and Labour councillor Barbara White will serve as the first citizen of Redbridge in May, taking over from Conservative Cllr Ashley Kissin. Barbara was chosen as Mayor of Redbridge for 2015/16 in a full council announcement at Redbridge Town Hall, Ilford, Essex. A Goodmaves councillor since 2010. Cllr White will start the role in May 2015.

Barbara said: "I regard this as a great honour to be the first citizen of the Borough and I will do my best to follow in the footsteps of the previous mayors who have served here. I joined the council after being a community activist and this is how I still want to be seen. I will do my best to represent the people of Redbridge."

# Taxing times for musicians

Musicians' Union Assistant General Secretary Horace Trubridge considers the consequences and huge administrative burden of the recent changes to taxation and VAT for independent musicians.



Benjamin Franklin famously said that there were only two certainties in life: death and taxes. What a cheery bloke he must have been. Nevertheless, I seem to be spending quite a lot of my time these days talking about the various forms of taxation that impact on musicians.

First some good news. Last year the Musicians' Union enjoyed a significant victory in persuading HMRC to reclassify selfemployed musicians' National Insurance payments. The HMRC ruling prior to the reclassification meant that any engager of musicians, whether it be an orchestra or a studio, was liable for employer's National Insurance contributions. Fortunately, the HMRC did not actively enforce this ruling, as if it had, it would have shut down a number of orchestras, and driven a significant amount of valuable recording work abroad. Following a lengthy consultation, the HMRC agreed with the MU that these musicians were properly self-employed and should therefore be paying self-employed persons' National Insurance contributions. This meant that the orchestras. theatre producers and studios could breathe a sigh of relief, and work levels for musicians in the UK could be maintained.

Now the bad news. Near the end of last year news reached us of a change in the way that VAT is payable for digital commerce in the EU. The new EU ruling says that rather than VAT being charged at source for any digital commerce in the EU, it has to be charged at the rate prevalent in the country where the consumer you are selling to resides. The consequence of this is that if you are selling

digital downloads through your UK-based website, instead of paying no VAT (if you fall below the UK VAT threshold) or VAT to HMRC (if you are VAT registered) you will now be obliged to pay VAT at the rate applicable in the country where your customer resides, whether you are registered for VAT in the UK or not. This represents a huge administrative and not insignificant financial burden for UK sole traders, and those operating a small to medium enterprise (SME).

HMRC has acted quickly to try and ease the burden by opening up a scheme called the Mini One Stop Shop (MOSS). This scheme works as follows: once you have registered for a UK VAT MOSS scheme, you submit, each calendar quarter, a single MOSS VAT return and single VAT payment to HMRC. HMRC will then forward the relevant parts of your return and payment to the tax authorities in the member state(s) where your consumers are located. This fulfils your VAT obligations. By using the VAT MOSS scheme, you won't have to register for VAT in every EU member state where you make digital service supplies to consumers. Initially, this scheme was only available to UK traders who are currently VAT registered in the UK, but HMRC has now opened it up to all UK traders. More information about the MOSS scheme is available here: www.gov.uk/register-and-usethe-vat-mini-one-stop-shop

The MU has been able to establish that if you are selling through a digital aggregator such as

# Available online

This article is also available in Horace's online column in *The Huffington Post*. **huffingtonpost.co.uk/horace-trubridge** 

"A huge administrative and not insignificant financial burden for UK sole traders."



The Musicians' Union enjoyed a significant victory in persuading HMRC to reclassify self-employed musicians' National Insurance payments.

CD Baby, then it will most probably be their responsibility to deal with the VAT. CD Baby has confirmed to the MU that it will take on that duty, but you should check with your aggregator that this is the case.

In any case this is an almighty pain in the backside for low level traders selling their music in digital form in the EU, and from what I can ascertain, a sledgehammer to crack a nut.

It would appear that Brussels has introduced this new legislation to catch the huge monolithic corporates who choose to run their businesses out of countries that have either low or non-existent VAT rates, and they do this while also operating all manner of other tax avoidance schemes. I don't need to name them, we all know who they are. Excellent news and well done Brussels I hear you all say, and I would agree. Unfortunately the EU seems not to have recognised the massive burden this will place on SMEs and sole traders.

# "Surely it wasn't beyond the wit of Brussels bureaucrats to realise the impact."

Surely it wasn't beyond the wit and wisdom of Brussels bureaucrats to realise what the impact would be and to make the legislation subject to a threshold of annual revenue, say something like £100K?

On other more positive tax news, the Chancellor announced last year that he will be conducting a consultation with a view to introducing tax breaks for orchestras. All very good news I guess, but would it be completely inappropriate for me to suggest that, rather than spend squillions on a consultation which may or may not deliver tax breaks for orchestras, they should simply pay a supplement to orchestral players so that they can be paid a wage commensurate with their years of training, dedication and cultural worth.

For that matter, why stop at orchestral musicians? For that matter, why stop at musicians? The UK's grass roots music venues are struggling to survive and we all know this is where the high earning (and high tax paying, we trust) big stars of tomorrow cut their teeth. The music venues need a tax break lifeline right now.

The UK film and gaming industries have both enjoyed generous tax breaks over the last few years. It's now high time that grass roots musicians and music venues got a break.

# inbox

These pages reflect the diverse range of multi-channel communications between the Union and its members. We welcome your contributions via email, Twitter or letter.



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@WeAreTheMU



soundcloud.com/ musicians-union



Find us at the MU.org



Email us TheMusician@ TheMU.org



**YOUR EDITOR** 

Welcome to the Spring 2015 issue of The Musician and the latest edition in our series of award-winning publications.

As part of our preparations for this summer's MU biennial Delegate Conference, we have produced the enclosed document, Conference Motions and Proposed Rule Changes, for your consideration.

Please do take the time to read this and follow the instructions should you wish to contribute to the Conference process.

Keith Ames TheMusician @theMU.org

# **Ulster Orchestra**

You did it! Thank you so so much to all our volunteers and supporters. YOU did this. Thank you, thank you, thank you x

Save the Ulster Orch @SaveTheUO

# Viva democracy

Many thanks to @WeAreTheMU regional reps and great full-time staff for today's meeting. With all the differing views it's #democracy at work!

Claire Mooney @MooneyInfo

# Tweet yourself

Off to an @feutraining @WeAreTheMU workshop on social media in #London today. Hoping to know how to use Twitter after this...;)

Jo May @JoSpoons1

# Play for pay

Pay to play or play for pay? @WeAreTheMU clear up confusion over pay to play with their superb free Fair Play Guide.

The Unsigned Guide @unsignedguide

### Handbook thanks

Going through the 2015 @WeAreTheMU Handbook. The MU has been so helpful to me this year – really appreciate all your help and support.

Angelina Warburton @harpistangelina



Save Madame Jojos

MU supports campaign to save Madame Jojos. **Mandy Giltjes** @MandyGiltjes

# It's not a hobby

@WeAreTheMU #WorkNotPlayMU is a great initiative. We train, rehearse and refine our musical skills before performing – it takes time and focus.

Musicmakers UK @Musicmakers UK

# Royalty advice

@WeAreTheMU were so very helpful with business and royalties enquiries! I 100% recommend them! Apphia @ApphiaMusic

### He's not daft

@WeAreTheMU - Signed up to another year under your wing. Be daft not to!

Kieran McMahon @KieMcM

# Help at hand

I suggest every musician joins @WeAreTheMU. It can be lonely being self-employed and it's amazing to have helpful people an email away.

John Joe Gaskin @johnjoegaskin

# Join today

Heading to the @WeAreTheMU new members social in Soho. If you're not a member, check them out. They've been incredible for me so far.

Dawson @iamDAWSONmusic

### Flowchart fan

Latest copy of @WeAreTheMU mag – great flow chart re: playing for free – pros/cons. So glad to see that the general feeling is still... don't.

Faye Patton @FayePatton

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### Judicial review

@UK\_Music @BASCA\_UK and @WeAreTheMU have launched judicial review challenge of the government's private copying exceptions.

M Magazine @M magazinePRS

# **Brain spinner**

Excellent @WeAreTheMU songwriting workshop with @dan\_whitehouse, @AmosJonny yesterday. Brain spinning stuff:)

Heather Wastie @heatherwastie

# Happy customer

Brilliant and informative chat with the always helpful Paul Burrows at @WeAreTheMU re copyright and licensing! #grateful #pleasedmember

Tracey Jones @tracejonesmuso

# Student rate

I say join the Musicians' Union. Advice, support, free insurance (public liability and instrument) great student sub rate etc... Chris Beck @SongwriterBECK

# Reclaim the fees

Don't forget, musician friends, if you've problems with musicians not paying you for gigs, @WeAreTheMU can help you. It's not just non-paying promoters.

Cindy Douglas @DouglasCindy

# Support your teacher

It's not the testing that makes a difference, it's the teaching. #classconf14 @NUTonline #SupportMyMusicTeacher Andi @AndiHoppy

# Frank opinions

Support the campaign to #SaveMusicVenues. Adopt the Agent of Change principle and #KeepMusicLive. SIGN NOW. http://thndr.it/10dNnGo Frank Turner @frankturner

# Welcome savings

Cannot say how much @WeAreTheMU have saved me in insurance, debts, contracts and advice over the years. fartycat @fartycat

# Part of the family

Feel privileged to be part of a dynamic/passionate group working to help fellow musicians. #Scotland&NIRegionalCommittee @WeAreTheMU #Music

Cindy Douglas @DouglasCindy

"If you keep working for free when unnecessary, people will never start paying the amount they should!" Marie Schreer @MarieSchreer

# New member

Finally I just joined!
@WeAreTheMU! Get involved!
Anna Stonehouse
@StonehouseAnna

# Less taxing

Thanks to the @WeAreTheMU great tax workshop today.

Steve Thomas @Steve\_t\_music

# Huff posts

The music industry needs the same generous tax breaks film and gaming receive, blogs @WeAreTheMU's Horace Trubridge. **HuffPost UK** @HuffPostUK

# We're all the same

MT @WeAreTheMU Same goes for performance poets, really... #artists #getpaid #itsourworknotahobby **Mab Jones** @mabjones

# You can't eat exposure

"It's OK, kids – we're having 'Decent Exposure' for tea tonight..." #WorkNotPlayMU #MUEquality #Solidarity Anthony Davison LRSM @ClassGuitarist

### Musicians' Union

# MM

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Matt Eglinton





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# A Night ATTHE OCIA

With the rapid increase of cinemas showing screenings of opera events, we ask whether this trend will expand audiences or threaten the future of the live art form...

**Feature by Andrew Stewart** 

Many commentators on the present condition of opera have been cheered by the considerable box office appeal of live cinecasts of productions from the world's leading stages – London's Royal Opera House, New York's Metropolitan Opera and the Glyndebourne Festival among them. Others have questioned whether cinema's operagoing audience draws customers away from buying tickets for regional and touring opera company shows. While nobody can say for certain whether opera in cinema will prove a long-term strength or a serious weakness for the art form's future, initial research suggests that the two can coexist.

The picture is even more unclear when it comes to opera and new media, where excitement over the latter's virtually limitless creative potential is offset by concerns about audience fragmentation and diminished income streams to musicians. The Musicians' Union is determined to protect the interests of one of the most vital assets of any opera company: the musicians who play night after night in theatre pits across the UK.

Naomi Pohl, the MU's London Regional Organiser, welcomes the spread of opera into cinemas and the increasing use of digital media in opera's audience development strategies. When it comes to paying for musicians' rights for media work, Naomi notes that the MU is able to offer opera and ballet companies existing agreements under





the umbrella of its Recording and Broadcasting Department, or negotiate bespoke deals.

"At the Royal Opera House, there has been a flat fee paid for specified media activity to each member of the orchestra," Pohl explains. "That allows the company to budget for, and record, a certain number of productions each year, which in turn can be exploited across a number of agreed media. Limits are put in place because the fee is set but extra rights can be purchased if needed." English National Opera, she notes, operate a points system to facilitate buying an agreed number of media points each year from their musicians to spend as they wish. "If they run out of points in a year, the company can always buy more from their musicians." Naomi Pohl acknowledges the demands of drafting agreements that are sound against any future innovations in digital technologies. She suggests that there

# "Any attempts to reach new audiences are worthwhile and should be encouraged." Naomi Pohl

may be room for a royalty model to deliver an income stream if future online productions prove commercially successful. "Perhaps that will become more appealing, but we'd always want to make sure that there was a certain amount of money guaranteed to musicians for media rights and their exploitation, whether for commercial or non-commercial projects. Our view is that any attempts to reach new audiences are worthwhile and should be encouraged, so long as our members are being paid for their work." Recent developments in digital broadcasting technologies paved

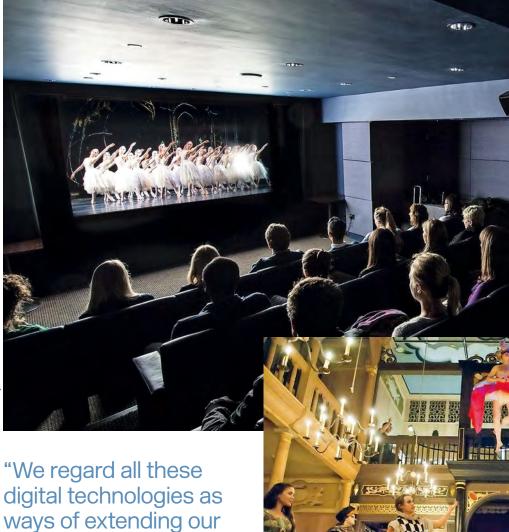
the way for opera companies to contribute to the growth of live event cinema. What began as a gentle trickle, with pioneering productions from the Metropolitan Opera and Glyndebourne Festival's first deal with Odeon Cinemas in 2007, has rolled into a full flood of opera cinecasts. The Royal Opera House alone now offers live cinema screenings of its productions at more than 400 cinemas in the UK and over 60 other territories worldwide.

# New ways of working

Alastair Roberts, managing director of enterprises at the Royal Opera House, sees cinema screenings as part of a media package designed to widen access to his company's world-class opera and ballet productions. The ROH, he notes, also has its own DVD label, offers free screenings in public places, and has made strides into the world of online streaming, "We regard all these digital technologies as ways of extending our audience reach," he says, noting that the Royal Opera's main theatre at Covent Garden seats 2,256 people and its productions are almost always sold out. "We are able to take our work around the UK and internationally thanks to new technologies, whether to the tens of thousands watching our BP Big Screens on summer evenings or the hundreds of thousands who see our work at their local cinemas."

Roberts surveys the past decade and identifies digital technology's positive benefits to the Royal Opera House. "We were in the business of live theatre, with occasional television and radio broadcasts. Now we're in the business of live theatre plus... Almost every time a new technology comes along, we use it. Digital platforms allow us to reach new people and connect with different audiences through different types of work." Cinema screenings, he notes, generate income that helps sustain non-commercial presentations online or in public spaces.

John Holmes, head of marketing at English Touring Opera (ETO), suggests that it is too early to say whether cinema screenings from world-class opera houses lure audiences away from attending the work of UK regional and touring opera companies. Since 2010, he notes, ETO's audience has risen by around 2-3% per year. "We don't believe that cinema screenings have stopped people coming to us. But we have found that on nights where our performances clash with a live screening, the audience does drop." Holmes cites the



audience reach."

# **Alastair Roberts**

example of his company's visits to Guildford in 2010 with Rossini's The Barber of Seville. "Over 600 people came to see us then, which was good for a first visit. The following year we were up against a Royal Opera House screening on the night we did Mozart's Così Fan Tutte and the audience fell to 365. That's the most dramatic example we've seen and we can't say that it's all down to the screening. But we've seen box office falls elsewhere when there's a screening on the same night." English Touring Opera's tour circuit reaches places such as Truro, Crawley, Buxton and Wolverhampton, where the audience for opera is finite and easily divided by competing

events. Touring companies, says Holmes, are now working with cinema providers to avoid date clashes wherever possible.

### Audience research

English Touring Opera's audience research suggests that the audience for live opera is unlikely to expand thanks to cinema screenings. The survey showed that the mean age of those attending opera in cinemas is 68, considerably older than the mean for those attending ETO's productions. "That figure is supported by independent research done by Martin Barker, emeritus professor of

when live opera cinecasts first moved into the cinemas there was some concern that it would take audiences away from going to see live opera in the theatres. However, research has suggested that the two audiences can coexist and, if anything, these cinecasts satisfy existing opera fans looking for more of the art form, rather than turning people away from the live experience. But as the demand for opera rises – both in the theatre and at the cinemas – we have to ensure that those musicians playing at the shows are correctly recompensed for their work, whether in real time or not.



Film and Television Studies at the University of Aberystwyth," notes Holmes. "We also found that more than half of the cinema audience attended opera screenings over seven times a year. It appears that they are already opera fans and want to see more of it in cinema, especially when they live far from an established opera venue. That doesn't necessarily mean they're put off the live offer

by cinema, rather, it suggests that they would go to more live opera if it was closer to them."

Anyone looking for signs of the next big thing in opera and new media should look to Sussex University's Centre for Research in Opera and Music Theatre (CROMT). The enterprise reflects the growth of academic opera studies and meets a perceived need for collaboration between opera scholars and practitioners. Professor Nicholas Till, the Centre's founding director, explains that, as well as supporting scholarly reflection on opera and its cultural context, CROMT aims to establish a model for the research and development of new work. "The areas of academic research and practical application are complementary, but they have slightly different emphases. Much of the practical stuff we've done has been with doctoral students and research fellows." Till highlights the value of university-based research to the professional opera world. "Much of our work takes advantage of Sussex University's state-of-the-art film and media facilities, which few opera companies possess. It's perfectly reasonable for opera companies to ask whether their business is to undertake this sort of new media work. That's where we can create collaborations and partnerships with opera companies of all kinds."

However, Andy Doe, an independent music, media and technology consultant cautions large opera companies against being seduced by the lure of digital media at the expense of their core business. "I've spent my whole career at the confluence of old music and new technology," he observes. "Almost everything I read about in my field is either desperately speculative or old news. That's the nature of it. My feeling is that it's not necessary for big institutions to be doing the innovation here. New ideas tend to be invented by small companies, but out of that will come the developments big companies will take up and turn into the models that everyone then takes for granted."

Doe says that however people consume opera, the quality of the audience experience should always be the highest priority. "There is a hunger out there for authentic experience," he says. "There's a danger that the excitement of an art form like opera can be diminished by the trend to present everything in this highly-polished, highly-packaged digital world. What people want, in my opinion, is an experience that is honest and compelling, whichever way they access it."



NAOMI POHL London Regional Organiser, MU We don't wish to prohibit creative

projects, which is why we would encourage opera companies of all sizes to approach us with their new initiatives. If what they're proposing is innovative and not covered by our existing rates and media deals, we would consider the number of members involved and always try to come up with something that facilitated the work. If small companies want to talk to us about acquiring media rights for performers, our door is always open. We're keen to create more of those smaller house agreements and we can be guite flexible about those. Our members are adapting quickly to this fastchanging media environment. The MU is ready to discuss media agreements with orchestras, opera and ballet companies, but their managements must always think about rewarding musicians fairly for their work.



University of Sussex, Photographer: Stuart Robinson

PROFESSOR NICHOLAS TILL Director, CROMT, University of Sussex Cinema screenings

are a great way for opera houses to extend their reach, but they are a different thing to live opera. I don't believe it's a way of reeling people in to the opera house, but I do believe cinema and new media can both be developed creatively to deliver a strong audience experience. I understand why professional companies may be wary of working with academics, but I hope that they will be able to see the value of collaborating on new projects, partly because there is money available within academic research. In the eight vears since our Centre has been up and running, I've brought in around £600,000 research funding. It's a significant sum if you consider what professional opera companies have to spend on research and development.





A few moments after Guy Chambers arrives at his studio in north-west London on a chill February morning, *The Musician* relays a comment from the MU applauding him for his consistent employment of orchestral session musicians, a welcome occurrence in an era when, so often, digital alternatives prevail. "That's good to hear," says the 52-year-old songwriter, producer and musician, with a smile. "I value working with real players."

Given his background, it's not that surprising. His father was a flautist with both the London and the Liverpool Philharmonic, and the young Chambers would sit in on rehearsals. He took up piano at the age of five, wrote his first song at eight and, after a spell on trumpet then violin, added guitar to his musical canon at the age of 10. He studied composition and piano at the Guildhall School of Music & Drama and went on to play keyboards with Julian Cope as well as The Waterboys before joining World Party in 1986, co-writing the band's most successful album Bang!, with Karl Wallinger.

In 1992, he formed his own band The Lemon Trees, releasing one album before splitting three years later, then going on to collaborate with songwriters such as Cathy Dennis. But it wasn't until January 1997, when he was introduced to former Take That member Robbie Williams, that his fortunes took a dramatic upward swing. The partnership would catapult Williams to solo stardom and elevate Chambers' status to that of A-list hit maker to the stars.

Over the course of five albums – which clocked up 57 million album sales – Chambers co-wrote virtually every track, including *Millennium*, *Let Me Entertain You*, *Rock DJ* and, of course, *Angels*, the exhilarating and heartfelt ballad that earned Williams and Chambers an Ivor Novello Award for Best Song of the Decade: 1995-2004.

Since then Chambers has worked with a diverse range of artists, including Kylie Minogue, Rufus Wainwright, Jamie Cullum, Katie B and Mark Ronson. In 2013, he reunited with Williams for Swing Both Ways, an album of covers featuring duets with artists such as Lily Allen. Here,

"I feel blessed that I was lucky enough to write *Angels*... I hope I write another one."

middle eight?' (laughs). I was a bit of an interferer, looking back.

# Do you write on the piano, guitar or do you try to mix it up?

I've gone back to the piano. I don't know whether you've noticed but electric guitar is quite unfashionable in pop music at the moment. Ed Sheeran's brought acoustic guitar back into the fore, but Britpop-style guitar is quite out. I love that style of songs but at the moment I don't feel there's much of a call for it. One of the reasons is that people listen to music on laptops and the guitars don't sound too good.

# How do you think songwriting's changed in the time you've been in the industry?

It's more cynical. People analyse it way more and it's turned into more of a science. You can be in a session where someone will say, 'Let's write a song like this', and they'll play whatever's the biggest song in the world that week and that will be the starting point. I don't think it was like that in the 80s and 90s. People wrote songs because they felt it was more intuitive. It's become more scientific – I often say the studio now is more of a laboratory.

It was more of a den when I was starting out in the music business – admittedly, it was a man den. It was somewhere to escape and be indulgent and waste time. Now it's more business-like and professional in a way that I don't really like. I don't want to feel that I'm being professional, I want to feel like I'm having fun and tapping into something deep within me and not like I'm an accountant.

# When you're working with an artist like Adele, would you have finished songs ready or do you prefer to have some flexibility in there?

I'm always creating backing tracks and I have melodies for those that I may or may not throw in the mix depending on what somebody else comes up with. If that doesn't work I will do it the old-fashioned way, which is with the piano and

> the voice, or guitar and the voice and they can improvise or I might come up with something. It just depends on what kind of buzz someone wants.

Obviously, if you play someone a track that sounds like it could go on the radio quite quickly then that's a real buzz for some people. Robbie really likes that. He gets much less excited now about just hearing a piano, as opposed to a whole track,

whereas some people really like the emotion of just the piano and the fact that they can imagine the track in their heads.

A man and his magnificent

machines: Guy Chambers at

his north London studio - a

converted sewing machine factory - discussing his life

(below) Robbie Williams and

third night of Williams' tour at

# You're well known for your work with Robbie

Williams. What makes that partnership work? Our mutual respect for sure. We both love one another and we've been through a lot. I know what he likes musically. Back in the day I toured with him and now I'm touring with him again and that makes a big difference. You get an intimacy and an intuition about what someone's like. We are very different. He's a bit of a recluse, loves football and doesn't like going out. I go out all the time, I don't like football, I like the arts and I go to the ballet. He's still very curious about the world but he likes to see the world through a laptop -I'm much more physical, I like actually seeing things. Obviously, I don't get stared at whereas when he goes out he does. It's not easy for him, he's a superstar. Luckily, I'm not.

# How did it feel to write a mega-hit like *Angels*? In a way that almost soundtracked British life... It only got to Number 4 (laughs). It should have been Number 1. It didn't get to Number 1.

# It's stood the test of time though...

It has. We knew at the time that we'd written something special but you've got to remember

he talks to *The Musician* about his latest collaborations, his songwriting techniques and, of course, co-writing with Robbie.

# When you left the Guildhall, did you have a firm idea of where you wanted your career to go?

Not really, no. I was still pretty young and confused. I always say I was a bit of a late developer. I knew I wanted to do pop music. I met various classical composers at the Guildhall, such as George Benjamin and Francis Shaw. George Benjamin was one of my teachers and seeing what they had to deal with and how clever they were made me realise I just wasn't naturally gifted enough to be a classical composer. Plus, I like the glamour. I think the industry's changed a lot but back in the 80s and 90s there was still a lot of glamour. I like the buzz of it.

### When did you decide you'd follow this course?

It was a process of elimination. When I left the Guildhall I toured with various people: enjoyed seeing the world, recording and being in the studio – slowly I started to get confidence to write my own songs.

It was a very slow process and it took me all through my twenties, because I was working with people such as Mike Scott and Karl Wallinger, both naturally good with words and just good musicians.

# Did they know that you were trying to write?

Yeah, absolutely they did. I remember sitting with Mike Scott when he wrote Fisherman's Blues and he played it to me on the guitar. He'd literally just written it that day and I said to him, 'Oh it's really good but don't you think it needs a

"I don't want to feel that I'm being professional, I want to feel like I'm having fun and tapping into something deep within me, not like I'm an accountant."







that it was my second day of working with Robbie. Just before I met him I was so desperate and broke. He was desperate and we both really needed one another. Both of us had quite a lot of emotion connected – he was pretty broken and I was pretty broken, so the emotion that went into that first album is very real. But it feels wonderful to have a song that has lasted this long and when we perform it live, it's an amazing feeling every night, people crying and bringing their kids and thinking about people that have passed on. It's definitely part of the culture and

# Song placement

If a young, talented, selfpublished songwriter wants to place their song with a certain artist, how difficult is that? It's a difficult one. I think their first port of call is to go and try and get a meeting with the artists' publisher or manager. That could well fail (laughs) because if you haven't got a track record they're probably not going to want to hear your song. You could record it online and then tag it on YouTube next to the artist somehow so that maybe the artists sees it. A lot of artists look at stuff online. They're just curious. Say you're trying to get Meghan Trainor to sing some of your songs, you could cover one of her songs and then have your one underneath it. Maybe she'll look at it if she likes your cover. You've got to be devious... and creative. But it's not easy. It wasn't easy for me getting anything listened to by anyone. You've just got to keep at it. I think YouTube's pretty powerful. I worked with a new artist recently who is only 15 and I said to her, 'The best thing for you to do is just put your songs on YouTube, do some covers as well, so that people get to look at you. Don't even bother talking to any labels or publishers. Just start there and see what reaction you get from your songs. Because I think they're really good, but I'm 52. Let's see what people of your age think'.

I feel blessed that I was lucky enough to write that. Of course, I hope I write another one.

# It was noticeable how good the band was that you put around Robbie.

It was very important for me that the band were really good. I spent a lot of time kicking that band into shape and I still spend a lot of time kicking the current band into shape.

# The music industry has transformed beyond recognition since you started out. What's your view of music streaming?

I've got Spotify and Tidal on my phone. I use them both all the time. I think it's an amazing thing... we should embrace it. I think Jay Z's got the right idea – he is buying a service; he's not trying to fight the change. The labels, sadly, have not been fair to the artists because when they did the deals with Spotify they've taken the bulk of the money. That's made me very cross, but I'm quite positive about streaming.

# What projects are you currently working on?

I've been writing with Robbie on and off for over a year now – we're working on his first pop album since *Take The Crown* (2012), which will be out in 2016. We haven't finished it yet. We tend to work in very intense two-week periods, then we don't do anything for three months. Meanwhile, I'm busy producing them up, just trying to get them sounding as good as anything else, which is an ongoing process. I'm like a sculptor in that I slowly work towards what I want. I've also been doing some writing work with Rufus Wainwright and John Grant. I'm a big fan of John's, and me, Robbie and John Grant wrote a song together recently.

Today, I'm writing with a guy called Ed Drewett, who co-wrote one of One Direction's songs. I'm also working with Will Heard, The Foxes and Gabrielle Aplin on songs for their next records. I don't know when the Gabby song's going to come out. As a songwriter you don't have any control. You have your 48 hours with the artists and then you don't know what's going to happen to the song. It might come out, it might not. You get told at the last minute.

### Is there anything, creatively, you'd still like to do?

I'd like to do a piece for children. I've been working on a sort of *Peter & The Wolf* type thing – a story piece for orchestra and voices. I'm about halfway through it. And I'd like to do a musical. I'm hoping that someone will walk through the door and say, 'Do you want to do the musical on the life of Andy Warhol?'. And I'd go 'Yeah. that's a good idea'.



# Welcome to the app revolution

Can you really do everything you did in a studio in the palm of your hand? We look into the rise of music creation apps. Feature by Will Simpson

Since the 2007 launch of the iPhone and the successive parade of accompanying i-products, life has changed forever. It's hard to think of an area of human existence that has been left untouched by smartphones and their applications. Woe betide any cafe, shop or public space that does not yet have a Wi-Fi connection in 2015.

Of course, this progress has transformed music making. Indeed, with computing power increasing at an exponential rate and Apple unveiling upgrades on an annual basis, it's highly likely that by the end of the decade this article will look like a relic of a bygone era.

For musicians, the range of apps on offer has been akin to a cheap, overstocked sweet shop opening at the end of their street. The huge range of music-making and performance-related apps available on the virtual shelves is quite bewildering at first. Many apps are, in effect, miniature guitar tuners, amps, effects pedals and vintage synths. But there are also







others that offer something genuinely new, such as PreSonus's QMix, which enables musicians to create their own monitor mixes from the stage; or Notion, a scoring app that provides musicians with the ability to 'conduct' their own arrangements live.

Many of these apps have been developed with the direct involvement of musicians themselves. SessionBand is a series of loop-based accompaniment apps launched by UK Music Apps. Geoff Gascoyne, an MU member who has played with artists such as Van Morrison, Georgie Fame and Jamie Cullum, was first contacted to work on the project in 2013. "The original idea for the app had lots of styles on it, so I was beeked to play double base in the small part

work on the project in 2013. "The original idea for the app had lots of styles on it, so I was booked to play double bass in the small part of it that was jazz," he explains. "I turned up and they had written a few dodgy basslines. Feeling in a candid mood I said to them: 'The jazz part of it is rubbish. If you ever want to do it properly, give me a call'."

A few months later they did, and Geoff found himself recruited into the role of musical director of the SessionBand Jazz app, deciding on styles, tempos and the musicians. Geoff and his team – ace session players Ralph

# 5 HANDY APPS

### **GARAGEBAND**

In its 11th year and used by both young musicians and stalwarts alike to record quickly.

### **AURIA**

Includes the facility to edit and mix. Similar to desktop packages like Pro Tools or Cubase but for the iPad.

### **REACTABLE**

Move coloured blocks around the screen to synthesise sound. An unusual and tactile way to create music.

### QMIX/QMIX-AI

Enables musicians to remote control PreSonus's own StudioLive mixer app so they can create their own monitor mixes from the stage.

### **AMPLITUDE**

A free set of processors for guitarists using either a built-in mic or a connected interface to use with hardware. It includes four simultaneous stomp boxes, amp head and cab.

sweet shop opening at

"For musicians, the range

of apps on offer has been

akin to a cheap, overstocked

DRUMS BASS LAWING





Salmins (drums), Adam Goldsmith (guitar) and Tom Cawley (keys) recorded thousands of loops, which were then stitched together into sequences. The apps, he explains, are ideal for post-beginners, students or anyone looking to improve. "I teach at the Guildhall and the London Centre of Contemporary Music and at both those colleges tutors use it. I actually used it for the examination for my third year students last year, as a playalong for some of the bass players. My wife is a singing teacher at Trinity and she uses it for the singers there. It has all sorts of applications."

Meanwhile, Chicago-based app developers Wave Machine Labs (who launched the Auria range of recording apps) are staffed entirely by ex- or current musicians. "The founder Rim Butinas is a drummer and keyboard player, so he often brings in ideas for new products," explains director of operations (and guitarist) Matt Werner. "When it comes to Auria we've all done our own sessions with it: we have worked with it at home and worked with it with others - especially early on to make sure it functions as people in the real world will want it to. The things we make are the things we want as musicians. If we weren't interested in this it would be hard to spend all our time working on it!"



Dan Griffiths from the musicians' online resource Music Radar has followed the rise of apps keenly and is convinced they are revolutionising music making. "I think some people still view them as a bit of a novelty, but your phone or iPad is incredibly versatile. You might

need it to be a guitar tuner or to do a recording on the move, or you might just want to mess around with a recreation of a vintage synth."

The other revolutionary aspect is the cost. While many are still connoisseurs of vintage equipment, apps have been a godsend to cash-strapped musicians. "They have brought down barriers to entry," says Griffiths. "I remember when the Korg MS20 synth was hugely popular and changing hands for £1,000 second hand. Now there is an app version that retails for £15 and, to all intents purposes, when it's mixed in a track you can't tell the difference between the vintage 70s version and the app. You can even get all the Fairlight sample libraries on your iPad now – which back in the 1980s would have set you back over £30,000. When you think of it, it's just staggering."

So where are we all heading to with this? Massimo Biolcati, founder and developer of loop app iReal Pro, suggests the next step forward could be voice recognition. "You could

# "Some people still view apps as a bit of a novelty, but your phone or iPad is an incredibly versatile tool."

get a live music transcription that would give you instant feedback on your playing. It would tell you if you're dragging or speeding up, playing out of tune or playing the wrong notes of a particular chord." Matt Werner foresees iPad instruments that feel like the real thing. "There are a few different technologies that are exploring this – replicating the feel you get from physical objects when you're touching an iPad screen. You could end up with something





where if you closed your eyes it would feel like you're really playing, say, a piano."

Ultimately, this will be dependent on computing power continuing its rapid growth, as Dan Griffiths explains. "When the next iOS (the mobile operating system that powers all Apple products) comes out, I think that's going to be a real tipping point in terms of what this technology can do. That will enable musicians to multitask and run different apps simultaneously in different portions of the screen. For music makers who might need to tweak a level at the same time as, say, adjusting a filter cut off, it will allow you to see everything side by side, touch and move

it around. I think iOS9 is destined to give music making another really serious boost."

Even before then it's clear that apps are enabling musicians - making the process by

which we all create and perform music a whole lot easier. "I'd implore people to give them a try," Griffiths adds. "Have a look around to see what's out there because I'm pretty certain any musician – no matter what they play – will find something they're looking for."

# Why I joined the MU

Three members from varying disciplines reveal why they treasure their Musicians' Union membership.



# **GARETH FREDERIK ELLMER**

"I am a composer, singer, guitarist and recent escapee from the rat race now in pursuit of a full-time career as a musician. I'm very excited to finally be doing more of what I love. I joined the MU because it offers a wealth of information and contacts for musicians in the form of the members themselves, not to mention the dedicated staff and legal team. The free insurance at gigs sealed the deal. So far, I have found The Musician magazine and MU website hugely useful. I have met like-minded individuals at events - including yoga for musicians - and I've generally felt like I'm in good company that will support me while I try my damnedest to remain an escapee. I look forward to working on new projects and meeting more MU members."

Gareth Frederik Ellmer is a full-time musician working on a variety of solo projects, collaborations and session work as well as being a member of the London-based alternative rock band Japanese Fighting Fish. The band are currently getting ready to release the first single from their third album, which was recorded at the renowned Air-Edel studios in London during the summer of 2015.



# STEVE COOPER

"I joined the Musicians' Union in 2005, following a career change. I was originally a surveyor, but then I became a careers adviser, a position that allowed me the opportunity to become a part-time musician. I initially joined because of the offer of public liability and instrument insurance. However, the MU has been considerably more than that, it provides excellent advice on finance, accounts and a great deal of information regarding all aspects of music - both on the web and in the magazine. Most importantly of all, one can't put a price on being part of a musical collective. I encourage anyone involved in music, be they a student I'm career advising or full-time professional, to join the Musicians' Union."

Steve Cooper is an experienced musician with over 30 years involvement in music. He has played in folk, jazz, blues and rock bands, choirs, marching bands and orchestras, playing trumpet, drums, guitar and percussion. He also has 15 years experience working with young people in the voluntary and statutory sector and he runs his own small musical business – Different Drum. differentdrum.co.uk



# SEAN TAYLOR

"I am a full-time musician from London who's toured all over the world and recorded in London, Ireland and the US, I started gigging in 2001 and became a member of the MU as soon as I could. I perform live about 100 times a year and this summer I release my seventh album. The Musicians' Union has provided support and advice on issues such as contracts, gigging and working overseas. It's great to know that if I have any concerns or I need advice on how to deal with a problem, the MU is always there. Unity is strength and being part of a union is a massive part of this. During this period of global austerity defending workers' rights matters more than ever."

Sean Taylor is a London-based singer-songwriter. He has just released his seventh album, *Love Against Death*, which he recorded in Austin, Texas with producer Mark Hallman. He is a prolific live artist who has supported the likes of John Fogerty, the Neville Brothers and Martin Simpson amongst many others. Sean is currently working his way around the UK on a comprehensive national tour to support the new album before he heads off to Europe for a string of autumn dates. seantaylorsongs.com



Ever since The Beatles cut their teeth in Hamburg, British bands on the rise have looked overseas for opportunities. With a vibrant live music scene in Europe and America to enjoy, *The Musician* looks at the routes UK artists can take to perform to new audiences in foreign lands.

**Feature by Katie Nicholls** 



is second only to America as the biggest exporter of music to the rest of the world, where it claims 13% of sales. Thankfully, the commercial success of major British artists in Europe, America and beyond filters down to the grassroots and musicians heading overseas can tap into eager new audiences. However, anyone taking their first hop across the water will need to take into account a plethora of logistics, from securing the gig to finding funding to getting the right insurance.

### **Carving contacts**

The live scene in Europe and America is a varied landscape. Options open to rising UK musicians range from showcase events to festivals to small-town venues to house gigs. While there are certainly UK-based promoters and bookers with solid contacts who can smooth the passage for up-andcoming bands who want to tour abroad, they come at a price. For those who don't have such a fund at their disposal, arranging a tour requires some lateral thinking and plenty of networking. "Artists can get overseas gigs by talking to musicians from other countries who are gigging in the UK. Word-of-mouth contacts and recommendations can be

# "Focusing on genrespecific events and venues can be a launch pad for UK musicians."

invaluable." says MU Live Official Kelly Wood, who also thinks focusing on genre-specific festivals and events is a good starting point. Louis Barabbas, label owner and founder of gypsy folk band Bedlam Six, secured his first tour via friend and colleague Liz Green. Liz's German promoter got in touch after Liz joined Louis for a duet on stage. "Over the last four years we've developed a very loyal following and have recently expanded the touring circuit to include Italy, Belgium and the Netherlands." He agrees with Kelly that focusing on genrespecific events and venues can be a launch pad for UK musicians looking for their first

overseas opportunities. "Heavy metal and hard rock tend to have their own clubs, as do jazz and folk. If the band has any political predilections then that's often a good route. There's a great squatter circuit in Germany and some fascinating found spaces in Holland, whole underground communities are doing things in their own way."

Bypassing the traditional route is increasingly an option for musicians who are keen to play overseas. Guerilla gigs that take place in sitting rooms and empty spaces are a phenomenon that has been gathering pace since The Libertines gatecrashed fans' front rooms in the early Noughties - and it's not just the preserve of the lesser-known acts. Prince embarked on his own guerilla-style tour in 2014, with an intimate gig in the East London sitting room of soul singer Lianne La Havas. Organisations exist to support guerilla gigs, such as Sofar Sounds (sofarsounds.com) who connect artists willing to play with those eager to host.

Another buoyant trend that offers bands the chance to head overseas is the industry



showcase event, the numbers of which are on the increase. Crispin Parry is founder and director of British Underground, an organisation that works with 'export ready' music makers to help them make the most of the myriad showcase events across the world - from Womex in Europe to SXSW in Austin, Texas. He says British Underground work with the bookers of showcase events to select UK musicians who are ready to play on the international stage. "For all the events, we liaise with the director or booker of programming. They will have a selection of people who they would like to invite, and they will also ask us and our partners who we think is ready."

## Prepped for export

Whether you are heading down the showcase, guerrilla gig or festival route, being export ready means you are in a position to prove to bookers overseas that you can haul in a crowd, garner some press attention and put on a good show. Crispin Parry says that British Underground define the term as a band that's at "a position in this country where you'll have national press – that might be specialist press, so fRoots or Maverick magazines – but also you need to have established yourself through touring and have a product out. If you're going to an event you'll want something to promote and sell to the industry."

Louis says a professional appearance is essential if you're planning to approach bookers and venue owners overseas. "Make sure you have a comprehensive online presence. People need to be able to get a grasp of the acts very quickly. And the sense of appeal needs to translate. Most bands booking their own tours (in any country) will not have media support in the places they're aiming for. Online is everything in such

"You'll need to have established yourself through touring and have a product out. You'll need to be able to say: 'This is what we're about.'"

From top clockwise:
Johnny Flynn on stage
at SXSW; Jamie Cullum
at North Sea Jazz
Festival, Amsterdam;
fans rock out to Deep
Purple at Wacken Open
Air festival, Germany;
Rou Reynolds from
Shikari performing
at the Lowlands
festival, Netherlands.



instances. Have a website. Different territories favour different online platforms so make sure there is some centralised space that you own (even if it merely collects together your social media accounts). Videos are important: YouTube is the number one place people go to listen to music – people will search for you there so make sure there's good quality stuff. If you don't have these things set up, don't

bother promoters until you do, no one has time to give obscure bands more than one chance."

Alternative indie pop five-piece Longfellow has enjoyed a rapid rise from playing their

debut gig in 2013 to support slots with Keane and Hall & Oates, as well as two Stateside showcase events: SXSW and CMJ in New York. Lead singer Owen Lloyd says a lot of the impetus for their success overseas has come from self-generated promotion. "There was no record label interest whatsoever, so we thought we'd do a self-release and put out our own track and do our own video. Luckily enough, from there we caught the attention of Simon Williams from Fierce Panda records who started pushing our career forward. As soon as we started doing things for ourselves that's when people came in and started to work around us." This self-starting attitude extended to their CMJ showcase in 2014, for which they applied for (and won) an International Showcase Fund from PRS for Music Foundation, "We also secured." for ourselves an endorsement with Gibson in the States so we didn't have to take our instruments with us on the plane, which can incur a lot of costs."

# It's all about the money...

The finances involved in touring overseas can be considerable. Transport, food and accommodation are just basic demands on the band purse, and there are often hidden expenses, such as insurance, repair and breakdown costs to consider. The Bedlam Six







Where's my passport?

approach is advisable when organising a tour overseas requirements to vagaries in voltage. "MU members have access to free public liability instruments can easily wipe Kelly Wood.

are little things to consider too: to guitar amps will need to be any van with a UK number with long hair and beards in it.

to name a few. "There are ways of getting funding," says Kelly. "It's not easy, but the prize is in sight." Crispin Parry agrees that competition for funding is fierce but a valid route for bands who are garnering interest in the UK: "You have to have an invite from a showcase to participate in the International Showcase Fund, and you need to put a very strong business plan together. For SXSW, there might be 120 acts who are invited, whereas you can only fund 15 to 20 of those through ISF." For those who do win the prize. the impact is significant. "I've heard of so many bands who go out of their own pockets - they're paying between 5-10K," says Owen. "What PRS did was alleviate our fears about money." It's paid dividends, and Longfellow are in discussion with Columbia and Atlantic in the States as a result of their CMJ showcase.

If, like Louis, you're planning a tour around Europe with gigs in different venues in different countries, Kelly advises that you contact the MU to discuss the regional differences of European tax laws. Withholding tax - or foreign entertainer's tax - is imposed on non-resident performers working abroad and is deducted by the organisers at the time of the event. Performers should ensure where withholding tax is deducted, they issue a tax certificate to the promoter/venue to avoid paying tax again on their earnings on their return to the UK.

### An experience for life

From the gold rush of showcase events to the buzz of foreign festivals to the thrill of enjoying cultural differences, playing overseas provides lifetime memories. "Our favourite gig abroad," says Louis Barabbas, "was playing Basel, Switzerland. We played so many encores we ran out of upbeat stuff, so we told the audience to meet us outside in 10 minutes and we played our folky numbers acoustic in the town square. The venue manager brought out candles especially. I'll never forget it." Mu

For the latest advice on visas, insurance, tax laws and travelling with instruments. members should contact the MU. Members are also reminded of Rule XI.3. to "submit written contracts for professional activities abroad to the Musicians' Union before they are entered into".

"covered the ferry and petrol costs by doing a couple of UK shows on the way to Dover" en route to their first European tour, Luckily for Louis, accommodation and dinner costs had been covered by their German agent. "Breakfast was always provided in the hotel, and we'd put extra bread rolls in our pockets for lunch. Merch money took care of petrol and the gig fees were paid to our agent and were waiting for us once we got home."

Longfellow's PRS for Music Foundation's International Showcase Fund covered some of the costs of their trip to CMJ in New York. "There are loads of way for bands to apply for funding," says Owen. The International Showcase Fund, UKTI's Music Export Growth Scheme and the British Council/Arts Council's Artists International Development Fund





A major part of the jazz tradition is the journey of the musician from accompanist to bandleader. The graduation happens faster for some than others, but anybody who heard a teenage pianist called Andrew McCormack when he was a member of saxophonist Denys Baptiste's quartet in the late 90s would have recognised a star student destined for success. His touch had a maturity beyond his years, while his considerable listening and playing skills came into their own on the markedly sensitive duets that he performed with Baptiste.

Forging his own identity within the post-bop modernism carved out by the likes of Hancock, Evans and Jarrett, McCormack steadily fulfilled his potential in the first decade of the millennium, above all in a brilliant partnership with another excellent reeds player, Jason Yarde. The two Londoners have recorded and toured regularly as MY Duo since 2008. Their most recent CD *Juntos*, a collaboration with the Elysian Quartet, was released in 2014 to great critical acclaim.

Nurtured in the creative hothouse of Tomorrow's Warriors (the young jazz musician workshop helmed by veteran double bassist Gary Crosby) McCormack, now 37, made his debut as a leader with the trio set Telescope in 2005 and the format remains a key staple for him. Although the aforesaid work with Yarde has been a major part of his career to date, McCormack enjoys nothing more than batting around rhythmic and harmonic ideas with a double bassist and drummer. The two current incumbents of those positions, Zack Lober and Colin Stranahan, combined potently with the pianist on his 2013 CD First Light. This was another document of McCormack's artistic growth, but the album has

"I was pleasantly surprised at how open and welcoming many of the musicians are in New York City." a much greater personal significance for him. It is the first that McCormack has recorded in New York, his adopted home after relocating from London in 2012. In New York, he joined a relatively small group of British musicians to have crossed the water and dived into a jazz scene that is still seen as the most challenging and energising in the world.

# What effect has the move to New York had on you and your music?

Firstly, I think more British musicians would do it too if it were easier to obtain the visa. When I got to New York there were many challenges - not just musical. I was starting from scratch in a way and you quickly find out what you're made of, as well as gaining a keener eye on the finances. In fact, as it panned out I was very often back in the UK to tour Europe with the projects I'm already involved in. When First Light was released, some opportunities started to arise. including my first solo piano performance in mainland Europe at the Bimhuis in Amsterdam. It seems I got busier the moment I left! Having said that, I would always return to New York and get myself involved in the scene, checking out gigs, meeting new musicians, playing sessions and hanging out at the occasional jam session. It's been a very strong injection of stimulus that really got me working on my music again.

# It's maybe less talked about, but is there a spirit of community there too?

I was pleasantly surprised at how open and welcoming many of the musicians are in NYC. I perhaps had a previously jaded idea of what New Yorkers are like, and although there is a self-sufficient toughness, ultimately they depend on each other. The greatest musicians I've met have a genuine humility, but they also work very hard and in turn share their endeavours. These more generous musicians tend to adopt the view that we are all on the same journey and some of us are further ahead than others, and indeed can teach and lead the way - but, essentially, we are all looking in the same direction. One of the most revelatory moments for me in New York was an invitation to the pianist Dan Tepfer's apartment along with fellow pianists John Escreet and Glenn Zaleski. We each performed a solo piece that we had been working on for the others to discuss and critique afterwards. Playing for such an esteemed and learned audience in such close proximity was a genuinely challenging experience, but it was intriguing to get thoughts and input from those for whom I have the utmost respect.

# Jazz for troubled times

"I think audiences are audiences the world over, despite any cultural differences. They come to performances for a shared experience, to be inspired, to stimulate their own creativity and to take something away with them.

The Kyle Eastwood Band [of which McCormack has been a member for a decade] played a concert in France days after the Charlie Hebdo attacks in Paris. Kyle dedicated the duo piece that he and I play, Letters From Iwo Jima, to the victims of the massacre. As we started it I suddenly felt how important it is to be a musician in society. It had been a difficult and tense week for everyone, so in that moment the audience wanted healing and all my experience and training that had led up to that point suddenly came into play. This was an extreme collective circumstance, but I think music can give people an outlet at any level and with whatever is happening to them in their individual lives. What's important for me is to work hard and to share it generously with whoever cares to listen."

# You've maintained a great working relationship with British saxophonist Jason Yarde. Was that always part of the plan?

Jason and I have worked very hard to establish the reputation of the duo, and I think it's finally starting to become recognised as such. I certainly hope we can continue to work well into the future, and I have no intention of cutting my ties to the UK.

# Tell me about *Juntos*, the result of a collaboration between MY Duo and the Elysian Quartet?

Each album has evolved to the next and *Juntos*, our collaboration with Elysian, has opened a whole new world of possibilities. It was a logical step to employ a classical ensemble as both Jason and I have experience writing for the genre as well as performing. The results are an organic mix of classical and jazz with the common thread of Jason's horn and my piano. I'm very proud of it and I hope many people get a chance to hear it.

### Did you learn classical music before jazz?

I had rudimentary piano lessons when I was seven years old, but I gave up for a few years to come back to it as a teenager. I knew I wanted to go to one of the conservatories in London so I learnt classical piano as a means to gain successful entry into the Guildhall School of Music & Drama. In the end, though, classical music became a deep fascination for me that endures to this day.

# What are the records and who are the players that have really inspired you?

The turning point was my dad getting a vinyl copy of a Columbia artists compilation album. It had many musicians, including Duke Ellington and Billie Holiday, but the first track was Miles Davis's So What taken from Kind Of Blue. There's something so special about the performances on that particular track that, even as a young teenager, I was compelled and that curiosity set me on a life journey. My artistic goal is much clearer to me now and that is to be connected to the canon of music made by the masters throughout history, but to be totally myself in the moment. I really appreciate what players like Brad Mehldau and Kevin Hays do. They are connected to the language and to the past with masterful technique but when they play, they are totally in the moment and they're themselves. However, I am always in awe of Keith Jarrett's crowning achievements.

# A major part of your formative years was spent as a sideman with saxophonist Denys Baptiste. What did that gig bring to your development?

I'm very grateful to Denys for that period, I don't think I can ever underestimate the value of going on the road with a band like that at such a young age [he was 18]. I gained so much experience going to different countries and playing to international audiences while developing a band sound with great musicians. I only wish we had recorded more as we had developed so much since the *Be Where You Are* sessions. Maybe we can do a reunion tour.

An important current gig is with Jean Toussaint, another great saxophonist. Do you feel an affinity to reed players?

Jean is very important to me, and he's also been extremely loyal to me through the years. He was the first person to show me how you learn to play jazz through transcribing the masters, in order to learn how to play not what to play. There's a huge difference and some players are guilty of getting the two mixed up, sometimes myself included.

Through Jean I had a connection to the world of music that he had learnt directly from – such as Art Blakey. I wouldn't say I had a particular affinity towards one instrument (other than the piano, of course), but I do have a strong rapport

Andrew McCormack's primal and instinctive playing has taken him around the world, and has seen him sit in with many contemporary jazz greats. He likes to take a little from each of his old time heroes, but add his own flavour and feeling, learning how they played not what they played.



with the artists that I'm working around, and it's always something that I aim to do with the musicians I play with.

# There's a sense among some jazz players in the UK that the genre is not well represented in the media here. Do you think it has a stronger profile in the US?

I do get angry at the defiant ignorance and misrepresentation you sometimes see in the mainstream media. Particularly at something like the Mercury Music Prize where some commentators who don't know much about the niche genre feel safer to mock and ridicule it.

"I do get angry at the defiant ignorance and misrepresentation of jazz that you see in the mainstream media."



# Improvising in a digital world

"Online tools are extremely powerful and I think still have yet to be fully realised. Even to have someone preview something of me on YouTube has led to new audiences coming to my shows. It's also become the main way for me to update my fans on news of upcoming gigs and CD releases.

In terms of marketing a new album or show, it can be very cost effective to make a good-quality video and post it online. Not everyone uses social media, so other avenues of communication are not yet obsolete. But I would say, personally, I get most of my information online and I can see it going that way more and more. The downside is that absolutely everyone can use the internet, so it's a noisy and cluttered place.

I have to limit the time I spend on Facebook and Instagram as it starts to become a bit like trash TV – scrolling item after item with nothing rewarding." It reminds me of the playground at school! I can't say it's any better in the US if you consider the 'satire' piece on Sonny Rollins in *The New Yorker* recently. Had they contacted Rollins and included him in it, it might have worked. But they didn't feel he needed (or deserved) the courtesy. It's a small area of the industry so it's easy to bully. I'd like to see them try 'in his own words' on someone like Paul McCartney or Sting and their respective lawyers.

How much have you focused on your live presentation in your shows – the set-up of the stage, your own image, your dialogue with your audience, among other things?

I think it's something jazz musicians don't have a great reputation for, but I think it's increasingly important for them to consider what an audience might expect from a live show. It's something I should be conscious of as, essentially, I'm selling a product and it needs to have a reputation for quality and consistency if I want people to buy into it. I try to work on the premise that it should be a live show I would like to see.

### When and why did you join the MU?

I think I've been a member as long as I've been a working musician. I can't remember when or why, but my parents were both actors so it was probably strongly encouraged by them.

Thankfully, it's not been too often, but there have been pay issues that I've gone to the MU for advice on and, in one unfortunate case, had a legal letter drafted by them.

# What do you think of the MU?

I think it's important that the MU is there. Working conditions would certainly be a lot harder to negotiate without their guidelines and advice. It's also good to have their legal muscle should you ever need it.

### Any future projects we should know about?

I'm developing my solo piano music, which I would like to do more of later in the year. I haven't had many opportunities to do it so far and it's a totally unique performing experience for both performer and listener.



On the afternoon of 9 December 2014, in the plush, wood-panelled Purcell room at London's South Bank Centre, musicians, venue owners, music industry organisations and politicians gathered to discuss the difficulties of surviving as a live music venue. The event was hosted by the Music Venues Trust, an organisation set up in January 2014 to protect the UK live music network.

This was the first time such a network had been organised and anticipation was high. At one point in the afternoon, the 120 venue owners present were asked how many of them were actually making money from live music. As the attendees looked out over the assembled throng, just one hand went up.

"That was really quite sobering," recalls
Dave Webster, MU National Organiser, Live
Performance, who was at the event along with
Assistant General Secretary Horace Trubridge
and Live Performance Official Kelly Wood. "It
was a real eye opener. They were then asked:
'Who is running club nights to support live
music events?'. All the hands went up."

### **Turbulent time**

The last few years have been a turbulent time for venues. Despite the launch of the Live Music Act in October 2012 and its potential for boosting the creation of new live music venues, the economic downturn has resulted in falling attendances, escalating rents and the closure of some landmark grassroots venues across the UK. These include The Princess Charlotte in Leicester, the Boardwalk in Sheffield, TJ's in Newport, the Bull & Gate in London's Kentish Town and, most recently, the 12 Bar in London's Denmark Street.

To compound the issue, 2014 saw a raft of noise complaints that threatened the closure of equally legendary grassroots venues,

such as The Night & Day Cafe in Manchester. The George Tavern in Stepney, London, The Boileroom in Guildford and The Blind Tiger Club in Brighton.

These problems have prompted the creation of the Fair Play Venue Scheme, a new MU initiative that recognises good practice among venues and aims to build relationships between musicians, venues and the MU. Launched at Music Venue Day, the MU scheme supports venues that endorse the principles of the MU's Fair Play Guide and do not operate the shameful 'pay-to-play' system. The scheme is in its infancy. But, if successful, its influence could have a profound impact on the grassroots venue circuit across the UK.

"The idea is that we build up a database of venues that say to us: 'We respect your members, we like musicians and we want to treat them fairly, we want to do decent copromotions or ticketing deals and we don't operate pay-to-play'," says Dave Webster, National Organiser, Live Performance. "At the same time we are also developing an internal venue rescue protocol for our Regional Offices to be able to assist venues if they require it."

### Get in touch

Venues that do endorse the terms of the Fair Play Guide and then sign up to Fair Play Venue Scheme will receive a Fair Play Venue sticker to display at the front of their premises. It is hoped that over time these stickers will attain the same respectable status and resonance as those of the PRS.

"We're asking our members to tell us when they've got a good news story," continues Dave. "So they can say: 'Hey, I just played a gig up in Leeds and had a really nice time. The money wasn't great, but we had a really good deal, they didn't take 20% on the merch, we got some very fair ticketing deals, we got a lot of punters in, they were really helpful with the promotion and we think these guys are good'. The MU can then contact that venue."

As the number of venues signing up to the scheme increases, the MU will build its national database of Fair Play venues. This database could be hugely beneficial. An up-and-coming band from the West Country hoping to expand its touring horizons would be able to access contacts for venues in other areas of the UK in the knowledge that the venues have endorsed the terms of the Fair Play Guide and will treat musicians fairly.

# The Agent of Change

To combat the issue of venues being closed due to noise complaints, the MU is also pushing for the Agent of

Change principle to be introduced, as it is in Canada and Australia. This states that the person responsible for a change in the

circumstances must deal with the consequences. If a promoter opens a new venue in a residential area, the venue owner would need to make the necessary changes to avoid noise disturbance. Conversely, if a developer builds a block of flats next to a venue that is not otherwise causing a nuisance, the developer will have to pay for soundproofing. "If somebody moves into the area, near to the existing venue and then raises a noise complaint, in goes the environmental health officer and it's a death knell threat to these venues." explains Dave Webster. "If we can get the Agent of Change principle adopted, that will give us a more level playing field for venues across the UK."

"The idea is to build up a database of venues that say to us: 'We respect your members'." Dave Webster



Dave says that the majority of venues do, in fact, treat artists fairly. But some struggling venues in particular feel isolated, he says, which is precisely why the MU is offering its support. "We'll often hear from members of a venue or employer that's having problems," says Kelly Wood, MU Live Performance Official. "We'll phone that venue up to see if we can help and the response is usually: 'I didn't think you'd help, I thought you were just there to help musicians'. They see the Union as being there to support musicians directly and being against venues because they're employers. It would be nice to turn that around and for venues to get in touch with us, because they're providing employment and sustainability for our members' careers."

# Let's work together

The MU believes that venues and musicians need to work together to create great events that work for both parties. It's a view shared by Jay Taylor, booker at The Ruby Lounge in Manchester, who was involved in the creation of the Fair Play Guide. "What I want, generally, is what the bands want, what the punters want, what the booking agent wants, what the management wants and that is a room full of people having a ball. And if that happens, then everybody's happy. I've never wanted to do anything that would compromise that goal."

**Negotiation** and learning to say 'no'

with these venues. If you think the deal they're offering isn't quite right for you just tell them and find another way round it. Venues know how to negotiate, and if they want to put you on then you'll find a way to get an agreeable deal. If a venue doesn't want to put you on then you're better off knowing from the start than by doing a gig they don't support properly." Kelly Wood, MU Live

"I remember what an exciting gesture of faith being offered a gig was. And because playing

**Performance Official** 

feels pretty good, your gut instinct is to ignore things that you should probably be paying attention to, like: is it the right venue? Are you being treated fairly?

Will the rest of the bands on the bill make sense alongside you? Your instinct is to just go for that thing that feels brilliant. So it seems to me that saying, 'No' is a powerful and important thing to have in your arsenal and something that should be used. Gigs should be treated seriously, done sparingly and feel like events." Jay Taylor, booker/promoter at The Ruby Lounge, Manchester Dave Webster believes that by building relationships with venues and responding to feedback from MU members, the Union can ensure a high standard. "Some people have said to me, 'This is going to fall down at some point because someone's going to get ripped off'. Well, my answer to that is that if we have a relationship with that venue we can then phone them up, talk to them and find out what the problem was. And if we have to rescind their status then we will. But at the same time if we've got a relationship there's more chance that we can actually solve the problem."

# **Cultural status**

In a further attempt to protect venues, the MU and industry bodies such as UK Music are

# "If we've got a relationship there's more chance that we can solve the problem." **Dave Webster**

lobbying the government to recognise many venues as heritage places, to raise their cultural status and to grant them tax breaks to help ensure their survival. "We're at the very early stages of talking to the relevant stakeholders so that venues can at least have some kind of economic viability to continue to put on live music," says Dave Webster. "Part of the charm of some of these venues is that they are a little bit grungy. But grassroots venues have always been a bit like that and these are heritage places. You know, some of the greatest acts that we all go and listen to the big festival acts - all started off in places like the 12 Bar. These small venues around the country are key to making sure that we've got the big acts of the future." MU

# Where there's a will

Thinking about making a will, but daunted by the process? In this report The Musician investigates the options for bequeathing your physical and intellectual property.

**Feature by Tracey Kelly** 

Part of the attraction of being a musician is knowing that you are making a contribution to the world through the music you create. But when you die, what happens to your compositions, recordings, lyrics, books and videos? And who receives the proceeds from your catalogue of work?

Many people put off making a will as it means facing their own mortality. But making a will is important, not just for the benefit of your heirs, but for the sake of your legacy, large or small. If you leave a will, your estate will be dealt with by the executor you have appointed to deal with your affairs after you die. If you die without a will, it is called intestacy and your next of kin must apply to become an administrator. You will have no control over who it is, or how they handle your estate. It is also worth noting that unmarried partners are not automatically treated as next of kin and may not inherit your estate.

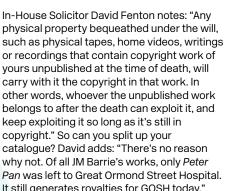
### Copyright

As well as dealing with physical property, an executor handles the rights regarding any creative work. Copyrights owned on death, whether sound recordings, lyrics, music, videos or sheet music, will pass to specified people in your will as personal property. MU

In-House Solicitor David Fenton notes: "Any physical property bequeathed under the will. or recordings that contain copyright work of vours unpublished at the time of death, will carry with it the copyright in that work. In other words, whoever the unpublished work belongs to after the death can exploit it, and keep exploiting it so long as it's still in copyright." So can you split up your catalogue? David adds: "There's no reason why not. Of all JM Barrie's works, only Peter Pan was left to Great Ormond Street Hospital. It still generates royalties for GOSH today."

Rights include such things as performers' property and non-property rights and performers' and authors' moral rights. You may want to stipulate specific uses in the will.

"Making a will is important, not just for the benefit of your heirs, but for the sake of your legacy..."





For example, you may not want samples used from your songs, or have your songs used in certain types of film, or you may not want private images or film made public. Royalties for works registered with collection societies including MCPS, PRS, and PPL are paid to whoever is entitled after the writer or performer dies. The executor, administrator or next of kin will need to contact each society.

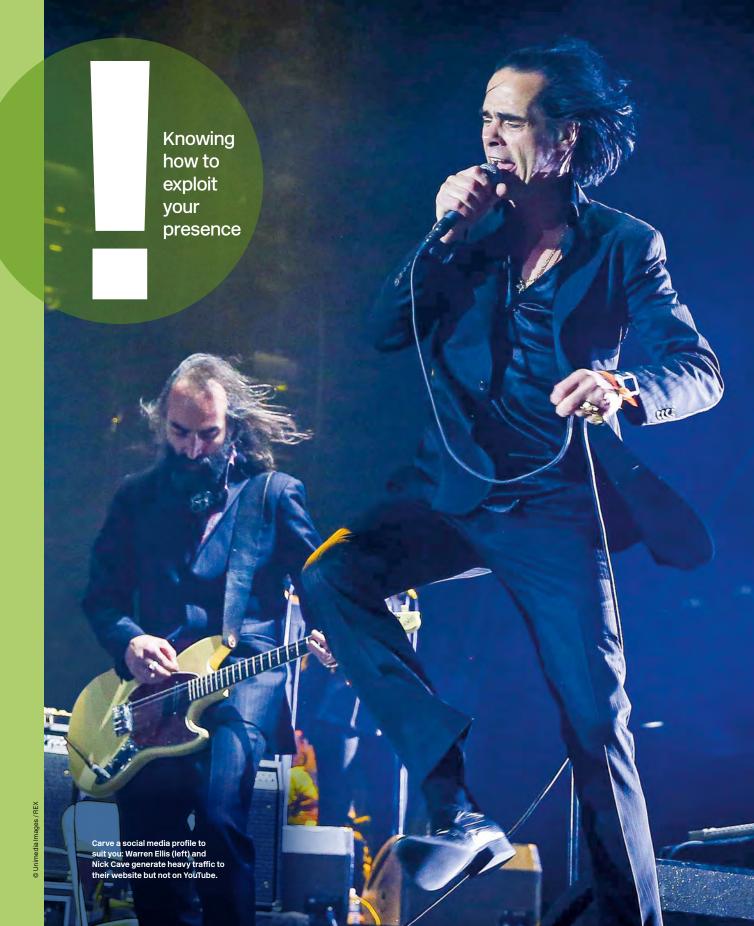
### Agreements

What about management agreements and deals with labels and publishers? Do they dissolve on death or need to be addressed in a will? "If you are a sole writer signed to a publishing deal or solo artist signed to a management or a record deal, then that deal will end when the writer or artist dies." says Fenton, "If one member of a band dies there may be leaving member provisions in the deal that set out the label or publisher's options. So far as the band's management deal is concerned, it depends on its provisions. Often the deal will continue with the remaining members and a replacement."

The cost of wills drawn up by solicitors varies depending on the complexity of your affairs. The Money Advice Service claims an individual will might cost £150 to £300. But Mark Melton from Paul Russell Solicitors adds: "A solicitor might charge between £250 to £500 for a will where they had to deal with specialist issues being part of the estate." A final point to note is that the law in England and Wales differs from that in Scotland and Northern Ireland, so hire a solicitor who knows the law in your area. Mu

# Wills: further resources

- For more detailed information on copyright issues, refer to page 25 of The Musicians' Union Members' Handbook 2015.
- To find advice about hiring a solicitor to draw up a will, go to the Money Advice Service website and look for the category 'Using a solicitor to
- make your will' under the 'Births, deaths and marriages' section. Find their website at: moneyadviceservice.org.uk
- For advice on agreements and contracts, and to discover suggestions on how to find a probate lawyer, contact your Regional Office.
- For government information on intestacy and who inherits what when someone dies without a will, as well as probate and inheritance issues. look under your local region, England and Wales, Scotland or Northern Ireland at: www.gov.uk/inheritssomeone-dies-without-will



# ONLINE OPTIMISATION

Having a presence online can generate useful data for music makers and artists can further their career by analysing this valuable information, says Helienne Lindvall.

Less than a decade ago, the only way artists could find out who and where their fans were was by looking at sales figures and by touring, Fast forward to 2015 and things look very different. Universal recently announced an alliance with advertising and communications group Havas that would allow it to contextually analyse the billions of data points its artists generate. Two weeks later, Apple bought the startup behind music analytics service Musicmetric. Clearly, data now has a place at the centre of the music business. But how can it help independent artists?

Analytics tools can guide tour decisions, create perfect set lists and find out which blogs and social networks bring you most exposure. "The benefit of accurate data is that it can highlight your strengths and weaknesses," says Sumit Bothra of ATC management, a company that counts Nick Cave, The Boxer Rebellion, Fink and, most recently, Katie Melua among its clients.

When taking on a new artist, ATC takes what it calls a 'snapshot' of current stats, then monitors them for months to better understand the fans. Melua's stats showed that, despite selling millions of albums, digital consumption was almost insignificant. "It's very easy to conclude that her demographic is older and they don't sit on those platforms," explains Bothra. "What

we found was that her digital numbers were quite strong, but her digital presence wasn't as strong as it should be – particularly for a woman of her generation."

Bothra discovered that Melua's fans respond to images of her and things she's inspired by. When she called to tell him she had to have a spider removed from her inner ear and had taken a picture of it as a memento, he suggested she tweet it. It ended up trending on Twitter that day and major news channels called asking for an interview. Her recently opened Instagram account also saw a spike.

Digital strategist Nikke Osterback, CEO and Founder of Saari Ltd, says it's important to take into account the behavioural differences between fan bases. "The reason I value website analytics is because that's the most universal global way people engage online," he explains. "Nick Cave's daily website traffic is massive, while his YouTube views may be much less. It depends on the artist, the locality of your fan base, and the platform that you're pulling those analytics from – how relevant it is in that market."

For example, across mainland Europe, Twitter is mainly used by English-speaking people who are outspoken and work in media, says Osterback. So far, it's impossible to geo-target tweets, which means that if you have a gig in Berlin you'll have to tell all your followers, not just Berliners, so you run the risk of your tweets becoming white noise to everyone else.

"If you don't run your communications with the world in mind I think it's short-sighted." Sumit Bothra

Done on a limited basis, however, tweeting fans in the local language can work well. When The Boxer Rebellion had to cancel a festival appearance in Mexico, they tweeted it in Spanish, and that tweet trended in the country for two days. "If you don't run your communications with the world in mind I think it's arrogant and short-sighted," says Bothra.

Another example is Spotify's analytics, provided by The Next Big Sound (NBS). Spotify Artist Ambassador Bryan Johnson says the age and gender information it relays is starting to influence what merchandise artists sell on Spotify. "Data can also help when choosing singles," he says. "There was an artist recently whose B-side was the most played on Spotify in a certain country, which led him to include it in his set when he played there."

#### Taking the temperature with statistics

Analytics can also be hugely helpful for artists that operate on a smaller scale. Solo bassist and university lecturer Steve Lawson uses Google Analytics' in-depth statistics for his website and blog to expand his fan base. He says it has made him a better writer, as it not only shows click-through data, but also how long someone stayed on the page. So if you've written a 1,000-word blogpost and the average stay on the page is 30 seconds, it shows you're boring people by the time they've read through the first paragraph.



#### "Bandcamp is the greatest gift to independent musicians since the internet was invented."

**Steve Lawson** 



via the embed code on that particular page," says Lawson. "If it's from a particular blogpost, I realise that it's a topic that makes people interested in what I'm doing as a musician."



YouTube provides in-depth analytics for free, and has developed useful tutorials on how to use them. As you can only see the analytics for your own account, it's important to keep your videos on your own YouTube channel. This is also a useful tip for website analytics. If you're signed to a label, make sure you retain your website's domain, otherwise you'll lose access to all that useful data if you part ways.

Unlike Spotify and Twitter, YouTube is popular all over the world, so it can be particularly useful to gauge fan engagement on continents such as Latin America and east Asia, where they consume music differently. The music industry is more and more risk averse, so being able to show local promoters YouTube, Google and Twitter data showing a significant amount of fan engagement in those areas means they are more likely to say yes, despite a lack of huge record sales. It can also guide what size of venue would be appropriate.

"We were debating what size of venue Fink should go into on his next US tour," says Bothra. "The promoter would say: 'Let's look at the ticket sales from the last tour, which was three years ago. They may say that last time he sold 250 tickets in Chicago, so this time let's get a 300-capacity room. But if I have data I can go back to them and say that we estimate that his fan base is now 750-1,000 people, so we would strongly advise that they put on a show at Lincoln Hall instead."

#### SoundCloud

Analytics can also be used to make a case for a brand-partnership, showing how your fan base fits with the brand, for radio play, and to prove to mainstream media outlets why they should feature you. Many artists have a problem with SoundCloud, due to its lack of licensing deals, but Bothra says it has been hugely important for Fink, who's got two million followers on the platform. "Predominantly we get country data," he explains. "We can use that information to argue with people. If I've got a radio plugger saying, 'No one in my country listens to Fink', I can say that I know for a fact that there's 35,000 people in that country that are streaming the living daylights out of our music on SoundCloud. Here's a snapshot, here's a screen grab, go to your local radio station and show them this information and ask them if they want to compete or not."

SoundCloud analytics allow you to see who your top listeners, reposters and downloaders of tracks are, and the countries and cities



#### **CASE STUDY**

Top digital strategist Nikke Osterback talks us through a typical optimisation campaign.

"Fink's Yesterday Was Hard On All of Us featured in the movie Selma, which increased our web traffic. The song premiered on Oprah's TV show. We made a plan to optimise our online presence. The challenge for us was: 'What do we do when we know this is happening and that we have a potential new audience?'

We changed the SEO for Fink's website home page to include words for Oprah, Selma and the name of the track. We tested that the track was recognised on Shazam and Soundhound, its biggest competitor. If Shazam hadn't recognised it, I'd have to get in touch with Shazam. They have a database of music, so people can submit their music to them, usually through a digital distributor. Then I updated BandPage, which serves information to Shazam, so that I could optimise our Shazam profile when people tagged the track when watching Selma."



where you are most popular. If you see profiles appear in the Top Fans section month after month then these are the dedicated fans you want to give something back to. Follow them, leave them a comment, give them a shout in an audio recording or mention them on your social channels.

But how do you know if your 'followers' are truly dedicated fans? "By monitoring," says

Even the most seemingly unrelated social media engagement can cause an online storm, as Katie Melua discovered when she tweeted a picture of a spider that was removed from her ear.

Bothra. "If you see a spike in your numbers, and then they drop, you run a risk. Look for engagement and look at how many people are coming to watch your video, how long they're watching it for, how many times they are coming back or sharing it. We look at the number of subscribers, whether there's growth or decline. It's only after a few months of testing that we sit down and get a real sense if an audience is alive or not."

If it turns out they are alive then one can geo-target posts on Facebook. If your fans are in a country where not all people speak fluent English, translating the post in the local language can make a huge difference to them sharing your posts - and, says Bothra, you'd be amazed how grateful those fans are to be acknowledged that way. It's important, though, to not rely solely on fan interaction on platforms such as Twitter, Facebook and SoundCloud, as they can at any time change their terms, or even shut down, and you lose all your fan connections. That's why you should always try to pull fans into your own space, your own website, and add them to the mailing list. Then you can use an email marketing company such as MailChimp to collect information showing how fans react to each mailout - if they read it, delete it, share it and so on - to make sure your emails are not considered spam.

Analytics tools have revolutionised the way we can measure fan engagement, helping us to tailor our communication with them. But it's not just about monetising. Concludes Bothra: "It's about serving your fan base."

#### **Analytic options**

What kind of analytics could suit you and your web presence?



#### **Google Analytics - Free**

Records how many people visited your website, how they found it online, what pages they read and for how long, and if they clicked on any links. One of the most detailed tools.



#### SoundCloud - Free and paid

Pro subscription gives you country level stats and access to Spotlight feature.
Pro Unlimited subscription offers in depth, city-level data, website and app referrals. Allows you to select specific dates to see when your music was shared and by who.



#### Facebook Insights - Free

Can be found on your Facebook page, not your profile. There are different analytics – likes and numbers of comments. Comparing yours to others, which are also visible, can be useful.



#### **Spotify - Free**

The Next Big Sound gives artists access to data on total streams, where they come from, their age and gender. Go to www.nextbigsound.com/spotify and request access to your analytics.



#### DOING THE RESEARCH

Test what's popular with your fans on Facebook. Post two different types of images to see which is most popular, and what the people who read your page respond to best.



#### Twitter - Free

You can now get more data about how your tweets perform by going to analytics.twitter.com.



#### YouTube Analytics - Free

Find out how audiences find your videos, how long they watch and if they go on to watch more of your videos, where your viewers are from – and who they are. Find strategic tips on how to up the number of views on your channel.



#### Instagram - Free

Currently the fastest-growing social network. Due to its photographic nature, it's a better platform for a global audience than, for example, Twitter. Stats can be looked at via a third-party tool such as Iconosquare.



#### Bandcamp - Free and paid

On the free non-pro account you've got sales data, play data – what's been played where and when via its widgets – and click-through data, showing where people are coming from.

#### MailChimp

#### **Analytics for your mailing list**

Mailchimp monitors email marketing.
Their data can tell you how many people received your newsletter, how many have opened it and how many deleted without reading as well as giving detailed subscriber profiles.

#### THOSE WHO CAN...

# TEACH

Setting up a teaching practice can be a rewarding experience and the MU can provide advice as well as a wide range of resources.

By Anne Wollenberg

Whether you're a newly-qualified teacher or a performer seeking another source of income, the MU provides a wealth of advice and resources for members wishing to set up a teaching practice.

"We can advise members on many aspects of establishing and running a teaching practice, from checking contracts to obtaining a Disclosure and Barring Service (DBS) check," says Diane Widdison, MU National Organiser, Education & Training. "We have also produced the Teacher's Toolkit, which contains practical advice and guidance along with inspirational articles by the renowned music educationalist, Paul Harris." Available free to MU members, the Teacher's Toolkit covers areas such as understanding the needs of your students, planning and running lessons, protecting yourself and your students and career pathways for music teachers.

#### A varied portfolio

Members who teach can find work in schools, music services and Hubs as well as community and performing arts organisations. "You shouldn't need to spend any money on adverts," says Nick Breakspear, an Oxford-based musician who performs at venues, pubs and parties, as well as teaching guitar at local schools and privately in the afternoon. "Get to know your local scene and music shops, talk to people and make friends."

This sociable approach has paid dividends for Breakspear who found his first batch of students through his local music shop. "After that it was word of mouth," he recalls, "I now have pupils of every age, from seven to 72, teaching a wide range of learning programmes." Breakspear also suggests offering try-out sessions to encourage new pupils as well as having your own website. "I can promote my solo gigs and I have teaching resources to hand. People expect to see a website and you can easily do it all yourself through a template site."

Crispin Woodhead is chief executive of The Orchestra of the Age of Enlightenment and cofounder of the **MusicTeachers.co.uk** directory, which MU members can join for free. He says building a successful teaching practice depends on multiple factors, from your public profile to your teaching methods and your relationships with students and parents. "Your most potent development tool is the goodwill of the pupils you teach," he says. "If you start with one pupil, teach them well and provide a good service, your list will almost certainly



"Get to know your local scene and music shops, talk to people and make friends."

develop. From one pupil comes another and before you know it, you will be busy."

#### **Building your practice**

Dave Nelson is a pianist, composer and teacher who is based in Hebden Bridge, West Yorkshire. Like Nick Breakspear, he teaches a wide range of age groups. However, Nelson's client base has changed significantly. When he first started teaching in the 1980s, around three-quarters of his pupils were children. "These days, it's the other way around," he says. "I think this is partly because I offer



lessons beyond classical tuition, such as jazz and composition. At the moment, my oldest pupil is 78." When Nelson first moved to Hebden Bridge, he was the only piano teacher in the area. This is something to be aware of when starting out, as he explains: "Check the catchment area where you want to work. Are you going to be doing this in the right place?"

He recommends finding out how many teachers are already working in the area, as well as assessing the potential for finding students locally. Can people afford to pay for instrument lessons? "There are some areas where it's just not going to happen and some where there are too many teachers already."

#### Get covered

Right from your first lesson, your work as a teacher needs to be covered by a written contract. This protects all parties involved and professionalises your work. Musicians' Union members can access free bespoke contracts both for private teaching and for selfemployed teaching in schools. Your Regional Office can also check any contract you are offered and answer any queries you may have.

**ESSENTIAL** RESOURCES

© Image Source / Alamy

**MU TEACHER'S TOOLKIT** Fact sheets, articles and resources. Request a free Teacher's Toolkit folder by emailing teachers@themu.org theMU.org/teacherstoolkit

MUSIC TEACHERS UK Online database with 70,000 hits a month. Registration is free for MU members. MusicTeachers.co.uk

#### **TES JOBS**

Openings for classroom and instrumental teachers in the public and private sectors. tes.co.uk/jobs

MUSIC JOBS UK Adverts for jobs in music education as well as the wider industry. uk.music-jobs.com

MUSIC MARK Umbrella body for music services and Hubs including job openings. musicmark.org.uk

MUSIC EDUCATION EXPO The UK's largest exhibition and professional development conference covering matters relating to music education. The MU will be hosting a seminar this year entitled, The Teacher's Survival Guide. musiceducationexpo.co.uk

CHILD PROTECTION **AWARENESS IN MUSIC** Distance learning course produced by the MU and NSPCC. platinum.educare.co.uk/music

Members working with children also need to be aware of safeguarding issues, including recognising and reporting signs of abuse, and ensuring protection from allegations. For anyone working with young people, it's advisable to complete the Child Protection Awareness in Music, a distance learning course produced by the MU and NSPCC. The MU and local safeguarding children boards also provide free face-to-face training in locations across the UK. For self-employed members in England and Wales, the MU can process DBS criminal record checks in conjunction with TotalCRB - contact your Regional Office for further information and for an application pack.

When it comes to agreeing fees, the Union's recommended rates for private teaching are a good starting point. "Find out what other local teachers are charging as well," advises Dave Nelson. He has an established system in place: he asks people to pay for blocks of four lessons in advance and provides clear information about terms and conditions. These  $\frac{1}{41}$ should include rules for missed lessons and a notice period for giving up.

Good communication is vital for any music teacher. This includes talking about official matters like fees and cancellation policies, but more generally it's a good idea to try to foster an open relationship. Parents like to know how their children are getting on, for example, so it's worth providing regular updates - try using the MU Practice Diary to track progress and keep parents informed. Consider holding concerts for your students, too, as this will motivate them to perform and give parents a chance to see them, and you, in action.

#### An enriching career

Network with other music teachers, says Dave Nelson. "Playing the piano is a solo activity and teaching as a business is also solitary. So find ways to get out there."

Woodhead says other teachers can be a valuable asset. "Don't see other local musicians as a threat. Often they are powerful allies who can recommend you as much as you can recommend them. Why not run try-out days with fellow teachers in your area." 11111

For more on how to set up a music teaching practice, contact your MU Regional Office.



### **ASK US FIRST**

It is in the interest of all MU members to read this list carefully.

If you are offered any work or agreements by anyone listed below, before you accept, please consult either the contact shown here, your Regional Office, or MU Legal Official Dawn Rodger (tel: 0161 233 4007, email: dawn.rodger@theMU.org).

- Andrew East-Erskine / Wish Music Ltd
- Ash Productions Live Ltd / Dancing Fool Theatrical Ltd / Antony Stuart-Hicks / Paul Leno

Naomi Pohl on 020 7840 5532

- Big AL Entertainment Group / Big AL Entertainments Ltd\*
   Scotland & N Ireland Office on 0141 341 2960
- Brian Soundy / UK Jazz Radio & Now

Dawn Rodger on 0161 233 4007 or Scotland & Northern Ireland Office on 0141 341 2960

- Celtic Music / CM Distribution
   Horace Trubridge on
   020 7840 5512
- Classical Festival Company Ltd\*/Serenata / Anthony Malpas / Lesley Malpas
   Paul Burrows on 020 7840 5536
- Craigholme School for Girls
   (Glasgow)
   Scotland & Northern Iroland

Scotland & Northern Ireland Office on 0141 341 2960

- David Shepherd and Brian Daniels t/a D and B
   Productions Ltd
   Dave Webster on 020 7840 5512
- European City GuideJo Laverty on 020 7840 5535

English Martyrs Roman
 Catholic School

Fran Hanley on 020 7840 5544

- Expo Guide
   Scotland & Northern Ireland
   Office on 0141 341 2960
- Getty Images Music
   Ben Jones on 020 7840 5557
- Grubser's Limited\*
   Naomi Pohl on 020 7840 5532
- Hemmings Leisure
- Hop Farm Music Festival Ltd
- Isle of Wight Jazz Festival Limited\* / Isle of Wight Folk & Blues Festival Limited\* / Philip Snellen / Geri Ward
   Paul Burrows 020 7840 5536
- John Allardice Ceilidh Sound Sheena Macdonald on 0141 341 2964
- Keko Promotions London
   Paul Burrows 020 7840 5536
- Leo Alexander
   Jo Laverty on 020 7840 5535
- Live & UnsignedKelly Wood on 020 7582 5566
- Music Management (UK)
   Limited; Sally Civval
- The Music Practice Ltd
   Scotland & Northern Ireland
   Office on 0141 341 2960

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into theMU.org

- Oliver Weindling / Babel Label
- Online Music Ventures
   Limited\* / Andrew Smales
- Orchestra Europa Limited
- The Orion Orchestra
   Management (Jan Cassidy)
   Dave Webster on 020 7840 5512
- Pamela Aird at the Unicorn Theatre in Abingdon
- Play Recording Studios Ltd\*
   Naomi Pohl on 020 7840 5532
- Ptarmigan Productions Ltd\* / Mr Brian Willets / Ptarmigan Promotions Ltd\*
   Dave Webster on 020 7840 5512
- Royal Shakespeare Company Productions in London Naomi Pohl on 020 7840 5532
- Speckulation Entertainment Limited
- Wayne Maughn / Maughan
  - \* Dissolved

#### ARTIST PROMOTION SERVICES

MU members are sometimes asked to sign up to artist promotion services that demand an up-front fee.

Members are advised to view any company that requires an up-front fee with caution and to consult their MU Regional Office before signing any agreement or parting with any money.

The Musician, 60-62 Clapham Rd, London SW9 oJJ or email TheMusician@ theMU.org You should also forward your cover artwork and/ or photos (minimum 300dpi resolution) to: keith.ames@theMU.org

We try to help as many members as possible, and preference is given to members not previously reviewed.



Reviewers: Keith Ames & Tom Short

# reviews

A look at some of the new albums, EPs and downloads released by MU members for 2015, together with links for more information on the featured artists.



S

arah's fourth album of acoustic and folk-tinged intensity has been produced by Stateside producers Jeremy Backofen and her cousin Adam Pierce. Their drive to enthuse the recording with an enhanced intimacy and emotional impact certainly pays off.

Using a number of unorthodox recording methods, such as a mini-cassette recorder mounted on a microphone stand, the team has created a complete piece and a series of outstanding tracks including *Yellowstone*, about a boy's obsession with volcanic apocalypse, which benefits from wonderful Spanish

guitar solo interludes. Low Winter Sun, meanwhile – with its pealing bell effects and chiming strings – hints of winter chill, yet there is a warmth and positivity emanating from Sarah's vocals and the ensemble playing. A work that grows with each listen.



SARAH MCQUAID Walking Into White

Taking her inspiration from sources including classic children's tale Swallows & Amazons, Sarah builds upon her back catalogue to spin a web of acoustic magic.

#### rock



#### >> KATRINA **LESKANICH** Blisland

The first album in ten vears from the former Waves vocalist is a whimsical voyage through the best of Americana, taking in surf-pop, bluegrass and even a ZZ Topesque number, which demonstrates that there is far more to her than just her classic hit. katrinasweb.com

THE INBETWEEN

The new album by

five-piece is a fine funky and power-pop

driven production,

encompassing the

influences. Perfect

uplifting vibe at any

the-inbetween.co.uk

band's principal

for ensuring an

club or festival.

Yorkshire's respected

27



#### THE SIMON **KENNEDY BAND** Make Up Your Mind

Funky, defiant and triumphant, these gospel-tinged songs tackle the classic blues themes of faithlessness, hope and heartbreak in an unusually affirmative fashion. His commanding vocal presence is matched by his effervescent guitar. simonkennedyband.com



#### **PETER APPLEYARD** No Looking Back

The Norfolk-based singer songwriter delivers a knockout set of songs on his debut. Finely observed lyrics informed by everyday life form its backbone, but it is also refreshing to hear such a variety of instrumentation. appleyard.info

#### classical



#### >> REBECCA NEWMAN Dare To Dream

Rebecca's new album builds upon her work to date by proving perfect chart material. The production boasts two new compositions, namely the title track and Heroes To The World. plus lesser-known classical pieces such as Rondine al Nido by Vincenzo di Crescenzo. rebeccanewman.co.uk



#### >> THE BACKMAN TRIO

This Anglo-Finnish outfit showcase early work by four major 20th century composers. The trio's stellar performance is suitably injected with youthful brio and a keen ear for traces of features that would later become hallmarks. backman-trio.com

Fantasia

This Memphis born writer, vocalist and keys master has fused together his Stateside roots and UK influences in the company of a choice line-up of homegrown players to commit an exquisite series of tracks for night-time listening.

vocal jazz

**TRUDY KERR** 

Joined by some of

the very best British

jazz musicians, Trudy

performs a sumptuous

set of modern classics

including Glad To Be

Unhappy, They Say It's

Little Boy. Marvellous.

trudykerr.com

Wonderful and Go Away

**CHARLIE WOOD** 

**New Souvenirs** 

Contemplation



#### SARAH **WELLER BAND** Stormy

The debut from this promising jazz quintet shows their Latin-fusion take on a series of well-known standards. Tempered and refined, its colourful playing whips up a restrained and sultry storm. sarahweller.co.uk

#### STAND OUT

We've picked out two albums that have taken the pole position on our playlist and just get better every time we press Play...



#### **BERESFORD HAMMOND**

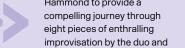
The Science Of Snow

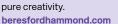
Composer, guitarist, pianist and vocalist Charlie Beresford teams up with cellist Sonia Hammond to provide a compelling journey through eight pieces of enthralling improvisation by the duo and offer up a prime example of pure creativity.



#### Flawed Heroine

Recorded in single takes over four days this is a fabulous album, thanks to riveting material, sublime musicianship and an ultraclean production. First song Merge instantly sweeps you up in a passionate embrace of shivering guitar and intriguing lyrics. Top class. lundband.bandcamp.com





#### folk



#### ELIDING STEEL & MARK NEAL Imprints

Fiddler Eilidh Steel and guitarist Mark Neal are rising stars on the Scottish scene, and this CD underlines their winning hand, with its prodigious compound of tunes, airs, reels and songs that are sure to expand their growing army of admirers. fiddleguitar.com



#### > TINDERBOX Live At The Cottage

Haunting and fragile storytelling from this south coast trio. Delicate vocal lines blend with understated arpeggios and sweet chordal structures throughout this superb live recording, captured at the Dove Cottage in Debenham, Suffolk, tinderboxacoustic.com



#### >> TOM KITCHING Interloper

Eschewing hidebound traditionalism in favour of a more expansive definition of folk music, this much-vaunted fiddle player has chosen a suite of English tunes from the past, his own compositions and those of respected friends to blur the boundaries between old and new.

#### fiddleguitar.com tinderboxacoustic.com tomkitching.co.uk

composer



#### MAURIZIO MINARDI Piano Ambulance

A fully-formed jazz and classically-tinged instrumental recording featuring Nick Pini, Jason Reeve and Shirley Smart. Reflective and appealing top lines combine with sympathetic rhythms to complete an outstanding album.



#### ISA SUAREZ In Transformation

Sung and chanted in a mix of French, English and Spanish, this veers between skeletal reggae, bewitching orchestral pieces and fully-fledged drum and bass songs. More than a grab bag of ideas, it's a captivating introduction to an artist at her creative peak.



#### NEIL CAMPBELL Tabula Rasa Suite

A masterful work of simplicity and depth, structured around the idea of creation out of very little. Recordings of birdsong and children at play create the perfect backdrop to his impeccable playing, often plangent, playful and searching.

#### instrumental jazz



#### KATE WILLIAMS Atlas & Vulcana

Kate confirms her status as one of our top piano improvisers with eleven cuts brimming with creativity. Supported by flautist Gareth Lochrane, trumpeter Steve Fishwick, sax supremo Alex Garnett and bassist Oli Hayhurst, the outcome is a welcome addition to her portfolio of prime British jazz. kate-williams-quartet.com



#### ROLLER TRIO Fracture

Roller Trio's sax, guitar and drums fusion is reminiscent of Melt Yourself Down's punky exuberance and the mellow soundscapes of Portico Quartet. However, repeated listening bears fruit with tracks such as High Tea, in which a highly original blend of hard bop and math rock emerges.



### PETE NEWMAN CLARINET PROJECT

Time For Your Bathysphere

This new album represents a significant intervention, bringing the clarinet's strengths – its soft, distinctive tone and agility – into unusual areas. It is nice to hear it hold its own in places more conventionally occupied by its louder and bolder cousins.

#### highlights



#### TOMMY LAURENCE In Love Again

These sophisticated arrangements pay tribute to some mostly forgotten big band men. His band is totally compelling when they loosen up, as on the swinging I Can't Believe You're In Love With Me. tommylaurence.com



#### ALISON DIAMOND Head Puzzle Parts

Smooth collective playing and bright soloing ensure the tracks are commercially minded and point towards a larger media audience for Alison in 2015. alisondiamond.co.uk



#### MANTECA LATIN GROOVES Ove

Infectious Latin Jazz and Salsa funk from a band currently making waves in the UK and abroad. Their original compositions are nicely varied, taking in styles old and new. manteca.org.uk

# tributes



#### **Gary Hyde**

Drummer, big band member and stalwart MU official.

Gary was born in his beloved town of Margate 73 years ago. As a young man and student Gary worked as a butcher's boy delivering meat to local hotels. He used to take a sneaky detour via the bandstand on the seafront, where he would spend many happy moments listening to the music of his hero, Johnny O'Rourke. He knew then that he loved music. After being hospitalised after a footballing accident he re-emerged with the knowledge that he had to re-assess his life and took up the drums. Gary joined a number of local bands and got involved with the MU in Thanet.

After touring Europe with a beat group, he sought the bright lights and headed off to London where he met his wife Lilly and cut his teeth playing local ballrooms, pubs and clubs. In 1969, he started playing with Vic Rogers and The Gay Knights and became involved with the South

East London Branch of the MU, becoming secretary in 1977.

Gary was known for his strong sense of commitment and dedication to his MU work as Branch Secretary, then Branch Officer and Regional Organiser. He supported local musicians in every way he could and became involved in the Tramshed at Woolwich, promoting the MU and musicians' rights and getting live acts into the Dome in Greenwich. He continued to gig, teach the drums and run his own band. He was a perfectionist in many ways and timed every gig to the minute. He gigged until the end and even played with his band on the Sunday before he died. He left an amazing legacy and if I have got half of his skills, I am a very fortunate daughter.

**Geraldine Shackleton** 

#### Saxophonist and bandleader Kit Packham adds:

"Gary was a great believer in the MU and would organise branch social events, gigs and jam sessions in the hope of tempting members to get more involved. His big band, the Music Makers, was modelled on the old style of entertainment of Billy Cotton with large helpings of humour and nostalgia. I will greatly miss playing alongside him."

Geraldine and Kit's full tributes to Gary, alongside Editor Keith Ames' dedication to his former colleague, is now at: the MU.org

"Gary was known for his strong sense of commitment and dedication to the MU."



#### Maggie Boyle

London-born folk singer steeped in the Celtic tradition.

A performer noted both for her ethereal singing voice and her beautiful flute playing has died of cancer aged 57. Maggie was born into a musical family in Battersea, south London – her father was a fiddle player and her mother was a dancer.

When she was a child, her father asked the Irish vocalist Oliver Mulligan to teach her singing, and from that moment on she became steeped in the Celtic traditions that surrounded her. After winning the All-Britain singing competition organised by the Irish Cultural organisation Comhaltas Ceoltóirí Éireann, she formed the band The Boyle Family with her two brothers, and began to tour folk and Irish clubs all around the country.

It was on this circuit that she met her future husband, the folk singer Steve Tilson. The pair married in 1984. That same year she was asked to sing for Christopher Bruce's production of Sergeant Early's Dream with the Ballet Rambert and, together with Steve, she toured the world as part of the company for many years. The pair then released a couple of well-received albums together, before joining John Renbourn's band Ship of Fools

in 1998. She also released three solo albums, many years apart, in 1987, 1998 and 2012.

In the mid-90s Maggie got into movie soundtrack work. providing vocals over James Horner's score for both Patriot Games and Legends Of The Fall. Maggie and Steve moved to Yorkshire and remained friendly after their marriage split. While attending her local folk club, the Bacca Pipes in Keighley, she met the musicians Helen Hockenhull and Lynda Hardcastle, and formed the harmony group Grace Notes in 1992. Together the band made five albums and played festivals worldwide.

#### "She became steeped in the Irish traditions that surrounded her."

In 2012 she began a project called *Kitchen Songs*. A webbased production, she visited the homes of noted singersongwriters and recorded them performing in their kitchens.

Her most recent collaboration though was with guitarist Paul Downes on the album *The Boatman's Cure*, playing the flute, whistle and bodhrán.

**Roy Delaney** 

#### **Kenneth Moore**

Violinist with the great British orchestras.

Born in Ilford, Essex, one of three sons, Kenneth entered the Guildhall School of Music, being awarded the Gold Medal for Instrumentalists in 1937. It was there he met his future wife, Marjorie, with whom he enjoyed over 50 years of married life. He joined the BBC Symphony Orchestra in 1935 while still a student.

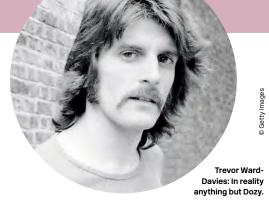
After the war he joined the LSO, then the Philharmonia Orchestra as principal second violin, participating in most of their classic recordings. He left in 1971 and ended his career with the BBC Welsh Orchestra in Cardiff.

Kenneth valued the many friendships he made within the music world. The tributes he received refer without exception to his modesty regarding his accomplishments, his humanity and wonderful sense of humour.

He leaves a daughter, Jennifer, and two sons, Jeremy and Robert.

#### **Robert Moore**





### Stu Hamer Jazz trumpeter from a musical family.

Trumpet player Stu
Hamer was born in 1934
and was one of three
brothers. Their father,
bandleader Wilf Hamer,
died tragically in 1936
at the age of 29. Their
mother took over the
band at the Grafton
Rooms Liverpool, where
the brothers started
their musical careers.

Over the years he played with names like Tony Kinsey, the Joe Harriott Quintet, Oscar Peterson, Ella Fitzgerald and Tubby Hayes, and in 1968 joined the Dizzy Gillespie Reunion Big Band. Later he joined the High Life International Band from Ghana, and stayed in Africa for some years.

After a serious brain illness caused him to give up playing trumpet he took up the piano, composing many works. Sadly, he went on to

suffer more health Issues and gave up his involvement in music. Stu had two children, Tom and Jane, and grandchildren – one of whom is called Miles.

George Hamer

#### Trevor Ward-Davies Bassist better known to the world as Dozy.

Hailing from Salisbury in Wiltshire, Trevor was the bassist and founder member of the notorious 60s pop act Dave Dee, Dozy, Beaky, Mick And Titch. He got his musical start in the late 50s with the local rock act The Beatnicks, and in 1961 formed the band with whom he would find great fame.

Originally known as Dave Dee and the Bostons, they built up a

#### "Bassist and founder of Dave Dee, Dozy, Beaky, Mick and Titch."

following as a variety act, before coming to the attention of Ken Howard and Alan Blaikley. This new management duo, changed their name, and wrote the bulk of their hits, including Hold Tight, Bend It and the worldwide hit, The Legend Of Xanadu.

The band gained their last hit in 1969, although Trevor regularly toured with different versions of the band until the end.

**Roy Delaney** 

#### Joy Tredennick

Much-loved champion of the viola and violin.

Born in Sheffield, Joy was evacuated to Canada in 1940, returning to England at the end of the war. She started viola lessons when she was 14 and went to St Paul's Girls School in Hammersmith where she played in the school orchestra. When she left school she won a place at the Royal Academy of Music in London.

After graduating, she played in the Ballet Rambert orchestra [1958-63], with whom she travelled extensively both at home and abroad, and in the Royal Ballet touring orchestra [1963-68]. She also worked freelance with the BBC Symphony Orchestra, including a season of Proms. Following this she taught viola and violin at a number of schools in Hertfordshire.

She retired from teaching in 1996, but continued to give individual tuition and carried on playing and singing in her local church. She joined the St Barts Hospital orchestra and went twice with them to the Seychelles Festival. She took great pride in maintaining a high standard in both her playing and teaching. and carried on playing until just a short time before she died.

**Christopher Tredennick** 

#### Mike Burney

Jazz saxophone great from the Midlands.

Born 7 October 1938 in Great Barr, Birmingham, saxophonist Mike Burney was one of the finest jazz musicians the Midlands has produced. Never a household name, Mike nevertheless enjoyed a worldwide reputation in the music business. A brush with fame came as a member of Roy Wood's Wizzard, playing on the hits and making TV appearances, as he did many times on the Morecambe & Wise Show as a member of the Syd Lawrence Orchestra.

The list of leading names whose performances his playing has graced include Jimmy Cliff, Chaka Khan, The Beach Boys, Sammy Davis Jr, Petula Clark, Mel Torme, Cliff Richard and even Bob Hope, His determination to stay in Birmingham and live a comparatively normal life with his devoted wife. Sue, was of inestimable benefit to our local scene. Visiting American musicians would seek him out and get to play alongside Mike, who was totally unfazed by their reputations and revelled in playing in top company.

#### Jim Simpson







Leon joined the RAF at 16 as a musician, and soon became a Regionaire. This saw him performing wherever the Queen and Princess Margaret were visiting all over the world. After leaving the RAF he worked with a number of orchestras in America, before returning to the UK as a session man.

Because of his wonderful ability to bring an audience to tears with his natural tones, he was often billed as 'Britain's greatest

"He was often billed as Britain's greatest swing clarinetist." swing clarinetist'. After moving to Lancashire, he teamed up with trumpeter Len France to become The Swinging Sounds, and regularly played for the *Come Dancing* Orchestra and at the Tower Ballroom in Blackpool.

In the 90s he was back on his travels around the world on the cruise liners, before joining the Brian Smith Orchestra, playing sessions in Lancashire and getting into teaching music. In 2000 he suffered a stroke while visiting his family in Scotland and never performed again.

Leon had so many friends in the music scene all over the world. He will be sadly missed by everyone who ever had the pleasure to hear him perform.

**Timothy Robson** 

#### **Rex Bennett**

Drummer and swinging musician.

Rex Bennett, the 'Bald Eagle', died on January 13th, 2015, aged 94. He was a big band drummer who was greatly in demand.

In 1943 Rex flew 38 raids over Germany and was shot down twice. He was captured by the Germans, survived Stalag Luft 3 and the Long Walk and learnt to play the drums somewhere along the way. After returning home, his first job was with the Johnny Dennis Novelty Swingtet and he ended up playing with New Orleans-style, Dixieland bands. Over the years he worked for Tom Jones, Shirley Bassey and Morecambe and Wise amongst many others. Rex was a swinging paragon of professionalism, a very rare man and one of the luckiest.

**Dick Laurie** 

#### Barry Storey Kingpin of Lincoln's jazz scene.

A seminal figure at the heart of the Lincoln jazz scene for many years, Barry Storey has died at the age of 81 following a long illness. During the 80s and 90s he was a pivotal figure in the development of jazz events in Lincoln, bringing visiting, internationally-renowned musicians to the city and laying the foundations of not-for-profit promoters who carry on

Lincoln born and bred, his love of modern jazz and the musicians who created this art form was the driving force that led him to set up Jazz5 some 35 years ago. The name Jazz5 was coined after his home based at 5 Michaelgate in the historic heart of the city.

Not only did Barry organise and promote these top-notch musicians and bands, but also he and his wife, Sue, often fed, watered and accommodated visiting musicians. Barry, who was genuinely loved and respected by so many musicians and his many friends, will be sadly missed, but his legacy lives on.

**Andrew Wood** 

#### **Bram Wiggins**

the live music today.

Brass player with the LSO and much-loved educationalist.

Starting out on the cornet at the tender age of three, Bram Wiggins received his early musical training in the Salvation Army. During the war he enlisted in the band of the Welsh Guards, but joined the LSO when he was demobbed in 1947, playing on their highly-regarded Sibelius recordings and at the opening of the Royal Festival Hall.

Later in his career he moved to Canada as principal trumpet with the Winnipeg Orchestra.
On his return to England he taught at the Royal Academy of Music, while also acting as a freelance soloist and conductor.

In the late 60s he took charge of wind music at Stowe School in Buckinghamshire, where he remained for 20 years, as well as playing, composing and examining at the RAM. He was also well known as the author of a number of popular musical tuition books. He sadly passed away in his Buckinghamshire home last October, aged 92.

**Roy Delaney** 

#### Morris McLean

Musical director, arranger, trumpet player and teacher.

Born and raised in Glasgow, Morris attended the Royal Scottish Academy of Music. His father was one of seven brothers who all played a different musical instrument. They all taught Morris, which meant he had a versatile knowledge of most instruments his favourite being the trumpet. After he left the Academy he moved to England where he spent time with shows and dance bands, conducting for *Opportunity Knocks* on Radio Luxembourg. In 1952 he moved to Buxton to join the Spa Orchestra playing Symphony Concerts, dance music and violin with the café trio.

He met his wife there, and they were married in 1954 when he moved to Moss Empires Theatre in Manchester as lead trumpet and deputy conductor. Morris was transferred to the Liverpool Empire as musical director and The Queens Theatre in Blackpool as well as Morecambe during the summer seasons.

When this work finished he went into teaching, becoming Head of the South Manchester Music Centre where he stayed until he retired. He kept his hand in with the local brass bands and was playing up to 12 months ago with the High Peak Swing band, writing their arrangements.

**Anne McLean** 

The MU also notes the sad passing of Clive Palmer, Sheila Stewart, David Bell, Nick Talbot, Sheila Dunbar, Ivey Dickson and Ronnie Ronalde.

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# Shining a light on our membership

The Musicians' Union's equalities monitoring project will prove vital in delivering inclusive representation and services to members.

In a concerted drive to assess the true diversity of MU membership, the Union is embarking on a key project to identify the needs of its members, regardless of status. It is important for the Union to be fully inclusive to its members and to represent them across the board. In addition, the MU is determined to improve accessibility for the whole spectrum of its members, making it as easy as possible for them to engage with the Union.

This in turn will raise standards of support, and enable the MU to see the percentage of its membership affected by, for example, disability issues. The MU has an ongoing commitment to develop its awareness of make up of membership, which will in turn enable the MU to gear services towards the needs of membership in a far more efficient way. In short, the monitoring process is essential in creating a Union that understands its members and their needs and expectations in order to better represent them. The MU is also committed to highlighting its own diverse role models to counteract the narrow portrayal of artists in the media and to take a lead in forging an example of how the music industry really could be.

#### **Gathering information**

It goes without saying that accruing such personal information must be done sensitively. The Union is required to present an option to donate this information anonymously and there is a duty of care to protect members' information and closely adhere to the Data Protection Act, 1998.

#### For the benefit of all

At the MU Conference in 2013, a motion was carried that underlined the need for the MU to put in place an Equality Action Plan. The TUC organises five annual statutory conferences, one for each of the equality groups – Women, Black Workers, Disabled Workers, LGBT and Youth. At the time of the 2013 Conference, the MU only had data concerning membership



numbers of two:
Women and Youth.
Bindu Paul, MU
Education and
Equalities Official,
says: "At the
present time, when
public spending
cuts and public
service reform to
welfare benefits are
likely to widen

inequality gaps, it is important for unions to be reaching out, recruiting from and representing the most vulnerable groups."

#### Protecting cultural diversity

Chair of the Equalities Committee for 2013-2014, flautist Jacquelyn Hynes says: "As a performer I've been fortunate to collaborate with musicians from many different cultures – sometimes individuals will say they do not feel the Union represents their interests. We need to look at ways of being more inclusive. We are stronger together. The clear challenges facing the music industry can be seen quite simply in terms of equality – which begins with education.



"Cultural diversity, in terms of the music we hear, and the sustainability of our livelihoods is threatened by the economic climate," Jacquelyn adds. "How do we protect ourselves, and our music? What happens in a global or national context affects us on an individual level and a one-size-fits-all approach to Union members just isn't workable. What good is it being booked for a gig if you can't access the building? If you need large print, or braille, or a hearing loop in order to work as a musician and these aren't supplied? If you are harassed at work merely due to your gender or sexual preferences? These are issues that we learn about directly from our colleagues on the Equalities Committee. We need to be representative. We need to speak out for change. However society describes us, we are all bound by our musicianship and we need to make sure that we are truly represented." MM

The MU will be monitoring new and existing members in 2015. To find out more about the MU's plans for monitoring and to personally address any policy issues you may have, contact our Education and Equalities Official Bindu Paul at bindu.paul@theMU.org

The Musician in audio and on CD In addition to providing The Musician on CD to visually impaired musicians upon request, the large print versions of The Musician Extra, plus all documents provided by the MU, including rates and advice leaflets, can be requested in large print.



MAKING THE MOST OF YOUR UNION

## Recording **consent form**

The MU's session recording consent form will ensure that your work is logged and noted. The Musician explains why it is essential to sign...

There are many musicians who may have played on a recording some time in the past who are now having great difficulty in proving that they were a part of the session when they try to claim back any royalties they are subsequently owed. This is especially prescient in the current cultural climate, where a long-forgotten song can be wrenched out of oblivion to appear on a movie soundtrack, or in part as a sample on a successful contemporary song.

It's impossible to know what will happen to a piece of music that you worked on in the future, so it is essential that you get yourself covered for all possible eventualities. Get a session agreement signed at the time of the recording to ensure you have proof that you played on it.

With this in mind, the BPI/MU session agreement is an essential tool for any musician who is involved in recording for a record label or artist. If you are recording with anyone for commercial release or are releasing that music yourself then please use the consent form, which is available for download at tinvurl.com/muconsent

Is there something that we do within the MU that you would like to know a little more about? Or perhaps there is an element of your professional life that you need a little advice on? Either way, we might be able to help. Drop us your questions to the appropriate address at the front of the magazine, or via Twitter @WeAreTheMU

"Help us to help you protect your recording rights and maximise the income generated by your recorded performances."

Signing this form is also essential for helping in any disputes about payment and rates for the work done. The minimum rate is £120 per three hour session during which up to 20 minutes of music may be recorded. Be aware that the old system of payments for TV backing track and promotional video use has been replaced by subsequent payments. which only applies to MU members.

To be eligible for these payments we will require a copy of the consent form. If you do not fill out the consent form at the time of recording you could miss out on furtheruse payments. Therefore always ensure that you get it signed in triplicate, and that:

- You retain a copy
- The producer, artist or label receives a copy
- The MU receives a copy

Please ensure wherever possible that the label representative signs your consent form. We will log the information from the completed form onto our database of recorded sessions and share it, for your benefit, with PPL. Consent forms are now available as a PDF and in hard copy versions. We also accept scans of the completed document. Please make sure the details you provide are as legible as possible and include your MU number and PPL number. And importantly, do not rely on a label or producer to forward the MU copy to us, and do not use any substitute documentation you are offered in place of the BPI/MU form. It will be likely to deprive you of rights and decrease any potential future income you may get from the session.

Musicians and producers should also remember that if you are releasing your own music through iTunes or elsewhere, you need to ensure you have the necessary permission and consents from any musicians that you may have hired for your recording. Ensuring that players you have engaged sign the consent form gives both you and the players the comfort that rights you require as the producer are obtained, and the session players are protected.

If you have any queries about the MU's session recording consent form, please contact Peter Thoms, MU Sessions Official at peter.thoms@theMU.org 11111

# Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website

To fully access our website – theMU.org – you will need to register on your first visit using your membership number.



For £2,000 worth of free musical instrument and equipment cover, register for the scheme by calling Hencilla Canworth on **020 8686 5050**.

Are you due a royalty payment from us for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording; or

we do know the names of the musicians but we have been unable to trace them or their next of kin.

If you can assist the Musicians'

Union with line-up information or contact details, visit musiciansunion.org.uk/advice-downloads/royalties
Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

musiciansunion.org.uk/advice-downloads/royalties

Motoring service

The MU Family Motoring and Accident Aftercare Services provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. mu.totalmotorassist.co.uk



#### Contract advice - before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.

Medical assistance
The British Association for
Performing Arts Medicine delivers
specialist health support to
musicians. Visit bapam.org.uk



#### Musician's Hearing Services (MHS)

MHS offer a top range of hearing related services for MU members. For an appointment, call MHS on 020 7486 1053 or visit musicianshearingservices.co.uk

Full details of all the benefits of membership can be found in your MU Members' Handbook.

#### MU Sections 2015

To join, contact the relevant MU Official.

#### **Live Performance Section**

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National Organiser –
Live Performance
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London SW9 oJJ
T 020 7840 5512
F 020 7582 9805
E live@theMU.org

#### **Music Writers' Section**

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#### **Orchestra Section**

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#### & Broadcasting Section

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#### **Teachers' Section**

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**Assistant General Secretary** David Ashley (Finance & Administration)

National Organiser Bill Kerr (Orchestras)

**National Organiser Diane Widdison** (Education & Training)

**National Organiser** Ben Jones (Recording & Broadcasting)

**National Organiser Dave Webster** (Live Performance) **Head of Government Relations** & Public Affairs Isabelle Gutierrez

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w theMU.org @WeAreTheMU

Musicians'

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#### London

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- T 0141 341 2960
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### The will of the people

With the new Conservative government settled in the seat of power, John Smith considers what the future holds for the arts, the NHS and human rights.



John Smith, General Secretary

So the people have spoken and now we have five more years of a Cameron-led government, this time with a Conservative majority. In a drive to quickly reduce the government deficit to zero and to fund the replacement for the Trident nuclear missile system, we can look forward to a continuation of austerity with massive cuts to public services and the welfare bill, part-privatisation of the NHS, the repeal of the Human Rights Act, an in/out referendum on membership of the European Union and, given the landslide for the SNP in Scotland, we may well see another independence referendum north of the border. The rich will continue to get richer with the most disadvantaged in society bearing the brunt of the cuts, back to how it was in the 1930s.

#### The next five years?

How about arts and culture? A small glimmer of light is that the new Secretary of State at DCMS is John Whittingdale. We know John well and while we cannot agree with him on cuts to the arts and the BBC, he has been of great assistance to us with copyright issues and with live music and venue deregulation. But to be pragmatic

and, based on what we have witnessed over the last five years, I imagine that there will be continued privatisation of our galleries and museums along the lines of what is happening at the National Gallery. The BBC will probably, at best, have to live with a continuation of the freeze in the licence fee and there will be a difficult BBC charter review. We know that there will be more cuts to the performing arts from central and local government, with added emphasis on the value of philanthropic funding from rich individuals and corporations. The same will undoubtedly apply to music education funding – all very depressing.

You have to think a long way back in history to get to a time when it has been more important for working people to belong to a trade union. We must ensure that the union movement pulls together promoting a decent, fair society and does everything it can to support families and working people across the whole of the UK.

I won't comment on the Labour Party campaign. It was hammered by the SNP in Scotland. The threat of a coalition or partnership agreement between the SNP and Labour Party was used by the Conservatives to frighten voters in England who fear the break up of the UK. We need a rethink of what the Labour Party stands for. People active in the trade union movement, including many at the MU, will be giving this much thought over the next few months.

#### A fair deal for performers

Turning to other matters, May saw the launch of the Fair Internet for Performers campaign in Brussels. This brings together

TO HEAR MORE FROM JOHN, VISIT THEMU.ORG

four international federations – our own International Federation of Musicians (FIM), the International Federation of Actors (FIA), the International Artists Organisation (IOA), which is made up of featured artists groups from across Europe, and AEPO-ARTIS, an organisation which represents 35 European collective management organisations. I chaired the press conference that launched the campaign in my role as President of FIM.

#### "The union movement must pull together to promote a fair society."

We had a number of MEPs there as well as representatives of the media. The campaign aims to get a fair deal for performers from the digital exploitation of their work. It is particularly aimed at remedying the pitiful royalties that all but a small number of famous artists get from streaming services. We aim to achieve this by making adjustments to one of the performers intellectual property rights - the Making Available Right. If we achieve our aim of having an equitable remuneration paid by the service providers, in much the same way that broadcasters pay for radio transmissions, we should be able to redress the balance not just for artists that receive royalty payments but for non-featured performers as well who see no additional income for the digital exploitation of their recordings.

Turn to page 6 and visit **fair-internet.eu** to learn more about this exciting campaign. If successful it could make an enormous difference to the remuneration of all recording musicians.

John Smith







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Cover: Lucy Moon and Dan Moore, shot at The Lantern, Colston Hall, Bristol

#### **MU Contributors**



Helienne Lindvall

Swedish-born

Helienne is an awardwinning songwriter, musician, journalist and blogger, who writes regularly about music and media for The Guardian. p36



**Nicholls** 🚺 Katie is a

freelance journalist and editor whose features and reviews have appeared in titles such as MOJO, The Guardian and Kerrang! p20



Simpson Will has

contributed to a range of music magazines, including Total Guitar, Guitarist and Mixmag. He recently published his first book, Freedom Through Football. p16

#### Find out more at musiciansunion. org.uk/join-themu/benefits

#### Musicians' Union

#### **Key benefits**

- **Insurance schemes**
- Legal assistance
- Nationwide network
- **Rights protection**
- Career and business advice

For more on benefits see page 51



Crossley A journalist and

editor who has written for The Guardian. The Independent and The Daily Telegraph. Neil is also an MU member and fronts the band Furlined. p28 & p40



Wollenberg Anne is

an award-winning iournalist who has written for The Guardian, The Independent and Film Four. She also sings and plays guitar. p32



Andrew Stewart Andrew writes

for The Times, The Guardian Classical Music and BBC Music Magazine, among others. He is also Director of Southwark Voices. p24





# FONTINE Summer 2015 FONTINE

The MU in action, working on behalf of professional musicians





representing more than 500,000 performers in Europe joined forces to campaign for the fair remuneration of online revenues.

The Fair Internet for Performers Campaign (AEPO-ARTIS, EuroFIA, FIM and IAO) represents musicians, actors and dancers. On 6 May, the campaign responded to the release of the European Commission's *Digital Single Market Strategy*. "We welcome the Commission's intent to put copyright at the heart of its digital single market strategy but

have the view that to consider 'measures to safeguard fair remuneration of creators... in order to encourage future generation of content' is not enough, lacking any concrete proposals for action. The current situation is no longer acceptable for performers who receive mostly very low royalties or no remuneration at all from legal online, on-demand services."

Campaign supporter Nick Mason of Pink Floyd believes change must come from the EU to ensure "young people coming into our industry [have] the chance to get properly paid."

Currently, only a few featured performers manage to negotiate the payment of royalties for the exploitation of their performances. The vast majority receive no money at all or, at best, a derisory single all-inclusive fee. Currently, all exclusive rights granted to performers are generally transferred to producers under contractual agreements.

Fran Healy from Travis stated: "The opportunity to make streaming payments equitable for the artists who record and perform... is one giant step towards a savvier, more sustainable music industry."

fair-internet.eu

APRIL 30

#### **Judicial Review**

The long-awaited Private Copying Judicial Review has been heard at the High Court by Mr Justice Green.

The Musicians' Union, the British Academy of Songwriters. Composers and Authors (BASCA) and UK Music were in the High Court this week to hear the review of the government's decision to introduce a private copying exception without fair compensation to songwriters, composers and musicians. The MU, BASCA and UK Music believe the legislation contravenes EU law by failing to include fair compensation for musicians, composers and rights holders. This decision by the UK government threatens to damage the musician and composer community and is in stark contrast with the majority of European countries.

The hearing saw the High Court examining the government's decision to ensure that it was made in a lawful way. The outcome of the Judicial Review is expected to be handed down at the end of May. Members should check the website or the MU Twitter feed @WeAreTheMU for updates.

"The legislation contravenes EU law by failing to include fair compensation."





#### TUC Black Workers Conference

The TUC Black Workers Conference was held at Congress House, London on 17–19 April 2015.

The Black Workers Conference is a major annual event attended by delegations sent by trade unions that are affiliated to the TUC.

MU delegate Nixon Rosembert spoke at the conference that carried a theme of 'fighting for decent jobs, decent hours and decent pay'.

**TUC General** Secretary, Frances O'Grady, opened with a key note speech on the politics of hate. Other issues raised included the rise of UKIP and cuts to mental health services, while the union for senior managers in the public service, the FDA, called for action against race inequality. tuc.org.uk

#### Orchestra of the Royal Opera House accepts pay deal

Members of the Orchestra of the Royal Opera House have voted in favour of a two-year pay deal: 2% for 2014-15 and 2% for 2015-16. The members also met in May to discuss the possibility of a new media agreement to take effect from September 2015.

The increase for the current season will apply to ancillary payments and be backdated to 1 September 2014. Meanwhile, extras and deputies working at ROH have suffered a three-year pay freeze but will receive the 2% uplift for 2015-16 and an increase for 2016-17, when it is agreed.

The MU is working to improve terms and conditions for extras and deputies in other areas and will be in touch with those freelancers who work under the agreement to consult in due course. Members who would like an update on these negotiations can contact London Regional Organiser, Naomi Pohl. theMU.org





#### Campaign to grow arts education

The Creative
Industries Foundation
is campaigning for
the arts to be given a
higher status in the
school curriculum.

In partnership with the Institute of Civil Engineers, the CIF wants Ofsted to place more emphasis on arts education. Both organisations argue that creative skills are needed for a wide range of professions, with the arts contributing to around 5% of the country's GDP.

A spokesperson at the Department for Education told the BBC that an increase in funding has been planned for "music, art and cultural education projects". creativeindustries federation.com



#### **TUC launches LGBT Charter**

The TUC's new Charter for International Lesbian, Gay, Bisexual and Transgender (LGBT) Solidarity explains how unions can support the struggles of LGBT people in the many countries where homosexuality is illegal and subject to popular prejudice.

The Charter emphasises that:
Leadership must come from
the LGBT communities; LGBT
communities in different countries
will have varied approaches
based on cultural and national
sensitivities and that trade unions
should be prepared to offer
practical support in whatever
form is needed.

TUC General Secretary, Frances O'Grady, commented: "The message of this Charter is that trade unions support campaigns against laws that oppress LGBT people across the world. 'An injury to one is an injury to all' is a basic trade union message."

For more information and to download the Charter for International LGBT Solidarity visit: tuc.org.uk





#### Increase agreed for live rates

The Musicians' Union Executive Committee has agreed an increase of 1.5% on the following live rates for the period 2015-2016. These rates became effective from 1 April 2015.

- National Gig
- Casual Stage
- Accompanists
- Organists and Ceremonies
- Casual Seasons of Opera & Ballet
- Residency

The fee increase is slightly higher than the current rate of Retail Price Index (RPI), which currently stands at around 1%.

All the above mentioned rates can be found by logging onto our website.

For more information or specific live rate enquiries, please contact your MU Regional Office. theMU.org

### Go (South By South) West

Musicians' Union Assistant General Secretary Horace Trubridge travels to Austin in Texas to witness the annual South By South West music industry festival. But did he see the bands, and the technology, that are going to change the business?



So, what did we learn at South By South West this year? Well, firstly that it can rain in Texas and did, almost solidly for two days. Countless burger buns were transformed into deformed sponges and all the swag shops were selling umbrellas at exorbitant prices, which mostly fell apart within minutes of use – and in my case before I had even left the shop.

There were less bands showcasing this year – just under 2,000 instead of a little under 2,500 last year – and the showcasing side did feel more focused. The lack of a Lady Gaga or a Justin Timberlake meant that the music fans had to search out more knockout shows among the emerging talent. Not that the lack of a superstar act made it any easier to get into the venues. Three times I tried to see Leon Bridges and three times I got turned away from full halls. It never ceases to amaze me how people will join a queue that is already 200 strong when the guy on the door is operating a one in, one out policy – not for me.

Nevertheless, 6th Street was definitely more navigable this year – that is, until the Saturday night when all the locals come out to play. The British Embassy at Latitude was the base camp for the bands who had travelled out from the UK with assistance from the MU-supported International Showcase Fund. It's a nice tight little venue with a good sound system, and it's always a popular destination

for industry and music fans looking to hear and see something new. Kate Tempest delivered a very fine set on the Wednesday, and Hector Bizerk from Glasgow were also a highlight of the UK's spoken word offering. Fatherson, again from Scotland, were tight and melodic and I saw quite a few old industry heads nodding sagely during their set. For me, I particularly enjoyed the unrestrained anarchy of Bad Breeding, and I think they could do well on the festival circuit this year.

The panels and debates were as dry as ever, but there were some interesting trends emerging. Up until now I had no idea how important Shazam had become as a precise indicator of the popularity or otherwise of new acts. Shazam can give you weekly reports on exactly how many people, on hearing a track on the radio, are using the app to identify the song and the artist. Clearly this is a fantastic early pointer to an artist's or track's potential for sales, and the industry has embraced it wholeheartedly as the number one litmus test for emerging talent. There is even talk of Shazam releasing a new app for 'things'. In other words, just point the app at a car, a pair of jeans or a bottle of ketchup and it will tell you everything you need to know about that product, including, it is rumoured, exactly where you can buy it at the best price - what a world.

#### Available online

This article is also available in Horace's online column in *The Huffington Post*. **huffingtonpost.co.uk/horace-trubridge** 

"I had no idea how important Shazam had become as a precise indicator of popularity."



Meerkat was causing quite a stir this year. You may well have read about this app elsewhere. If I was working for an outside broadcast news team I would be more than a little concerned about Meerkat. This is a new app that you can download onto your smartphone that enables you to stream video in real time to a community of 'followers'. It's called a Meerkast (I know). You just fill in a subject box describing what you are about to film and press the stream button. Then those who choose to follow you on the app (very like Twitter followers) get an alert telling them that you are live, and they can choose to watch the video and even send you messages. If another Arab

down then surely we won't bother switching on the BBC or CNN. We'll just follow someone who is there and streaming it live. Of course, the really frightening thing here for the music business is what does this mean for bands

playing live shows? How can we stop a live stream of a gig through Meerkat, or its Twitter born competitor, Periscope? Audio bootlegs are bad enough, but if you've got a few hundred people all live streaming your gig to their followers surely that will have an effect

on potential ticket sales, not to mention the total minefield of copyright infringement. Surely it won't be too long before we see a blanket ban on the use of smartphones at gigs, but that in itself will be a nightmare to enforce. Check your iPhone in at the door and collect it when you leave? It might work at the 100 Club but how on earth could you make that work at the 02 Arena? The pace at which new technology confounds us and complicates our industry is mind-blowing.

# inbox

These pages reflect the diverse range of multi-channel communications between the Union and its members. We welcome your contributions via email, Twitter or letter.



Follow us on Twitter

@WeAreTheMU



soundcloud.com/ musicians-union



Find us at the MU.org



Email us TheMusician @TheMU.org



**YOUR EDITOR** 

Welcome to the Summer 2015 issue of *The Musician* and the latest issue containing a wide range of subject matter for all working musicians.

I was lucky enough to spend a fascinating hour with Anita Lasker-Wallfisch in May and to learn from this amazing and inspirational woman of the highs and lows of her unique life as a musician.

Another reminder of the breadth of experience and skill ever-present in the membership of our vital organisation.

Keith Ames TheMusician @theMU.org

#### Happy member

Lots of useful articles/advice for #musicians in Spring edition of @WeAreTheMU quarterly magazine *The Musician*. Another benefit of being a member!

Cindy Douglas @DouglasCindy

#### A good read

The Musician is always a good read. Plenty of interest. My pick is the interview with Andrew McCormack. #inspiring Tomos Williams @TwmBurum

#### Lovely review

Just catching up with reviews that came in while I was away on tour. There's a lovely one from @WeAreTheMU magazine.

Sarah McQuaid @sarahmcquaid

#### Bigger audience

Live Music Act extension brings into effect increase in audience for unlicensed venues.

Freddy Morgan @MorganFreddy

#### No free dinners

Do you expect musicians to work for free? What about your caterers?

Jackie Schneider @jackieschneider

#### Save the buskers

The buskers make Bath the town it is! They are part of the atmosphere.

Eve Williams @EveLMWilliams



No Union, no cry

The Musicians' Union (MU) is the Trade Union for UK Music Makers. It makes sense to join the MU.

Federation of Reggae @FORM\_UK

#### Folky feelings

Great having @WeAreTheMU here. Musicians especially do speak to them... and if you're not, you still can! #AskHimOneOnSport BristolFolkFestival @

BristolFolkFest

#### Parking result

£50 parking fee reduced to £5, thank you The MU parking card. **Robin Phillips Jazz** @Robin**Pj**azz

#### My favourite teacher

My guitar teacher inspired me to be a musician and has supported me along the way. #supportmymusicteacher Alex Marshall @AlexOfMarsh

#### The value of education

Great to spend the day with fellow @WeAreTheMU Hub Reps discussing music education and the impact of hubs. Always interesting.

Sam Dunkley @SamDunkleyMusic

#### Student talk

Huge thanks to Caroline Sewell @WeAreTheMU for speaking to our students (and new MU members) today.

PerthUHI Music @PerthUHIMusic

#### School is important

Campaign by our comrades @WeAreTheMU to defend music teaching in schools is really important. #SupportMyMusicTeacher

Rob Lugg @roblugg

10

#### Women in music

Thank you to The MU, PRS and BASCA for a fantastic Women In Music event today – great panel discussion.

Katy Carr @katycarrmusic

#### Music royalty

On my way to the MU royalties sub committee... All about good governance for video and backing track royalties.

Rick Finlay @rick\_finlay

#### Sound decision

I've been a member of @WeAreTheMU for one year and it's the best decision I ever made for my musical career. Rita Morar @ritamoraruk

#### New starter

I just joined @WeAreTheMU! Time for this business to kick off #newideas #selfemployed.

Jenna Bennett @Jenna\_Bennett

#### Fair play

It's not my hobby, it's my profession. Fair pay for musicians, stronger unions. Steve Haynes @stevehaynestbn

#### A worthwhile fee

Keep hearing about musicians, especially organists, being asked to play for derisory fees – must stop. #WorkNotPlayMU

AllSaintsFulhamChoir @ASFchoir

#### Representing youth

You may have noticed I'm not gigging this weekend – I'm at @TUCYoungWorkers conference representing @WeAreTheMU.

Elliott Morris @elliottmorris

#### Sleeper carriage

Great day in Cardiff with @WeAreTheMU - now back to that there London. Had planned some on train writing: might do some on train snoozing.

Chris Cooke @ChrisUnLimited

#### Masterful masterclass

Thanks to @WeAreTheMU and @cult\_cymru for setting up two fab masterclass's with Chris from @CMU! Enlightened and inspired! Polly Money @Pollymoney

#### Panel and pop

@WeAreTheMU panel on making it in the music industry in full swing! Live music from The Joshua Martin Band and The Twists later x

The Boileroom @BOILEROOM

"Looking forward to the @ WeAreTheMU Encouraging Activism meeting @Colston\_ Hall. Representing fellow members in AllanYnYFan." Geoff Cripps @GeoffCripps

#### Strength in numbers

"If u are a little guy in the music industry u will be taken for a ride. There's a reason the MU exists."

Kal Lavelle @KalLavelle

#### Good preparation

Enthusiasm, motivation and positivity.
Preparation for improvisation,
performance and work.
#SupportMyMusicTeacher
Hannah Inwood @HMI\_teach

#### Career help

Thank you to my music teachers as I wouldn't have my career in the arts. #SupportMyMusicTeacher Ed Currie @EdCurriego

#### Helping ourselves

Had a great meeting yesterday @WeAreTheMU head offices!! #musicianshelpingmusicians.

Ione @IoneMaiOfficial

#### Digital rights

Important speech by
@WeAreTheMU delegate Elena on
music and the internet and ensuring
fair share of digital music sales for
performers. #stuc15
UCU Scotland @UCUScotland

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# The 1 Landers Landers Landers

Artists should be listened to, enjoyed and recompensed on the merits of their music, not their age. We take a tour around the issues that surround ageism in music.

**Feature by Tracey Kelly** 

Look at any publication or website and when you see the name of a musician, there is a number placed next to it like an indelible tattoo. That number is the age of the artist, and it often works to pigeonhole and prejudge the person, their talent and their music.

By its very nature, the concept of age discrimination can be nebulous. Those who fear being targeted may not want to attract attention by bringing slights to light. But sometimes it is glaringly obvious, as when Madonna – with a 30-year career behind her – fell at a recent Brit Awards ceremony, generating a storm of ageist remarks on social media. Indeed, the singer was quoted as saying that it was "discriminatory and unfair" when Radio 1 recently declined to playlist her recent *Living For Love* single, claiming that it didn't meet the station's target demographic.

Age discrimination can affect both young musicians developing their careers and more experienced musicians continuing theirs.

Under the UK Equality Act 2010, it is unlawful to discriminate against people because of their actual or perceived age in any type of work. But the lines become blurred when it comes to music, especially where freelance players are concerned. So how does ageism affect musicians? Is it a widespread problem, and if so, what can be done to remedy its effects?

#### Gender/genre divide

Ageism varies greatly between different genres of music, with women being more often subject to ageism than men. Dr Ros Jennings is director of the Centre for Women, Ageing and Media at the University of Gloucester, and is the co-author of the book *Rock On: Women, Ageing And Popular Music.* 

"There's certainly less ageism in folk music and in jazz, and possibly there's less ageism directed at popular music performers who are themselves regarded as artists, or producing, writing and performing their own music, particularly at the more independent end of the scale," she explains. "I think pop music is where the real problem with ageism is."

So what are the roots of ageism in music? "Pop music is a post-1950s phenomenon. And it was





"Pop music was conceived of as being produced by the young, for an audience of young people, so that idea still persists."

**Dr Ros Jennings** 

for an audience of young people," Dr Jennings suggests. "So that idea still persists, even though quite a lot of things have changed." She feels that this image bias in the music industry reflects social trends generally. "This is where ageism does have a role, in that we get all this conversation about 60 being the new 40, which means that it's slightly cool to get old. But actually, what's happening is that getting older is about looking young. So you've got a problem."

#### Young and free?

Musicians just beginning their careers may be vulnerable to age discrimination in that

conceived of as being produced by the young,

#### **Further** information

Here are some useful websites to source advice and to research these issues further...

#### **MUSICIANS' UNION**

#### theMU.org

If you feel you are being unfairly treated, contact your Regional Office for advice.

#### **WORK NOT PLAY**

#### worknotplay.co.uk

This Musicians' Union site supports fair pay for professional musicians and composers. Musicians are invited to add their stories.

#### **CENTRE FOR WOMEN, AGEING AND MEDIA** (WAM)

#### tinyurl.com/glosage

WAM is a research group focusing on older women in popular music, film and television.

#### **ACAS - AGE DISCRIMINATION ADVICE**

#### tinyurl.com/acasage

The key points of the Equality Act 2010 are explained along with information about making a claim.

#### **AGE UK**

#### ageuk.org.uk

Age UK offers guidelines and support for older people who are looking for work, self-employed, or starting a business, plus useful advice on associated topics.

their inexperience may be taken advantage of by unscrupulous promoters and venue owners, Maddy Radcliff, MU Campaigns and Public Affairs Officer, works extensively with younger Union members.

"Younger musicians can be targeted to do things like work for free, and people are asking them to pay-to-play," explains Maddy. "One of the things I've heard from younger musicians is that they are singled out for both of those things - and they're not always in a position to refuse, either because they don't know about the issues, or don't know how to fully assess whether an opportunity is a good one. Or, in some cases, they don't fully understand what they're being asked to do."

MU member Dominic Dunn is a singer and guitarist who fronts a folk-rock band to large weekend audiences in Liverpool, An A-level student who has been playing professionally for the past four years, he paints a worrying picture. "In Liverpool at the minute, people are big on pay-to-play. They'll get young bands who are just starting off and say: 'You've got to sell 50 tickets for a fiver each, and then after you've sold 50 tickets, you can start making a pound off of every ticket'.

"The promoters know that new bands won't be able to sell 50 tickets in the first place. So they know that they're going to be making money off the younger

#### "Young people can be targeted to do things like work for free, and paying to play." **Maddy Radcliff**

generations," Dominic explains. "Then, when the bands start realising what's happening, there are new bands coming through that promoters can just get in and leave them (the first wave) behind."

But there is hope. Once the bands realise that they are being ripped off, they tend to move away and find other, non-exploitative promoters, or promoters find them. Dominic is now with a promoter who ensures his band are paid properly for every gig.



#### Classical conundrum

Pop is not the only genre with age-related problems. MU London Regional Organiser Naomi Pohl talks about discrimination in orchestras. "Sometimes there's a perception that older members of staff tend to be targeted for performance monitoring - in my experience this guite often happens to older women in particular - and sometimes members tell us that there has been associated bullying as well. The retirement age doesn't exist any more, and there may be a tendency for employers to identify people

> at a perceived age where they might be expected to retire and start assessing their capability. There is sometimes an assumption that people's performance tails off at a certain age," she continues. "In employment situations this can lead to members being pulled in for capability hearings and

told that there's been negative feedback from conductors, orchestral leaders or managers, and this is always very upsetting. It is an extremely sensitive issue for musicians. Performance review means something completely different to a musician than to an office worker, for example."

So how are these complaints dealt with once they are brought to the MU's attention? "It's very difficult for us to assess at the Union how

genuine accusations about capability are," Naomi says. "No doubt there are some genuine cases where playing deteriorates for whatever reason and a player is no longer performing at the highest standard and, obviously, the management has to find a way to tackle that. The focus should be on assisting musicians to improve. There may be personal or health issues that a manager needs to take into account - in fact, that is often the case in our experience - and we will make sure that these issues are highlighted." Naomi adds that a lot of members in this situation don't accept that there's a problem with their playing and feel that perhaps they are being targeted for some other reason - and this is where age discrimination can be a factor.

right) fears promoters take advantage of younger acts.

#### Heard, not seen

Older session players may face difficulties in certain situations. In the studios, orchestras and theatre pits, age does not seem to be such an issue since quality, experience and ability are the main criteria of engagement. But, says Pete Thoms, MU Sessions Official, "We know that sometimes substitutes are booked for TV shows and music video shoots who mime to music recorded with session musicians who a company deem not to be televisual enough to be onscreen. This is nothing new, and has been happening for decades. Naturally, the



"There's an assumption that people's performance tails off at a certain age."



Union broadly disapproves of this practice." In the past, there was a clause in the BPI/MU Agreement preventing labels using stand-ins without permission, and fees were often paid to players as compensation. This clause is not in the current agreement.

However, Ben Jones, MU National Organiser for Recording and Broadcasting, notes that being an experienced session player has some real advantages. "If people do not – or indeed cannot – retire at 65, they are often able to work in recording studios for many years,

due to their technique and experience (where image is irrelevant), at the expense of younger, more recently-qualified musicians."

#### Savvy strategies

In pop and other genres, the perspective on age is changing, and for more experienced musicians this is welcome. Many MU Regional Offices and Sections have reported no problems with discrimination among members. Among music fans, ageism seems to be much less of an issue than it is in the media. The wave of nostalgia tours for bands from the 6os, 7os, 8os and 9os is as strong as ever, with music lovers following their favourite artists throughout long careers.

Dr Ros Jennings believes that attitudes in the UK are becoming more like those in Europe, where there's an established cultural tradition of celebrating and learning from older musicians. She sees many high-profile UK artists – such as Kate Bush, Kylie Minogue, Rod Stewart, Annie Lennox – strategising for the longevity of their careers and taking more control of their image, music creation and indeed production.

"They're choosing musical material that they think will stand the test of time," Dr Jennings says. "So as they grow older, they tend to go more into classics – even Kylie Minogue has done that since she turned 40, with torch song versions of the I Should Be So Lucky album period. Recently, Annie Lennox has been out with her album Nostalgia singing the standards, and Rod Stewart did that with his Great American Songbook. It's keeping a presence, keeping an audience buying the music, which allows them then to go and do interesting, artistic interventions in between."

Another exciting strategy is collaborations between musicians of different ages. "Musicians themselves seem to work really well intergenerationally," Jennings says. "You're going to learn about what you do, and to do it better. And I think that this trend feeds the record companies as well, because they think you're going to get a younger and an older audience for it." It's a win-win situation where everyone benefits.

#### Pay-to-play/ Free play survey

The results of a departmental survey conducted by Maddy Radcliff suggest that you are more likely to be asked to work for no fee, or pay-to-play if you are young or in education.

- 59% of all members surveyed were asked to work for no fee in the last 12 months.
- This goes up to 91% among students and 72% among the under 35s surveyed.
- 42% of members surveyed have worked for free in the last 12 months.
- This goes up to 74% among students and 47% among under 35s.

Maddy Radcliff, assisted by John Shortell, has conducted four focus groups for members under 30, and is aiming to initiate a younger members structure. For more information, contact Maddy Radcliff at maddy.radcliff@theMU.org









In many ways, Worsey is an example of how varied and interesting a musician's life can be. As a cellist he once might have been restricted to life in the string section of an orchestra, so his career is a testament to the changes that have occurred in the last 25 years and how the worlds of pop, classical, film and TV work are increasingly permeable. In 2015 a top-line player like Worsey can flit between them all with the ease of a pollen-gathering insect.

He's at the Apollo (or the O2 Apollo, as it has charmlessly been rechristened) tonight in his capacity as a pop collaborator. He's in charge of Elbow's strings and brass and the Manchesterbased band are back on their home turf to play a series of what, for them, are reasonably intimate shows to round off their last album campaign.

#### Ongoing collaboration

The Elbow gig came about via a number of Mancunian connections. Worsey had fixed the strings on Elbow's *Cast Of Thousands* album with colleague and friend Ian Burdge. He had played with Badly Drawn Boy, and had spent a lot of time in the city around 2003/4, bumping into Guy Garvey on several occasions. Later, when he played on I Am Kloot's Garvey-produced 2010 album *Sky At Night* they met up again.

"We started working together and Guy asked me to help with some string arranging he was doing for the Arctic Monkeys' Glastonbury 2013 performance. Guy is great with ideas for parts," Chris explains, "and I put these down into scores for the players. We now have a line-up of four strings and three brass (Elbow had previously worked with a string quartet). So I've also been



re-arranging some songs from the new album as well as older songs to suit our new line-up. For the first few rehearsals there were a number of changes to work out. It's worked out well. Guy is an inspiring person to work with – he's got such a fantastically creative musical brain."

#### A lifelong musician

Worsey could hardly have expected that his instrument would take him in this direction. He started back in primary school after first taking up the piano. "From an early age I knew that this was it," he remarks. "I had got to meet a well-known cellist and she was talking to me about my studies and she said, 'You've got the bug, haven't you?' I just remembered those words and so I said. 'Yes' - and that was the first time it had occurred to me that it was something I would always do. I also owe a huge amount to my parents. As with most musicians they encouraged me hugely and ferried me around to lessons and rehearsals for years. They both still perform. My father plays the piano beautifully and, although they didn't take it up professionally, they are wonderful musicians."

Soon, though, he was leading something of a double life. "By the time I got to about 16 I had picked up the bass guitar, started playing in a band and was getting into the alternative music of the time. When I was at college I was doing my serious cello studies, thinking about classical during the day, and then going out and having fun on the bass guitar at night. I never really thought the two things would meet."

Back then only a handful of pop bands used orchestral instruments on their records. This was post-punk 1980s: the era of the synthesised string section. It was unusual for a Top 40 band to take string players on the road, but Chris was also keen to do more than just fall into an orchestral job.

"I had loved playing in them in my teens, but I could see that there were perhaps some downsides as well. I thought it might be a bit limiting. When I left college I was keen to try freelancing, simply because I knew there were lots of different options."

So Chris embarked on a portfolio career playing classical music, performing in bands (sometimes on an electric cello) and teaching. It was while playing in one of his bands that his

"From an early age I knew that this was it. I'd met a well-known cellist and she was talking to me about my studies and she said, 'You've got the bug, haven't you?'."

#### **WORSEY'S CV**

Graduated from London University (Royal Holloway) with a music degree.

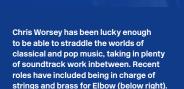
Records and performs with contemporary composers
Joby Talbot, Max Richter and Andrew Skeet.

Film and TV includes: The Hobbit, Skyfall, Bridget Jones' Diary, The Dark Knight, Gravity, Dr Who, Sherlock Holmes, Love Actually, The Chronicles of Narnia, The Bourne Trilogy, The Hunger Games and Inception.

Played on sessions for Paul McCartney, Adele, Elbow, Radiohead, Sam Smith, Florence and the Machine, Badly Drawn Boy, Ed Sheeran, Peter Gabriel, The Verve, Snow Patrol, Goldfrapp.

Member of The Divine Comedy.

Classical work includes: performances with the Royal Philharmonic Orchestra, live appearances on Radio 3 and Classic FM and performances at The Royal Opera House. "Paul McCartney came into the room with an acoustic and strummed it through in front of us. I was sat there thinking, 'Wow, this is actually quite an amazing experience'."



career was given a fateful push by supporting The Divine Comedy one night at the Town & Country Club. "I got chatting to their manager and he said that they were looking for a cellist. I met Neil Hannon, we did a rehearsal, and the next thing I knew we were out of on tour. We did a lot of gigs in France: they were – and still are – really popular there. Neil was very into using real instruments – he'd had classical training himself – and I learned a lot from doing that. He is a very interesting guy to work with."

#### Divine intervention

The Divine Comedy were one of the first 90s bands to embrace strings and brass. It would become de rigueur for Britpop bands of all stripes to deploy orchestral instruments on their albums. Further doors opened up for Chris. His session work increased and he ended up playing on records by Oasis, Suede, Travis, George Michael, Jamiroquai, Courtney Pine and Groove Armada, among many others.

Over time, Chris has become adept at bridging the gap between the pop and classical worlds and rising to the differing challenges posed by each. "When you have formal training, the expectation is that you get a piece of music, it's all written down, you learn it as well as you can and you bring the interpretation that you think is right to it. A band will work in a completely

different way. Some of them may have a very specific idea of what they'd like you to play. They might have written music down, or they may have played a line into a keyboard and you've got to learn it. If you're playing with a string section – when all the parts will be written – intonation and rhythm and the ability to blend well with colleagues are key. Most of our pop sessions take this format, and if the parts have been written by a top arranger – someone like Simon Hale or Sally Herbert – you know instantly that the parts are going to work really well with the track, but you have to be ready to be adaptable and make quick changes as you go.

"However, you might also turn up to a solo session and there's no music – you've just got to come up with a part. You might get: 'We'd like something atmospheric in the verse' or, 'We'd like a driving part in the chorus'. You've really got to focus your mind, and that's obviously a very different challenge from, say, learning a technically-demanding classical piece before a concert. With film session work, however, you also need all the skills of a classically-trained orchestral musician. Everything is scored, so your sight-reading has to be strong as you

usually won't get the music in advance and you have be able to play with a click track."

#### Highs and lows

Highlights from his session career include stints working with Paul McCartney, the first time being in 2004/5. "That was extraordinary and fascinating," he exclaims. "We did several tracks – Joby Talbot had done the arrangements – with a small string section. The first two went well, but with the third, Paul McCartney said he'd like to play it live to us so that we could get the feel of the song. So he came into the room with an acoustic and strummed it through in front of us. I was sat there thinking, 'Wow, this is actually quite an amazing experience'."



Sometimes though sessions have gone wrong, and Chris has left without being paid. It's then that his MU membership has proved invaluable. "There was one case that went on for a long time and was resolved successfully. I had done a session for a young band, but then the record company pulled the plug and we hadn't been paid. We tried to contact the band's manager, but he started ignoring us. So we went to the MU for help. I think we had a preliminary hearing at a small claims court and the next day, having not heard from him for two years, an email came through saying, 'Oh the money has just been sorted out'. A coincidence, but a happy one."

Thankfully, those sorts of problems don't occur on the film soundtrack sessions that continue to make up a sizeable portion of his work. Many in the industry are concerned that with budgets What is the artisan cello?

The artisan cello is a sample package produced by the Spitfire company that utilises Chris's playing. "Samples have improved quite a lot in the last decade," he explains. "As a musician, the fear in the past has been that people would use samples to replace musicians, but hopefully this isn't the case - nothing beats the real thing! It's good for mocking up if, say, you're doing a movie soundtrack. If a director wants to know what a piece is going to sound like when the orchestra comes in, it's the perfect tool.

"Spitfire had already done a cello sample but for this package they wanted something a bit more gritty. So we did a whole day's recording of unusual sounds and effects. It's probably never going to sound as natural as a real player, but it is a useful tool."

being cut and fashions changing, live musicians are increasingly being sidelined when it comes to soundtrack work. Worsey, though, isn't sure this is necessarily the case.

"Certainly I have met a few players who did sessions years ago and have said, 'Oh there are not as many sessions' but we're really busy at the moment. The very small projects seem to be flourishing because a lot of bands or singer songwriters have a home studio or a small set up and can make a good product. With the very big films they have the budget for big orchestras, and something that is absolutely fantastic for London is that a lot of the American films come over here to record – partly because there are one or two very good film fixers, and a very good standard of musician.

"I guess it's the stuff in the middle – some TV budgets, some projects where record companies used to be a bit more forthcoming with budgets... and some of those mid-range studios have disappeared. So there has been a bit of a hit. But I think the work is still there, and that there are some fantastic things happening in London. We've got a hell of a lot to be very proud of in the UK."

#### Determination and skill

Worsey knows he's been lucky, but is it harder for a young musician to establish themselves as a freelance player than it was 25 years ago? "it's always quite hard to get yourself started going down the freelance route. For most people the first few years are quite tough. If you're really determined and you know that that's what you want to do, the opportunities are there."

There's no magical secret. It's also about being professional and punctual: "Even if you're a great player, if you're unreliable it's not going to work," says Chris. "As far as colleagues and bands and groups are concerned, you've got to try and be amenable to work with. There's no point in being difficult, because you won't get booked again. If you can be calm and listen to other people's opinions and ideas, that's very important.

"It's not an easy path. As with any freelance work, there are no guarantees in establishing yourself or finding work and the hours are unpredictable – but it is rewarding." With that advice, Chris rises to depart. Queues are forming outside the Apollo and it's time for him and the band to focus on the job in hand.

# POP GCES POLITICS

Despite a major recession and years of harsh austerity, mainstream musicians have remained largely politically silent. *The Musician* reports on the changing relationship between music and politics...

**Feature by Katie Nicholls** 

Music and politics have traditionally been happy bedfellows with artists using their creative platform to express dissent. For many The Specials' *Ghost Town* is the soundtrack for Thatcher's Britain, the Manic Street Preachers' *Nat West-Barclays-Midlands-Lloyds* was a prophetic comment on global capitalism, while Paul Weller was forced to ask David Cameron "which part he didn't get" after Cameron claimed The Jam's 1979 comment on unemployment, *Eton Rifles*, was one of his favourite songs.

Britain has also borne witness to collective movements of musicians raging against the machine. The Rock Against Racism tours featuring, among others, The Clash and Elvis Costello, proved to be a potent force in raising awareness. The pre-1987 election Red Wedge Tour organised by Billy Bragg boasted a pop



flavour, with Bananarama, Gary Kemp and Madness on the bill. Yet, in the clamour for attention in the 2015 pre-election build up there was an eerie silence from mainstream British musicians. Even among the traditionally more politicised genres, such as rock, folk and hip-hop, the soapbox stood empty until pop artist Paloma Faith stood up and announced she was going on tour with left-wing writer Owen Jones as her support act.

#### Pop stars and polemic

The collaboration was certainly a bold move from Paloma, particularly as pop has in the last 30 years disengaged from politics, in part due to the nature of a commerciallyorientated music industry. Cian Ciaran is the keyboardist with the Super Furry Animals (a band that never shied from taking a political stance), a member of Zefur Wolves, and a staunch campaigner against nuclear power. He believes that the responsibility of political expression comes with the status of being a popular musician: "People still need entertaining, and we don't like to be preached at," he says, "but to bring awareness to issues that affect us all, you could argue, is a responsibility to those who have a platform to do so, despite what the press think, Indeed. that should be the least of your worries. To stand up for others and for what you believe in should not be a cause of mockery." Paloma



Left: Paloma Faith proved her political credentials by inviting left-wing writer Owen Jones to talk on her recent tour. Above: Tony Blair latches on to Cool Britannia. Below: Cian Ciaran believes musicians have a political responsibility.

Faith complained that, despite attempts to express her political opinion, she was not taken seriously. Batting off industry fear on one side, and press mockery from the other, Faith recognised that she hadn't been accorded the role of someone with serious political opinion, so she engaged with Owen Jones to validate her views.

In his academic paper Playing To The Crowd. Professor John Street identifies a common scenario in which musicians need to be attributed the role of political commentator, rather than earning it through popularity. The paper examines the role of the media, "in particular the ways in which the press and broadcasters report, represent or use musicians as 'authoritative' sources on political issues." Speaking to The Musician, Professor Street clarifies: "What any performer who speaks about politics needs is credibility. When Geri Halliwell became an Honorary UN Ambassador, she was mocked by the media, and I'm sure that this has everything to do with the fact that she was in the Spice Girls. and nothing to do with what she knew about world politics. I think the same prejudice was evident in the Green Party Election Broadcast

when they mocked boy bands (the main parties) who sing in harmony! The relationship works in reverse when politicians hang out with Springsteen etc." Something Tony Blair spotted early in his career as PM.

After Labour's landslide victory in 1997, he piggybacked onto the concept of Cool Britannia inviting the likes of Noel Gallagher and Mick Hucknall to Number 10. "They (celebrities) add some glamour and excitement to what can often be a dreary business," Tony Blair writes in his autobiography, *A Journey*. Not that he accords musicians with equal rights to bring political solemnity to the entertainment business: "If they (celebrities) begin lecturing the people as to why or how they should vote, it's nearly always a disaster."

#### The politics of performance

The party at Number 10 pointed to a change in the British musical landscape. Once a hotbed of counter-culturally organised movements, such as Rock Against Racism, the focus was now more focused on celebrity. In *Playing* 

"To stand up for others and for what you believe in should not be a cause of mockery." **Cian Ciaran**  To The Crowd, Professor Street contrasts the difference between Rock Against Racism and Live 8 – 2005's awareness-raising campaign highlighting global inequality headed by a single celebrity: Bob Geldof. As a million-dollar, social media-fuelled production, Live 8 is in stark contrast with Bananarama bopping away on stage to an audience of lefties on the Red Wedge tour.

The trend for the RAR-style of musical protest may have diminished, says Professor Street, but it's not disappeared completely. "I think the RAR model still has a place, but often not in the Anglo-American world, but rather in the protests in Turkey over Gezi Park, and to an extent in the Arab Spring." Cian Ciaran believes grassroots movements and the power of an individual are pertinent approaches that can work together: "Music is a powerful thing that we take with us from the day we're born. It can unite people and generate scenes. A show of solidarity. There's strength in numbers. It's an idea, a belief of a collective that has real power, but an individual's voice can help motivate and mobilise that power."

Beyond models of political/musical allegiance and overt rhetoric, some argue that any music performance is inherently political because it is a coming together of a group with a single purpose. "Public performance changes people's perception of who they are," says Professor Street, "from the privatised fan streaming music through their phone to a public of a kind in the concert. It allows them to share in some kind of imagined, and real, community."

Owen Jones certainly recognised the potential of tapping into the highly-emotive state of the pop audience. "They love being part of something bigger than themselves, that sense of unity," he told *The Guardian*. Louisa Roach is singer and founder of Liverpool-based band She Drew The Gun: "I like what Kurt Vonnegut said in that music is there to make people fonder of life than they would be without it. I think that can be through escaping in music, but it can just as easily be about escaping in words that make you think, or feel that somebody cares about the same things you

Above left: Louisa Roach thinks all art is political. Above right: The Clash at the Rock Against Racism festival, 1978. Right: The Specials politicised the charts.

do... I think that all art is political, if you are singing about love you are saying love matters."

#### The business of music

"The music industry," Paloma Faith told The Guardian, "is scared... they just want to sell records." Is it the case, then, that musicians are reluctant to nail their colours to the mast? No longer able to rely on record/CD sales, labels are linking bands with gaming, films and advertising in order to generate revenue. Music is being marketed as a brand that needs to be protected, rather than a product with its own identity. There are undoubtedly many bands outside the mainstream using the stage to express their political feelings. The Sleaford Mods' spitting punk is as much misanthropy as social commentary but they undoubtedly express the views of the disenfranchised. Bigger-selling artists, however, or those with an eye on the prize are seemingly reluctant to rock the boat.

"This is something I've been thinking about a bit recently," considers Louisa Roach. "I've been imagining a future where the only people left in pop are rich kids who can afford to pay to be seen and heard, and where all the bands are tied to brands who use their music to sell products. So there's nobody with something

"I've been imagining a future where bands are tied to brands who use their music to sell products." Louisa Roach true to say in popular music at all." Naturally, all bands want as big an audience as possible, but, Louisa asks, at what cost? "If an artist is really holding back on what they want to express for fear of selling less records, maybe they should question their motives. Art is about more than making a living, isn't it?"

Cian Ciaran suggests the fickle business of pop is certainly having an adverse affect on up and coming bands: "Labels, managers and agents don't have time to be bothered with rocking the boat, perhaps. It could get in the way of profit – but musicians want their music out there. That's why we create, so I can see why it may be harder for an upcoming artist to commit to voicing their opinion."

#### Future music

Faced with another five years of Conservative austerity measures, the younger generation in Britain are facing tough living conditions and could certainly have plenty to rail about. "As long as British musicians lack political motivation, surely we will get the governments we deserve," Cian Ciaran wrote in *The Guardian*. "Passivity and apathy is rampant," he told *The Musician*, "but it's been bred, manufactured that way over what seems to be decades... but I still think that for the youth and the masses, to hear some common sense come out of pop stars' mouths will carry further than journalists and politicians."

## Why I joined the MU

Three members from varying disciplines reveal why they treasure their Musicians' Union membership.



#### **ERICA NOCKALLS**

"I became a member of the MU after graduating from the Birmingham Conservatoire and started touring internationally. I needed musical instrument insurance to cover my gear and I had heard that the MU cover the first £2,000 of your insurance, which appealed to me and it's what initially encouraged me to join. Since becoming a member, I have discovered that there are many other positive aspects to the MU - one of these is being granted public liability insurance. It is the case that most council-run gigs and events will not consider booking your band unless at least one member has a certificate to cover you. It's also a good feeling to know that there's help and advice available on the other end of the phone, should you need it."

Erica Nockalls is a professional violinist, vocalist and artist, specialising in writing, producing and performing her own unique brand of art rock. Erica plays violin for The Wonder Stuff and Miles Hunt, she fronts the pop project ENX and is the live fiddler for The Proclaimers. She is also a sought-after session musician, recording strings remotely at her rural Shropshire studio.



#### **JOHN PARK**

"I joined the Musicians' Union in 1996 when I began getting casual orchestra gigs on percussion and function band gigs as a drummer and vocalist. I was still serving in the army as a musician at the time but I felt it was a good move as a professional to join the Union. Only then did I become aware of the many membership benefits, such as public liability insurance and legal advice.

I was Chair of the West London Branch from 2000-2004 and I have also been a member of the London Committee. I see many young (and not so young) musicians starting out in their professional life and I always keenly encourage them to become part of the Musicians' Union family."

John Park is a full-time musician working as a drummer/vocalist in the tribute band specialkindamadness.com. He is a solo vocalist at Royal Ascot, leading the famous *Singing Around The Bandstand* and a drum teacher in the Twickenham/Richmond/Barnes area of London. You can contact John on LinkedIn: uk. linkedin.com/pub/john-park/b/69b/883 or via Twitter at @johnparkdrums



#### **DEBS WILDISH**

"I joined the Musicians' Union at the same time as I joined my band JOANovARC, which was over 10 years ago. As a band, we have used the MU to help with a variety of different issues, from looking over management contracts to advising on insurance and instrument repairs. MU membership also covers things that I wasn't even aware that we needed, such as public liability insurance. I find the MU Handbook a very useful guide and I'm always learning new things about the music industry. The support from the MU has been so valuable and it has enabled us to move forward as a band in the right direction."

Debs Wildish (pictured above, far left) is the drummer in all-female rock band, JOANovARC. They have recently toured Japan, having already gigged around Europe and the US. JOANovARC have played cruise ships, at Harley Davidson festivals and supported the likes of Toploader, Bonnie Tyler and Girlschool. Two JOANovARC songs are featured on Xbox 360 game Rock Band and a couple of tracks have been remixed and played on Annie Nightingale's show on Radio 1. JOANovARC released a single at Christmas featuring John Altman (aka Nick Cotton), ioanovarc.co.uk



speaks to The Musician about her life in music.

Feature by Andrew Stewart | Interview by Keith Ames



The recent 70th anniversary of the liberation of Belsen was a sharp reminder of the horrors that occurred during the Holocaust. One survivor, Anita Lasker-Wallfisch, talks openly about how her skills as a cellist saved her from execution in the Nazi concentration camps.

Born in Breslau in July 1925, Anita Lasker-Wallfisch experienced the brute force of state antisemitism. She was transported to Auschwitz-Birkenau, a death sentence for a million others, and emerged from the hell of Bergen-Belsen. At Birkenau she became a member of the women's orchestra, one of several ensembles supported by the SS authorities in the Auschwitz complex of camps.

Members of the Frauenorchester were spared the worst conditions endured by most other camp inmates, not least thanks to the charismatic leadership of its director, Alma Rosé, an outstanding violinist and niece of the composer Gustav Mahler. In 1996, Anita published a strikingly unsentimental account of her formative years spent as a musician working to the command of murderers. Inherit the Truth stands among the most eloquent of all Holocaust memoirs, a vivid companion-piece to the testimonies of Primo Levi and Elie Wiesel.

While music played a significant part in the young cellist's survival, it was chance that delivered her from death in the world of the concentration camps. Music and chance also worked in her favour after the Second World War. She and her younger sister became interpreters for the British Army and were granted UK entrance visas. Anita Lasker found work in her new home as a musician. In 1952 she married the pianist Peter Wallfisch and, the following year, gave birth to a son, Rafael, recognised today as one of the finest solo cellists of his generation. Her two grandsons are

"Everybody tried to emigrate but the frontiers closed. War broke out and we were trapped." also professional musicians: her grandson, Benjamin, has composed the music to Steven Speilberg's forthcoming documentary, Auschwitz. Anita was a co-founder of the English Chamber Orchestra and member of its cello section for five decades. Within weeks of her goth birthday, she spoke to The Musician about her experiences in the Nazi camps and of life in a post-war world. The clarity of her memory has not been dimmed by bitterness or remorse; rather, she bears calm witness to a dark age of inhumanity presented in terms sure to shake anyone certain that it could never happen again.

#### **Prosperous beginnings**

As the children of an educated middle-class family. Anita and her two sisters were introduced to music at an early age. They explored chamber compositions with their mother, a violinist, and performed for their parents' friends during regular musical gatherings at home. "We were all encouraged to learn an instrument, it was a normal way of life." she recalls. The definition of normal was rewritten for the Laskers and Germany's Jews following Hitler's seizure of power in January 1933. Young Anita's first lesson in antisemitism was received at school: as she prepared to wipe the blackboard a classmate yelled, 'Don't give the Jew the sponge'. In 1938 she was sent by her parents to Berlin to study cello with the brother of the virtuoso violinist Max Rostal. She soon discovered that the capital of Hitler's Reich was a place of menace for German Jews.

"All you felt was fear of what was going to happen the next day. You didn't think so much of being a musician. What's going on? That was Berlin in 1938." The pogroms of Kristallnacht, unleashed that November, marked a shift from hate-filled Nazi discrimination towards state-supported murder of the Jews. Anita returned in haste to Breslau. "Although we played chamber music at home, that was really the end of my cello playing activities." Her older sister found refuge in England, her family's attempts to leave Germany came too late. "Everybody tried to emigrate but the frontiers closed. War broke out and we were trapped."

#### **Darkness descends**

The Nazis herded defenceless victims into city centre ghettos, built death camps to hasten their annihilation and created concentration camps to exploit Jewish and other slave labourers. Yet music arose from the vast communities imprisoned under Nazism. It could be heard in the Yiddish songs voiced in the ghettos of Lodz, Warsaw and Vilna; it was

## Career highlights

Since her arrival in the UK in 1946, Anita has enjoyed a successful career. "There were many proud moments... Working with Benjamin Britten, playing important concerts, so many memorable dates. The **English Chamber Orchestra** was very much everybody's baby. It had a very different attitude, I think, to what people have today. Now there is hardly an orchestra that gives you full-time employment. You have to play here, play there, just to make a living. People who worked with the Orchestra were completely committed. We were so busy, I can't begin to tell you. I look at my diaries, we hardly had a free day. We travelled all over the world: it was fantastic. You had the feeling it was your job, your band. There was a tremendous commitment. I am not criticising what's happening today, because that's how it is." played by the Warsaw Ghetto Orchestra and cultivated by the many composers and musicians interned at Terezín. It was performed by official orchestras of prisoners at Auschwitz, Buchenwald, Dachau, Flossenbürg, Mauthausen, Sachsenhausen and other major concentration camps. Musicians such as the composers Szymon Laks and Herbert Zipper, the conductor Karel Ančerl, the violinists Henry Meyer and Louis Bannet, the singers Diana Blumenfeld and Fania Fénelon, and the pianists Edith Steiner-Kraus and Alice Herz-Sommer survived the Nazi camps to become professional performers after the war. Anita Lasker-Wallfisch is one of the last survivors of the Auschwitz-Birkenau women's orchestra.

Unlike her parents, she and her younger sister were spared deportation to Poland in April 1942 and forced to work as slave labourers in a paper factory in Breslau. "There was no more cello playing," she says with emphasis. The teenaged Lasker sisters, both fluent in French and belligerent by nature, gave aid to French prisoners of war. "We helped them forge papers and brought them civilian clothes. A whole clandestine activity went on 'backstage', which was finally discovered."

The girls attempted to escape, posing as French civilian workers armed with forged leave papers. The Gestapo, the Nazis' secret police, were waiting for them. "We got as far as the railway station and were arrested." Their case, however, fell under the jurisdiction of the German criminal police, who proved more interested in their activities as forgers than their status as Jews. "The whole thing was ludicrously stupid, but was very fortuitous for us. So suddenly the

"The girl who tattooed me, shaved my hair and took my clothes... asked, 'What did you do before the war?'."



Jewish part was secondary; the criminal part was the important thing. We were charged with forgery, attempted escape and helping the enemy. And we got a sentence, which we were very pleased about because we already knew what was going on in the concentration camps. Prison was not very agreeable, I can assure you, but it was better than the camps."

They were imprisoned for over a year until the Gestapo intervened and sent them to Auschwitz in 1943. As possessors of criminal records, the Laskers were exempt from the harrowing selection process for the Birkenau gas chambers. "When I arrived this ridiculous situation arose," notes Anita. "The girl who tattooed me, shaved my hair and took my clothes off me – they were all prisoners who did that – asked, 'Where did you come from and what did you do before the war?'

"I said, like an idiot, 'I used to play the cello.' That was my saving sentence. 'There is an orchestra here and they need a cello,' she replied." Anita was introduced to Alma Rosé. "Her mother was Mahler's younger sister and her father Arnold Rosé, who led the Vienna Philharmonic Orchestra for years. She said, 'We have this orchestra and have got this bass instrument.' That was how I landed up in that famous women's orchestra in Auschwitz."

After the war, Anita learned that inmate orchestras were common to the concentration camp network. At Auschwitz I, Auschwitz-Birkenau and the neighbouring Monowitz camp, the SS established five orchestras and several other ensembles. They played marches as work

details filed past in the morning and evening, performed concerts on Sundays and gave command performances for SS officers and camp functionaries. Conditions for the women's orchestra had improved hugely following Alma Rosé's arrival in camp in July 1943 – and notably so after the band was designated its own barracks block.

Alma Rosé worked tirelessly to protect her musicians. "We were young kids: some learned the guitar, some the mandolin, some were very good violinists," Anita remembers. "But I would say only 10 per cent of people could actually play properly. The rest was up to Alma to make us into an orchestra, because it was a thread of hope you might survive. As long as they need you for something, they won't kill you. A very simple logic!"



Rosé's death in April 1944 and the Soviet Army's advance into Poland spelled the end for the women's orchestra. "We knew things were not going well for the Germans. Sure enough, one day we were sent to Bergen-Belsen. And Belsen was where you died." For six months Anita defied death's short odds. She and her fellow orchestra members stayed as a group in Belsen until the British Army liberated the camp in April 1945. A few months after the war she gave evidence to the Belsen Trial against camp commandant Josef Kramer and other SS officers.

#### Life after the Holocaust

"I then had a tremendous fight to go anywhere," she recalls. "People don't take on board what actually happened to these survivors. Where do they go? Home? My home was in Germany and I was not going to stay in the land of the murderers. And the town I came from was in Russian hands by then. Millions were in the same position: there is no home; home didn't exist anymore."

The British government, preoccupied with post-war rebuilding, proved reluctant to accept refugees from Germany, whatever their

work permit, it took some years before Anita was allowed to ioin the Musicians' Union. In 1951 she was admitted and has been a member ever since. "I am sorry, in a way, that the Union has lost so much power. If I had to work now, the way I was working then, apart from my age, I would find it so stupidly complicated. Why doesn't the Union demand that musicians can park near where they are working? You are not strong enough anymore! Why do we take everything lying down? A bass player has to schlep his instrument - I don't understand it. It is a major problem for these people. Just to park to unload the instrument, then go for miles. That's what the Union should be there for. What are they doing? They don't make any fuss. If I was still working, I tell you, I'd scream!"

circumstances. "It took quite a few months before a law came out that made it possible for us to come to England. That was in March 1946. I was glad I was alive; I could start studying the cello." Anita found a teacher and soon made contact with musicians. "But I didn't belong to the Musicians' Union and I wasn't allowed to work. Now comes the big fight. How do you become a member of the Union if you haven't got the work permit? You come to a country as a foreigner – you haven't got a permit. So it becomes catch-22. You haven't got a permit, you can't join the Union; you aren't a member of the Union, you can't get a permit."

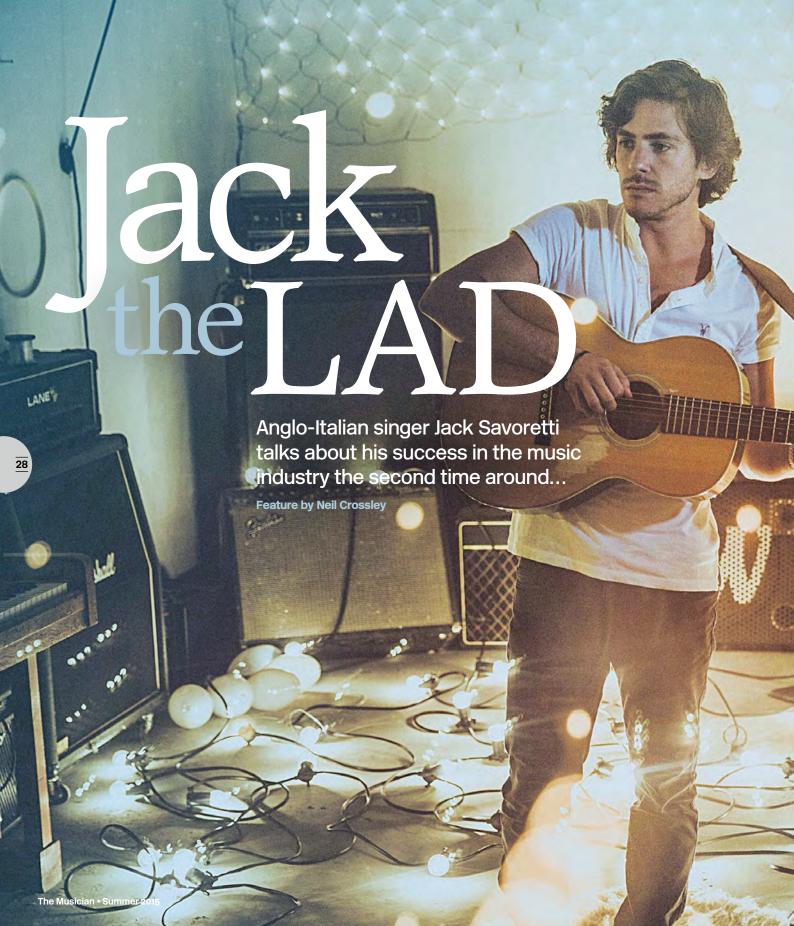
She enrolled at the Guildhall School of Music to study with William Pleeth. "I played occasionally, totally illegally. Nothing would have happened to me, but to the Union members. The situation was totally different from what it is now. I must say I take my hat off to my colleagues who took the risk to employ this person who doesn't belong anywhere."

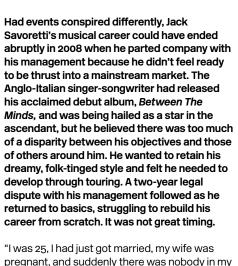
#### A new life

Matters improved after she met the British violinist Emanuel Hurwitz. He hatched the idea to form a new chamber orchestra and invited her to join its ranks. In 1948, Hurwitz approached Arnold Goldsbrough, an organist and specialist in baroque music, to direct the band. "We met in a church in Holborn, we played, and learned pieces, always hoping to get a date with the BBC. I still have my diaries and marked what we got paid: it was £3 a concert and £1 10 shillings a rehearsal." The Goldsbrough Orchestra made its mark at home, secured prestigious dates overseas and evolved to become the English Chamber Orchestra. "It rose to tremendous heights," comments Anita. "I was very lucky to have been there from the beginning."

Anita Lasker-Wallfisch had to wait until 1951 to be admitted to the Musicians' Union but she has been a member ever since. "The minute I got British nationality, no problem," she observes. "But before that, I couldn't get into the Union. Now you don't have to belong to the Union. I don't think that is such a good thing either."

Women musicians, regardless of their nationality, had to battle for recognition in the early years of Anita's career as a musician. The orchestral profession, she notes, has greatly changed since. "A female player never sat on the front desk – you mustn't have too many women in the cello section! Now they are all women in the orchestra!"





"I was 25, I had just got married, my wife was pregnant, and suddenly there was nobody in my phone book who had anything to do with the music business any more. The only way I knew to make money was from music, so it was definitely a tough one. But we rebuilt, I started with close friends, seeing who wanted to get on board; who is going to help me do this?" This galvanised him as a songwriter, prompting him to pour his frustrations into his work. The result was the critically-admired 2011 album *Before The Storm.* "I wrote out of anger, although the songs were more of a cry for help," he recalls. "It was the best, most personal music I'd ever made."

While some of his influences stem clearly from the great 1970s troubadours they also draw on what Savoretti calls the 'Euroclash' of his past the cultural influences that result from his cosmopolitan upbringing. Born in London, his family moved to Europe when he was seven, settling in Lugano in Switzerland where he attended an American school - which was where he acquired his transatlantic burr. Such broad cultural influences are evident on his latest album Written In Scars, co-created with songwriters such as Sam Dixon, music director for Adele and writer with Sia. Spontaneity was key to his approach on this release, with every track being recorded on the day it was written. Groove and rhythm are at the forefront, while a looser, more visceral feel pervades.

"I never grew up in a clique. I never grew up in a trend. So I've never had those boundaries."

On the eve of a European tour, Savoretti spoke to *The Musician* about creating work on his own terms, building a rapport with audiences, and his passion for the work of Ennio Morricone.

#### Did you always want to be a musician?

No. It was kind of the last thing from my thoughts until I was about 16. I wanted to be a football player, and then a writer. And I wasn't very good at writing. Then I got into music, and I wasn't very good at music. And it was only by combining the art of writing and music that I discovered songwriting. I was able to express myself using the two art forms that I admired. I was able to figure out a space for me, a role for me, within the culture of music and writing.

#### Can you remember your first live gig?

Other than playing a few things at school, I went backpacking around Europe a couple of times and did busking routines, just with djembes and stuff like that. My first actual proper gig was in London at The Garage, upstairs in this tiny room, and it was terrifying. Luckily, I was playing with two amazing brothers – these Welsh guys, who were just amazing musicians who supported me and got me through it. I was 21.

#### Your family moved around Europe as you were growing up. What effect did this have on you?

I think it's had a huge effect in the sense that I never grew up in a clique. I never grew up in a trend. A lot of friends of mine spent their youth in one city and had a real identity. They were either skaters or they were goths or they were... I don't know... communists (laughs). My friends were quite mixed, so the music was always varied as we all had different tastes. And it was totally acceptable. So I never had those boundaries of, 'We have to listen to this. We have to look like that'. And I've always said that the minute people look the same on our show, I'm going to quit because that's not why we're doing it.

## You signed a management deal in your early 20s and a few years later you were trying to extricate yourself from it. Was that because you just didn't feel you were ready?

People around me were trying to propel me towards stardom and I really wasn't up for it. I didn't feel good enough to be fair. I don't think I was good enough. It felt like music had nothing to do with it, and that my interest in music was taking a real back seat. It just made me think: 'Well, I could have done any job if this is the game we're going to play'. So I decided to change things around, which got a bit complicated as it always does in this game.

Because people put a lot into it, you know? It's easy to say, 'Oh you're doing it for the money', but everyone cares, even the people that went after me – their initial passion was amazing. That's why we worked together. Unfortunately, things get polluted, people get desperate, they panic and bad decisions get made.

## It must have been hard to pull back from that, with the music industry machine moving forward and everyone with the same aim?

It's hard to step away from people after you've lived in each others' pockets and worked very closely together. When I expressed my intentions I think that came as a shock, and the tough part is the human relationship part. The business will carry on whether you're there or not. But it's about finding how to do this without getting sucked up, but also making a living.

### So you were back to square one and effectively doing it yourself. How did you start to move your career forward on your own?

Well, luckily, I had a very close friend, Niko, who'd been my tour manager and he became my manager overnight. Then I worked with a woman called Danielle Livesey, who I'd worked with on a previous project, called Soldier's Eyes. She'd heard one of my songs and she came up with an idea to make a music video for it. She wanted to send the video cameras over to Gaza and Israel and get the children from both sides to show what their daily experience is, so we could compare it. Unfortunately, for obvious reasons, it was a bit complicated to get out there. We decided to do it in the UK and she got amazing support from Apple, amazing support from schools, and in a couple of months she turned around this incredible educational event out of one of my songs, which I'd never seen anyone do. She is like a force of nature.

So I decided to arrange a meeting between my old friend Niko and Danielle, because I just thought they were a bit of a yin and yang, and would complement each other. They ended up

"You go from being a team player to a tennis player, and you've kind of got to stay in the game. It's very easy, psychologically, to lose hope when you're by yourself."

second attempt at creating a career in the music industry, and this time he started out on his own terms - only more recently signing a deal popularity began to rise. members have been with me for a while now.

becoming business partners. I just wanted them on board – I wanted both of them to be a part of this. So we kind of invented our own thing and they became my managers.

### You were a solo performer initially, but now you have a band. That must be quite refreshing after playing on your own for so long?

Yeah. You know it is lonely. I did a lot of support tours by myself. It's tough because you've got this all in your head. You go from being a team player to a tennis player, and you've kind of got to stay in the game. It's very easy, psychologically, to lose hope when you're by yourself. Whereas, when you have a band, people will pat you on the back. You get distracted by the drama of a band. So yeah, it's very refreshing. A lot of the

One in particular, guitarist Pedro Vito, has been with me for nearly 10 years on and off, and now we've ended up becoming writing partners. He produced and wrote three songs on this new album. I met him on a double decker bus in Fulham about 10 years ago and he asked me if I wanted to join a band. Here we are 10 years later.

#### What's the lyrical inspiration behind your new album, Written In Scars?

I wanted this one to be a little bit about triumph. Yes, I got my ass kicked, I'm covered in scars but I'm here to tell the tale. I wanted it to be an album that when you put it on, you want to go out there and do whatever it is you want to do. Like, a 'nothing's impossible' kind of album. I know that sounds really corny but... I wanted it to have the same effect that the *Rocky* soundtrack has (laughs) – if that makes any sense. It's saying: 'Wow, we made it, we survived, we did another album'. The title says it all.



#### I understand on the new album that each song was recorded straight after you wrote it.

That is true. I say that and some people go, 'aaargh'. I mean, it genuinely wasn't meant to do that. I saw this Paul Simon documentary about rhythm where they asked him: 'Why are all your albums so different?'. And he said: 'Well I usually fall in love with a rhythm from a particular part of the world and then I want to go in and record an album around that'. I thought that was fascinating because that's the last thing I usually think about. So I went into the studio with Sam Dixon, he was the first producer, and we started. He's an amazing bass player, so we put a rhythm down, we put a bass line down, and it just started coming out. If you have a good strong foundation, with a strong bass, everything is easy, and everything that comes on top is quality. And that's what happened. And, because of that, all the vocals that you have were recorded the day the song was written.

I've also come to learn with experience that, too many times, people fall in love with the so-called demo. Then you spend months and a fortune

#### Euroclash

You've used the phrase 'Euroclash' to describe how

your past influenced your music. Was that a conscious decision or was it just inevitable that all these influences would feature in your songs? I'm a huge Simon & Garfunkel fan, and I'm a huge Ennio Morricone fan; I also grew up listening to a lot of Italian music. My childhood was spent in Europe, so I didn't grow up with the 1990s, Britpop thing that was happening here. I grew up with a mix of strong American influences, because all my friends were American. So I was into all their stuff and I liked their parents' music - Crosby Stills & Nash, James Taylor, Jackson Browne. I was also listening to all the Euro tunes that my parents liked. So, yeah, it definitely had an effect on me - and I hope it always will. I've tried to introduce a lot of the styles derived from the French and Italian form of songwriting, mainly because the language is very different. But I always try and incorporate some of the melancholy. There's a strong sense of that within European music. I really love it and I always try to introduce it into my songwriting.

trying to recreate it. And I didn't want to do that – I didn't have the money to do that. So I made sure we left the studio with something that would work.

In terms of your live playing, there's arguably more of an expectation nowadays to speak to audiences and to have a rapport with fans. Some artists are great at it, and some artists don't even try. What's your approach?

It kind of depends on the night to be honest. I used to be incredibly quiet on stage, trying my best to be humble and hold back because it was always a bit of a safety net. A lot of artists I admired at the time, they had that humility. It was actually my wife who said to me: 'What are you doing? That's not you. You're a pain in the ass, you never shut up, and you like to get people involved. You're the guy that gets the party started. You should bring that a bit more. If you're going to do this, be yourself'.

And I did start doing it and it seemed to have an amazing effect, not only on the audience but also on myself. We quickly realised that, when you're on tour, it's not glamorous. It is genuinely hard work, whatever people say. So I realised that, if we're going to do this every night, let's make it a wonderful time – let's make it like a dinner party. And that's kind of what I try to do. So everyone leaves feeling like they've just had a night with us – not just watching us (and listening to us) and observing, but that they've had a night with us.

#### So what does the rest of 2015 hold for you and your band?

Well, this is the best reaction we've ever had for an album. We're now working with BMG, which has been really incredible. It's still early days, but the honeymoon period has been very sweet, and they've been incredibly kind and supportive to us – and that's a whole new experience for me. I am genuinely impressed at what they're doing. They're re-establishing the control between the artists and the labels, so that it will be – as it should be – a healthy one, not an egomaniac-filled relationship.

We're planning to do all the festivals this summer. I'm heading off to Italy for two weeks on tour and then we're doing some dates in Germany, Belgium, Switzerland and, hopefully, some festivals in Spain in the summer. In the new year we're going to be taking the record over to the States. We're going to really push this album as far as we can go, and I'm looking forward to going in and making the next one.

## Saving Access To Work

Exploring the vital role the Access To Work scheme has for disabled musicians, and how any funding changes may affect their ability to work in the future.

**Feature by Anne Wollenberg** 

The Musicians' Union is deeply concerned about changes to the government's Access To Work scheme, which funds essential practical support for workers with disabilities. Singer Heidi McGeough, who represents musicians with disabilities on the MU's Equalities Committee, will present a motion at the TUC Disabled Workers' Conference in London on 21 and 22 May.

The motion calls for an end to the government's ongoing attacks on Access To Work. Cuts to the scheme, and changes to the way in which it is run, are threatening to push disabled people out of the workplace. "This will have a big impact on the creative industry," says Bindu Paul, MU Education and Equalities Official. "It will prevent musicians and other artists who have access issues from being able to work."

Access To Work meets some of the extra costs arising from disability by funding essential equipment and support in the workplace. For example, it is used to pay for sign language interpreters, support workers, adaptive equipment such as specialised chairs, and screen-reading equipment. The scheme also funds transport costs, including taxi fares, that are incurred as a direct result of having a disability. This support comes at no cost to the public. In fact, Access To Work actively brings

money into the Treasury. The amount of tax and National Insurance paid by workers with disabilities, and Access To Work-funded support workers, is much higher than the amount that is spent on the scheme.

"Access To Work is absolutely not a handout," says Heidi McGeough. "It is there to allow people with disabilities to go to work, or to work from home. If people want to work, why shouldn't they get the help and support they need to earn money and pay tax?"

#### **Cutting allowances**

The motion opposes the new draft framework for interpreting provision, calling for this to be scrapped. Many deaf people employ several interpreters for varying jobs or scenarios that require different skills and expertise, such as rehearsals and meetings. Under the new framework, it will not be possible to employ multiple interpreters. Support allowances for interpreters have been halved as a result of recent cuts to the scheme. People with other disabilities are also seeing their support reduced. In February, the Disability News Service reported on research by organisations including Disability Rights UK and the Business Disability Forum. The research revealed that people whose Access To Work entitlements are routinely reviewed almost always have their awards cut.

"Some people are having their support deeply scrutinised," says Suzanne Bull, founder and chief executive of the charity Attitude Is Everything, which works to improve disabled people's access to live music. "Disabled





#### **CASE STUDY**

"I have Spinal Muscular Atrophy, which is a type of motor neurone disease. I am a music producer - I own and run a music production, record label and distribution company. The nature of my work is contractbased, so I operate as a limited company. I had been receiving support from Access To Work since 2007, which enabled me to work. This has recently stopped because Access To Work say I don't earn enough to receive support. But running a limited company means I can only take a wage after paying company running costs, which has had a significant impact on my ability to earn money.

This situation arose after I applied for some extra support. Last year, my occupational therapist from the NHS communication aid service assessed me for an eye gaze system to aid computer use. They recommended that I apply to Access To Work for financial assistance to buy this equipment. However, Access To Work looked into my current support instead and decided to remove my support worker. I am struggling to continue working as a result.

I am devastated to be in this situation. I am really concerned about how further changes to Access To Work could impact on other people."

This person has asked to remain anonymous.

people who work and employ support workers make a significant financial contribution, but this is being left out of the equation. Access To Work is not an extra. It's about levelling the plaving field."

#### Skills and talents

This is something Jenny Gulliford, employment policy advisor at Scope, is keen to emphasise. "Disabled people are often wrongly seen as risky hires," she says. "They have skills and talents to bring to the workplace like any employee. Access To Work enables employers to hire the best person for the job, and disabled people to work and pay tax."

"Access To Work remains the best-kept secret of the Department for Work and Pensions." she adds. "It could be doing a lot more to benefit more people."

Some recent changes to the scheme have been positive. Gulliford welcomes the introduction of personal budgets, which give disabled workers more flexibility over their award packages. But she expresses concern about the introduction of a cap on individual awards, which are now being limited to £40,800 per person per year.

This figure may sound high when mentioned in isolation, but it is important to remember that investing in Access To Work brings higher returns - the scheme is a labour market intervention, not a benefit. "The government doesn't have unlimited resources, but this cap means that disabled people may be unable to continue working," says Gulliford.

#### "If people want to work, why shouldn't they get the help and support they need?"

A recent Scope report, Enabling Work, highlights some of the economic benefits of having more disabled people in work. The report shows that, if the disability employment rate were to rise by just five percentage points, the Exchequer would gain £6bn by 2030. This would also reduce relative and absolute poverty for disabled people, which is currently set to increase. The motion also draws attention to the application process, which has "become more difficult, making it

#### "If I had more support, I could make more money and put more back into the economy."

inaccessible and distressing". As Heidi McGeough explains, Access To Work is refusing to fund items that it considers to be standard, meaning anyone doing the job would need to buy them.

#### Legal requirement

Heidi McGeough, who is registered blind and uses a guide dog, cites the example of bright-coloured sticky bump-ons, which can make studio equipment more accessible. "I find these useful because I have trouble seeing stop and play buttons," she says. "But Access To Work told me they were standard. I was also assessed as needing a different chair, but Access To Work wouldn't fund this and I can't afford to buy it." But McGeough feels that funding for disabled musicians as a whole will be especially at risk under the new regulations. "The reason why musicians are so badly affected by the recent cuts and will continue to be so by the further proposed cuts, is that most of us are freelancers. If you work for a company, your employer has a legal responsibility not to discriminate against you and must make reasonable adjustment in order for you to carry out your duties. Anything that ATW will not pay for must then be paid for by your employer. In the case of freelancers, we are now classed as our own employers, so the burden of cost and responsibility falls on ourselves. If ATW won't pay for it and we can't afford to pay for it, we don't get that support. All matters of reasonable adjustment then go out the window."

Until this year, no officially published guidance for the scheme was available. This left potential claimants in the dark about the qualifying criteria, the rules that might be applied to their claims, and any changes that were made to the system. The Department for Work and Pensions has now published this information on the **gov.uk** website. It agreed to do this after the campaign group Stop





Far left: Congress House, venue for the TUC Disabled Workers Conference. Above: Heidi McGeough, who tabled a motion to end the government's attacks on ATW funding. Left: Bindu Paul, the MU's Education and Equalities officer.

#### WHY THE MOTION IS NEEDED

The Access To Work fund is administered through Jobcentre Plus. It meets some of the extra costs that can arise from having a disability, such as needing to hire a sign language Interpreter or buy specialised screenreading equipment. In theory, this should level the playing field. It allows employers to hire the best person for the job, regardless of whether they have a disability. It enables people with disabilities to go to work, or work from home, and earn the same salary as someone without a disability, at no cost to the public purse.

But the scheme is under threat. The MU is appalled by the government's ongoing attacks on Access To Work, which pose a very real threat to workers with disabilities. The cuts will be particularly detrimental to freelance workers.

The MU motion calls for the TUC and delegates to sign the Stop Changes To Access To Work petition on the 38 Degrees campaigning website. It also urges people to contact local MPs about the importance of protecting Access To Work.

Changes To Access To Work threatened to take legal action. Lawyers acting on behalf of the group said the DWP was acting unlawfully by not publishing official guidance.

#### Missed opportunities

The attacks on Access To Work are especially detrimental to musicians who work on a freelance basis, says Bindu Paul. "Not only are they unable to work, they are also missing opportunities of engagements because they are not getting essential support at the initial stage, such as an audition."

An audition has the same function as a job interview, says Heidi McGeough. ATW is meant to provide support for job interviews, yet musicians are being refused assistance to attend auditions. "What are freelance musicians supposed to do?" she asks. "If we are supported, we can earn money and pay tax. If I had more support, I could make more money and put more back into the economy."

The music industry will suffer as a result of the changes, says the MU's Bindu Paul. ATW helps people with disabilities to access employment or freelance work. It benefits employers, individuals and society as a whole. Without it, the industry will be poorer. "The government wants more people in employment. Cutting Access To Work is not going to help," she continues. "Deaf and disabled people bring a vast amount of skill and talent to our workforce that we can't afford to lose."

## MU glossary

If you have seen some terms and expressions in Union communications and wondered what they mean or represent, this introduction to a number of common words and phrases may help.



#### **PROMULGATED RATE**

Guideline rates of pay (the 'Union Rate'), published by the MU's Executive Committee (EC), to encourage the fair payment of freelance musicians. The EC is the Union's governing body made up of elected members.

#### **SECTION**

Sections are industry-based groups of members with elected committees that inform the EC on issues affecting musicians working in that area. The contact details for MU Sections are on page 51.

#### **DELEGATE**

A delegate is someone elected to represent and speak or act on behalf of a group at a meeting or conference. The MU's Delegate Conference takes place every two years and decides matters of policy, future priorities and determines rule changes.

#### **MOTION**

A formal request made to a Committee or Conference by a group of members who wish to receive support for, or a decision on, a particular matter. A motion must call for action or a decision and not be a statement of opinion alone.

#### **COMMITTEE**

An elected group of members who regularly meet to consider, report, or act on important issues. As a member, you can stand for election to your Regional Committee, Section Committees and/or the Executive Committee.

#### **ACTIVIST**

Someone who gets involved in supporting the causes and campaigns of the Union. This might be recruiting non-members, signing a petition, sharing news and campaigns on social media, attending a meeting or taking part in direct action.

#### **UNION RECOGNITION**

When an employer recognises a union, and agrees to negotiate (collectively bargain) on pay, terms and conditions with that union.

#### **COLLECTIVE BARGAINING**

Negotiations between an employer and a union to determine conditions of employment such as wages, working hours, overtime, holidays and sick leave.

#### SPECIMEN CONTRACT

The MU produces a range of specimen agreements and explanatory notes to act as a guide for members to the content of these types of agreement. It's important to note, these are strictly for information purposes only and not intended for use.

#### STANDARD CONTRACT

Members are stongly advised to obtain written confirmation of all engagements. The MU produces Standard Contracts for such engagements and these are available from your Regional Office. It is in members' own interests to always use these Contracts as they provide evidence of the conditions of an engagement if a dispute should arise.

#### **UNION STEWARD**

Stewards are members who volunteer to be a point of contact in their workplaces and represent the interests of their colleagues to the Union.

#### **CONSULTATIVE BALLOT**

This is where the Union asks members for their opinion on a matter relating to their employment or area of work. Whilst any subsequent decision always rests with the EC, the outcome of the ballot will make a valuable contribution in helping the EC to make an informed decision.

#### **CASUAL VACANCY**

An empty seat on a committee during a term of office. It may be filled by ballot, or by co-opting another member.

#### **STANDING ORDERS**

Rules governing the way that decisions are made, procedures undertaken and motions received by committees and at conferences.

## PLACING A SONG

How easy is it to get your work heard by the big artists and producers these days? Helienne Lindvall investigates...

The musical Beautiful, which opened in London's West End this year, follows Carole King as she develops into a successful songwriter-for-hire in the legendary Brill Building in New York. The show's romantic portrayal of the profession is fascinating, but how much does it resemble what reality looks like for songwriters today? And how can budding songwriters get their songs to successful artists?

"When I started out 15 years ago, people could spot a great song if it was played on guitar with just a vocal," says independent publisher Melanie Redmond. "That doesn't cut it anymore. Now you have to produce it - almost master it. Even writing with the artist is not enough anymore, as many of them get dropped before the record comes out. The big companies that run talent shows keep using the same writers. There are a lot of really good songwriters out there that don't do the formulaic songwriting, but they're not one of those four or five trendy names, so labels won't even listen to their songs."

One of those trendy names is American songwriter Savan Kotecha, and his journey to join that coveted club took almost 10 years. When this journalist spoke to him in 2010, he echoed Redmond's concern, "The music business is scary now, even for me who's working with big artists. Sometimes stuff just doesn't come out. Sometimes an A&R guy is going to sign an act and hype it for six months and then he's going to get laid off because record sales aren't justifying the employment and salaries they have."

The advent of iTunes (allowing customers to cherry-pick tracks) meant having a hit single became more important; as streaming gains traction, income from album tracks has become insignificant. Consequently, as labels become more risk adverse, using a songwriter with a proven track record seems a safer bet.

At this year's ASCAP I Create Music Expo event, Kotecha says it has become difficult to get cuts with big artists: "There are very few artists taking outside songs..." He described the making of A-list artist albums as a bubble. "The whole song-plugging thing is fading," he said, "because unless you're in one of those bubbles already, you've got to find your own artist. If you do something with a new artist that's fresh and cutting-edge, you're going to get Katy Perry and Miley Cyrus – they want to work with what's next."

James Napier (also known as Jimmy Napes), has experienced this first-hand in the past year. The man behind two of the biggest "There are very few artists taking outside songs that will pay your rent." Savan Kotecha

records of the past year – Clean Bandit's Rather Be and Sam Smith's Stay With Me – says he spent 10 years writing music before having any kind of success. He started working with Smith when the singer was just 19 years old, and was so broke he couldn't buy lunch or even afford to catch a bus home from the studio. Now Napier is one of the most sought-after songwriters in the world.

#### Keep them sweet

Although talent is very important, personal relationships are the cornerstone of a successful music career. If the artist is going to spend months in the studio, they'd prefer a talented person that is nice to be around. Irish songwriter and producer Jimbo Barry is a firm believer in letting the artist make the first move when it comes to co-writing. He moved to London to work as a studio assistant for Pete Boxsta Martin at The Matrix studios. "He worked with a big South African artist called Danny K," he says. "I did a lot of programming for his record. One day they invited me in to write a song with them. Literally, they opened the door to the songwriting room to me. And the song made it to the album. I became the artist's friend, the producer's friend. It was all a very natural progression, as opposed 🔷



#### "I wasn't pitching songs to them – I was just trying to get in the room with them."

**Jimbo Barry** 

to, 'I met you an hour ago and now we're supposed to write a song together'."

Martin moved on to develop an artist for the Phonogenic

label, and when Barry left The Matrix he was fortunate enough to land himself a job as assistant to its co-owner, songwriter and producer, Andrew Frampton. "I'd grab any opportunity to work," Barry explains. "I helped Andrew to finish the second Script album, at a very low position. He introduced me to the band. A lot of my opportunities are not me kicking in the door, it's people kindly opening the door to me. When The Script went on tour they needed someone to run hard-drives and stuff for their rehearsals, and some programming for their intro, which I did. I wasn't pitching songs to them – I was just trying to get in the room with them."

It wasn't long before they were writing for their third album and asked him to come back – to do programming, production and engineering.

"My plan of attack was to have great tracks to write over," he says. "One day they came in saying: 'If you ever have a track to play for us, let us know'." He played them the track to what became Hall Of Fame, and within the hour the verses were down. Within a day or two they had the choruses. "I was ready, just waiting for them to ask. It turned out to be a big break." Hall Of Fame became a No 1 record, selling more than four million copies.

#### How to get heard

Having a manager or independent publisher can be very helpful in getting your songs heard by the right people – and smaller indies are more likely to listen to tracks that are sent to them. They can't compete for big artists with big advances, so they need to get involved with talented songwriters in the early stages. "The problem is songwriters that aren't published can't send an email to a record label with an mp3," says Redmond. "It'll go into a spam folder. If it does make it into the A&R's inbox, if it doesn't come from a publisher or manager he knows, he won't open it."

Hiten Bharadia, the songwriter and publisher behind Phrased Differently, prefers face-to-face meetings. His writers have had successes with acts including Miley Cyrus, Jessie J, Little Mix and Avicii. Getting those cuts is the result of incessant hard work. "Every single cut we've had is the result of going in and having a meeting with the A&R," he says, adding that he knows for a fact that 99% of A&Rs don't listen to songs that are sent to them.

Like Melanie Redmond, he does try to listen to every song that's sent to him, but admits it's almost impossible. "Our philosophy is to sign writers with no track record. If I listen to 2,000 mp3s, 1,995 of them are good – but good isn't good enough. When it's great I try to get a single-song assignment."

#### Talent, tenacity and a little luck

It's important, he says, to be harsh and realistic about the quality of one's own writing, and wait until you have a great track before sending it. "I thought I was writing great songs when I started out," he laughs. "But listening back to them, I now realise they were absolute crap." One way into the bubble can be to write with an A-list writer, he says, adding: "And don't underestimate the value of luck."

Luck, combined with talent, tenacity and some creative thinking has led to songwriter Paul Carter having a No 1 single in Japan, as well as music featured in a huge international commercial, and in a film – despite having no manager and no publisher. Carter met the British winner of the Chinese *X Factor*, Mary Jess Leaverland, through a co-writer. Her

#### MARS ATTACKS

Learning how to produce is more important than ever for a songwriter. Production skills greatly improves the chance of working directly with an artist. But what do you do if you're a top-line writer, specialising in melody and lyrics?

After getting dropped by Motown early on in his career, Bruno Mars put the artist career on the back burner and started writing songs with Philip Lawrence. "We soon figured out that, in the kind of songwriting we do, when we bounce around from producer to producer there's no real money unless you get a big hit," he told an ASCAP Expo audience in 2012. "We thought, we can't even afford gas to go to the studio and write these songs - we need to start producing, because that's where the money's at. So this is where Ari Levine came in, because he had a studio down the street."

And so the songwriting and record-producing team The Smeezingtons was born. Levine added: "When you go from producer to producer, like they did, you only get a day or two. To make songs like we make, sometimes it takes three weeks to a month."



album on Decca Records only made it to No 57 in the UK charts, and she was dropped by the label but a song Carter wrote for her was chosen for a worldwide Procter & Gamble ad.

Soon after, he was invited to a Rolling Stones aftershow party by a fellow songwriter based in the Tileyard studio complex, where he met Japanese-American singer-songwriter Utada.

"If I listen to 2,000 mp3s, 1,995 of them are good – but good isn't good enough."

Having bonded over their love of PJ Harvey, they decided to collaborate – the resulting song made it to No 1 in the Japanese charts as well as featuring in popular Japanese film franchise, *Neon Genesis Evangelion*.

For an unknown songwriter, collecting societies can play a vital part in enabling collaborations with other writers. "PRS and ASCAP have been amazing," said songwriter Paul Carter. "PRS hooked me up with a songwriting camp organised by the Australian collecting society APRA, here in London." One of the tracks he wrote during the camp ended up on Troye Sivan's EP, which went to No 1 in the iTunes charts in 15 countries. This in turn led to Carter being invited to another APRA songwriting camp. This time in Australia.

Digital technology may have made it harder than ever to make a living as a songwriter, but it has also opened up doors for songwriters to take charge of their careers and develop their own projects. Being a professional songwriter today requires much more than just making music – it also takes an innovative business mind and friendly disposition.

## Top 5 Tips

Five ways to grow your success in the songwriting world...



#### **Teamwork and skills**

Learn how to produce. If you're a topline writer, specialising in lyrics and melody, form a team with a track writer.



#### **Develop the talent**

Scout for artists that you can develop yourself at music schools such as the BRIT School – or even seek promising singers out on YouTube.



#### Make friends in the business

Personal relationships are key. Offer to work as an assistant to a successful songwriter and producer, and don't be too proud to do minor production jobs.



#### Put in the groundwork

Reach out to songwriter managers and independent smaller publishers, who are more likely to listen to unsolicited songs. Make sure that they already publish contemporary writers.



#### **Networking events**

Get involved with PRS for Music and other collecting societies who organise networking events for their members. You never know what opportunities and partnerships may grow from them.

TOP TIP

#### **E READY**

A lot of co-writing happens online. As a top-liner, you need to record and send a melody and lyric at a moment's notice, so invest in a good mic set-up at home.

# WHAT GOES AROUND...

The vinyl record market is experiencing a true resurgence. But what does it mean for artists?

By Neil Crossley

Anyone who believed that the upswing of vinyl was little more than a fad would have had cause for a rethink in January this year, when the BPI revealed that sales had reached 1.3 million, the highest since 1995. The figures marked an unexpected resurgence in an industry now dominated by digital. This groundswell in vinyl sales was further fuelled in April 2015 when the Official Charts Company launched its new Vinyl Charts.

Much has been written about the rebirth of the vinvl record and its role in fulfilling our collective nostalgia for classic albums of the past. Certainly, a quick glance at the Vinyl Album Chart at the time of writing bears this out, with reissues such as Dark Side Of The Moon by Pink Floyd, Physical Graffiti by Led Zeppelin and Ogdens' Nut Flake by Small Faces occupying slots in the Top 20. But while older music fans certainly account for a significant section of new vinyl sales, they are not the main driver of the vinyl resurgence, as Steve Wilson.

assistant manager of Rise, an independent record shop in Bristol, explains.

"There's been a massive influx in the younger generation getting involved," he says. "You've got the older generation who will always buy vinyl, but it's the young kids getting involved that has led to such a massive increase."

Wilson says the store has experienced a 6% increase in vinyl sales in the last year ("a massive amount," he adds) ranging from the lavish reissue albums to limited-edition EPs and singles by local bands, who will press just a few hundred copies. Record Store Day in April helped enormously, he says. "From where we're standing this is more than just a fad. People are buying vinyl because it looks great and it sounds better than a CD or download. It's that tactile thing of having great artwork and opening up an album and finding all the lyrics and sleeve notes. It's all part and parcel of the listening experience."

#### Balancing quality & cost

It's a view echoed by Alison Wenham, chair and CEO of the Association of Independent Music (AIM). Vinyl offers elements that digital downloads and streams cannot possibly offer, she says. And while there is a new market for reissues among the older generation who are looking back, there are significant numbers of young kids who are looking forward with vinyl.

"There's a sheer quality and joy in owning a piece of vinyl that palpably cannot exist when you're interacting with something that's virtual as in a digital file or even a stream,"



says Wenham. "I think the two experiences are night and day. I can't foresee a world where we'll be a virtual world, I think there's an awful lot of mileage in owning and cherishing things, and vinyl is definitely growing massively in importance to all age groups."

This is encouraging news for the artists creating the music. However, there are some pivotal factors to consider before embarking on vinvl releases, and the first of these is cost. The high price of the oil used in the manufacturing process means that the price per unit, compared to CD, is high - as much as £8 or £9 per album - which significantly reduces profit margins. As such, artists must ensure that they do not press albums that they may not be able to sell. Overstocking in the vinyl market can be a very expensive mistake. One way to avoid such an outcome is for artists to encourage their fanbase to pre-order buying, or pledging to buy, the album before even a note has been recorded.

#### A new model

It's a practice perfected by veteran prog rockers Marillion, a band who pretty much invented the crowdfunding model over a decade ago. Their manager Lucy Jordache



says the band have been releasing vinyl independently since 2004. "If you know your fanbase and you can contact your fanbase, you can do things like pre-orders easily. You can say, 'We're putting this on pre-order, if we reach 500, we'll press it. If we don't, we won't'."

A small portion of Marillion's vinyl releases are sold via a physical distributor, to whom they pay a significant cut of their revenue. But the bulk are sold direct to their fans via their website, says Jordache, which results in more respectable profit margins. But while artists such as Marillion make a profit from vinyl, the format is not generally regarded as a reliable source of revenue. "There can be money in it," says Alison Wenham, "but I would not want to advise people to think that the vinyl industry is a licence to print money because it most emphatically is not. Its value is in fan engagement, promotion, loyalty and perhaps some profit contribution."

It's a view shared by Alistair Norbury, manager of Bryan Ferry, Texas and James, who says that, in creative terms, vinyl is now as important as the CD and download. "From a financial point of view it's a small part of the pie. Yes, there's a mark-up and a margin, but the sales units are still relatively low. But it's great to have on your merch stand on tour. We sell a lot of vinyl on the road. It may never get

#### THE VALUE OF VINYL

"All the releases I've been involved in this year have a vinvl component to them." says manager Alistair Norbury, "whether it's a new artist, an established artist or a catalogue release. The real value is in doing the anthologies, particularly if you're doing those lovely six or eight-volume boxsets for £150. We've just done half-speed vinyl mastering of all eight Roxy Music albums.

"It's very attractive for new acts to do a seven-inch release. But be realistic, because there's nothing worse than having boxes and boxes of stock at home. At the very start you should produce something that's quite collectible; do a run of 250 seven-inches of two tracks to sell at gigs that you can also hear on SoundCloud or Spotify. Fans will feel it's great to have one of those early releases and you really engage with your fanbase. I think we'll see more of that. It's like a combination of merch and audio in one unit. For those new acts that are artistic and want to get involved in customising art work and sleeves and making limited editions then, yes, I think it's well worth doing."

played, but again if you have iconic art work it's a fabulous way of displaying it."

One challenge for artists planning a vinyl release is working out where to get the release pressed. "The problem is there aren't enough pressing plants left," says Norbury. "The lead times are really long, and you often find you're too late. Record Store Day has caused a huge demand because there are so many releases coming out."

As vinyl continues to gain traction in the market, new pressing plants will inevitably be created to meet demand. Many artists source overseas, particularly Germany. Quality, reliability and competitive pricing are obviously key, but when it comes to sourcing a good pressing plant, Lucy Jordache advises bands to simply seek out recommendations of trustworthy operations from fellow artists.

#### Strength to strength

Remastering is often advisable when releasing a vinyl version of a release. A well-mastered CD can translate to vinyl, but a sub-standard CD master can impair the sound. "That's when it gets tricky," says John Webber, mastering engineer at Air Studios in London, "if it's quite dense, over-compressed and dark sounding, or if it's got loads of stereo bass or too high frequencies, further mastering is either needed, or it's better to go back to the files and remaster it for vinyl." Remastering costs approximately £35 per track at facilities such as Air Studios. Webber advises artists do a separate vinyl master in addition to the CD master after completing the final mix.

All the signs are that the vinyl market is set to go from strength to strength. Sales revenues increased 54.7% in 2014 and now account for 2% of global revenues. The BPI predicts that sales will reach two million by the end of 2015. As a source of revenue for artists, it's limited. Rather, its potency lies in the creative potential for artists to engage with their fans. As Alison Wenham suggests, it's injecting excitement back into music industry.

"What's being reinvented is the role of art in music. The cultural expression through sleeve notes and sleeve design and through the image. That is reigniting something that was incredibly exciting. Vinyl is taking the fans back to - or forward to, depending on how old they are - the moment when it's part of your social life. Vinyl records are not cheap. But they are things of wonder." MU



## **ASK US FIRST**

It is in the interest of all MU members to read this list carefully.

If you are offered any work or agreements by anyone listed below, before you accept, please consult either the contact shown here, your Regional Office, or MU Legal Official Dawn Rodger tel: 0161 233 4007, email: dawn.rodger@theMU.org. (Entries with an asterisk have been dissolved)

- Andrew East-Erskine / Wish Music Ltd
- Ash Productions Live Ltd / Dancing Fool Theatrical Ltd / Antony Stuart-Hicks / Paul Leno

Naomi Pohl on 020 7840 5532

- Big AL Entertainment Group / Big AL Entertainments Ltd\* Scotland & N Ireland Office on 0141 341 2960
- Brian Soundy / UK Jazz Radio & Now

Dawn Rodger on 0161 233 4007 or Scotland & Northern Ireland Office on 0141 341 2960

- Celtic Music / CM Distribution Horace Trubridge on 020 7840 5512
- Classical Festival Company Ltd\*/Serenata/Anthony Malpas / Lesley Malpas Paul Burrows on 020 7840 5536
- Craigholme School for Girls (Glasgow)

Scotland & Northern Ireland Office on 0141 341 2960

- David Shepherd and Brian Daniels t/a D and B **Productions Ltd** Dave Webster on 020 7840 5512
- European City Guide Jo Laverty on 020 7840 5535

- English Martyrs Roman **Catholic School** 

Fran Hanley on 020 7840 5544

- Expo Guide Scotland & Northern Ireland Office on 0141 341 2960
- Getty Images Music Ben Jones on 020 7840 5557
- Grubser's Limited\* Naomi Pohl on 020 7840 5532
- Hemmings Leisure
- Hop Farm Music Festival Ltd
- Isle of Wight Jazz Festival Limited\* / Isle of Wight Folk & Blues Festival Limited\* / Philip Snellen / Geri Ward Paul Burrows 020 7840 5536
- John Allardice Ceilidh Sound Sheena Macdonald on 0141 341 2964
- Keko Promotions London Paul Burrows 020 7840 5536
- Leo Alexander Jo Laverty on 020 7840 5535
- Live & Unsigned Kelly Wood on 020 7582 5566
- Music Management (UK) Limited; Sally Civval
- The Music Practice Ltd Scotland & Northern Ireland Office on 0141 341 2960

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into the MU.org

- Neil Pennock
- Oliver Weindling / Babel Label
- Online Music Ventures Limited\* / Andrew Smales
- Orchestra Europa Limited
- The Orion Orchestra Management (Jan Cassidy) Dave Webster on 020 7840 5512
- Pamela Aird at the Unicorn Theatre in Abingdon
- Play Recording Studios Ltd\*/ Downtown Artists Ltd Naomi Pohl on 020 7840 5532
- Ptarmigan Productions Ltd\* / Mr Brian Willets / Ptarmigan Promotions Ltd\* Dave Webster on 020 7840 5512
- **Royal Shakespeare Company** Productions in London Naomi Pohl on 020 7840 5532
- Speckulation Entertainment Limited
- Sahin Pera (Turkey) Peter Thoms 020 7840 5559
- Wayne Maughn / Maughan

#### ARTIST PROMOTION **SERVICES**



to sign up to artist promotion services that demand an upfront fee. View any company that requires an upfront fee with caution and consult your MU Regional Office.

To submit an album or download track for review, send recordings and PR material to:

The Musician, 60-62 Clapham Rd, London SW9 oJJ or email TheMusician@ theMU.org You should also forward your cover artwork and/ or photos (minimum 300dpi resolution) to: keith.ames@theMU.org

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We try to help as many members as possible, and preference is given to members not previously reviewed.



Reviewers: Keith Ames & Tom Short

## reviews

A look at some of the new albums, EPs and downloads released by MU members for 2015, together with links for more information on the featured artists.



0

ne of the UK's leading jazz players and composers, saxophonist Julian Argüelles releases a new album called *Let It Be Told –* a vibrant collaboration with the Frankfurt Radio Big Band that celebrates compositions by South African artists.

Julian Argüelles grew up in Birmingham before moving to London in 1984 where he joined acclaimed orchestra Loose Tubes. Since then, he has collaborated with a kaleidoscope of big-name artists, from John Abercrombie to Peter Erskine to Carla Bley. He has also been a member of several notable big bands, including the Kenny Wheeler Big Band, Django Bates' Delightful Precipice and Colin Towns' Mask Orchestra. For his 12th album as a leader, Argüelles has joined forces with the Frankfurt Radio Big Band to produce a joyous interpretation of South African jazz. julianarguelles.com



## JULIAN ARGUELLES AND FRANKFURT RADIO BIG BAND Let It Be Told

Just in time for summer, Let It Be Told is a groove-filled tribute to South African jazz featuring Django Bates. Full of joyous spirit and the perfect soundtrack to the season.

#### singer songwriter



#### >> JAMES HOLT In The Face Of It All

Holt hits the ground running with country rocker Whatever Happened To John?, which races like Dylan's Maggie's Farm on speed. Plugged as one to watch by Brian Eno, this release is another step in a career that started with classical training on piano and cello. jamesholtmusic.com



#### **LAURA VICTORIA** Head Above Water

Bluesy, bright and utterly beguiling, Laura takes on Anglo-American folk. Accompanied by her sonorous cello playing, these plaintive songs of heartbreak and resilience bloom into gorgeous string and vocal harmonies. lauravictoriamusic.com



#### HANNAH **ROBINSON** Water, Carry Me

Recorded with a crack team of session players, Hannah's new EP reveals a noticeable progression from her soulful 2012 debut. Gorgeous slide guitar, whirring organ and propulsive snares create a luxuriant mood of warm, wistful Americana. hannahrobinson. bandcamp



#### OUTLAWS KEPT THE VIEW Bring Out Your Ghosts

Refreshing harmonies from youthful duo Tom Hunt and Jake Munn, whose energy infuses this debut EP. The pair echo the joy of early Everlys without forsaking mature thoughtfulness in each track. tomhunt.co.uk

#### highlights



#### THE BLACK LOGANBERRIES Ether

Producer Robert Logan and talented singer songwriter Andrea Black's latest album of bewitching electronica is the latest collaboration between space and music as it has the privilege of being chosen as a soundtrack to the next Mars mission. soundcloud.com/theblack-loganberries



#### THE ASHLEY **HUTCHINGS BIG BEAT COMBO**

Twangin' 'n' a-Traddin' Revisited

Twenty years on from its first release, the Fairport Convention founder has kept this album fresh by including two tracks featuring teenage pop trio The Velveteens. propermusic.com

#### folk group



#### **ROVING CROWS** Up Heaval

This highly-acclaimed folk/rock outfit is now a streamlined trio, but has lost none of its uplifting ioie de vivre, deliverina a set of distinctive and enjoyable songs. A band that just gets better and better. rovingcrows.com



#### **KARA** Waters So Deep

Fragile melodies abound thanks to the wonderful blend of Kate Rouse's hammered dulcimer. the rich vocals of Daria Kulesh, Ben Honey's warm guitar and Gary Holbrook's sympathetic accordion. Elegant tunes and refined performances. karafolkband.com



#### PETER KNIGHT'S **GIGSPANNER** Layers Of Ages

Wonderful trad folk from Steeleye Span fiddle player, featuring Robert Flack on guitar and Vincent Salzfass on percussion. Expect raucous flamenco, hard rock and sprightly bluegrass. gigspanner.com

#### STAND OUT

We have chosen two albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



#### THE SERAFINOS We Will Be Fine

A top-class collective led by bassist Marco Meniconi who aim to produce a series of works covering different styles. This album boasts 11 laid-back soul/jazz cuts and features over 20 musicians/ vocalists. Stand outs include Still It's Winter with a flowing, mellow solo by Marco.



#### **CHRIS HODGKINS & DAVE PRICE** Back In Your Own Backyard

Trumpeter Chris Hodgkins, pianist Dave Price and bassists Erika Lyons and Ashley Jane Long release a mix of 17 smooth and captivating originals and standards. British small band jazz at its finest. chrishodgkins.co.uk



#### classical



#### >>> CAMBRIDGE CHORALE Songs & Sonnets

Formed in 1994 under the musical direction of conductor, organist and pianist Julian Wilkins, this latest release is a delightful collection, from opener Shall I Compare Thee To A Summer's Day (Lindberg) through to the five-part Songs Of Ariel. Just maryellous.

cambridgechorale.org.uk



## MATTHEW WHITESIDE Dichroic Light

Matthew is a leading light amongst a generation of composer/producers who mix classical instruments and electronics to craft haunting compositions. Here he blends his own playing with violin, cello and bass clarinet to dramatic effect.



## >> PETER MANNING, HEATHER JAMIESON AND THE RCS CHAMBER ENSEMBLE Mahler

Mahler Symphony No.4

ROH concertmaster, Manning has created a nimble interpretation of his favourite symphony that allows its playful themes to shine through. discovery-records.com

#### jazz



## VALLFISCH AND DAN TEPFER The Origin Of Adjustable Things

This album of nocturnal reveries conjures rain-soaked scenes through the Gothic lyrics of Satin Grey, while their take on Tim Buckley's Song To The Siren is utterly spellbinding. joannawallfisch.org



#### >> HOT STUFF! Farly Jazz

.....

Early Jazz Revisited

In the early 1990s, seven noted jazz musicians came together to tour a set of standards in the trad medium.
This collection is now available via the Upbeat label and the 16 stompin' tracks prove why they are so admired.

upbeatrecordings.co.uk



## PETE NEIGHBOUR Back In The Neighbourhood

The Stateside-based clarinettist returns to London. Highlights include rollicking solos from pianist David Newton while Neighbour negotiates passages with ease, soaring with his clear tone intact.

#### folk artist



#### LUKE JACKSON This Family Tree

Blistering English folk blues from rising star Luke Jackson in the company of bassist Andy Sharps and percussionist Connor Downs. Hard-hitting yet moving, Luke is a measured songsmith who can turn his voice to pointed country-tinged stories as well as poetic reflections. lukepauljackson.com



#### >> FABIAN HOLLAND A Day Like Tomorrow

Holland's exquisite guitar playing and flair for storytelling has garnered Bert Jansch comparisons. Four Inch Screen takes aim at smartphones, while Welcome To The Magic Show spells out the hollow promises of fast food chains.



#### >> ALICE IN GROOVELAND Skyline

Channeling the spirit of late 1960s fusion pioneers, this album is full of deep cuts. Built on the chops of veteran Leslee Booth on six-string bass and hard-swinging drummer Nick Bradshaw, the group is rounded out by two younger players: Linas Benas on alto sax and keyboardist Andrew Myers. ryejazz.com

#### ethnic



#### YIDDISH TWIST ORCHESTRA

Let's!

An excellent eight-piece combining Hammond, horns, guitar and a smokin' rhythm section, all topped by the 'call to arms' vocals of Natty Bo. Full of humorous touches and superb instrumental flourishes. yiddishtwist.com



#### **STREETWORKS** Unfurled

A top-class instrumental foursome playing continental jazz with ethnic influences.
Accordion player Karen Street's fluid arrangements create a set full of quirky charm. facebook.com/



#### MAKALA CHEUNG Empty Pocket

From her forthcoming album, Moon, this Bristolian mixes breakbeats, Chinese mandolin and uplifting vocals. Ideal for summer drive-time slots. makalacheung. wordpress.com

## tributes

#### **Danny Longstaff**

Trombone player, Midlands music pub pioneer and very much loved MU official.

It is with great sadness that we announce the passing of one of the finest MU activists and officials of his generation, Danny Longstaff. Taken from us suddenly on the night of 1 April at the age of 62, Danny began his musical journey as a trombonist, his work taking him to places as diverse as Iceland and Northern Ireland, before he settled into the comfortable chair of the City of Birmingham Symphony Orchestra in 1982. He played second trombone for the next 18 years – most of that time under Sir Simon Rattle.

It was here that he developed his passion for union work. He was a stalwart of the Birmingham branch committee, and worked his way up to the Midlands District Council, where he became a regular MU Conference delegate for many years. From there he decided to stand for national office, and was elected to the Executive Committee in 2002. Three years later he was appointed Chair of the EC by his peers on the Committee, a position he filled, all bar a one-year break, until the end of 2012. The following year he became the MU's Orchestra Official, working closely with orchestral musicians the length and breadth of the country, and imparting his deep knowledge of the field with good humour and great humility.

And as if his life wasn't busy enough, he was the co-founder of the legendary Birmingham canalside jazz and music pub, The Fiddle And Bone – probably the only pub in England to ever have staged a complete cycle of Beethoven symphonies outside in its cobbled courtyard.

"Always full of energy and ideas, he was a great comrade in arms." **Bill Kerr, MU**  But it was for his work with the MU that he was perhaps the most loved and well-respected, and tributes from across the industry have been flooding in since his passing. The MU's General Secretary, John Smith, said this of his colleague and longtime friend:

"Danny touched all of our lives in different ways and made his mark on all of our worlds. He influenced part of what we've all done and what we are. I first met Danny when we were both young brass players in the 1970s, and on and off over the next 20-odd years we met occasionally, mainly in a pub somewhere.

"As Chair of the EC he played an important ambassadorial role for the MU, but maybe more importantly he was an influential and respected figure who worked tirelessly to improve the working lives of musicians.

"For me personally he was a friend, colleague, adviser and confidant – he could always disarm the most tense of occasions with a smile and a quip – Danny was the best joke-teller that I've ever met. He was cruelly taken away from his family and friends long before his time and we will all miss him immensely."

Fellow MU official Bill Kerr said of his friend: "I had the privilege of working alongside Danny in the MU Orchestra Department for the last two years. Always full of ideas and energy, Danny was a great comrade in arms. Even when confronted with the most intransigent of orchestral problems, Danny remained clear headed and kept his sense of humour. A great trombonist, Union official and, although not widely advertised, plumber and installer of bathrooms and kitchens as many a musician friend will testify. Farewell my good friend."

Elsewhere, his former musical partner-in-crime Dave Lee remarked: "A much-loved brass playing colleague and friend. Many guffaws and



"Worked tirelessly to improve the working lives of musicians." **John Smith, MU** 



stories too ribald to repeat here. His smiling, mischievous demeanour will be much missed."

A huge personality, close confidant and a valued friend to musicians and union activists everywhere, he will be much missed by everyone at the Musicians' Union, and the Union's national Conference has lost one of its truly great characters. Danny's family has asked that donations in his memory should be made to the Critical Care Trust Fund at Birmingham City Hospital. A site dedicated to Danny's memory has been established at danny.longstaff.muchloved.com and all are welcome to leave messages.

**Roy Delaney** 

#### Vince Sipprell

Viola player from the Elvsian Quartet.

Vince passed away on 30 January, at the age of 35. Born in Dulwich, he spent his childhood learning piano, violin, cello and guitar. He eventually settled on the viola as his main instrument, although he could turn his hand to almost anything.

As a teenager, he was a member of London Schools Symphony Orchestra, going on to study viola at Trinity College of Music where, alongside Emma Smith, he co-founded the Elysian Quartet in 1999. Specialising in contemporary music, the quartet (comprising Vince, Emma, Jennymay Logan and Laura Moody) was acclaimed for its open-minded, experimental approach, particularly in the field of improvised music.

Vince and Emma also began working together as Geese, initially remixing other people's music, and then finding their own sound as a band. Their music was entirely made from their violin, viola and cello sounds, chopped up beyond recognition. They were working on finishing the first Geese album when Vince died.





He could make sounds with his viola that nobody else would dream up sounds that could be beautiful, surprising. playful, shocking, and sometimes just downright funny. His compositions were extraordinary, full of movement and character, never predictable and always captivating to listen to.

He worked with many great musicians and producers, including Adem, Imogen Heap, Robert Wyatt, David Holmes, Jon Hopkins, New Order, Bonobo. Damo Suzuki, Elbow and his close friends Hot Chip. He was incredibly modest and self-effacing, his focus always on encouraging and elevating the music of others.

Vince's warmth, creativity, generosity of spirit and brilliant sense of humour enriched the lives of all who knew him, whether in his work as a musician, a teacher, or as a precious friend and loved one. He is deeply missed.

Helen Cale

Vince Sipprell: a full tribute can be found at the MU.org

#### Colin Sauer

Leader of Dartington String Quartet.

Colin Sauer was born on July 13th 1924 spending his early life in Ilford. His violin studies began at school in a group of ten children on a violin costing nine shillings. He played his first concerto aged thirteen at the Albert Hall.

A student at the Royal Academy of Music, he was taught by the infamous Rowsby Woof. During Colin's time at the Academy he was invited to play with the Hallé Orchestra on tour in Holland and Belgium under the baton of John Barbirolli and the BBC Symphony under the baton of Sir Adrian Boult.

In 1958 Colin formed the Dartington String Quartet with Alexander Kok. Peter Carter and Keith Lovell. From 1980, he joined the Academy of St Martin-in-the-Fields, who played many of the world's great halls, including the Carnegie Hall in New York and Sydney Opera House.

Colin is survived by his wife Brenda, their six children, fourteen grandchildren and five great grandchildren.

Kathy Kenny

#### Arthur Burgan Educational pioneer

from East Yorkshire.

Arthur grew up in Beverley in East Yorkshire, where his viola-playing father worked as a civil servant. He was taught to play the violin by his grandfather, and continued his lessons when he was demobbed from the RAF in 1947. He later attended the Northern School of Music, where he qualified to be a teacher.

Back in the late 1950s there was no organised music teaching service in Hull. But Arthur approached the local council with the idea of teaching children to play the violin by giving them an instrument and lessons in small groups in their own schools.

In September 1958, he started providing music tuition in 10 of Hull's secondary schools. He was given no budget for instruments or teaching materials, but that first year was so successful that he was given an assistant, David Clover.

From the small string ensemble he formed at the end of the first year of the project, he and David went on to form the Hull Youth Orchestra in 1961. This soon gained an excellent reputation winning plaudits both locally and further afield. His lasting legacy will be both the orchestra and Hull's fine music service.

**Roy Delaney** 

#### Terry Green Pianist, scientist and man of knowledge.

Born 7 July 1929, Terry was a deeply intelligent man with a broad range of interests. Not only was he a gifted pianist and a member of the MU since 1961, but he was also a scientist and linguist of some renown. He died peacefully in his sleep after a long illness on 5 February. He will be greatly missed by his family and friends.

**Averil Green** 

#### Alexander Kok

Cellist, founder member of the Philharmonia.

Alexander 'Bobby' Kok was a key member of the 47 Philharmonia Orchestra. playing at their inaugural concert in 1945. His talent took him through the higher echelons of the classical world, including stints as principle cellist at the BBC Symphony Orchestra. He also dipped his toes into the world of popular music working with Elton John, Eric Clapton and George Harrison. Read the full tribute in the next issue of The Musician.

The MU also notes the sad passing of John Renbourn. Chris Rainbow. Danny McCulloch, Anne Naysmith, Wren Hoskyns, Daevid Allen, John McCabe, Lydia Mordkovitch, **Christopher Morris** and Derek Price.

Statement to Members as required under the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) for the year ended 31 December 2014. Summary financial information extracted from the full accounts.

#### Main Fund and Benevolent Fund

Summary Income & Expenditure Account for the year ended 31 December 2014

Subscription Income Other Income	2014 £'000 4,969 2,810	2013 £'000 4,764 2,160
Total Income	7,779	6,924
Total Expenditure	(7,705)	(7,472)
Operating Surplus/(Deficit)	74	(548)
FRS 17 Items Investment Operations Taxation	365 504 (203)	347 528 (194)
Surplus for the year	740	133
FRS17 Actuarial loss	(92)	(209)
Surplus/(Deficit) transferred to reserves	648	(76)
Balance sheet summary		

#### Balance sheet summary as at 31 December 2014

Fixed Assets Investments	2014 £'000 1,243 10,857	2013 £'000 1,388 10,423
Current Assets	3,791	3,844
Current Liabilities	(1,753)	(1,892)
Net Assets Before FRS 17 Asset	14,138	13,763
FRS 17 Pension Scheme Asset	707	434
Net Assets	14,845	14, 197

#### **Political Fund**

Summary Income & Expenditure Account for the year ended 31 December 2014

	2014	2013
	£'000	£'000
Total Income	88	87
Total Expenditure	(125)	(61)
(Deficit)/Surplus for the year	(37)	26

#### Balance sheet summary as at 31 December 2014

Net Assets	50	87
Current Liabilities	_	_
Current Assets	50	87
	£'000	£'000
	2014	2013

## Collection and Distribution 3 & 4

Summary Movement in Monies Held for Distribution for the year ended 31 December 2014

Total Receipts Total Payments	2014 £'000 1,318 (1,863)	2013 £'000 1,392 (1,512)
Net Movement For The Year	(545)	(120)
Monies Held for Distribution Brought Forward	999	1,119
Monies Held for Distribution Carried Forward	454	999

(Collection and Distribution 3 & 4 Continued)

Balance sheet summary as at 31 December 2014

	2014	2013
	£'000	£'000
Current Assets	511	1,013
Current Liabilities	(57)	(14)
Monies Held For		
Distribution	(454)	(999)
Net Accete	_	_

#### Salaries and benefits

Summary of Salaries and Benefits for the year ended 31 December 2014

John Smith, the General Secretary received a gross salary of £112,940 a pension contribution of £27,071 and benefits of £5,316. The General Secretary is reimbursed for any expenditure incurred by him in the performance of his duties on behalf of the Union.

The members of the Executive Committee are reimbursed for any expenditure incurred by them in the performance of their duties on behalf of the Union. They are also reimbursed for their loss of earnings whilst on Union business and this is listed below. In certain cases these amounts are reimbursed directly to the employer of the Executive member.

Name	Amount	Name	Amount
	£		£
D Lee	1,988	B White	NIL
K Dyson	180	A Gascoine	266
J Edney	NIL	G Newson	NIL
T Edwards	250	R Noakes	700
R Finlay	NIL	A Hopgood	60
A Gleadhill	1,400	E Spencer	297
D Pigott	NIL	L Worsley	NIL
P Hartley	700	P Williams	NIL
A Seabrook	20	H Bennett	45
S Levine	3,990	J Pullman	1,723

#### STATUTORY DECLARATION

We are required by the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) to include the following declaration in this statement to all members. The wording is as prescribed by the Act.

'A member who is concerned that some irregularity may be occurring, or have occurred, in the conduct of the financial affairs of the union may take steps with a view to investigating further, obtaining clarification and, if necessary, securing regularisation of that conduct. The member may raise any such concern with such one or more of the following as it seems appropriate to raise it with: the officials of the union, the trustees of the property of the union, the auditor or auditors of the union, the Certification Officer (who is an independent officer appointed by the Secretary of State) and the police. Where a member believes that the financial affairs of the union have been or are being conducted in a breach of the law or in breach of rules of the union and contemplates bringing civil proceedings against the union or responsible officials or trustees, he should consider obtaining independent legal advice.'

#### REPORT OF THE INDEPENDENT AUDITORS

Set out below is the report of the independent auditors to the members as contained in the accounts of the Union for the year ended 31 December 2014.

We have audited the financial statements of the Musicians' Union for the year ended 31 December 2014, set out on pages 3 to 25. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). This report is made solely to the Union's members, as a body. Our audit work has been undertaken so that we might state to the Union's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Union and the Union's members as a body, for our audit work, for this report, or for the opinions we have formed.

### RESPECTIVE RESPONSIBILITIES OF THE UNION'S EXECUTIVE COMMITTEE AND AUDITORS

As explained more fully in the Statement of Responsibilities of the Executive Committee on page 1, the Union's Executive Committee is responsible for the preparation of financial statements which give a true and fair view. Our

responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

#### SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the Union's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the Union's Executive Committee; and overall presentation of the financial statements.

#### OPINION ON FINANCIAL STATEMENTS

In our opinion the accounts give a true and fair view of the state of the Union's affairs as at 31 December 2014 and of its income and expenditure for the year then ended.

#### MATTERS ON WHICH WE ARE REQUIRED TO REPORT

We are required by the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) to report to you by exception in respect of the following matters if, in our opinion:

- A satisfactory system of control over transactions has not been maintained.
- The Union has not kept proper accounting records.
- The accounts are not in agreement with the books of account
- We have not received all the information and explanations we need for our audit.

We have nothing to report to you in respect of the above matters.

H W Fisher & Company, Chartered Accountants, Statutory Auditor Acre House, 11-15 William Rd, London NW1 3ER. Dated: 6 May 2015



#### Musicians' Union Independent Scrutineer's report

Issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

#### EXECUTIVE COMMITTEE CASUAL VACANCY: EAST & SE ENGLAND REGION

Result of ballot of members (1 to be elected):

Chez Chesterman 159 ELECTED Nickie Dixon 100 Henry Lascelles 83 Veronica Parker 44 Stewart Prosser 34 Geoff Smith 25

Spoilt ballot papers 18
Total ballot papers received 463 (8%)
Total ballot papers dispatched 5959

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

The MU did not appoint an Independent Person under Section 51A of the Act.

Anne Hock, Managing Director, Popularis Ltd 23 March 2015



MAKING THE MOST OF YOUR UNION

## Teaching contracts

In line with changes to Consumer Contracts Regulations, Diane Widdison explains how the MU has amended its teaching contracts.

We always encourage members who teach to use contracts as they set out conditions for both parties should a dispute arise. Having contracts in place also enables us to chase unpaid fees and, importantly, it helps professionalises the relationship between pupil or parent/guardian and teacher.

We have updated our teaching contracts to make them fit for purpose in the context of changes to the Consumer Contracts Regulations, which came into force in 2014. These regulations define instrumental teachers as 'traders', which means that the teacher needs to provide specific information regarding cancellation of the agreement to the consumer, ie the pupil or parent/guardian. The law states that if this information is not provided then there can be no contract and, in the event of dispute, any money paid by the consumer is likely to be refunded by the trader.

Is there something that we do within the MU that you would like to know a little more about? Or perhaps there is an element of your professional life that you need a little advice on? Either way, we might be able to help. Drop us your questions to the appropriate address at the front of the magazine, or via Twitter @WeAreTheMU

#### "Having contracts in place professionalises the relationship between pupil or parent/guardian and teacher."

There is now a 14-day cooling off period where pupils can cancel the contract without any financial penalty. It is therefore advisable not to commence teaching services until the cooling off period has expired, or the pupil has requested in writing for lessons to start during this time. Notably, these changes apply to new pupils only. Contracts that are continuing are not affected by the new regulations.

We have redesigned the Private Teaching contract to include a cancellation form to cover the 14-day period. otherwise normal cancellation policies apply. We have also changed our Teaching in Schools contracts. This applies to both self-employed teachers in schools where the school pays them (Teaching in Schools) and for teachers who work in schools where the parent pays them (Private Teaching in Schools). This needs to be used in conjunction with the Private Teaching contract.

#### Essential protection

We are often contacted by instrumental teachers who have worked in schools without any contract with either the school or the parent. On being told that they cannot teach there anymore, they realise that they have no rights. At least with a contract in place the school has to give some notice allowing the teacher to make other arrangements.

Our three teaching contracts are generic so as to fit as many situations as possible, but we are aware that many members use their own contracts with their pupils because they want to add their own terms and conditions.

If you want your contract checked to make sure it is compliant with the new legislation, then please contact teachers@themu.org for advice. IMM

#### Register

Members who teach should register with the Teachers' Section of the Union by contacting Bindu Paul (Education and Equalities Official), by emailing teachers@theMU. org or calling 020 7840 5506. Members are also advised to register with MusicTeachers.co.uk, the largest online database of UK music teachers.

## Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website

To fully access our website – theMU.org – you will need to register on your first visit using your membership number.



For £2,000 worth of free musical instrument and equipment cover, register for the scheme by calling Hencilla Canworth on **020** 8686 5050.

Are you due a royalty payment from us for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording; or

we do know the names of the musicians but we have been unable to trace them or their next of kin.

If you can assist the Musicians'

Union with line-up information or contact details, visit musiciansunion.org.uk/advice-downloads/royalties
Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

musiciansunion.org.uk/advice-downloads/royalties

Motoring service

The MU Family Motoring and Accident Aftercare Services provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. mu.totalmotorassist.co.uk



#### Contract advice before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.

Medical assistance
The British Association for
Performing Arts Medicine delivers
specialist health support to
musicians. Visit bapam.org.uk



#### Musician's Hearing Services (MHS)

MHS offer a top range of hearing related services for MU members. For an appointment, call MHS on 020 7486 1053 or visit musicianshearingservices.co.uk

Full details of all the benefits of membership can be found in your MU Members' Handbook.

#### MU Sections 2015

To join, contact the relevant MU Official.

#### **Live Performance Section**

Dave Webster National Organiser – Live Performance 60 – 62 Clapham Road London SW9 0JJ T 020 7840 5512 F 020 7582 9805 E live@theMU.org

#### **Music Writers' Section**

Ben Jones National Organiser – Recording & Broadcasting 60- 62 Clapham Road London SW9 0JJ T 020 7840 5557 F 020 7793 9185 E writers@theMU.org

#### **Orchestra Section**

Bill Kerr National Organiser – Orchestras 61 Bloom Street Manchester M1 3LY T 0161 233 4002 F 0161 236 0159 E orchestral@theMU.org

#### Recording

#### & Broadcasting Section

Ben Jones National Organiser – Recording & Broadcasting 60 – 62 Clapham Road London SW9 0JJ T 020 7840 5557 F 020 7793 9185 E rb@theMU.org

#### **Teachers' Section**

Diane Widdison
National Organiser –
Education & Training
60 – 62 Clapham Road
London SW9 oJJ
T 020 7840 5558
F 020 7582 9805
E teachers@theMU.org

#### **Theatre Section**

Dave Webster
National Organiser –
Live Performance
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London SW9 oJJ
T 020 7840 5512
F 020 7582 9805
E theatre@theMU.org





## contacts

#### **Union HQ**

General Secretary

John F Smith

Assistant General Secretary **Horace Trubridge** (Music Industry)

Assistant General Secretary **David Ashley** (Finance & Administration)

National Organiser
Bill Kerr (Orchestras)

National Organiser **Diane Widdison** (Education & Training)

National Organiser **Ben Jones** (Recording & Broadcasting)

National Organiser **Dave Webster** (Live Performance)

Head of Government Relations & Public Affairs Isabelle Gutierrez

In-House Solicitor **David Fenton** 

Legal Official Dawn Rodger

Communications Official **Keith Ames** 

Recording & Broadcasting Official **Michael Sweeney** 

Royalties Official **Phil Kear** 

Sessions Official Peter Thoms

Live Performance Official **Kelly Wood** 

Music Education Official **Fran Hanley** 

Education & Equalities Official **Bindu Paul** 

Orchestras Official Morris Stemp

Union HQ 60—62 Clapham Road London Swg OJJ

- T 020 7582 5566
- F 020 7582 9805
- E info@theMU.org

w theMU.org @WeAreTheMU

Musicians' Union

#### **Regional Offices**

#### London

Regional Organiser: Naomi Pohl 33 Palfrey Place, London SW8 1PE

- T 020 7840 5504
- F 020 7840 5599
- E london@theMU.org

#### **East & South East England**

Regional Organiser: Paul Burrows 1a Fentiman Road, London SW8 1LD

- т 020 7840 5537
- F 020 7840 5541
- E eastsoutheast@theMU.org

#### **Midlands**

Regional Organiser: Stephen Brown 2 Sovereign Court, Graham Street, Birmingham B1 3JR

- T 0121 236 4028
- 0121 233 4116
- E midlands@theMU.org

#### **Wales & South West England**

Regional Organiser: Paul Westwell 199 Newport Road, Cardiff CF24 1AJ

- T 029 2045 6585
- F 029 2045 1980
- E cardiff@theMU.org

#### North of England

Acting Regional Organiser: Matt Wanstall 61 Bloom Street,

Manchester M<sub>1</sub> 3LY

- T 0161 236 1764
- F 0161 236 0159
- E manchester@theMU.org

#### **Scotland & Northern Ireland**

Regional Organiser: Sheena Macdonald 1 Woodside Terrace,

Glasgow G<sub>3</sub> 7UY

- T 0141 341 2960
- F 0141 332 8709
- E glasgow@theMU.org

## Positives and negatives

John Smith celebrates the MU's recent successes, but warns against some of the measures being brought in by the new government.



John Smith, General Secretary

Much has happened since you received the last issue of *The Musician*, not least the Union's biennial Conference held in Brighton. You'll find a full report on Conference later in this issue. You'll also find a resume of a great victory won together by the MU, our friends at the British Academy of Songwriters, Composers and Authors (BASCA) and UK Music over the UK government.

Many of you will recall that, over the last year or so, I've been sporadically reporting on changes made to copyright law by the government, in particular the introduction of a private copying exception. As explained later in the journal, we succeeded in winning a judicial review over the exception – a great and significant victory.

Other matters are not going so well. You will have all seen the announcement over the BBC licence fee settlement. The BBC has agreed to a funding settlement, part of which will mean that it will have to cover the £650m annual cost of free television

licences for the over 75s. The BBC is to take on the phased payment of these free licences from 2018. In return, the BBC will be allowed to charge for its iPlayer catch-up services, which can be watched without a licence at present. It will also benefit from guaranteed increases in its licence fee income, in line with the consumer price index (CPI). In addition, from 2020 the BBC will no longer be expected to contribute towards the roll-out of the government's rural broadband programme.

We are very concerned about this settlement which has resulted in the General Secretaries of Equity, Bectu, the NUJ, the WGGB and the MU writing to Lord Hall, the Director General of the BBC, protesting at the way the licence fee settlement has been reached. The Federation of Entertainment Unions are disappointed with the licence fee settlement in general, but they are particularly disappointed that despite receiving numerous assurances that 'no quick deal' would be entered into this time round, and that the unions would be fully consulted during the process, no such consultation took place and the settlement was reached in secret.

Due to the burden of funding the licence fee for the over 75s, the BBC stands to lose £650m. The unions estimated that the additional income promised to the BBC - the £150m from the funds that have been ring-fenced for the roll-out of broadband; £100m from closing the iPlayer loophole;

ring-fenced for the roll-out of broadband; £100m from closing the iPlayer loophole; and an additional £100m from CPI increases – will only replace £350m of the lost income. Add to this the recent Green Paper on BBC Charter Review and you can see how difficult the next period is going to be for the BBC.

On top of BBC issues, we are having to prepare to rebut some of the outrageous proposals that are contained in the Trade Union Bill. This represents an open attack on the trade union movement and, coupled with the draconian cuts to welfare provision, an attack on all working people, and particularly on young working people. To quote Frances

## "No such consultation took place and the settlement was reached in secret."

O'Grady, the General Secretary of the TUC: "This Bill is an unnecessary attack on workers' rights and civil liberties that will shift the balance of power in the workplace. Getting a pay rise or defending terms and conditions will become far harder for working people. Even when ballots meet the government's new thresholds, employers will soon be able to break strikes by bringing in agency workers. If ministers were really interested in improving workplace democracy they would commit to online balloting. However, they would rather silence protests against their cuts to children's centres, libraries and social care services... not something you would expect in a country with a proud tradition of liberty."

We will work closely with the TUC and GFTU in order to attempt to protect the positions of trade unions and celebrate the good work that they do on behalf of their members.

John Smith



TO HEAR MORE FROM JOHN, VISIT THEMU.ORG







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Cover: Sean Taylor from the MU's promotional video. Photo: Chris Turner --

### **MU Contributors**



Andrew **Stewart** Andrew writes

for The Times, The Guardian, Classical Music and BBC Music Magazine, among others. He is also Director of Southwark Voices. p12 & p22



**Katie Nicholls** 🥻 Katie is a

freelance journalist and editor whose features and reviews have appeared in titles such as MOJO, The Guardian and Kerrang! p28



Tracev Kellv A singer-

songwriter, one half of iazz duo Tracev & Jason and an MU member. Tracey has also written for books on pop, jazz and rock. p34

For more membership benefits visit theMU.org/ benefits

### Musicians' Union

### **Key benefits**

- **Insurance schemes**
- Legal assistance
- **Rights protection**
- Career and business advice



Crossley A journalist and

editor who has written for The Guardian. The Independent and The Daily Telegraph. Neil is also an MU member and fronts the band Furlined. p18



**Rob Mead-**Green

A freelance

journalist and former editor of T3, associate editor of TechRadar and Grand Designs Magazine columnist. He sometimes plays guitar and sings. p32



Simpson

contributed to a range of music magazines, including Total Guitar, Guitarist and Mixmag. He recently published his first book, Freedom Through Football. p38



For more on benefits see page 51 The MU in action, working on behalf of professional musicians.





### **John Smith becomes** new Chair of PPL

John Smith, General Secretary of the Musicians' Union and President of the International Federation of Musicians (FIM), will succeed Fran Nevrkla as Chair of PPL (which is a part-time position) on 1 January 2016.

With a career spanning 40 years in the music industry, John has worked with PPL for many years. He currently serves as a Director on the PPL Board and PPL Performer Board. Formerly Principal Tuba at the English National Opera, John's appointment as Chair comes at

a time of increased performer representation on the PPL Board.

John Smith said: "I am delighted to be given the opportunity to become Chair of PPL. It is a great honour to follow in the footsteps of Fran Nevrkla who has presided over such a successful chapter in PPL's history. Working for many years with PPL, the MU and for the FIM has given me a firm grounding in the practical application of performers' rights and the role of effective collective management, I am looking forward to being part of the PPL team and working with Peter and his staff to further their success."

Peter Leathem, CEO, PPL said: "John has an excellent knowledge of PPL and the wider music industry and his appointment is unanimously supported by the Board. John's appointment provides stability and continuity to the organisation which is key to ensuring future success.

"As President of the FIM. John's knowledge of the international music industry landscape will be invaluable as we continue to expand our reach, scale and services in this area for the benefit of our members and the global music industry. I look forward to working with John in his new role."

### **New Orchestras** Official appointment

Morris Stemp, formerly the Union's Regional Organiser in North of England, has been appointed to the role of Orchestras Official. Morris brings his considerable experience as both a Union Official and musician to the role. After studying violin at Trinity College of Music, he freelanced in London before joining the Hallé where he was MU Steward for seven years. He also held posts with the Union on the North West District Council. the Manchester Branch Committee and notably as Chair of the Union's Regional Orchestra Committee.

Morris said "I am very excited at the opportunity of working now with the Orchestral team and. like them, will work hard in these challenging times to both preserve the orchestral landscape in the face of diminishing resources and to improve the working lives of our members at every opportunity." As a result of Morris's appointment, Matt Wanstall - who has been the North of England Regional Officer since his appointment in spring 2013 - will act as Regional Organiser for the time being.

"John has an excellent knowledge of PPL and the wider music industry."





### TUC LGBT Conference Delegates from

across the trade union movement attended the annual two-day LGBT Conference at the TUC's Congress House in London. Ian Lindsay, Chair of the MU's Equalities Committee, moved the Union's motion on the closure of LGBT venues and called for the Agent of Change principle. It was passed unanimously by a Conference shocked at the scale of venue closures. Delegate Alexia Adamson received a standing ovation after a moving speech on support for young transgender people and their families. The following day, an MU delegation of staff and members marched in the London Pride parade to celebrate equality.

### Who is Your Plus One? Earn £50 for every new member you recruit!

The Union has always known that member to non-member recruitment is one of the main ways in which we attract new members, but we have not always recognised the effort that current members go to in order to keep the Union strong. We have therefore launched a new campaign: Who Is Your Plus One?

For a trial period, every current MU member who joins up a non-member paying full rate (and therefore not as a student) will be entitled to £50 cash back. There is no limit on how many times you can claim your £50, so if you join up three musicians you'll receive £150.

Please see page 50 for more details on this scheme. You will also find further information on how the scheme works on the MU website at **theMU.org** along with materials that you can use to help you recruit non-members.





### Black History Month 2015

The annual celebration of black history in Britain gets under way on 1 October with a series of events around the country. As well as an exciting range of theatre and music productions nationwide, there will also be talks. seminars and events highlighting the contribution that black lives have had on the history of the nation - and indeed planet. The programme is still being finalised, so keep an eye on their website for information on what's going on in your area. blackhistorymonth. org.uk



### Take advantage of free MU partnership advice

Members are reminded to have a written agreement with their partners to avoid disputes, particularly if the band breaks up, or someone leaves or is sacked. The MU can provide a free, tailored partnership agreement for MU members via its Partnership Advisory Service. Where there is no written agreement (and sometimes even where there is), the Partnership Act provides that each member of a band is individually liable for all group debts incurred while a partner, and not just for his or her share of the group debts. All equipment will belong to the partnership and not to any member. You may therefore find your own equipment becomes a band asset when you join. The band name will be treated as one of the assets of the partnership and (unless there is an agreement to the contrary) it is owned by all of the members of the partnership equally. Always seek expert advice on the legal, tax and other implications of your band arrangements. For more details, contact your Regional Office.



### Check your profile online

Members are alerted to the opportunity to check their membership record online via the Union's responsive website at **theMU.org** 

To benefit fully from the Union's communications, members should ensure that the Union has their latest contact details including a home address, email and telephone numbers.

It is easy to check these details by logging into the site, where reminders will highlight your membership status and date of renewal on your welcome page. Selecting the 'Manage my membership' option offers the chance to View and Edit your profile, visit the Forum and Directory. download your PLI Certificate and check vour account.



# Safeguarding the income of musicians

MU Assistant General Secretary Horace Trubridge asks for the record companies to reassess the way that they look at streaming revenue in order to give performers a fairer slice of the revenue pie.



Good for Taylor Swift. Recently, she took on Apple Music over their proposed payments to artists. She is absolutely right that it is "unfair to ask anyone to work for nothing." And yet musicians are asked to do this time and time again. She has, rightly, won her battle with Apple Music, but the battle for musicians to get fair remuneration from streaming services continues.

The Fair Internet for Performers campaign (for more info, go to **fair-internet.eu**) is a Europe-wide performers' initiative lobbying for a change in copyright law.

The campaign centres on the way that performers are paid when their recordings are downloaded or streamed. We believe that as well as the royalty received from the record company, which is almost always very low or non-existent, there should be an additional payment akin to the money the performer receives when their recording is played on the radio. We also believe that the session musicians on the recording should receive this payment, as at present they receive nothing other than the original fee. This payment would go via a collecting society to the performer and (crucially) not to the record company.

This is a complex argument, and it is understandable that a lot of musicians switch off when copyright is being discussed. But it is vital to their livelihoods. Put simply, without the changes I've described above performers will never earn more than a pittance from streaming.

Most musicians earn a very low royalty from a purchase due to their contract with their record label. If streaming was dealt with as radio is, musicians would earn much more from it.

So why should streaming be treated in a similar way to radio, rather than in the same way as a purchase? To us it seems fairly clear. Streaming services are, essentially, a sophisticated version of radio. Radio for the new generation if you like. Consumers using Spotify do not feel they are purchasing the music they listen to in the way they do when using iTunes. The experience is more akin to listening to a broadcast. Lawyers tell us that the fact that the listener can pause, skip and so on means that streaming cannot be classed as a broadcast. Hmm, really?

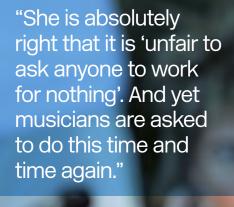
The fact is that the most popular services on Spotify are the curated playlists where the listener chooses – for example, dinner jazz or fitness – and a selection of music is then streamed to their device. The listener only knows the type of music (not the specific tracks) he or she will be listening to. Is that any different from listening to Jazz FM or Planet Rock, or even the chart show? When you listen to the chart show on the radio, you may well know exactly what songs you are going to hear, you just don't know the order of play. As a consumer experience, is that any different from listening to the curated REM playlist on Spotify?

Streaming is a phenomenal success. It offers music lovers the opportunity to access an enormous catalogue of music either free (supported by advertising) or at a very low

### Available online

A more in-depth version of this article can be found in *Wipo Magazine* at wipo.int/wipo\_magazine/en/2015/02/article\_0002.html

"Performers will never earn more than a pittance from streaming."



Above: Taylor Swift recently took on Apple Music over proposed streaming payments to artists. But most musicians aren't as lucky as the popular singer. Right: The Spotify playlist you listen to at the gym isn't that far removed from a radio show and should be considered as such.

price. Moreover, there's growing evidence that these platforms are leading people away from illegal sites and helping to reduce music piracy. This is all very good news for the music industry, but at the moment it's not really benefiting musicians themselves.

Another important point to consider is the impact of streaming on radio as we know it today. As mentioned above, the right to equitable remuneration has become a significant source of income for performers whose work is broadcast over the airways.

But with young people increasingly turning to YouTube and streaming services to listen to music on their portable devices, will the popularity of radio wane? If it does, the license fees collected by PPL from broadcasters and others will decline over time, as will the money due to performers from the right to equitable remuneration.

A future where record companies continue to put streaming royalties on a par with those for physical sales, and where income flowing from the right to equitable remuneration diminishes, is very bleak for performers. The major record labels have lost a huge amount of money as a result of piracy and illegal file sharing. But now that consumers are choosing streaming instead of free sources, it would be a crying shame if the majors were allowed to continue to claw back their losses from the pockets of performers. I urge all readers to visit the Fair Internet for Performers website (fair-internet.eu) and sign this very important petition.

# inbox

These pages reflect the diverse range of multi-channel communications between the Union and its members. We welcome your contributions via email, Twitter or letter.



Follow us on Twitter

@WeAreTheMU



soundcloud.com/ musicians-union



Find us at the MU.org



Email us TheMusician @TheMU.org



**YOUR EDITOR** 

Welcome to the autumn 2015 issue of *The Musician*, which is now available online in various formats including audio and large print.

I am delighted that The Musician was Highly Commended in the Best Magazine category at the 2015 **TUC Communication** Awards, with the judges commenting: 'The journal shows an unrelenting desire to help members get on'. Plus our feature 'Bullying at work', from the summer 2014 issue, was Commended in the Best Feature category.

Keith Ames TheMusician @theMU.org

### Life long love

We're born into music. We leave to music. It is essential to us and we're bloody good at it in the UK! @RhonddaBryant #onedayer

the hub @tweetsatthehub

### Nice new site

Lovin' the new MU website. Well done that team! **Rick Finlay** @rick\_finlay

### Go go Glasto

Lovely to see @WeAreTheMU representing at @GlastoFest. And @Raghu\_Dixit was amazing yesterday on #WestHolts!

Maz O'Connor @MazOConnor

### The joy of co-operation

Swindon, Newcastle and Grimsby are successful co-ops set up by the @WeAreTheMU say Diane Widdison and John F Smith. **Ed Mayo** @edmayot

### Here here, MU

@WeAreTheMU must also be applauded for speaking up for songwriters and producers on Sky News last night!

Megg Nicol @MeggNicol

### **Another victory**

Congratulations to @WeAreTheMU @BASCA\_uk and @UK\_Music on their victory in the private copying judicial review!

Nevena Kostova @IP\_enthusiast



### Sound advice

Great 1-2-1 advice today from MU officer Jamie Pullman on licensing and collecting royalties @WeAreTheMU. You'd be a mug not to be in the MU.

Neil Duncan-Jordan @NJDJ68

### Summer special

Great Summer Edition of The Musician, very insightful. @WeAreTheMU

Alex MontaQue @AlexMontaQue

### Save the BBC

We've got to back the BBC robustly over Charter then can get back to fighting them says Musicians' Union John Smith.

@SaveTheBBC

Wendy Jones @WendyJonesWJ

### I'm in the papers

Made up to have been featured in the latest edition of #TheMusician.

Dominic Dunn @Dominic\_Dunn22

### **Busking benefits**

Blog about the benefits of busking by @wearetheMU – get permission, embrace your surroundings and promote your music. http://ow.ly/O4AL2

The Unsigned Guide @unsignedguide

### Night network

Gr8 networking session last night for #musicians in Aberdeen, thnx to @57degreesnorth @WeAreTheMU and fab cafe/ venue @FoodstoryCoffee:-) Cindy Douglas @DouglasCindy

### Culture for all

'Because cultural education should be a right, not a privilege.' #culturematters

Paul S Woodin @woody4jazz

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### Join up

The Musicians' Union (@WeAreTheMU) can do a lot for you. Read our blog and find out why you should join! http://senmusi.cc/1FwtZqO Sentric Music @SentricMusic

### A fair deal

I'm calling for better access and a fair deal at work for disabled workers. That's what real aspiration looks like.

Frances O'Grady @FrancesOGrady

### Save A Level music

Plans to axe A Level Music Technology risk further undermining the role of music in schools.

Wayne Chappell @waynelchappell

### In conference

It's day #2 @WeAreTheMU #MUconference - emergency motions, #MPs, and no doubt some heated debate... #democracy at work.

Claire Mooney @MooneyInfo

### Strength in depth

Jo Dipple addresses #MUconference: "never has collective strength been more important than in challenging UK Govt". UK Music @UK\_Music

#### At the hub

Great to spend the day with fellow @WeAreTheMU Hub Reps discussing music education and the impact of hubs. Always interesting.

Sam Dunkley @SamDunkleyMusic

### Have a word

Gutted won't be at @XpoNorth! Make sure you stop by and speak to @WeAreTheMU. Find out what the MU can do for you and what you can do for the MU. **Peter Masson** @pdelamasson

### A lovely read

Many thanks to @WeAreTheMU for the little feature in the latest edition of *The Musician* magazine. :-) #drumming

John Park @johnparkdrums

### Release yourself

Looking forward to this evening's @WeAreTheMU event at @parrststudios – for all indies releasing your own music, I reckon this is unmissable!

David Moore @DMoore74028

"Could 2015 be the year when musicians turn the tables on the major labels? We're mad as hell and we're not going to put up with it any more." Horace Trubridge @hthornblower

### Horace Trubridge @nthornbid

### Hearing matters

Nice mention by Diane Widdison of @WeAreTheMU who talks hearing loss in Classical Music Magazine. #HearForMusicians

Help Musicians UK @HelpMusiciansUK

### Times are changing

Good to see @hthornblower standing up to labels. This is much needed, times have changed. **Andi** @AndiHoppy

### Viva Europa

Horace @WeAreTheMU showing clearly that musicians only get PPL royalties because the EU made those rights "unassignable". Thank you EU x **Mike Pailthorpe** @mikepailthorpe

### Help each other

Altogether now – how the Musicians' Union is supporting its members to set up #coops.

Derek Walker @derekwalker\_

### Agent of change

Good to see @WeAreTheMU getting stuck in for Agent Of Change principle. https://shar.es/1qbbC3 adam behr @AdamBehrLive

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Matt Eglinton



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# MU Conference

The 2015 Delegate Conference highlighted successful campaigns from the last two years, and the battles that lay ahead under the new government...

**Report by Andrew Stewart** 



Top: Delegates voting on a motion. Below: John Smith, Kathy Dyson and Asst General Secretary Horace Trubridge.

The 36th biennial MU Delegate Conference, held in Brighton on 21-22 July and hosted by the Union's Executive Committee (EC), sounded strong notes of defiance against the new Tory administration's austerity measures and passed positive motions to combat existing spending cuts, and cuts yet to come.

John Smith, General Secretary welcomed delegates and guests to Brighton, including former Assistant General Secretary Jack Stoddart, who was notably attending his 26th Conference. The event was formally opened by EC Chair Kathy Dyson, who said: "I've always been impressed by the quality and scope of the work that we do." Kathy thanked John for preparing the Conference document and the Officials and staff for their work "to improve the working lives of our members".

The MU, observed Kathy, was "highly effective, focused and visible within the wider trade union movement". She outlined several of the Union's successes since the last Conference. These included: the legal claim settlement

for the War Horse band; improved pay and conditions across a range of collective agreements; Lost Arts, Work Not Play and Support My Music Teacher campaigns; the extension of performers' rights from 50 to 70 years; successful lobbying to stop musicians from paying Class 1 National Insurance contributions; and further deregulation of the Licensing Act to exempt small venues. The Union also campaigned together with the International Federation of Musicians (FIM), to achieve the reinstatement of 182 orchestra and chorus members summarily dismissed by Rome Opera.

Kathy turned to the serious challenges facing MU members. "With the rest of the trade union movement, we are up against it. The anti-trade union legislation announced by the Tories in July will make it even harder for unions to operate, to call strikes and work for their members." She also highlighted concerns over arts funding cuts; threats to the BBC's funding; unfair returns to musicians from internet streaming services and other online providers; and the disarray among many of England's Music Education Hubs.

Kathy alerted Conference to the forthcoming loss of a major income stream to the MU. The EC, she noted, has decided that increasing income from recruitment represents the best solution. "We need to recruit and retain around 7,000 members. We need to get across that the members are the Union. And we need to empower our members so they have a real sense of ownership of the process of collective action," said Kathy. The Union, she concluded, is fighting to improve the status of performers and music teachers.



# Conference highlights

Composer, performer and long-time Union activist Eddie McGuire roused Conference's opening session as proposer of a Motion reaffirming the principle of musicians' solidarity across all genres of music. His vision was matched by Jo Dipple, CEO of UK Music, in her presentation about the power of collaboration.

Frances O'Grady's keynote address to Conference took up the theme of solidarity. The TUC General Secretary pulled no punches in her analysis of the post-general election political landscape. The Labour movement, she said, had to offer an alternative to Chancellor George Osborne's austerity measures. "In place of cuts, we need tax justice and we need investment in skills and infrastructure."

The afternoon session began with a report on the work of the MU's Live Performance Department, presented by Dave Webster and Kelly Wood. They highlighted the MU's campaign to broaden the UK network of Fair Play venues. Conference also heard from Mark Davyd, CEO of the Music Venue Trust. "There is a real opportunity for musicians and good music venues to work together to ensure we have a thriving grassroots circuit," he noted.

FIM General Secretary Benoît Machuel discussed the minimal revenue musicians get from streaming.

Day two's debates were punctuated by presentations embracing everything from health and well-being to the challenges around fairness and exploitation.

The morning session opened with a comparison of working practices experienced by musicians in the West End and on Broadway. It also included news from Professor Aaron Williamon on Musical Impact,

a research project studying ways to sustain musicians' health. Peter Leathem, CEO of PPL, spoke of his organisation's strategy to grow revenue from recorded music played in public and ensure that more of it reaches performers.

The final afternoon found room for the International Federation of Musicians (FIM), and its General Secretary, Benoît Machuel, who highlighted the paltry sums earned by musicians from music streaming services. Delegates also heard from Labour MPs Kevin Brennan, Chris Bryant and Kerry McCarthy about culture in an age of funding cuts and the urgent need to mobilise MU members against austerity.



Abigail Seabrook of the MU's Executive Committee spoke to Conference from the podium.



### CONFERENCE MOTIONS, POLICY DECISIONS AND RULE CHANGES

The MU's biennial Delegate Conference fulfils the EC's constitutional obligations to report actions arising from the decisions of the 2013 Delegate Conference.

This year's Conference also determined the changes to the Union's Rules, discussed and decided upon matters of policy and the Union's activities, plus our responses to the many other issues that have arisen since the previous conference took place. The Conference Report itself included the proposed Motions and changes to Rules submitted for consideration.

### Motions

The initial 25 Motions submitted by the Regional Committees of the Musicians' Union covered issues such as musicians' solidarity, austerity, VAT exemption, membership categories, insurance for musicians, arts policy, best practice for buskers, independent radio, BBC Radio, music education, orchestras, instrumental teaching, Agent of Change, Arts Council music policy, and hearing protection.

The Motions carried by Conference can be found printed in full on pages 47-49 of this issue.

### Rules

The changes to the Rules, proposed by the EC in accordance with Rule XV, involved amendments to Rule II: Membership, Rule III Regions, Rule IV Election of EC, Rule VIII General Secretary, Rule IX Referee and Rule XX Auditors.

All of these changes were carried and the revised Rules can been found in the insert included with this issue of *The Musician*.

Members are advised to place this into the Rules section of their *Handbook* for 2015.

# Jo Dipple: Praised the MU's campaigning and urged future co-operation.

### Jo Dipple's address

Jo Dipple, Chief Executive of UK Music, came to Brighton to praise the Musicians' Union and express thanks for its decisive role in challenging the Copyright and Rights in Performances (Personal Copies for Private Use) Regulations 2014. "The Musicians' Union, BASCA and UK Music went straight into court proceedings against government and, on your behalf, we won!" The Department for Business, Innovation and Skills, she explained. lost its case because it "had no evidence for the legislation it introduced". The MU's role in challenging government was vital, Jo added. "The work done by John Smith and the Union's In-House Solicitor, David Fenton, deserves your applause."

She called on MU members to back UK
Music's forthcoming campaign to support
BBC Music and ensure that efficiencies do not
diminish the BBC's music services, including
its orchestras and commissioning of new
works. Jo also offered an overview of how
UK Music works on behalf of MU members,
outlining its three main roles: representation
to government, research, and skills and
training. "Just as the Union offers the power
of the collective, UK Music offers the power
of the unified voice," she said.

# Frances O'Grady's Conference address

The General Secretary of the TUC speaks to Conference about the future of trade unions.

Frances O'Grady gave her second address to Conference as General Secretary of the TUC in the wake of the general election. She spoke with passion and power, serving notice of the TUC's determination to fight anti-union legislation, challenge the Chancellor's austerity agenda and tackle inequality. Her words roused and inspired Conference.

"From that memorable campaign to Keep Music Live to your recent fight to save the War Horse band, your Union has long punched well above its weight, and never more so when speaking up on behalf of performers' rights. Wasn't it fantastic news last month that the high court ruled that the government's decision to introduce a private copying exception into UK copyright law was unlawful? It was a vindication of your decision to bring a judicial review and an important break on the money men who see copyright less as a safeguard for artists and more as a burden on business. The Musicians' Union shows what an effectively run trade union can be about.

"Over the last five years we have seen huge cuts to music teaching and frontline arts organisations. Now we know that the BBC is also in danger, facing drastic cuts in live music.

These cuts are a false economy. Our problem is that we have a Conservative government that knows the cost of everything and the value of nothing.

"In July the Tories published what they call a 'trade union reform bill' and what everyone else calls the biggest attack on workers' rights for 30 years, making it even more difficult for workers to take strike action. This is not just an attack on workers' rights; it is not just an attack on union rights: this is the biggest attack on civil liberties that we have seen in this country.

"My message to Mr Cameron is if you think we are going to surrender the human right to dissent against workplace injustice, if you think we're going to roll over and go quietly, then you'd better think again! The government may be ruthless but it is not invincible. We know that our movement has a crucial role to play in shaping our country's future. There has never been more need for strong and effective trade unionism. We have to make the goal of social justice our number one priority. I believe that if we remain united, it may be a long old road but together we will win."

"This is the biggest attack on civil liberties that we have seen in this country."

Frances O'Grady:
Addressing Conference
with a positive view of
the future.



### **Parliamentary Report**

How the MU plans to work with the new Secretary of State, and what the music-friendly MPs are doing for us.

Political realities were raised by the MU's Head of Government Relations and Public Affairs. Isabelle Gutierrez told Conference that, while the general election result was clearly not what the Union had hoped for, many strong Labour candidates either held seats or were elected to Parliament for the first time. The MU, she noted, gave money to 26 MPs and prospective candidates, 15 of whom were returned to Parliament.

Isabelle reported that the Union has previously had good relations with the new Secretary of State for Culture, Media and Sport, John Whittingdale. "He has agreed to meet with us and we are hopeful we can find common ground with him, particularly on issues such as copyright and live music venues." She felt, however, that the minister was determined to reduce the scale and scope of the BBC.

Labour MP Kerry McCarthy, Chair of the Performers' Alliance All-Party Parliamentary Group, outlined the big issues facing the group: low pay for musicians, online streaming and declining royalties, illegal downloading and piracy, and copyright among them. "We'll be shining a light on some of the key problems the

LIVE PERFORMANCE

Conference heard from Dave Webster, MU

National Organiser, and Kelly Wood, MU

performance opportunities in an age of

funding cuts and austerity. They presented a

slideshow summary of the Live Performance

Department's work since October 2013, and

outlined campaigns designed to support the

live music industry in the UK and overseas.

strategy to promote and protect live

Live Performance Official, on the Union's

MU is highlighting," she said, before speaking passionately about the need to broaden access for all to the music profession. "It's becoming more difficult for those from lower socioeconomic groups to build careers as artists, which has resulted in decreased social diversity in the music profession."



Labour MP Kerry McCarthy outlined the need to broaden access to music as a career for people from all social backgrounds.

professionalism." Dave cited the 2012 launch of the MU's Fair Play Guide and subsequent development of a database of 54 Fair Play venues throughout the UK. He also recalled the MU's support for the Music Venues Alliance (MVA), launched by the Music Venue Trust (MVT) in January 2015 to protect grassroots venues, and invited MVT's founder and CEO Mark Davyd to introduce the MVA.

"Our iconic campaign said it in 1961,"
Dave observed. "The message then was
as important as it is now: Keep Music Live.
We will always fight the struggles against
greedy employers, record companies and
exploitative practice, but we will also

### "It's becoming more difficult for those from lower socioeconomic groups to build careers as artists." **Kerry McCarthy**

Kevin Brennan MP, a long-standing MU member and an accomplished quitarist. echoed his colleague's call for greater access and opportunity. He expressed concerns about failing Music Hubs and deep flaws in the National Music Plan, matters seriously affecting the provision and quality of music teaching in schools. "If you believe in social justice and a more equal society, then access to the arts in general and music in particular is not an optional extra, it's absolutely essential." The 2015 Warwick Commission Report on the Future of Cultural Value, he recalled. showed that pupil participation in primary school music fell from half of children in 2010 to just over a third by 2013; the number of arts teachers in all state schools, meanwhile, has fallen by 11% since 2010. "This decline, in my view. is a direct consequence of government policy."



# "Our Fair Play initiative has given us the opportunity to demonstrate our knowledge, relevance and advice to members, potential members and employers," noted Kelly. "It concerns mutual fair deals and

champion the good. Strength within the industry strengthens the musician, strengthens the MU. Musicians equal live music – Keep Music Live!"

# Summary of Chris Bryant's address

The opposition's key cultural spokesman highlights the importance of the music and arts in education.

Shadow Secretary for Culture. Media and Sport, Chris Bryant, entertained Conference with a speech lightened by humour yet deadly serious in content. He attacked government plans to shrink the state and sounded a rallying call for all concerned about the future of music and the arts to fight for their protection as public goods. Chris spoke of the fundamental human drive to be creative and of creativity's power to transform. "That's the position I start from and that's why I'm so depressed we have a Tory government. It's always difficult to fight battles from opposition, but I am not downhearted, because I think we carry the nation with us on the value of the arts to society."

Education Secretary Nicky Morgan's position, he added, was untenable following her declaration that an education in the arts and humanities would hold back school pupils for the rest of their lives. "Well, just look at you lot," Chris told Conference with a smile. "Nick Gibb.

the schools minister, has repeated it, saying he's not embarrassed by arts education being sidelined. Well he blasted well should be! We have to fight this idea that the arts somehow holds you back. How on earth can a school be rated as excellent if it's not excellent in arts and cultural education?"

Unpaid interns in arts organisations, often supported by wealthy parents, were on Bryant's list of battle causes, together with the need for greater ethnic and social diversity in the media. He also rounded on his opposite number, John Whittingdale, and the government's agenda to trim the BBC to the bone. "It's easy to say there are too many senior managers at the BBC and they're all paid too much. But the BBC is our cultural NHS. We shouldn't devalue the BBC and see it as being less important to our social health than the NHS is to our physical and mental health." The BBC has already absorbed significant cuts to its creative budgets, he said, and would

suffer serious damage if those budgets were reduced further.

"Our future lies in the creative industries," he told Conference. "It's the only part of the economy that has grown more than 4% every year for the last 14 years; it's the only bit where there are well-paid jobs available that add value; and it adds to our prestige around the world. I hope every person here will recruit another hundred MU members to fight for the arts, for the BBC, and for our creative industries."

Labour's shadow Culture Secretary Chris Bryant treated Conference to a lively address.



### Communicating with Members

Facts and figures flowed throughout the presentation on how the Union communicates with its members and the wider world. Isabelle Gutierrez, the MU's Head of Government Relations and Public Affairs. underlined the importance of delivering relevant and useful messages to all musicians. "Communications is a two-way street," she concluded, "We must continue to listen to members and provide what they need from us." The Union's Communications Official, Keith Ames, commended the staving power of print media and the value of graphic design and photography. "At the recent TUC Awards. The Musician was praised for its unrelenting desire to help members get on."

Digital communications have gathered pace at the MU since the 2013 Conference. Maddy Radcliff, MU Campaigns Officer, reported on the ongoing generation of digital content. She highlighted the reach of everything from the Union's blogs, videos and SoundCloud podcasts to its well-received emails and noted the forthcoming launch of the MU's Facebook and Instagram presence. "Since I began working for the Union two years ago, our Twitter followers have risen from 5,000 to over 18,000. It shows the appetite among our members for what we produce.'

### Kathy Dyson, closing address

"It has been a lively and interesting two days. We had great contributions and some feisty debates – it was almost like a Conference from another era! I hope you enjoyed it and go back to your Regions with a renewed sense of purpose and faith in our democratic process as a Union. We have had fantastic speakers from our industry and our trade union partners. We also heard very interesting presentations from our staff teams, who constantly work to improve services to members. It has been great to see you and thank you all for coming."

### SUMMARY OF PETER LEATHEM'S PRESENTATION ON PPL

Collaboration and cooperation emerged as central themes at Conference. Peter Leathem, Chief Executive Officer of PPL, the UK-based licensing company for recorded music, addressed delegates on the significance of its strong working relationship with the Musicians' Union. He also announced news that John Smith is to become PPL's Chair with effect from 1 January 2016, while retaining his position as MU General Secretary until the election of a successor in 2017.

Around 90,000 performers and record companies are represented by PPL, while seven million commercial sound recordings fall under its aegis. Leathern noted that the not-for-profit organisation's revenue grew by £58m from 2009 to 2014. He outlined its three core income streams, indicating the threats they face together with opportunities for future growth. In 2014 PPL collected £187 million, with £74m drawn from traditional and new media broadcasts; £76m from nightclubs, hotels, restaurants; and £36m from international sources. The third income stream started as a trickle a decade ago, Peter noted, and is now fed by rights agreements with 75 overseas collection agencies.

"I'd like to say a massive thank you to the MU for the support and help you give to our boards and governance committees in protecting performers' interests. The MU has played an important role, particularly over the last decade, in helping PPL become more of a joint



"I'd like to say a massive thank

society of record companies and performers. I'm delighted that the board of PPL has voted to appoint John Smith as our next Chair. He is seen as a real authority throughout the broad music industry and will be a fantastic champion for PPL."

you to the MU."

### MUSICAL IMPACT - ENSURING THE HEALTH AND WELL-BEING OF MUSICIANS

Aaron Williamon, Professor of Performance Science at the Royal College of Music, introduced Conference to Musical Impact, a four-year research project into the health and well-being of musicians underpinned by a £1m grant from the Arts and Humanities Research Council.

Every year, around 20% of professional rugby players experience career-interrupting injuries, he observed; the annual figure for professional musicians stands at 50-60%. While sporting injuries are usually easy to diagnose and treat, those affecting musicians are less so. Musical Impact aims to reduce injury and illness among musicians. He praised the MU for its close involvement in the project's steering group, and invited Union members to feed ideas into the Musical Impact research pot. "This is of great importance to how we prepare future generations to have really healthy and long careers in music."

### Benoît Machuel on FIM

Fair pay dominated Benoît Machuel's presentation to Conference on the work of the International Federation of Musicians (FIM). He began by outlining FIM's Fair Internet Campaign, launched by John Smith in Brussels on 5 May. Machuel, FIM's General Secretary, stated that the initiative could be seen as arguably the most important ever undertaken by the organisation.

"At present this is a European campaign, but it is a global issue," he stated. "When you pay €9.99 for a monthly subscription to Spotify or Deezer in France, for example, only €0.46 goes to performers with royalty contracts. We know that the online market is unfair to performers. At FIM we have proposals to modernise European performing rights legislation." Machuel invited all MU members to download and disseminate FIM's campaign material and sign the online petition at petition-en.fair-internet.eu.





On 30 May 2015, flautist Andy Findon and six musician colleagues sat down for dinner with a garrulous Californian who enthused about his band's return to the UK and their performance that evening at the Royal Albert Hall. The man was Mike Love, the band was The Beach Boys and for Andy Findon, for this show playing the bass sax and baritone sax, the gig was a high point in his diverse and multifarious career.

"That was the first time The Beach Boys had used a brass section since the 60s," says Findon. "I sat on stage with six colleagues playing those amazing charts at the Albert Hall. I was as excited doing that as I was doing a Prom with the National Youth Orchestra at the age of 17. The minute you stop getting excited, forget it."

It's a sentiment that reflects Findon's enthusiasm for his work and his ongoing desire to seek new challenges, traits that have served him well from the outset of his career.

It was 1974 when he enrolled at the Royal College of Music to study classical flute, after having been principal flute with the National Youth Orchestra. By the late-70s he'd formed the Myhra Saxophone Quartet with John Harle, was playing at the National Theatre, and was working for dance band leaders such as Joe Loss, Nat Temple and Eric Delaney.

Although classically trained, Findon soon diversified into other genres, and added sax, clarinet, and a broad range of ethnic wind instruments to his musical canon along the way. He is now Europe's most recorded flute player, one of London's foremost 'ethnic' instrumentalists, and has worked with artists such as Joni Mitchell, Stevie Wonder and Tony Bennett. He has appeared on hundreds of TV and movie soundtracks, including many James Bond, Harry Potter and Star Wars films, made numerous appearances in London's West End, and played on movie soundtracks of musicals such as Phantom Of The Opera, Cats, Sweeney Todd and Mamma Mial.

One of Findon's most enduring collaborations is with composer Michael Nyman, whose band he joined in the early 80s, providing baritone sax and flutes. The 80s also saw him join forces with the iconic folk-rock band Home Service, a collaboration that endures to this day, and the band Acoustic Earth.

Throughout it all, Findon – a Pearl Flutes International Artist – has pursued his own projects with relentless zeal. He is a close collaborator with pianist and composer Geoff Eales and is pioneering Eales' flute repertoire via the album *The Dancing Flute*. He has arranged and recorded solo flute work for Michael Nyman, has contributed extensively to the Spitfire Sample Library on both orchestral and ethnic instruments, and has produced and performed on hundreds of library tracks. Like many session players these days, Findon frequently works from his home studio. "The main benefit is it's much easier to park."

The Musician caught up with Findon in July in Manchester, where he was part of a small band working with Damon Albarn on wonder.land, a musical adaptation of Lewis Carroll's Alice In Wonderland by the National Theatre...

### What can you tell us about this collaboration with Damon Albarn?

It's for the Manchester International Festival.
We're just up here for a few weeks – it's a very
small band and we open tomorrow. Damon, he's
wonderful, we'll suddenly play a bit of
underscore and you think 'It's just like Mahler'.
He's got incredible breadth.

### Was working across a range of genres and disciplines your intention when you started?

No. I set out as a flute player. That was the instrument I chose to learn when I was ten. But I was in a household where there were lots of different influences going on. My dad is still active - he's 88 - and is a dance band musician. He used to lead a band for Joe Loss called The Ambassadors, and I started going out to work with him. At the same time that I was developing my classical and session career, I'm popping out in the evenings and working with bands such as Joe Loss, Nat Temple and Sydney Lipton. A flute wasn't the natural instrument to take, so I played saxophone and clarinet, and was fortunate to stand next to some quite incredible musicians of other generations. I was 16/17 years old and I'm standing there doing gigs with trumpet players who knew everything and had incredible style. I was learning on the job how lucky can you be?

### What appealed to you about the dance bands?

Commercial considerations. It was well paid, it was fun and socially it was fantastic. Also,

### Andy Findon on the MU

I'm a strong supporter of the Union. I joined the MU in 1971 or 1972 and there was a short period when I was on the Executive Committee, but I found I was simply too busy. I couldn't make Conference or meetings, it was very difficult. I was on the Session Section committee for a long period and the London Branch committee for about 20 years. I'm still on the West End sub-committee.

The public liability insurance aspect of it is so attractive. I don't understand why people won't join, because that alone is half price from anywhere else anyway. I do spend quite a lot of time talking to people who aren't members and I just say 'Give us some reasons – if there's one issue which upset you, that's not the reason for leaving, that's the reason for staying in, getting involved and trying to do something about it'.

"At the same time that I was developing my classical and session career, I was popping out in the evenings and working with Joe Loss and Sydney Lipton."



all the time in music don't we? We're lucky enough that we can do that. I mean I now sit next to people younger than my kids and it's fantastic. It's a very egalitarian business. We're all on the same money on the same gig, playing music, but there'll be 35 years between us.

### How long did you stay with the dance bands?

Well I carried on another five or 10 years, but as they started slowing down when discos started coming in, work became thinner and I suppose it dawned on me that it was actually easier to pop into the West End for three hours to do a show than to drive out into the wilds to play a hunt ball that may have lasted from 10pm to 5am.

### You've worked on soundtracks for hundreds of high profile TV programmes and movies. How did you get involved in that field of work?

Via a neighbour, John Altman, a very well-known composer who's worked on *Titanic* and similar projects. He lived across the road from me in Edgware, so when John started getting commercial work, he asked the kid across the road to play the flute. With John Altman we did the early *Miss Marple* TV series. When you do one session, with a string section and a fixer, that's how work develops. You wait a bit and then you get a call from that fixer or the leader.

That, combined with the connections of the NYO – there were other people there who became fixers – so it spreads and in those days it was quite easy as there was a lot more work around. So I was going out working as a flute player, plus the saxophone in the back pocket was a useful thing to do.

You joined the Michael Nyman Band in the early 80s and you are now the longest serving member of that band. Something clearly keeps you interested. What is it? He lets us play our instruments completely as we wish to. He writes the music, we bring it out with our playing. He will very rarely make a performance suggestion at you. You are trusted to deliver what he wants.

### And that's quite rare in your experience?

It's pretty rare, because with most composers, dynamics and interpretation are very specified. It's left to us, and each member of the band feels important, because we're contributing directly to his music.

Two months ago we were in Mexico and we were able to discuss all this onstage. We did a masterclass for the university in Mexico City. And we were passing a microphone around the band. He's saying: 'These guys make my music come to life' and we're saying 'We sit here and he writes it and we can play our instruments to the very limit that we choose to'.

In the early 80s, you joined folk-rock band Home Service, and then after a 25 year gap, you reformed. How did you come to join that band? I got invited to join by one of my closest friends, Howard Evans, who unfortunately passed away in 2006. He invited me to join the brass section The next generation

When I started, James Galway was just doing his amazing emergence onto the commercial scene. He was a big hero for me and still is. It's unbelievable what he did for the flute – notching it well up in the league of popular instruments. We need to broaden it to very young people doing flute work.

Any instrument is valuable to play. I saw a workshop with toddlers the other day where a guy was simply banging his hands on the floor as an instrument. Anyone who works with children in any musical direction - it's amazing to me. I don't do a lot of teaching but I love doing masterclasses. Recently I was working on masterclasses with the British Wind Band Symposium in Canterbury. I visit colleges for lectures and recitals and find it more and more rewarding. I love it if people just start playing and I can talk to them about how they're performing.





You've b plays a d instrume

Andy Findon photographed with violinist Gabrielle Lester (left) and viola player Kate Musker – two other long-standing members of the Michael Nyman Band.

of Home Service, which worked in the Cottesloe Theatre. They were heady days with that band when we were touring, then we had 25 years off. Four years ago we reformed, and our new album was called *Home Service – Live 1986*.

I'm also involved with Pete Walton, a guitar player and we have a band called Acoustic Earth. That's also close to my heart. We work with the vocalist Lorna Want, who's just won the Olivier award for Best Supporting Actress in the musical *Beautiful*. She's a stunning singer. It's a real privilege to work with her. So we're looking forward to moving forward on that.

## You've become known as someone who plays a diverse range of ethnic flutes and wind instruments. Do you think that's given you an edge in the session world?

Well other flute players were doing it, but it became much more popular in the 8os. Composers are always looking for different sounds. The pivotal one was the Channel 4 series called *The Irish RM*, for composer Nick Bicât and arranger Tony Britten. There were two strands of music in it: the English Protestant and the Irish Catholic. It was one of the very first Channel 4 series. I remember that because we had trouble getting paid (laughs). But during it we had to play alternative instruments – we were both bands in a strange way.

It was 'earn as you learn', which has always been part of what I do. You go and get the instrument and off you go with it. And it just led to looking at other instruments. Pan pipes, things like that. And it never stops. Whistles, Indian flutes, bamboo flutes, Chinese flutes, unusual instruments like the duduk, instruments like the fujara from Eastern Europe.

#### How did you adjust to Eastern scales?

When you're working in the commercial world, most composers will want to write for ethnic instruments in Western notation. It is a conflict. I don't want to sound patronising to people who've spent their life trying to play the shakuhachi... I don't play it correctly, I don't play it traditionally. I will play it so that it fits into the commercial world. So someone who's spent their life playing these instruments will play them in a much more sophisticated way than I do.

Last summer I sat with the Philharmonia at the Royal Albert Hall playing the duduk, an Armenian double reed instrument, which features very heavily in *Gladiator*. That was incredibly exciting.

## Your whole family is musical. Have you involved them with your home studio work? Recently I've been doing some library stuff which features my wife on the cornet, and I'm

which features my wife on the cornet, and I'm recording her. She's been teaching regularly since our kids were born and, boy, she hasn't lost her chops. She was with Ivy Benson, which is a parallel relationship, because my band leaders knew her band leader. It's really nice bringing her into my business because we used to do a lot of danceband work together.

### Do you still practise as much as you used to?

Perhaps a lot more than I ever did, and I've got to play better now because I've put myself out there. I'm working with jazz pianist Geoff Eales and we made a record called *The Dancing Flute*. Geoff's music is unbelievably difficult. The way he plays the piano, he's trying to make me play the flute like it. He's a dynamo, so I'm practising more, and regretting not having practised when I was at college.

### When you look back on your career which are the high points that really stand out?

They change all the time. I mean I would update it to that Beach Boys gig I did recently, that was really special. Stevie Wonder was exciting. That was a gig at the Albert Hall, I think the RPO fixed it. I did the interval act in the 1998 Eurovision Song Contest, that was nice to be involved in. I was part of the 2012 Olympics ceremony and I played Mike Oldfield's *In Dolce Jubile*.

But also I did a Mozart Requiem on basset horn about three years ago. It's a piece I've always loved and as a flute player you don't often get the chance to play it. There was a concert with friends in St Martin-in-the-Fields. I studied it, I played it, I got it right and I enjoyed it. That was a personal best.

# SONS and Dance

How the work between the MU and its American counterparts has been beneficial for theatre musicians...

**Feature by Andrew Stewart** 

The contractual rights of theatre musicians made headline news last year. The War Horse band dispute, triggered when the National Theatre decided to replace five players with recorded music, prompted the Musicians' Union to pursue a case for breach of contract and oversee its satisfactory resolution this January.

Although the musicians were not reinstated, they received compensation for loss of work. The biennial MU Delegate Conference in Brighton heard how the

Union is working in collaboration with officials at the American Federation of Musicians (AFM) to ensure that West End and Broadway producers respect musicians' rights and stand by agreed working terms and conditions. Tino Gagliardi, President And Executive Director, Associated Musicians of Greater New York Local 802, and Naomi Pohl, the MU's London Regional Organiser, distilled the high energy presently abroad on the stages of New York and London into a 15-minute presentation that covered everything from fixed-term contracts and minimum band sizes, to doubling and deputies.

Statistics from both sides of the Atlantic have shown marked year-on-year increases in the number of musicals on

Broadway and in the West End. Box-office returns for musicals and other shows employing musicians have also skyrocketed in recent seasons. In 2014, Broadway yielded its highest grossing season, amounting to \$1.365bn in boxoffice take, while gross West End ticket

SO MUCH HAPPENED BEFORE I



pioneering work done by the late Jim Biros during his time as Executive Director of AFM Local 149 in Toronto. "We tragically lost Jim this past year to illness and he will be dearly missed. He was my friend and the facilitator who made this relationship [with the MU] happen." The two unions, he added, recognised the strong similarities between their respective agreements with the Society of London Theatre (SOLT) in London and the Broadway League in New York. They have also identified differences in local employment practices and what might be learned from them for mutual advantage.

Naomi Pohl pointed to the current vogue in London for jukebox musicals, shows such as Beautiful, Jersey Boys, Sunny Afternoon and The Commitments, based around existing rock and pop songs. "Although they often employ quite small bands, we find employment levels in the West End are stable because there are more shows than before," she said. Jukebox musicals, Gagliardi observed, are also an established fixture of Broadway life. "We have a minimum structure for bands on Broadway: depending on the size of the house, you have to hire a certain number of musicians." he noted. "But there is a special situations clause in our contract which means that, for artistic reasons, a producer can ask for fewer than a particular theatre's required number of musicians."

He cited the example of *On Your Feet!*, the new jukebox musical about Emilio and Gloria Estefan scheduled to open at New York's Marquis Theater this October with a dozen musicians in the band. "The Marquis has a required number of musicians of 19. When I met with Gloria to talk about the situation, I asked straight up – 'Why 12 and not 19?' She looked at me, kind of dumbfounded, and said, 'Because that's the size of my band!' It was hard to argue with that point!"

The Musicians' Union has raised the possibility of brokering minimum band sizes for West End theatres and received mixed feedback from its members. "The problem we have is that, in some cases, a minimum band size would push numbers down," commented Naomi. "Sinatra, (which opened at the Palladium in July), is

**NAOMI POHL** 

"We meet with
AFM ideally
twice a year and
compare notes. We
are able to share our

experience in negotiation with many of the same producers. The relationship has been very productive so far. At the moment they are keeping us up-to-date on their negotiations with the Broadway League, and we feed them with information about our agreement and anything we feel might help their bargaining position."

T.

TINO GAGLIARDI

"Before *War Horse* came to Lincoln Center in 2012, we

were told that the original London production used recorded music. Jim Biros at Local 149 in Toronto told me that the War Horse band was live in London, which is when we realised the need to open up a dialogue with the Musicians' Union. Jim and I started talking to David Webster and Rick Finlay, from the MU's Executive Committee, and then we were introduced to Naomi, who does a terrific job. It's turned into a really fruitful relationship."

coming back into the West End with a band of 24, which is quite rare these days; if we had a minimum number for that theatre of 15 musicians, then the show would probably have a band of 15."

Before becoming an AFM official, Tino Gagliardi worked for three decades as a Broadway trumpeter. He immediately warmed to the MU's idea of developing a reciprocal arrangement allowing musicians working in straight plays to record up to 15 minutes of incidental music for use when a play transfers from London to Broadway or vice versa.

The proposal, which would deliver a usage payment to the musicians concerned, has now been set down as a draft letter of agreement between Local 802 and the MU. The deal will most likely be limited to short runs so a West End play with a recording can transfer to Broadway for up to 13 weeks using its original recording, or one made with the West End band, and the same will go for plays coming to London. Tino says "I think we'll be able to reach an agreement, so that musicians who record incidental music can be paid for its use in New York and vice yersa. I think it's a brilliant idea."

The AFM's current Broadway League agreement expires in March 2016. Tino Gagliardi explained that theatre managements were always looking to revoke the minimum structure and that in



response his union, at the time of the last agreement negotiations in 2011, brokered a five-year moratorium on its discussion. "We're hoping we can accomplish the same thing when they come to the table [next year], but they always go after that. Their complaint is that they don't have minimums on the West End, so why do we have them here?"

Both agreed that collaboration between the two unions had made it easier to answer such objections through greater knowledge of long-standing Broadway and West End working practices. "I'm going to warn Tino when we receive a counterclaim from SOLT," she said, "because there is a possibility they will seek major changes, such as fixed-term contracts, which we couldn't agree to under any circumstances. They want to hire musicians on a one-year contract rather than on a permanent basis. If that sort of thing comes up, it's useful for me to warn Tino because we effectively deal with the same producers."

Conference delegates were informed about the ongoing West End debate concerning multi-instrumentalists and rate uplifts for players who double on more than one instrument. The SOLT MU agreement allows for the maximum doubling of four instruments per player; Broadway musicians, meanwhile, are paid 12.5% extra for the first doubling and just under 4% for each subsequent doubling, with no fixed limit to the number of instruments on which one player may double. "In *The Lion King*, for example, we have a musician playing on 16 different flutes," recalled Gagliardi. "We would usually sit down with the musician and the company and try to decide

With many productions having the same producers worldwide, it's good to stand

# "In *The Lion King*, for example, we have a musician playing on 16 different flutes."

something that was a little more reasonable!"
Naomi noted that the MU viewed multiple
doubling as a potential threat to employment
opportunities for musicians, although she
suggested that the introduction of minimum
band sizes to West End theatres could resolve
the problem. Gagliardi argued in favour of
retaining healthy incremental rate uplifts for
multi-instrumental doubling, not least to reflect
the cost to individual players of buying and
maintaining a large number of different
instruments and the practice time consumed
in preserving professional skill levels on each.

Naomi and Gagliardi's joint presentation to Conference also discussed the status of deputies, or substitutes as they are known in the United States. New York subs, unlike West End deps, are contracted as employees of producers. As such they are eligible to vote in Local 802 ballots. Their British counterparts, favouring freelance flexibility over contractual security, operate as self-employed agents and are currently not entitled to vote on the MU's SOLT agreements. Local 802, noted Gagliardi, regards all colleagues involved with a production as a single community, whether they are on contract or serving as substitutes. His union convenes a Broadway Theatre Committee comprising two delegates from each theatre band and subs who work on Broadway for six months per year. "That's really important," noted Gagliardi, "because the subs have issues." Although the number of West End deputies significantly exceeds the number of regular chair-holders, the MU recently began to invite deps to open meetings to discuss matters germane to all musicians.

Tino Gagliardi closed by praising John Smith and fellow MU officials. "I can't tell you how important the relationship with the Musicians' Union has been for us," he said. "More than ever in theatre, our employers are global employers. We have to take care of each other. I dream of the day when there is only one union, period."

# Private Copying Exception judicial review success

The MU, together with its partners UK Music and BASCA, challenged the government's unfair PCE exception. John Smith reports on the outcome...

The UK has never had an exception to copyright law that allows people to make copies for their own private and personal use of recordings, both audio and audiovisual, that they have legitimately purchased. This anomaly has stood for many years. Not many people will remember the MU and record companies campaign of the 1970s – 'Home Taping is Killing Music'. In 1977 Lord Justice Whitford produced a report on, among other things, copyright.

Part of this acknowledged the problem and proposed a solution. The report said that the use of tape-recording and other equipment, particularly in the home, had resulted in the widespread infringement of rights in musical and other works, but that effective policing was impossible. Therefore the report proposed that a levy should be imposed for private recording on the sale price of recording equipment (but not on blank tapes), which would have the effect of conferring a blanket licence for that equipment. This proposal was noted by the government of the time but not acted upon. All that was delivered by the 1988 Copyright Designs and Patents Act was an exception for 'time-shifting', so that people could videotape TV shows to watch later.

So the act of copying a vinyl album onto a tape, or, to move on 30 years, a CD onto an MP3 player or hard disk, meant that the individual



making the copy was breaking the law. An absolute nonsense, I'm sure that you'll agree. In the EU – save for the UK, Luxembourg and Ireland – a solution was found for this anomaly years ago. Levies similar to the one suggested by Whitford were introduced and used to compensate the rightsholders whose recordings had been copied.

In 2010, the Prime Minister commissioned Professor Ian Hargreaves to examine the UK's IP system to see if it could do more to help the British economy grow. We were very disappointed with the resulting Hargreaves Report on a number of levels, not least the fact that he made, in our opinion, outlandish estimates of the benefit to the economy that a whole suite of new copyright exceptions would give. In particular we were perplexed to hear that the proposed private copying exception (PCE) would benefit the UK economy by £258.7m over 10 years.

Last October, the PCE came into force, but unlike most of the rest of Europe the UK government refused to introduce an element of fair compensation, even though it was a requirement of the EU Copyright Directive.



"This is a fantastic victory for the Union and its partners. The music industry truly united and pulled together over this issue."

The High Court ruled that the Government had acted on insufficient evidence when it implemented the Private Copying Exception, and found in favour of the MU. BASCA and UK Music.

The MU and the rest of the music industry had welcomed this change to UK law that finally enabled consumers to copy their legally acquired music for personal and private use. However, ahead of the introduction of the PCE we had consistently alerted government to the fact that in such circumstances significant harm is caused to rightsholders, and that European law required fair compensation to be paid. I'm very pleased to say that the MU, together with the British Academy of Composers, Songwriters and Authors (BASCA) and UK Music (the industry's umbrella body), challenged the legality of this exception and we were granted a Judicial Review.

On Friday 19 June, the High Court ruled against the UK government. In this ruling the High Court agreed with us, and found that government's decision not to provide fair compensation was based on inadequate evidence – and that government's decision was therefore unlawful. The Judge had asked the parties to return for a subsequent court hearing to decide upon what action flowed

from his judgment, including whether the PCE should be quashed. The second hearing was held on 3 July. This resulted in the Judge determining that the PCE would be quashed in its entirety and have no effect going forwards. He also decided not to make a reference to the European Court on any legal questions, but he left a door in the proceedings open for the parties to apply for permission to make a reference in the future should they need to. On costs, the Judge concluded that it was appropriate for the government to make a significant net payment to the Claimants, based on the fact that the Claimants won their key issue (namely the inadequacy of the

dubassy / Alamy

government's evidence), which resulted in the PCE being quashed.

This is a fantastic victory for the Union and its partners. The music industry truly united and pulled together over this issue, and we had a great team of legal advisers drawn from PRS, PPL and the BPI. So what next? Well we have made it clear that we support the introduction of an exception, but we want it to be fair to both consumers, and to creators and performers. We have offered to begin talks with the government about what a PCE should look like, and we eagerly await its reply.

# The COSt of Playing



As venues strive to combat the aftermath of the economic downturn, *The Musician* investigates claims that live musicians are being charged disproportionate fees.

**Feature by Katie Nicholls** 

"I think 10% is fair.
Whoever's doing
that work should get
a reward. Anything
above is too much.
Times are tough."
Antonio Forcione

As the goalposts of the recorded music industry continue to shift, musicians have increasingly looked to the live circuit to keep diminishing incomes healthy. Less than 10 years ago, a report from the Department for Culture, Media and Sport painted an optimistic picture, recording an increase of 10% of live music licences alongside a growth of 3% in the numbers of UK adults attending live shows.

More recently, other positive developments include the Live Music Act, which came into effect in October 2012, and the subsequent extension which means that from 6 April 2015, venues will not need a licence to host live amplified music to audiences of 500 people.

Despite such encouraging signs, venues are still encountering problems, as The Music Venue Trust (MVT) highlighted in its report Understanding Small Music Venues, published on 1 April 2015. This report revealed that independent music venues are operating under significant financial and regulatory pressures, underpinned by a negative public image. As reported at the Union's Conference in Brighton in July by Dave Webster, MU National Organiser for Live Performance, and Kelly Wood, MU Live Performance Official, the Union is working closely with the MVT to help secure and improve the UK's network of small to medium scale music venues.

The small venue circuit has been the victim of punters' reluctant to pay entry fees alongside pub closures, with rich musical breeding grounds disappearing off the map. UK venues are clearly under strain and it would seem that musicians are feeling the ripple effect of this pressure.

In recent months, the MU has received some anecdotal reports from members that some venues are imposing disproportionate fees, that fall into three distinct categories:

- venues charging high percentages to artists who sell their own merchandise.
- venues charging artists box office commission, or fees referred to as "theatre tax" or "restoration tax".
- venues attempting to pass on PRS licence fees directly to the artists.



#### Merchandise fees

Catching an audience in full emotional flight after a good gig is the optimum time to make sales on merchandise, and CD and t-shirt sales still augment the profits of a night's performance. Negotiation over percentages on merchandise sales is not new, but guitarist Antonio Forcione reports a rise from 10% to 25% or even 30%. "For 20 years I've been fighting the merchandise commission," Forcione says. "I think 10% is fair. Whoever's doing that work should get a reward. Anything above is too much. Times are tough."

Steve Rusby, father and manager of folk singer Kate Rusby is equally forthcoming about venues demanding high percentages on merchandise sales. "If an artist buys their album from the record company for £6, then goes to a venue and tries to sell it for £12, which is a reasonable price, then they get charged 25% on the £12, there's £3 left!" Rusby explains.

Not all venues are demanding unfair percentages. In fact, small venues are more likely to charge nothing at all. Beverley Whitrick from the Music Venues Trust, a charity set up to support the small venue network, says that she is not "aware of any small venues that take a percentage". It's an opinion backed up by Forcione who agrees they are generally

### Who pays?

With increasing reports of members being asked to pay PRS fees, MU Live Performance Official Kelly Wood illustrates how there's often an element of confusion regarding who pays what and by how much: "One of our members told us about a booking whereby he was engaged to play for a guaranteed fee minus the cost of the PRS licence fee. However, the PRS fee was according to the LP tariff which meant that it would potentially rise in line with ticket sales. So the artist felt compromised in terms of promoting the show to his fanbase as he was aware that the more popular the show was, the bigger the deduction from his fee. If artists are hiring a venue and paying the PRS fee, they should ensure that they're paying the correct amount." For more on how PRS tariffs work, head to prsformusic.com

Top: Kate Rusby says that theatres are constantly adding extra charges to ticket prices. Middle: Antonio Forcione has resorted to selling his CDs in the street to avoid high merch tariffs. Below: Smaller circuit venues usually have a more liberal merch policy, charging no commission.



very supportive, unlike one theatre at the Edinburgh festival where he had to stand outside the venue in the pouring rain to sell CDs to avoid the high levy.

Steve Rusby has had disputes with several venues over merchandise sales: "Some of the bigger venues have said: 'Bring your stock to us and we'll sell it and give you some money back'. I've always said: 'No. If you want to make some money out of us we'll talk, but you're not having our stock to sell. We'll come. We'll sell it.' It's a huge problem for artists when someone comes along and asks for 25%."

To find out more about this issue from the venues' viewpoint. The Musician asked the Southbank Centre about its commission policy. A spokesperson said: "SC allows the sale of merchandise in our venues, such as t-shirts and posters, (strictly related to the performance). For non-UK distributed merchandise there are two options available to promoters for the sale of such products: Option 1: SC sells on behalf of promoter/ artist for a commission. Southbank Centre provides a stand and a trained host to sell the merchandise. In return Southbank Centre charges a 25% commission on sales. Minimum commission charges apply and differ per room. Option 2: promoter/artist sells for themselves for a pitch rate. The promoter can sell their own merchandise at a flat rate payable to Southbank Centre, in exchange for the following: merchandise desk; sign holders; back display boards; programmable till (if requested); mannequins (if requested)."

When the venue was asked if it was fair to charge a commission as high as 25%, The Musician received this response: "The Southbank Centre allows a choice of options for the sale of merchandise and each option comes with its own set of costs."

### Additional fees

High percentages on sales are not the only way that venues are seeking to generate greater income. Extra costs and charges added on to the basic ticket fee has a two-fold Is the constant adding on of extra fees by the venues pricing musicians out of touring? The MU's Kelly Wood (right) notes that some venues are adding PRS fees to their charges.

effect of penalising the ticket buyer, while also denying the artist a share of profits. Both Kate and Steve Rusby spoke about theatres in particular adding extra fees onto ticket prices. "We'll say to them: 'What's this extra £2 that you're putting on these tickets?'" said Kate, when speaking to The Musician in 2014. "And they tell us: 'Oh it's a theatre tax'. We'll ask: 'What do you mean it's a theatre tax?...' 'Well it's really tough times,' they'll say. Well it's tough times for everybody but you can't just slap extra money on."

Steve Rusby agrees. "If we set a £20 ticket price, by the time the punter has paid the ticket they've spent almost £27 as they've paid another £1 on top. 'Stealth tax' I call it. They call it a 'restoration levy'. On top of a £2.80 booking fee and another £3 transaction fee. They need to make it transparent to the punter."

the passing on of PRS fees to artists is not a practice among the venues they talk to. "There's a lot of dispute about venues paying

Venues passing on PRS fees Beverley Whitrick from the MVT says that

"The artist should not be expected to pay part or all of the PRSfM licence fee in relation to their performance." **Kelly Wood** 

out money to PRS for Music that doesn't exist and this forms part of MVT's response to their Tariff LP review," says Whitrick. "We do not, however, know of any venue that thinks that musicians should pay the PRS - what we are arguing is that the fee should be waived at grassroots level."

The model of the venue/artist relationship is undergoing a period of change. Kelly Wood, MU Live Performance Official, believes the practice of bands hiring venues to host their own gigs has contributed to an increase in the number of venues asking artists to pay the venue's PRS fees. "In the scenario of an artist putting on their own night, it's legitimate to pass the PRS licence fee on. However, venue owners and promoters shouldn't be looking to deduct the PRS fee when engaging artists for an agreed guaranteed fee that doesn't rise in line with ticket sales," says Kelly who points to the MU statement regarding PRS fees that confirms: 'When an artist is engaged to perform for a guaranteed fee by a promoter or venue manager, the artist should not be expected to pay part or all of the PRSfM licence fee in relation to their performance.' MM

# Why I joined the MU

Two members explain what the MU Conference 2015 meant to them and reveal why they treasure their Musicians' Union membership.



### **LOUIS BARABBAS**

"I joined the MU in 2000 when I first started getting paid for music. I got a gig that needed public liability insurance and I thought, 'I'll use this gig to pay for two years' membership'. Fortunately, I've never used the MU services - I'm very happy not to have had to use it! At the MU Conference this year, I got a real sense of the breadth of activity. It's easy to be in your own bubble, so it was amazing to hear everyone's side of the story. It was my first Conference and I really enjoyed it but, as I was only a visitor. I was frustrated that I couldn't be more of a part of it. A lot of people I know in the rock, folk and pop world aren't in the MU. It's bizarre when you think that togetherness is very important in music and it baffles me that there aren't more members. The MU exists on that principle of 'better together'."

When Louis Barabbas is not touring Europe with his folk rock six piece Bedlam Six, he sits at the helm of his record label Debt Records, which, he says, encourages unusual collaborations and is a place for artists to try something creatively different to their typical output. He also writes for other artists. He is currently engaged in writing his first musical, which he hopes to have finished by the autumn. www.louisbarabbas.com



### AMANDA DAL

"I joined the MU after Alex Mann (London Regional Officer) came to give a talk at my school. He spoke about being a professional musician as a valid career where you have rights. It was inspiring. A lot of the time when you play gigs you get dodgy deals, or they don't want to pay you and it's great to know that's not right. The MU Conference has made me feel like I want to become more active because I can make a difference. You have to be the change you want to see. It's our business. We need to shape it. At the Conference they talked about the motions at last year's event. It was great to find out how something has affected you, even if you're not aware of it. A lot of the time that's because the Union has been negotiating for better terms."

Rock and metal drummer Amanda Dal started playing the drums while at school: "I'd never been to a gig or heard anyone play, but I tried it and it was love at first sight". She moved to the UK from Sweden four years ago to study in London for a Masters in Popular Music Performance. She plays with several bands, including Elektrik Avenue. Her as yet unnamed pop band will be releasing its first EP in October. You can follow Amanda's updates and news via her Twitter feed @Amanda\_Drums

# Will mobile kill the radio star?

Mobile networks are set to take over parts of the radio spectrum currently used by stage equipment. So what, if anything, can musicians and performers do about it?

**Feature by Rob Mead-Green** 

Last year, the UK communications regulator Ofcom announced that it was investigating the sell-off of the 700MHz UHF radio band to mobile networks eager for more bandwidth for mobile broadband services. The problem is that the 700MHz band forms part of the 470-790MHz band used for Programme Making and Special Events (PMSE), which covers everything from TV production to West End performances, large-scale events and music festivals.

Could musicians be faced with going back to using cables when playing gigs? It could also cost many performers a pretty penny in buying new equipment as Ofcom looks set to shunt PMSE users to other parts of the radio spectrum if alternatives are offered instead.

The British Entertainment Industry Radio Group (BEIRG) is working with Ofcom to find a solution, but the deadline is particularly tight. Ofcom currently has a date of 2020 in mind for switchover to begin - although it could start two years earlier or later than that - so there is not a lot of time for the research and development and manufacture of new equipment, or for it to find its way into performers' hands. To compound the issue, the 470-790MHz spectrum is also used by broadcasters to deliver digital terrestrial television (DTT) to people's homes. When 700MHz goes, existing DTT broadcasts will be repacked into the new, narrower, 470-694MHz spectrum, leaving less white space for the wireless radio equipment musicians and other performers use today. The other problem is that huge numbers of programmes and special events use equipment that occupy the 700MHz band and losing it will have a

detrimental effect on the ability to stage even relatively straightforward events, as Alan March of BEIRG explains:

"Take regular TV programmes such as *Strictly Come Dancing, X Factor*, all this stuff that citizen consumers sit down and watch on a Saturday night," says March. "They have no idea it's got 120 channels of wireless on it. You go to a theatre in the West End and you've got no idea they're using a 70-80 channel wireless microphone system, a lot of which is operating in the 700MHz band."

"What does this mean for performers?" March asks. "If this doesn't get sorted out we're looking at going back to cables if you haven't got enough spectrum to put a production on to the level that we currently do. Go to a U2 show, it's all wireless. The Edge is going to have to go back to using a cable. Is he going to like that? I don't think so!"

### Off licence

Then there's the issue of licensing. Pretty much anyone who uses any part of the radio spectrum is legally required to buy a wireless licence. For production and equipment rental firms, owning one licence can be enough to cover a multitude of wireless equipment. For others spot licences are used: a touring band is likely only to need a wireless licence for a particular venue on a particular night, for

"If this doesn't get sorted out, we're looking at going back to cables."



example. A lot of performers simply don't buy licences at all, either because their equipment uses channel 70, which sits in the very narrow 863-865MHz band and is exempt, or because they simply don't bother.

"As there's been virtually no enforcement from the authorities," adds March, "people think no one's ever been prosecuted so they can get away with it. No one's going to pay money out that they feel they don't have to, although I do stress that it is a legal requirement. If you're not in 863-865MHz or the 2.4GHz band you need a licence. Simple as."

For musicians who own equipment that operates on channel 70 (863-865MHz) there is still a threat. Utility companies are aiming to use 865MHz to relay smart metering equipment readings of gas and electricity usage. Also, devices such as smartphones and tablets, which use 4G LTE mobile data, are straying into the 863-865MHz space due to out-of-band emissions that occur when the

equipment produces signals outside its normal operating range. In other words, channel 70 is going to become increasingly 'dirty', and that means more interference and drop outs for the performers using equipment that also occupies that space.



There's another issue with licensing.
Because of the way licences are issued and the historically low registration levels, organisations such as Ofcom have been led to believe that there are relatively few PMSE performers out there who are using the wireless spectrum. In other words, they believe it is being under-used, when the reverse is the case. The lack of licensing has another danger for musicians: that if (and it's a big if) Ofcom or the Department for Culture, Media and Sports agrees a compensation scheme for PMSE users who are affected by the change to the wireless spectrum, those who aren't licensed won't get a thing.

"My message to any of your readership that has equipment which operates in the 700MHz band," says March, "is make sure it's licensed, and make sure they can prove ownership of the equipment, either with a receipt or an inventory of stock or whatever."

So if you're a musician, performer or other PMSE user (even organisations like the Police Federation use wireless equipment at their conferences) what's the next step? Do you buy existing equipment in the knowledge that it could be redundant in a few years time? What do you do with any equipment that you have already? And what is going to replace it?

#### Possible futures

So far Ofcom is looking at two possibilities: one is to use parts of the radio spectrum currently being used by the Civil Aviation Authority for ground-to-air radar (960-1164MHz), the other is to use parts of the radio spectrum allocated to mobile satellite phones (1525-1559MHz), both of which are under-used.

"The problem is what if the CAA and the mobile satellite people say 'no'? There is no plan B," March says. "What happens if they say 'yes', but it's impractical for us to share those frequencies because we'll suffer from too much interference? On the one hand, it's positive that Ofcom has recognised the importance of the sector, but we're a long way from having a final solution if, indeed, there ever will be a final solution."

Dave Webster, the MU's National Organiser Live Performance is equally concerned. He argues that if things aren't resolved, problems will become evident fairly quickly – from a decrease in the quality of events musicians, performers and West End productions are able to put on to simple things like interference from other services. And that's something that could have a lasting impact on what is an important part of the cultural and economic life of this country, he says:

"There's a huge cultural industry in this country that provides huge economic benefit to this country. We can't afford to lose it, not only from the economy, but from our personal well-being. Culture and live music is what we all feed off. All those live arts – we need to make sure they're preserved."

### **SAVE OUR WIRELESS**

Ofcom stands behind musicians in the wireless debate...

The good news is that
Ofcom, thanks to lobbying by
organisations such as BEIRG, is
increasingly aware of how much
PMSE is reliant on wireless
technology and is actively
looking into alternatives that
everyone will be able to use.
Ofcom provided *The Musician*with the following statement:

"We recognise the important role the performing arts community plays in the cultural life of the nation and we're absolutely committed to ensuring its future. That's why we're working closely with the community to find users of wireless microphones a new, long term, home.

"We've identified a number of frequencies wireless microphones could potentially use as part of our review for audio 'programme making and special events' applications, and will update everyone on our progress later this year. Once we have firm proposals on new bands, we'll be able consider the implications of funding any new equipment for users affected by the move and we'll advise the Government on funding options, which will ultimately make these decisions.

"Our aim is to allow the community to thrive, while ensuring the UK's mobile infrastructure can support consumer demand and economic growth."



# PLAYING THE MARKET

At a recent MU event, a panel of experts discussed strategies that musicians can use to market their work. Tracey Kelly investigates...

What is the best way for artists to market their own work, and do so in an inexpensive, time effective way? A recent MU event in London called In The Mix aimed to answer this question, bringing together a panel of industry experts to discuss effective marketing strategies before an audience of members. Among the lively topics debated were online marketing via the most popular social networks, new innovations and current trends in marketing, as well as the benefits of more traditional promotion tools.

### Game plan

MU London Officer Alex Mann hosts a series of ongoing career development events for Union members. His aim with In The Mix was to create a panel as broad as possible, inviting speakers Mark Bamping, director of engagement for Aurora Orchestra (auroraorchestra.com); Bryan Johnson, artist ambassador at streaming website Spotify (spotify.com/uk); Jessica Roe, director at PR and branding agency Level Theory (leveltheory.com); Laura Kidd (aka She Makes War - shemakeswar.com), a self-promoting, self-releasing gloom-pop artist; and Keith Ames, MU Communications Official, The audience included Union members from across a broad spectrum of genres, from pop and rap to classical, and from instrumentalists and DIs to teachers.

Alex explains the concept: "I wanted to get across to people that marketing principles apply similarly to anyone running any kind of business. Marketing models and strategies are often as relevant to a musician or an artist as they are to someone who is setting up an IT company so it's really across the board. With

music it's all about the relationship between artist and audience and how you get your message across."

Attendees looked at case studies with audio-visual content, from a She Makes War video made on a very limited budget, to the Aurora Orchestra's EPK (electronic press kit) for an upcoming album. It also looked at marketing campaigns worked on by Jessica Roe using Snapchat and Instagram, and took a peek at Lady Gaga's very successful Instagram page. "Looking at case studies is a good way of seeing marketing elements on different levels and how they can be applied, so people can see that making videos and using social media and new technology can actually be affordable and achievable." Alex adds.

### Social savvy

When we hear the word 'marketing', most of us head straight to online resources. But what are the most effective social media platforms for musicians at the moment? Jessica Roe, director at Level Theory, lends her perspective. "Instagram right now has the highest rate of audience discovery, so I would be uploading clips of my tracks or videos to Instagram, as well as photos. YouTube is still incredibly important for musicians – not just uploading audio tracks, but curating playlists, 'how to' videos, Q&As with fans, etc."

"Facebook is a lot less important as there is no longer an organic reach for pages."

Jessica Roe

What about stalwarts Facebook and Twitter? "Facebook is a lot less important as there is no longer an organic reach for pages, meaning you have to pay in order for people to see your posts in their feeds," continues Jess. "I would still include it as a key platform though for now. Twitter is the best way to communicate with your fanbase in a quick and efficient way. If you are targeting a younger audience (14-24 years), then Snapchat would be worth investigation too. I would also make sure to engage in conversations and posts on further discovery platforms such as Tumblr and Reddit."

Mark Bamping from the Aurora Orchestra feels it is worthwhile spending money on promoting your Facebook page. "If we know we're doing a concert around Steve Reich, we target that specific audience. Spending even just £10 or £20 is going to have a really big reach. Increasingly with Facebook, unless you're spending money, even your organic posts drop down in the listings, so it's good to make sure you're staying up there in the news feeds."

Although social networking on various platforms is important, it would be a mistake not to maintain a website over which

you have complete content control. Jessica Roe comments: "Your website should always be your home online. Neglecting it is a big mistake. We all watched as MySpace plummeted to the depths of social media archives. Teenagers are no longer using Facebook. Social media is wonderful for reaching out to new audiences and engaging them in conversation, but the aim should always be to draw them to your own website and capture their data (email, location, phone number)."

Laura Kidd of She Makes War agrees. "Make your own website – don't rely on social media. Your website is your little corner of the internet that no one can take away from you. Have your social media buttons prominently displayed at the top of every page, and make your contact details very easy to find. If you set up a blog, use it regularly or don't bother at all." She adds that mailing lists are important, so put link buttons on all your profiles and gather emails at gigs if you feel comfortable doing so.

### Classically yours

Are the marketing needs of classical musicians any different to those of other genres? While larger orchestras may have an older demographic, things are changing. Mark Bamping works with Aurora, a chamber orchestra with an innovative approach to branding and marketing to reflect their groundbreaking programming. "Aurora is a relatively young orchestra compared to the rest of the sector," explains Mark. "We were initially trying to market for a younger audience, but we've realised we're attracting a very broad-aged audience and we're delighted."

Aurora's website is replete with bold, dynamic visuals: was it a conscious effort to try and make things more unique? "Very much so. We're very fortunate to work with a guy called Nick Eagleton, principal director of the Partners design agency in London. We think very carefully about our season brochure and what it says about our brand, about the orchestra," says Mark. For example, in 2014, the brochure viewed concert listings through a retro View-Master toy.

Mark and his team also produce vibrant seasonal trailers on YouTube, which tie in very closely with the brochure artwork. These show Top: MU London Officer Alex Mann. Bottom: Jessica Roe from branding agency Level Theory. Both were part of the panel at the MU's career development event In The Mix.

off the group's musical innovation better than physical marketing tools – and they have a life beyond the initial hit of a brochure landing on people's doorsteps.

### Mixing it up

Bryan Johnson is artist ambassador at Spotify, the global music streaming service. His job is to act as a direct point of contact for artists, guiding them through the Spotify model and helping them use it to grow their careers. Bryan comments on Spotify's massive potential reach: "Online is a level playing field. There are 75 million users engaged with Spotify, so that's 75 million people dipping into a huge array of genres." And with Spotify's sophisticated analytics, trends in listener patterns are spotted instantly and capitalised on. "We have an editorial team who create different playlists for each artist. Now let's say our editorial team pick up a new release or something from the back catalogue on this playlist; that's a massive promotional push we can give to that artist."

Bryan recommends using Facebook, Twitter, Instagram and Snapchat, depending on the fan base. But is there a place for traditional marketing in the current industry? "In terms of promotion, flyers and posters are still very important," he says. But again, choose the format to match your audience.

"With print media, if you were pushing film music, you wouldn't necessarily take an ad out in the NME or Kerrang – so you've got to know who you're targeting." Bryan cites an artist called Tobias Jesso Jr as a recent example of someone with a striking ad campaign, his highly stylised posters gracing the Tube, railway stations and billboards to great effect.

Laura Kidd adds another important element of old school technology. "Print cards with a photo of yourself on one side, a one-line description of what your music sounds like, one or two selected press quotes, and links to your website, Facebook, Twitter," she says.

### The big balance

So how often should artists post or blog on social media? How can you market yourself effectively and still have time to create and play music? The unanimous advice is: don't





CREATING A BALANCE

We ask She Makes War's Laura Kidd how she manages the marketing-music-life balance.

"I try to be very organised about promoting specific events and will usually write a week-byweek plan that I try to stick to. But keeping the balance between sharing a snapshot of my day and sounding like I'm constantly going on about myself is a priority.

I'm pretty much always
online so I can have a fairly
spontaneous approach, but it's
a good idea to spend some time
each week setting stuff up for
the coming fortnight. For me it's
more about juggling all aspects
of my music career alongside
the need to make money from
my freelance work. Live fees are
so pitifully small when you're
playing your own music that you
have to have money coming in
from somewhere else.

I enjoy working for other people (I'm a social media manager, photographer, video editor), and have learned skills that benefit my music, but it's hard to juggle, so carving out time to write and record isn't so simple."



"I think it's important to manage online posts strategically," says Alex Mann. "So if you're writing a weekly blog for example, it's worth keeping to a regular day and time as this can help build anticipation. Make the content fresh and engaging, and think about how what you're writing about will connect with your audience."

But isn't there a danger of being overwhelmed? "If the stress of maintaining social platforms is damaging your creativity and meaning you spend less time writing or performing music, then cut back on it," says Jessica Roe. "The most important job you can do, as an artist, is to focus on your art."

### In the moment

Social media, by its very nature, is all about the latest trends. One recent launch making a splash is Periscope, a live streaming platform with which you can broadcast from anywhere, while fans tap into your life and music on the fly. So should we all investigate it? Bryan Johnson:" Artists should be willing to try out new channels. Change is

"The most important job you can do, as an artist, is to focus on your art."

Jessica Roe

good. Something like Periscope can present a deep insight into an artist's life, whether that's footage from a rehearsal room or footage from a recording studio. Imagine a huge artist like Paul McCartney or U2 showing people around their dressing room, the mysterious backstage!

"We've been using Periscope in our artist sessions at South By Southwest, where we followed the artist coming off stage. We found it pretty useful as a marketing tool," he adds.

Alex Mann offers a different take on this: "Periscope is potentially interesting, with lots of opportunities – and threats! – for performance, particularly. A lot of artists like Karen O from Yeah Yeah Yeahs are very public about asking people not to film gigs and take photos, rather, to be in the moment and to be involved in the experience."

"Platforms come and platforms go," says Jess Roe. "All new platforms are worth investigating, but not all are worth maintaining forever. Periscope is a really interesting tool but it's not a new idea. If hype pops up in the press about a new platform, then create a personal account and have a play with it.

"If you enjoy using it and feel you have the time and energy to incorporate it into your marketing plans, then do. Social media isn't a one hat fits all thing; what works for one artist may not work for another."

# Top 5 Tips

Five ways to market your music and grow your fan base...



### Believe in your music

The most important marketing tool is to believe in yourself and your music. Your enthusiasm will inspire others.



### **Build your own website**

Don't be tempted to rely on social media. Create your own website and link back to it on all social networks. Owning your data is very important.



### **Target your audience**

Be clear about who you're targeting and what you want to say to them. Decide on a post schedule so that fans will know when to expect communiques.



### **Follow analytics**

Review the analytics regularly on all social media accounts. Data such as location, age and gender will help target your posts so you know time zones for posting, where to tour and so on.



### **Engage with fans**

Converse with people instead of at them, and be considerate! Reply to questions, and thank your fans. Keeping a rapport going will excite and inspire fans to be loyal and follow your career.

TOP TIP

### **FREE FOR MEMBERS**

In The Mix is just one of many events hosted by the MU throughout the year, all of which are free for MU members. Visit the MU.org for details.

# PIANO MEN

Playing background piano in bars and hotels is often looked down upon. But as *The Musician* discovers, there's a real art to the job...

By Will Simpson

The role of the so-called background musician is in many ways a paradoxical one. To some people it's seen in a deeply romantic light - think of Sam from Casablanca, or more recently Billy Joel's Piano Man - the cool, detached musician, playing, observing, always on call to sing us a song. Yet at the same time it's often regarded as somehow second rate, something to tide jobbing musicians over when times are tight, hack work that isn't as 'pure' as performing on a proper stage.

Joe Thompson doesn't have much truck with any of that. He's spent the last 30 years playing the piano in hotels, bars, even shop floors and for the last seven years has been the musical director of The Ivy Bar, the members' club upstairs from the well-known West End eatery. "Playing music that people love and appreciate doesn't mean you're dumbing down," he insists. "It doesn't mean you're lowering yourself."

"Playing any sort of music is about connecting with people, so this shouldn't be seen as a step down from paid-for concert work. And it can lead to other situations where you can really play. You can meet other musicians who can really stretch you – and you're only going to do that if you're out and about."

Thompson has never really been a musician who relishes paid-for concerts ("putting a concert programme together? It's too much hassle"). He cut his teeth playing piano among friends and relations in pubs and at family gatherings, so by the time he bagged his first background gig – at the Covent Garden restaurant bar Opera Terrace, back in 1987 – he was well-versed in the art of playing among (as opposed to in front of) people.

### Getting the gig

In his early days he used to get most of his background work through agencies: "You have to use them – certainly all the hotel gigs still tend to be wrapped up by them. They're approachable, but they do drive down the fee for the musician." However, they're not the only route into background work. Dorian Ford, another London-based pianist has never used an agent and in two decades has got nearly all his background gigs by networking with other musicians. "You'd meet people and play with them and they'd say: 'I'm holding down a regular gig or residency' and I might join them at that residency."



"It can actually be very musical and very enlightening and uplifting."

When Ford started he admits he felt cynical about playing background music. "I thought there was a kind of mutual disrespect between you and the audience. You felt they weren't really listening to you, therefore you didn't really have much respect for them, which meant you could ease up and coast through it."

"But I found that actually you can really engage people. I often have a lot of people come and talk to me about the tunes or about other listening experiences they've had or how much they love this kind of music or how much they love my playing. Rather than being negative and cynical, it can actually be very musical and very enlightening and uplifting."

Both men talk about the need for the background musician to read the room, adapt themselves to the atmosphere, and subtly shape it. "It's like the things that DJs talk



about," explains Ford, "about feeling a crowd, realising when it's time to play something lively or something that will make people relax." Thompson adds: "You can feel a room and its

atmosphere. A change in lighting makes you

play differently. If the lights are too bright I find

I'm struggling. When they come down it flows."

### Music for the people

Interacting with people is crucial to the background gig and both men can attest to many gobsmacking, frustrating, inspiring and moving encounters they'd had over the years. "People tell you the most intimate things," says Joe Thompson. "Because music evokes such memories. One time I was approached by this guy - he asked for an Alanis Morissette song and said: 'My wife died recently and I just got in a car, drove for three days and I played this all the time'."

It was evoking memories that got Joe the job at The Ivy. "I was teaching piano lessons to a guy, and one day he said: 'A friend of mine is opening a club, you'd be perfect for it'. So I met him the next night, played his request and made the guy cry, which I wasn't expecting. He said: 'That's my grandmother's favourite song'. I think that's what clinched it."

As a members' club, The Ivy is altogether different to a background gig at a hotel. "Here it's all about building a relationship with the

You should never slack off at a background gig - you never know who might be listening to you. That's the lesson that Joe Thompson drew from an afternoon years ago when he was playing in the lobby of Claridge's Hotel in Mayfair.

"I was just playing a normal gig there when I looked up from my piano to see Elvis Costello and Diana Krall, side-by-side, standing over me. I said: 'I know who you are' and they said that they enjoyed my playing and then asked me to play at their wedding! And that was a first of a few gigs I did for them - they're two of the loveliest people in the business."

"So that was the thing - I hadn't really noticed them at all. I had been playing what I'd thought was a boring gig when all along I was scrutinised by those two. You can never drop your guard."

members," Thompson explains. "Sometimes in a hotel or restaurant you'd be stepping into a pre-existing social structure. It's all about hierarchy, and often in the catering business they didn't know where to put me. So guite often they'd put me at the bottom."

Indeed he has often been treated with complete disdain - though not at The Ivv. he's keen to point out. "What you do when that happens is the same as when you play a bad couple of bars - you have to

dismiss it completely. I've been in situations where I've been treated without any kind of respect because I was the musician. That's disappointing, and dispiriting. That's where the MU comes in because you know you're part of a bigger group. All musicians have been treated like that at some point."

Then there are the drunks, "I've sometimes played gigs when people might be very drunk and then say that they want to sing," says Dorian Ford. "But if they want to sing they can sing and I'll just try and play! And actually, sometimes, that might be quite a lot of fun. There's a fine line whether you switch between 'Okay let's be open minded and take this on' or 'this is a tragedy'."

### A good living

Both men agree that background can be a real joy, and like any gig, what you get out of it depends on what you put in. "It can be really beneficial musically," says Ford. "You can still be an artist and do this stuff. And many artists are doing it! You can actually pursue it as a career too, if you want to. There are some people who are making a good living doing it, especially in London where there seems to be a growing number of spaces offering this sort of gig."

"Some people might feel like they're compromising themselves," adds Thompson. "But it depends how you do it, and how well you do it. If you play well, and play with feeling there is a lot of room for expression. You can really express yourself."

For him, there's no doubt that the life of a piano man is a romantic one. "There are times when you really are living the dream. I've been spoilt really. I'm aware it's a privileged job to do. playing music for a living. When you've done it all your life you tend to take it for granted. 



## **ASK US FIRST**

It is in the interest of all MU members to read this list carefully.

If you are offered any work or agreements by anyone listed below, before you accept, please consult either the contact shown here, your Regional Office, or MU Legal Official Dawn Rodger tel: 0161 233 4007, email: dawn.rodger@theMU.org. (Entries with an asterisk have been dissolved)

- Andrew East-Erskine / Wish Music Ltd
- Ash Productions Live Ltd / Dancing Fool Theatrical Ltd / Antony Stuart-Hicks / Paul Leno

Naomi Pohl on 020 7840 5532

- Big AL Entertainment Group / Big AL Entertainments Ltd\* Scotland & N Ireland Office on 0141 341 2960
- Brian Soundy / UK Jazz Radio & Now

Dawn Rodger on 0161 233 4007 or Scotland & Northern Ireland Office on 0141 341 2960

- Celtic Music / CM Distribution Horace Trubridge on 020 7840 5512
- Classical Festival Company Ltd\*/Serenata/Anthony Malpas / Lesley Malpas Paul Burrows on 020 7840 5536
- Craigholme School for Girls (Glasgow)

Scotland & Northern Ireland Office on 0141 341 2960

- David Shepherd and Brian Daniels t/a D and B **Productions Ltd** Dave Webster on 020 7840 5512
- European City Guide Jo Laverty on 020 7840 5535

 English Martyrs Roman **Catholic School** 

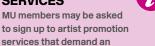
Fran Hanley on 020 7840 5544

- Expo Guide Scotland & Northern Ireland Office on 0141 341 2960
- Getty Images Music Ben Jones on 020 7840 5557
- Grubser's Limited\* Naomi Pohl on 020 7840 5532
- Hemmings Leisure
- Hop Farm Music Festival Ltd
- Isle of Wight Jazz Festival Limited\* / Isle of Wight Folk & Blues Festival Limited\* / Philip Snellen / Geri Ward Paul Burrows 020 7840 5536
- John Allardice Ceilidh Sound Sheena Macdonald on 0141 341 2964
- Keko Promotions London Paul Burrows 020 7840 5536
- Leo Alexander Jo Laverty on 020 7840 5535
- Live & Unsigned Kelly Wood on 020 7582 5566
- Music Management (UK) Limited; Sally Civval
- The Music Practice Ltd Scotland & Northern Ireland Office on 0141 341 2960

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into the MU.org

- Neil Pennock
- Oliver Weindling / Babel Label
- Online Music Ventures Limited\* / Andrew Smales
- Orchestra Europa Limited
- The Orion Orchestra Management (Jan Cassidy) Dave Webster on 020 7840 5512
- Pamela Aird at the Unicorn Theatre in Abingdon
- Play Recording Studios Ltd\*/ Downtown Artists Ltd Naomi Pohl on 020 7840 5532
- Ptarmigan Productions Ltd\* / Mr Brian Willets / Ptarmigan Promotions Ltd\* Dave Webster on 020 7840 5512
- **Royal Shakespeare Company** Productions in London Naomi Pohl on 020 7840 5532
- Speckulation Entertainment Limited
- Sahin Pera (Turkey) Peter Thoms 020 7840 5559
- Wayne Maughn / Maughan

### ARTIST PROMOTION **SERVICES**



to sign up to artist promotion services that demand an upfront fee. View any company that requires an upfront fee with caution and consult your MU Regional Office.

To submit an album or download track for review, send recordings and PR material to:

The Musician, 60-62 Clapham Rd, London SW9 oJJ or email TheMusician@ theMU.org

You should also forward your cover artwork and/ or photos (minimum 300dpi resolution) to: keith.ames@theMU.org

We try to help as many members as possible, and preference is given to members not previously reviewed.



**Reviewers: Keith Ames** & Tom Short

# reviews

A look at some of the new albums, EPs and downloads released by MU members for 2015, together with links for more information on the featured artists.



THE ROCKABELLAS

ocalists Sarah Lindsey, Lizzie Deane and Pippa Gearing are three experienced and classy performers who, as The Rockabellas, have been stunning audiences and party-goers on the function and live circuit with their highly polished and entertaining sets.

Although their style on stage was initially based upon the classic Andrews Sisters style, they have brought this up to date through a combination of carefully selected material, plus witty songwriting and modern production techniques. This ten-song CD of their own songs has been produced superbly by pianist,

writer and arranger Jim Hawkins. It also benefits from a supporting cast of top musicians, including drummer Ralph Salmins, bassists Geoff Gascoyne and Tom Gearing, the Meridian Horns, the Jive Aces, guitarist Rory Harvey and saxophonist Johnny Griffiths. therockabellas.com



### **ROCKABELLAS** Bring It Back

Packed with catchy songs in a variety of styles, it often brings to mind the smart harmonies of Manhattan Transfer. A perfect swinging background to a vintage burger and shake. Class from start to finish.

### folk



### >> TRADARRR Cautionary Tales

Classic British folk with a line-up of notables, namely Gregg Cave, Mark Stevens, Marion Fleetwood, Guy Fletcher and PJ Wright. My Lagan Love benefits from an awesome vocal, while Adieu is a fragile wonder. If you like your music to have an eye on the past, yet an ear to the present, this is definitely for you.



### REBECCA HOLLWEG Country Girl

Described by Jamie
Cullum as "A great singer
who I love very much",
and as "Absolutely
stunning" by Aled
Jones on Radio 2, this
album sees ten new
compositions produced
expertly by bass player
Andy Hamill. First rate.
rebeccahollweg.com



# ELAINE SAMUELS AND KINDRED SPIRIT Phoenix Rising

Elaine has long charmed audiences with her progressive folk rock. Kindred Spirit is a remarkable track, and also of note for lovers of adventurous Americana is a vivacious cover of A Horse With No Name with an unexpected English jig setting.



## BILLY THOMPSON GYPSY STYLE The Eberle

Sessions

Billy performs in a stunning array of styles, taking in jazz, gypsy, fusion, country and rock. He's always guaranteed to raze a firestorm live, and is now captured at

his best on record.

billythompson.co.uk

### blues



### MATT WOOSEY While The Cat's Away

Superb bluesy vocals and guitar from Matt, who picks up on the heritage of Howlin' Wolf and Robert Johnson.
Stones influences slink throughout too, with the spirit of Keef's earthy licks never far away.
Want to catch prime English blues swamp rock in 2015? Look no further.



### >> LADY NADE Mind's Made Up

This Bristol based jazz/ soul/gospel singer is gaining rave reviews for her captivating blend of laid back blues songs. Her latest release is a three track EP featuring the splendid coupling of guitarist Seb Gutiez and double bassist Dan Everett. One to watch. ladynade.co.uk

### rock



### MATT GUNTRIP Woman

With a sharp snare, a clean guitar riff and a spoken vocal, Matt calls upon guest vocalists Hannah Northedge and Kate Taylor-Davies for an album focusing on courage and hope in the face of true adversity.



### **THEIA**We're Alive

There's no mistaking the aims of this group, who set their sights firmly on forging a set of Alter Bridge-influenced, blistering rock. The Midlands trio, who openly mix trad rock with new innovations, have come roaring out of Burton. Check them out. theiauk.com



### WELCOME THE HOWLING TONES

Green & Blues

Heads down, nononsense stoner grooves from the Hampshire group, who lie on the raw side of heavy and slam out gutshaking riffs aplenty. welcomethehowling tones.com

### STAND OUT

We have chosen two albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



### FAIRPORT CONVENTION Myths And Heroes

Marking their 48th year with a stunning record, featuring 13 tracks of riveting storytelling and harmony vocals adorning songs by friends and contemporaries. Their first album in four years, the collection has been superbly produced by John Gale. fairportconvention.com



### DES HORSFALL'S KUSCHTY RYE The Bastard's Tin

A marvellous tribute to Ronnie Lane and Kate, his ex-wife and muse. The songs capture Ronnie's spirit, humour and mastery of a tune. A compulsory purchase for lovers of great British songwriting laced with character and warmth. kuschtyrye.net

### composer



## AUDREY RILEY WITH JAMES WOODROW

1:3

Audrey is one of our top cellists and string arrangers. Two performances entitled *Tre Laude Dolce* make up this landmark recording. One performed sublimely as a solo by Audrey, while the second featuring the rich guitar of James Woodrow. audreyriley.com



# HELEN CADDICK Between Sleeping And Waking

Helen's evocative piano playing gives rise to an innocent quietness. On A Summer's Evening is a lovely piece, reminiscent of period drawing rooms. Love, meanwhile, is a touch darker and thoroughly more mature in its emphatic chords. helencaddick.com



### STATE Alexandrine

A committed
manipulator of analogue
and digital sounds,
his second collection
incorporates a number
of stellar names: Richard
Barbieri and Steve
Jansen plus Hossam
Ramzy, Luca Calabrese
and BJ Cole, alongside
sublime loops, effects
and treatments.
gricemusic.co.uk

### writer



### DES BARKUS This Could Be Anywhere

Influenced by many years living in Texas, Des is a gritty, dynamic singer/writer with a powerful Dylanesque voice that reflects wide-open spaces, dirt track relationships and inspirational experiences.

finylvinyl.co.uk



### > **DAVID 9 LUNAS**Rain Water & Wine

.....

David is a mercurial performer who blends his roots in Trinidad and his upbringing in the UK to forge emotional and charismatic songs flushed with melody and simple rhythmic settings. Instantly memorable and highly enjoyable.



### >> LINDA HOYLE The Fetch

Linda was singer with jazz rock legends
Affinity in the late 1960s and released her debut album on Vertigo label in 1971. These days she leads a premier cast of players through a scintillating web of ethnic rhythms and intricate passages.

angelair.co.uk

### singer songwriter



### BEN CARRIGAN The Sweetest Stories

Former Thrills man
Ben Carrigan continues
to depart from the west
coast pop that made his
name on his latest single.
Beginning with sparse
piano chords and Thom
Cross's brooding vocal,
the song blooms into a
huge, blustering ballad,
replete with a wailing
guitar solo.

bencarrigan.com



### >> JOHN O'CONNELL One Way Ticket

Former Groundpig guitarist John O'Connell reveals himself as a writer and arranger of considerable maturity and talent, pairing unusual combinations of Hammond organ, bottleneck guitar and glockenspiel to complement his stories of love and resolve.



### >> AL GOODWIN All Colours Shine/ So Real

Sun-kissed acoustic pop is the perfect vehicle for hard-won truths on this double A-side from the London-based singer-songwriter. Well-judged production from Steve Belgrave lends a welcome sheen to Goodwin's voice while preserving his rootsy, direct style. Perfect Sunday morning listening. algoodwin.com

### highlights



### TRACEY & JASON Diamonds

This Bath-based jazz pop duo has been making waves for a number of years and is now generating some well-deserved mainstream media attention. This boasts impeccable production values, skilled playing and exquisite vocals.



### THE SIMON LASKY GROUP Story Inside

Pianist and composer Simon Lasky leads his consummate six-piece outfit across nine new tracks of impassioned improvisation, all of which showcase the skill and talent of this first class collective. simonlaskymusic.com



### BILLY JENKINS Death, Ritual & Resonation

This is a thoughtful cluster of tracks, created to accompany a humanist funeral and capture the human spirit and soul with a forthright honesty. Unique and imaginative music. billyjenkins.com

# tributes



### Alexander Kok

Charismatic cellist, Beatles session player and co-founder of the Philharmonia.

With three marriages, two cellos lost in a car fire, and a bankruptcy, Alexander's life was brightly coloured. Born near Johannesburg in 1926, he was schooled in Britain, winning the Ada Lewis Scholarship to the Royal Academy in 1941, and their Piatti Prize a year later.

At the end of the war, Alexander co-founded the Philharmonia Orchestra, the brainchild of impresario Walter Legge. Playing at its debut concert at Kingsway Hall, which was conducted by Sir Thomas Beecham, Alexander helped to establish the ensemble. With lessons from Pierre Fournier in Paris, then Pablo Casals in Prades, he was sub-principal cellist within two years.

Moving on to teach at the Dartington College of Arts in the 1950s, he set up its popular string quintet, before joining the BBC Symphony Orchestra as principal cellist in 1960. His first solo performance at the Wigmore Hall drew praise from one critic for "the appealing, mellow quality" of his tone and the "sympathetic and sincere" quality of his musicianship.

Alexander's personal life was rather less mellow: his three marriages ended in divorce, and were allegedly punctuated by other romances; a car crash in Gloucestershire in 1986 destroyed two cellos and the material for his planned autobiography; and having proudly established the Cheltenham School of Music in 1971, a planning battle to develop it bankrupted him in the 80s.

His relationship with the BBC Symphony Orchestra had become rocky too, and by 1965 Alexander left to pursue a foray into commercial work, notably sessions for The Beatles and on film scores for Lawrence Of Arabia and The Life Of Brian.

Tranquility seemed to find him on his retirement to France in 1998, where he set up a rehearsal studio in Normandy for young musicians and finally wrote that autobiography, A Voice In The Dark: The Philharmonia Years. He returned to Britain in 2013.

### **Clive Somerville**

"Alexander co-founded the Philharmonia Orchestra, and helped to establish the ensemble."



### **Peter Cropper**

Fearless leader of the Lindsay Quartet dies suddenly at 69.

Known for the passion and daring that gave life to his playing, Peter Cropper helped transform the performance and presentation of chamber music in the UK. The violinist, leader of the Lindsay String Quartet, applied great insight and imagination to the interpretation of the works in his vast repertoire. His achievement was documented in award-winning recordings with The Lindsays, including the complete string quartets of Haydn, Beethoven and Bartók. It also stands in the form of Music In The Round. Britain's largest promoter of chamber music outside London. which he founded at Sheffield's Crucible Studio in 1984.

Born into a family of musicians in 1945 in Southport, his grandfather was leader of the Liverpool Philharmonic Orchestra, while his uncle played principal viola for the BBC NSO. The family tradition continues with Cropper's violinist son, Martin, head of strings at Oakham School, and daughter Hazel, a freelance oboist.

Young Peter played in the National Youth Orchestra of Great Britain, where he met his future wife, the violinist Nina Martin, before enrolling at the Royal Academy of Music. It was here in 1965 that he formed the Cropper Quartet and submitted it to the often puritanical training methods of Sidney Griller.

The Cropper Quartet became resident at Keele University in 1967 and took the name of the Staffordshire institution's

"Peter Cropper helped transform the performance and presentation of chamber music in the UK."

founder, Lord Lindsay. The Lindsays changed personnel only twice during its long and distinguished career, with Cropper and cellist Bernard Gregor-Smith remaining with the group throughout. After retirement in 2005 he channelled his energy into the post of artistic director of Music In The Round until 2009 and developed a new piano trio partnership with pianist Martin Roscoe and cellist Moray Welsh.

Peter Cropper is survived by his wife, two children and two grandchildren.

**Andrew Stewart** 

### Michael **Roland Tubbs**

Much loved musician and musical director.

Michael was born on Easter Day, 12 April 1936, in Harrow. He attended Harrow School, after which he completed his two years of National Service. He then studied music at Corpus Christi Cambridge and conducting at Guildhall School of Music.

He ioined the Royal Shakespeare Company as deputy music director in 1967. He subsequently became director of music and also took care of the day-to-day running of the department. In the latter part of his career he became music advisor.

After leaving the RSC in 2007, Michael acted as music director for Bridge Theatre Company, Warwick.

He was a witty, meticulous, passionate, highly intelligent and creative, and extremely charming man. His death is mourned by his wife Andrea, and many friends.

Andrea J Cox





### Don Innes

Pianist, arranger and true gentleman.

Veteran pianist and arranger Don Innes recently passed away following a short illness.

Originally from Aberdeen, Don played with many of this country's top bands including George Evans, The Squadronaires, Billy Ternent and Cyril Stapleton. His arrangements were much sought after and recorded by the likes of Ted Heath and The BBC Radio Orchestra (of which he was a member for a number of years).

A founder member of the Echoes Of Ellington Orchestra in 1994, Don was highly respected and liked in the music business and a very modest and gentle man who will be missed by many of all ages. He never learned to drive so, living near me, I would often take him to Echoes gigs and enjoyed picking his brains about his touring days.

Don often played with my big band and I am honoured to be able to play those marvellous arrangements of his that he gave me.

Jay Craig

### Raymond Hutchinson

Double bass player and orchestral leader.

One of the finest players of his generation, Ray started his professional career in the Yorkshire Symphony Orchestra and from there to over 35 years in the Royal Liverpool Philharmonic Orchestra, the majority of them as principal.

"He made one of the finest sounds in the most musical manner I have ever heard, he loved his instruments one of which I am honoured to own," said Ashley Frampton, double bass with the Royal Liverpool Philharmonic. "His humour and positive attitude should be a model for us."

"He was a first-class musician and an excellent bass-player," said former colleague Barry Jones in a tribute. "He had a sensitive feeling for the music and knew exactly the sound that the basses should contribute in a performance.

"He was a true gentleman," said Jones, "his passing marks the end of an era."

**Barry Jones and** Ashley Frampton

### Derek **Richmond Price** Well-travelled drummer and percussionist.

Born and raised in Manchester, Derek was encouraged by his mother who was a church organist to play a musical instrument.

He started his musical career as a teenager playing the drums, and in the 1940s he played for a variety of the big bands of the day, with Cyril Stapleton, Teddy Foster, Stanley Black and especially The Tito Burns Sextet. He toured at home and abroad for four years and then joined the American Services Club with his brother. Ronnie. During this time when he was working in Glasgow he met his wife Terry, and they were married in 1949.

Derek changed direction by taking up percussion and was booked for many top television

### "He played with Cyril Stapleton, Stanley Black and Tito Burns."

programmes. He also played for many of the James Bond and Pink Panther films. In the mid 70s he worked on P&O cruises with The Jock Cummings Band. When he retired from the business he deeply missed the great rapport he had with all the other musicians.

**Eleanor Price** 

### Rich McMahon

Popular Anglo-Irish singer and songwriter.

Rich McMahon. Birmingham based songwriter and performer, died suddenly on the 18 May 2015 aged 42 years. He was a regular on the music scene in Birmingham and across the British Isles.

He had the knack of making friends wherever he went, and was well into his thirties by the time he decided to embark on a full-time music career. Having overcome a troubled upbringing in Coventry and rural Ireland, a life-threatening illness in his twenties and a series of dead-end jobs, he realised that life was long 45 enough and he had to do something with it.

Rich, used his music to help others, and regularly worked with individuals and organisations such as SIFA Fireside in Birmingham, Moseley Day Centre and Shelter, and he created a video tackling stigma for one of Ireland's mental health charities - Shine. He is survived by his wife Maggie, his sisters Sam, Sarah and Laura and his mother Ann.

### **Maggie Matthews**





MAKING THE MOST OF YOUR UNION

# Working abroad

If you get offered work abroad, be sure to run the contract past the MU's legal team first, as things aren't always as solid as they first appear...

The perils of accepting work without getting contracts fully checked were drawn into sharp focus in early 2015 when a group of musicians were 'left in the lurch' by a company promising lucrative work in the Gulf. Six months after being seemingly recruited, the large group of musicians was still waiting to leave London and had received no payment.

It's the type of incident encountered all too often by the MU, and highlights the importance of seeking MU advice before embarking on work abroad. For musicians, the prospect of well-paid work in foreign climes is obviously an attractive prospect. But once members are overseas it is increasingly difficult for the MU to help. Litigation in that foreign country may be the only option if you are not paid, and the MU cannot generally advise or assist with claims, contracts or rights that are not governed by UK law and jurisdiction.

Is there something that we do within the MU that you would like to know a little more about? Or perhaps there is an element of your professional life that you need a little advice on? Either way, we might be able to help. Drop us your questions to the appropriate address at the front of the magazine, or via Twitter @WeAreTheMU

"The first step for any MU member offered a contract of work abroad is to get it checked by the MU's Contract Advisory Service."

### **Foreign Claims**

When undertaking activities with a contracting party abroad, members are strongly advised to ensure fees are paid up front before the contract is performed, and that an advance is obtained against any future royalty payable. Members are also reminded of Rule XI.3, to "submit written contracts for professional activities abroad to the Musicians' Union before they are entered into".

Members should note, however, that requests for legal assistance in relation to claims abroad must be considered against the Union's criteria for legal assistance. Such claims are often not cost-effective to pursue, and if no up-front payment is obtained, members may remain completely unpaid for their services.

### **Contract Advisory Service**

The first step for any MU member offered a contract of work abroad is to get it checked by the MU's Contract Advisory Service (CAS), which, in the vast majority of cases, is available at no cost and grants up to an hour of the MU's specialist solicitor's time on any music contract.

If after using the CAS service an MU member needs further contractual advice, a service called CAS Aftercare is available. This may enable the MU to advise and/or assist its members further, either directly or, in appropriate cases, by instructing the solicitors to carry out further work and/or negotiations on their behalf, in order to try and finalise their contracts for signature. It is worth noting, however, that if an MU member instructs their own solicitors, the MU will be unable to provide CAS or Aftercare. In the case of band contracts, CAS Aftercare is only available where all the band members are Musicians' Union members, or join. To make use of the CAS service, members should contact their Regional Office.

As many MU members know, working overseas can be a hugely rewarding experience but following the above advice will certainly help minimise disappointment. A healthy dose of scepticism will also stand you in good stead, as MU In-House Solicitor David Fenton explains: "Be cynical. If you go into a foreign engagement thinking what I have in my hand when I leave the UK may be all I get, then you will not be disappointed. But don't leave the UK with only a handful of verbal promises. They won't pay your return flight." Inu

# 2015 Delegate Conference Carried Motions

All the motions that were carried by the 36th Musicians' Union Conference, as amended by the Standing Orders Committee.

### **Motion 1**

### **Section Motions and Delegates to Conference**

Every two years, elected members have the opportunity to meet at MU Conference. Conference is a useful platform to express concerns and opinions, suggest ideas to move forward and to find out and shape what the Union's agenda will be for the next two years.

At present, Conference motions can only be put forward by members through their Regions. This can give a good but restricted view of what debates are taking place within the different MU Sections. The Sections tend to deal with specific issues, which are specialist and often deal with national topics, and which may not necessarily be subject to discussion within Regions.

Although Sections already have the ability to inform the Executive Committee on issues which affect the way members work, there is not the ability to bring motions for debate to the Biennial Conference.

Conference believes that Sections should have the ability to both submit motions to and have delegates elected to Conference.

Conference therefore requests that the Executive Committee considers a rule change, in consultation with Section Committees, which would allow for the submission of motions and election of delegates to Conference by each Section.

### Motion 2

### **Musicians' Solidarity**

Conference re-affirms the principle that the MU represents musicians working in all genres of music and in all parts of the music industry. Conference also recognises that in times of economic difficulty the music profession is affected unevenly, as economic pressures are exerted in different forms and in different areas: sometimes in the recording and broadcasting industry, at others in the so-called "subsidised" sector and often in the casual gig scenes.

Conference therefore requests the EC and all other Union committees to actively promote the ideal of musicians' solidarity across all genres and to reinforce efforts to prevent temporary, often perceived, inequalities and sectional interests being asserted against members employed in other sectors of the profession.

### Motion 3

### **Austerity**

Conference recognises that the policies usually described as "Austerity" or "Neoclassical" economics have in recent times delivered the biggest ever transfer of wealth from the working poor to the rich of the modern era. Conference also recognises that the origins of the economic crises lay, not in excessive public spending, but in the lack of regulatory or democratic control of financial corporations and the ideology of rewarding capital accumulation rather than servicing human need.

Conference calls on the EC to support, by whatever means thought appropriate, initiatives aimed at bringing the economic system under the control of society as a whole and at promoting policies free from the ideology of unfettered monopoly capital.

### **Motion 4**

### VAT Exemption

Conference calls on the EC to push for an exemption to small enterprises from the new EU rules which require VAT registration and payment in certain circumstances that face our members.

### Motion 10

### **Best Practice for Buskers**

Conference recognises that busking provides opportunities for working musicians to gain invaluable performing experience in a dynamic and challenging working environment, whilst at the same time empowering them to earn a living from the streets at a time when opportunities for paid gigs are not always readily available. Conference also recognises the importance for the cultural and social lives of our towns and cities of having public spaces that are open to the spontaneous and informal performances of music that busking can bring to them. In the light of this, Conference calls upon the EC to build upon the outstanding work of the Union in helping to negotiate a best practice guide for busking in Liverpool and York by using this guidance as

a working template for a national policy on busking, seeking to replace restrictive policies wherever they exist with more open and fair ones based around this model, and to support this by actively seeking the repeal of Section V of the London Local Authorities Act 2000 which criminalises busking and allows councils to seize and sell musical instruments to pay fines, section 54 of the 1839 Metropolitan Police Act which has been used to arrest Union members for busking in London, as well as seeking formal reassurance from the government that the wide ranging powers contained in the Antisocial Behaviour Crime and Policing Act 2014 will not be used against people for busking on public highways.

### Motion 11

### **Independent Radio**

This Conference is concerned that members performing on independent radio are not always being paid and there is no collective agreement in place.

Conference therefore requests the EC to strive to achieve a collective bargaining agreement with the independent radio sector, or its constituents, that will cover payment rates for musicians' performances.

### Motion 14

### **Music Education**

Conference congratulates the Union's Education and Training department on its outstanding work in supporting members through initiatives such as the Support My Music Teacher campaign and advising members on creating their own co-operatives where music services have been closed.

Conference notes that there is a continued deterioration of music education in the UK with many Local Authorities withdrawing funding and support for music services; instrumental and vocal teachers suffering a reduction in the terms and conditions offered by many of the Music hubs in England and some schools replacing music as a standalone subject with a mixed arts offer.

Conference therefore requests the EC to continue, through advocacy and lobbying, to support musicians who teach to work towards a properly funded music education which is available to all.

### Motion 15

### Orchestras

The UK orchestral sector is in severe crisis. The current unsustainable funding models are diminishing the UK's highly skilled, world-renowned orchestras. The potential closure of these long established ensembles will not only affect employed orchestral musicians, but the diverse mix of skilled freelance musicians and musicians from other genres with whom orchestras regularly collaborate.

Musicians cannot rely on "a more enlightened government" to bring orchestras back from the very brink of existence; Conference therefore calls upon the EC to launch a vigorous new national campaign to lobby at the very highest levels of Government to preserve our orchestral sector.

### Motion 16

### **Instrumental Teaching**

Conference congratulates the EC on its continued lobbying for the provision of instrumental teaching in schools. However the continuing cut backs to music education funding have resulted in many music services restructuring, with an increasing number of them looking to freelance teachers to fulfil their remit as the lead partner in the local Music Education Hub, to deliver individual instrumental tuition.

Several of these music services have introduced Accredited Teacher schemes that attempt to maintain control over the worker, such as setting the rate of pay, carrying out observations of tuition, and by restricting access to the stock of instruments to only accredited teachers, without the protections or benefits of employed status. Whilst many of these schemes are stated as being initially free to teachers there have already been attempts across the country to introduce charges to be a member of such schemes.

Conference calls on the EC to develop a strategy to counter this worrying development and to continue to support members who are looking to develop co-operatives and alternative initiatives to deliver instrumental teaching.

### Motion 17

### **Regional Committees**

Conference believes the current democratic structure incorporating the six regional committees is a major strength of the Union. Whilst welcoming the Encouraging Activism initiative and acknowledging the need for the Union to be proactive in identifying the next generation of activists, Conference calls on the EC to reaffirm the role of the Regions and Regional Committees within the Union structure.

### Motion 18

### Agent of Change

With the continuing downturn in income derived from record sales, downloads and streaming, musicians are increasingly relying on live performances to make a major contribution to their income portfolio. It is therefore imperative that the venues that enable this are able to remain in business.

An increasing number of well-established venues have been subject to noise complaints leading to investigations that can result in licensing restrictions being put in place, or noise abatement orders being issued, and some cases these have resulted in venue closures.

Often noise nuisance complaints are brought by neighbours who may be new residents in the vicinity of a long-established venue or arise from residents of new building developments close to venues. Current environmental legislation appears to support the complainant and frequently the fact that the venue has been operating for a significant time without noise complaints appears to carry little significance.

Conference calls on the EC to develop strategies to redress this trend, to lobby through our parliamentary contacts for support for the introduction of an Agent of Change principle that would place the onus on the developer or resident to make any changes required to reduce noise levels rather than the venue, and develop a code of practice to encourage letting agents, developers and estate agents to make potential residents aware that the property is close to a live music venue.

### **Motion 19**

### **Encouraging Activism Guidance**

The 2014 AGM of the East/South East England Region received valid nominations from eight members for the six vacancies on the regional committee for 2015/16, therefore as provided under Rule III(3)(b) an election was held in the Region. Six of the eight candidates provided election statements to be printed in the candidate booklet that accompanied the ballot paper: two candidates chose not to submit election statements. The result of the ballot saw all six candidates who provided election addresses duly elected, the two remaining candidates between them polling less than 2.5% of the votes cast. The results of this ballot would appear to indicate that members are unlikely to cast a vote for a candidate who has not provided an election address.

Whilst it is acknowledged that the Union must remain neutral in all elections, and cannot favour one candidate against another, Conference calls on the Executive Committee to publish advice in the MU Members' Handbook to encourage members to become activists within the democratic structure of the Union, including general advice on seeking election to office and the value of candidate statements.

### **Motion 20**

### **Online Funding Toolkit**

Conference requests the EC establish and maintain an online funding toolkit as a resource for members that could assist them in identifying funding opportunities and provide guidance regarding making viable applications.

### Motion 22

### Benevolent Fund

This Conference reaffirms the continued existence and usefulness of the MU Benevolent Fund. Being aware that undistributable revenue from the Royalties (Collection & Distribution) account is paid, after a suitable period of time, to the General Fund each year, Conference requests that the Executive Committee ensures that a minimum of 10% of that undistributable revenue paid into the General Fund is paid to the MU Benevolent Fund.

### Motion 25

### **Hotel Accommodation**

Conference recognises the steps taken to ease the costs associated with working as a professional musician in today's changing times, in particular the success of the Q Park initiative where members can collect a discount on production of proof of MU membership. The discount is meaningful and restricted to membership of our Union. Our members have for some time been experiencing great difficulty in obtaining the suitable and affordable accommodation that should be an expectation of time away from home. All too often it leaves members being out of pocket and effectively subsidising the production they are performing in.

A scheme which secures a discount that is restricted to proof of MU membership would be of great benefit.

Conference requests the EC to consider negotiating a discount scheme with hotel chains that have a presence in touring venue towns and cities throughout the UK.

### **Emergency Motion 1**

### BBC

Conference recognises the support that the MU already provides to the BBC. In the light of recent events, Conference urges the EC to enhance it support to the campaign to preserve this venerable institution.

Thereby public support would be galvanised to defend the BBC's remit to inform, educate and entertain and to preserve its role as a public service broadcaster.



# Who Is Your Plus One?



Musicians' Union Officials spend a lot of their time visiting workplaces, colleges, festivals and venues in order to meet with musicians and let them know about the work of the MU.

We have known for a long time, however, that the best way to recruit new members is through word of mouth, especially when current MU members talk about the Union to non-members. In the same way that you are more likely to listen to a new band if they come recommended by a friend whose opinion you trust, musicians are far more likely to join the MU if another musician tells them that it is worth doing.

While we recognise member to non-member recruitment is one of the main ways in which we attract new members, we appreciate that we have not always sufficiently acknowledged the effort that members go to in order to keep the Union strong.

We have therefore launched a new campaign:



For a trial period, every current MU member who joins up a non-member paying full rate (and therefore not as a student) will be entitled to £50 cash back. There is no limit on how many times you can claim your £50. So for instance, if you join up three full rate paying musicians, then you will receive £150.

You will find further information on how the scheme works on the MU website, along with materials that you can use to help you recruit non-members to the Union.

The campaign will also be advertised on social media and in emails and newsletters. And of course, you can always contact your Regional Office if you need any advice. You will find their contact details on page 2.

### Scheme details

- Scheme period: 1 September 2015 to 30 November 2015.
- Only available to a paid up member of the MU when the musician they recruit joins the Union online at theMU.org and is paying at the full subscription rate.
- The joining musician must enter the recruiting member's MU number at the time of joining.
- The £50 payment must be claimed within 3 months of the new member joining (the 'claim period') and it is the responsibility of the recruiting member to supply payment details for the £50 within the claim period.
- MU stewards can only claim the £50 if the musician they recruit is not a member of the orchestra they represent on behalf of the MU.

For full details of the scheme, please visit theMU.org

# Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website

To fully access our website – theMU.org – you will need to register on your first visit using your membership number.



For £2,000 worth of free musical instrument and equipment cover, register for the scheme by calling Hencilla Canworth on **020 8686 5050**.

Are you due a royalty payment from us for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording;

or we do know the names of the musicians but we have been unable to trace them or their next of kin. If you can assist the Musicians' Union with line-up information or contact details, visit theMU. org/Home/Advice/Recording-Broadcasting/Royalties

Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

theMU.org/Home/Advice/ Recording-Broadcasting/ Royalties

### Motoring service

The MU Family Motoring and Accident Aftercare Services provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. mu.totalmotorassist.co.uk



### Contract advice - before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

### Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.

The British Association for Performing Arts Medicine delivers specialist health support to musicians. Visit bapam.org.uk



### Musician's Hearing Services (MHS)

MHS offer a top range of hearing related services for MU members. For an appointment, call MHS on 020 7486 1053 or visit musicianshearingservices.co.uk

Full details of all the benefits of membership can be found in your MU Members' Handbook.

### MU Sections 2015

To join, contact the relevant MU Official.

### **Live Performance Section**

Dave Webster National Organiser – Live Performance 60 – 62 Clapham Road London SW9 0JJ T 020 7840 5512 F 020 7582 9805 E live@theMU.org

### **Music Writers' Section**

Ben Jones National Organiser – Recording & Broadcasting 60- 62 Clapham Road London SW9 oJJ T 020 7840 5557 F 020 7793 9185 E writers@theMU.org

### **Orchestra Section**

Bill Kerr National Organiser – Orchestras 61 Bloom Street Manchester M1 3LY T 0161 233 4002 F 0161 236 0159 E orchestral@theMU.org

### Recording

### & Broadcasting Section

Ben Jones National Organiser – Recording & Broadcasting 60 – 62 Clapham Road London SW9 oJJ T 020 7840 5557 F 020 7793 9185 E rb@theMU.org

### **Teachers' Section**

Diane Widdison
National Organiser –
Education & Training
60 – 62 Clapham Road
London SW9 oJJ
T 020 7840 5558
F 020 7582 9805
E teachers@theMU.org

### **Theatre Section**

Dave Webster
National Organiser –
Live Performance
60 – 62 Clapham Road
London SW9 oJJ
T 020 7840 5512
F 020 7582 9805
E theatre@theMU.org



### **Changes to Musicians' Union Rules**

As a result of the biennial MU Delegate Conference 2015, the following Rules have been revised with effect from 23 July 2015.

### **RULE II 3 MEMBERSHIP**

### New Rule II 3 reads:

Applications shall be granted or rejected under such procedures and conditions as determined by the EC and subject to conditions and/or payments of advance subscriptions as determined by the EC.

### **RULE III 4 REGIONS**

### New Rule III 4 reads:

A casual vacancy shall occur when during a year the number of members of a Regional Committee falls below 12 or such other number declared by the Executive Committee under sub-Rule 3c of this Rule. In either case the vacancy shall be filled by the unsuccessful candidate who at the last election polled the next highest number of votes and who is willing and eligible to act for the remainder of that term. Where there is no such unsuccessful candidate, the Executive Committee shall take such steps as it may in its absolute discretion deem appropriate, including but not limited to:

- (i) Declaring what the number of members of the Regional Committee shall be for the forthcoming year;
- (ii) Arranging for further elections to be held for such number of positions as it may deem appropriate, provided that the

- number shall not be such as would bring the Regional Committee above 20;
- (iii) Co-opting one or more members of the Region onto the Regional Committee;
- (iv) Suspending the Regional Committee.

Any member elected to a casual vacancy shall take office immediately the result is declared and shall continue in office for the remainder of the original term.

### RULE IV 3 ELECTION OF EC

### New Rule IV 3 reads:

With the exception of a casual vacancy, any candidate for the Executive Committee shall be nominated in writing at the Regional AGM by another member of that Region and such nomination and written consent and membership number of the nominee must be received by the Secretary of the Regional Committee at or before the Regional AGM. Should a casual vacancy occur, any candidate for the Executive Committee shall be nominated in writing by another member of that Region and such nomination and written consent and membership number of the nominee must be received by the Secretary of the Regional Committee by a time and date to be decided by the EC.

### **RULE IV 6 ELECTION OF EC**

### New Rule IV 6 reads:

Members of the EC shall be elected. by a ballot vote of the Regions for which there are vacancies to be filled Members elected at the annual election shall take office from the start of the first EC meeting in the calendar year following their election and shall hold office ordinarily until immediately before the first EC meeting in the calendar year two years later. Prior to the holding of an election to which this Rule relates the EC may for the purpose of ensuring that some elections take place annually, decide the period of office of a successful candidate or candidates shall be of such period shorter than two years as they determine. Members of the EC shall be eligible for re-election unless otherwise disqualified.

### RULE VIII 3 THE GENERAL SECRETARY

### New Rule VIII 3 reads:

A candidate must either have had at least five years continuous MU membership immediately prior to nomination, or must have had at least five years continuous employment with the MU immediately prior to nomination For the nomination to be valid the candidate must be both proposed and seconded in writing by eligible members of a Region at a duly convened Regional meeting and a motion to adopt the nomination must be carried at that meeting. Each Region may nominate one candidate and no member may vote for the nomination of more than one candidate at the Regional meeting.

### **RULE IX REFEREE**

This Rule is deleted and all subsequent Rules are renumbered.

RULE XIX 4 AUDITORS & ASSURER (formerly Rule XX 4 AUDITORS)

### New Rule XIX 4 reads:

The EC shall appoint an Assurer to provide such membership audit certificates as are required by legislation. The Assurer may be removed in accordance with legislation and their appointment shall cease forthwith if no longer required by legislation.

All other Rules remain unchanged, except for the numbering of Rules following the deletion of the previous Rule IX

For easy reference, it is recommended that members store this insert in the MU Rules section of their Members' Handbook 2015.



# contacts

### **Union HQ**

**General Secretary** John F Smith

**Assistant General Secretary Horace Trubridge** (Music Industry)

**Assistant General Secretary** David Ashley (Finance & Administration)

National Organiser Bill Kerr (Orchestras)

**National Organiser Diane Widdison** (Education & Training)

**National Organiser** Ben Jones (Recording & Broadcasting)

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Musicians'

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# Friends in high places

In the aftermath of one of the most dramatic Labour leadership elections for decades, John Smith assesses what the new shadow cabinet means for the Musicians' Union.



John Smith, General Secretary

Since the last issue of *The Musician* we've witnessed internal upheavals in the Labour Party and had the annual conference season. As I'm sure you all know Jeremy Corbyn was elected as the new Leader by a massive margin, getting around 60% of the votes. While he won on the first round count, Tom Watson, the new Deputy Leader, had to wait until the fourth calculation of the second preference votes before he achieved the necessary 50%+ of the vote.

The MU Executive Committee did not support Corbyn and Watson in the campaign, our nominations went to Andy Burnham for Leader and to Caroline Flint for Deputy Leader. Why you may ask? Well we know Andy well, particularly from the time that he was Secretary of State at DCMS. Whilst we didn't agree with him all of the time, he turned out to be a true champion of musicians' rights when he changed his mind (following several meetings with us) and supported the extension of the copyright term of protection for musicians from 50 years to 70 years. So we know that he is a senior politician who not only understands our issues but listens to, and is sympathetic to, our arguments, Caroline

has always been a great supporter of ours and has helped us in various ways over the last few years. While Tom Watson is an undoubted advocate of the rights of trade union members, he has not always been supportive of us over copyright issues.

Having said that we are more than happy to accept the result of the ballot and to congratulate Jeremy Corbyn on his victory. We will work with him on the many challenging issues that face us, not least the Trade Union Bill and the future of the BBC.

We are very pleased that Andy Burnham has accepted the position of Shadow Home Secretary and are particularly pleased that a number of our friends in the Labour Party have been given shadow ministerial posts. These include Kerry McCarthy, the former chair of our parliamentary group, who is now Shadow Secretary of State for Environment, Food and Rural Affairs: Chris Bryant, the previous Shadow Secretary of State at DCMS, who is now Shadow Leader of the House: Luciana Berger, who has been made a Shadow Minister for Mental Health: MU member Kevin Brennan, who is now a Shadow Minister at BIS with responsibility for Intellectual Property; and of course John McDonnell, who has been a long-term supporter of the MU and who is now Shadow Chancellor of the Exchequer.

The new Shadow Secretary of State for Culture, Media and Sport is Michael Dugher. We know that he is passionate about music and is a great fan of The Beatles and we look forward to working with him in the run-up to the next general election.



TO HEAR MORE FROM JOHN, VISIT THEMU.ORG

This year's MU TUC Congress motions on support for start-ups in the creative industries and a fair deal for musicians on streaming services were both passed and well received. We also spoke in support of motions from our sister entertainment unions addressing arts funding, the BBC and the provision of childcare for performers.

Congress was quickly followed by the annual Labour Party Conference. For the first time in many years BECTU and the MU managed to get a 'contemporary' motion on the agenda seeking support for the BBC during the charter review period. This was moved by the President of BECTU, Jane Perry, and seconded by me and it was unanimously

# "We will work with Jeremy Corbyn on the challenging issues that face us."

accepted by the Conference.
We do not attend the other party
conferences, but we did have a presence
at the TUC demonstration outside the
Conservative Party Conference and MU
Assistant General Secretary, Horace
Trubridge, spoke at a fringe event on
copyright at the Green Party Conference.

The next few months will be vital for us as we see the results of the Comprehensive Spending Review, BBC Charter Review and the government's attitude to the EU directives on Digital Rights Management and the Digital Single Market. We will also have the run-up to the EU referendum. Allin-all 2016 promises to be another busy and challenging year.

In the meantime I wish you and yours Season's Greetings and a peaceful and prosperous New Year.

John Smith





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Cover: The Mayron Quartet, For more info visit mayron quartet, co.uk Photographed at Factory Studios, Bristol. Photo: Neil Godwin. .....

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**Andrew Stewart** Andrew writes

for The Times, The Guardian, Classical Music and BBC Music Magazine, among others. He is also Director of Southwark Voices. p22



**Nicholls** Katie is a

freelance journalist and editor whose features and reviews have appeared in titles such as MOJO, The Guardian and Kerrang! p12



Tracev Kellv A singer-

songwriter, one half of iazz duo Tracev & Jason and an MU member. Tracey has also written for books on pop, jazz and rock. p24

For more membership benefits visit theMU.org/ benefits

### Musicians' Union

### **Key benefits**

- **Insurance schemes**
- Legal assistance
- **Rights protection**
- Career and business advice

For more on benefits see page 51



Delanev

written for Metal Hammer, Classic Rock and Melody Maker and he is the lead singer and drummer with two-piece punk rock band Hacksaw. p16



Jones Rhian is a

freelance journalist who writes for Hits Daily Double and Music Business Worldwide. She has contributed to The Guardian and Billboard. p40



Simpson Will has

contributed to music magazines such as Total Guitar, Guitarist and Mixmag. His first book is called Freedom Through Football.

p28 & p32





# FONTE Winter 2015 FONTE WINTER WINTER 2015 FONTE WINTER 2015 FONTE

The latest news, views and events from the world of music.



### MU backs campaigns to protect the BBC's crucial music services

The MU is calling on its members to back campaigns to protect BBC music services from government cuts. The government's green paper, published in July 2015, raises concerns that the BBC's funding will be cut yet again or significantly downsized. The effect on opportunities for musicians in the UK could be catastrophic.

The BBC is the single biggest employer of musicians in the UK and the single biggest commissioner of new music in the UK. It supports the best emerging talent through competitions such as Young Musician of the Year and platforms such as BBC Introducing. As such, its influence on music in the UK is profound, a fact highlighted by #LetitBeeb, a new campaign organised by

UK Music. The campaign calls on the government to protect the vital and diverse music services provided by the BBC.

Artists supporting #LetItBeeb include Sir Paul McCartney, Coldplay, Muse and Sting. "The BBC's pre-eminent reputation as a source of news, entertainment and the dissemination of culture is unchallenged in the world, and one of the reasons I am proud to be British," said Sting. "It has been our most successful nationalised industry, our most potent export, belongs to the people as a whole and must remain so. There is

nothing that could reasonably replace it, and any cynical attempt to do so by private interests would greatly reduce our influence and status in a world that is desperate for objective information and cultural diversity. Let it beeb!"

In November, UK Music confirmed that the campaign had achieved the 10,000 signatures needed to trigger a formal response from government. 100,000 signatures are required to ensure a debate in Parliament about the value of BBC music services. Musicians' Union members are urged to sign and share the petition by visiting letitbeeb.co.uk

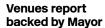
The MU is also backing BBC: Love It Or Lose It, a pan-union campaign to keep the BBC independent, free of adverts and to protect its mandate to make programmes that represent all aspects of society. Sign or share the BBC: Love It Or Lose It campaign at tinyurl.com/puku8pk

Another campaign endorsed by the MU is **#BackingTheBbc** launched by *Broadcast Now*. The pledge calls for a licence fee that supports the BBC as the cornerstone of Britain's creative industries, and an open charter renewal process. To sign the pledge, visit **tinyurl.com/nw2p3u6** 









The MU welcomed the launch in October of the Music Venues Taskforce report in Denmark Street, London. The report presents a number of recommendations, which aim to protect London's grassroots music venues.

The document has received the backing of the Mayor of London's office and during the successful 'Venues Day 2015' at Ministry of Sound on 20 October, the value of the report was underlined by Deputy Mayor Munira Mirza and Jeff Horton. owner of the 100 Club.

**MU National** Organiser Dave Webster said: "We are delighted that the Mayor's office is adopting the key Agent of Change principle into the London Plan. We are in discussions with the Mayor's office regarding the implementation of the six recommendations to support live music venues in London."



### **Young Workers' Month**

The MU celebrated Young Workers' Month in November with dedicated events for MU members aged 30 and under. 'Get Fit for Freelancing' explored the boundaries between home and working life, getting motivated and developing resilience as a young worker, 'Get the Best Deal' looked at identifying sources of work, planning and delivering a pitch, and negotiating a fair deal.

Hosted with Equity and The Writers' Guild through FEU Training, the initiative offered a valuable opportunity to meet other musicians and young people going through similar experiences.

The two events reflected one of the MU's themes for the month: pay. The other was having a say - from signing the TUC Housing Charter to fighting the draconian Trade Union Bill and getting more involved in the Union. For more on the workshops and the issues, visit theMU.org/Learn.



leff Horton of the 100 ub at the launch of

### Check your details online

MU members are advised to check their membership records online via the Union's responsive website at theMU.org

To benefit fully from the MU's communications. members should ensure that the MU has their latest home address, email and telephone numbers.

To check these details log onto the site, where reminders will highlight your membership status and date of renewal on your welcome page. Selecting the 'Manage my membership' option offers the chance to view and edit your profile, visit the Forum and Directory. download your PLI Certificate and check vour account.



### **Orchestral agreement** rate increases

The MU Orchestras Dept is pleased to confirm rises in the following agreements:

### **Bournemouth Symphony** Orchestra

2% increase on full-time fees. Backdated to March 2015.

### Northern Ballet Sinfonia

2% increase for Regulars and Es & Ds. Backdated to 1 April 2015.

### Non ABO Rates

3% increase on rates and ancillary payments. Effective from 1 October 2015.

### Scottish Opera

2% increase for Regulars and Es & Ds. Backdated to 1 April 2015.

### **English National Ballet**

2% increase on all fees. Backdated to 1 April 2015.

### **English Touring Opera**

1.6% increase on all fees except: Travel = £10 uplift on new Band G Subsistence = 11.4%. Backdated to 1 July 2015.

### **Welsh National Opera**

1% increase for Regulars. Backdated to 1 September 2015.

### Sinfonia Viva

1% increase on fees and 1p uplift on mileage. Effective from 1 October 2015.

For details of all the MU's orchestral agreements please visit theMU.org

Hearing damage

A survey by Help

concluded that

Musicians UK has

musicians are four

times more likely to

suffer from hearing

problems than the

general population.

#HearForMusicians.

has been launched

to raise awareness

The report found

with hearing loss

believe their job is

musicians are more

hearing protection.

UK is working with

Union, the British

Tinnitus Association,

Musicians' Hearing

Services and ACS

hearing protection

on a major campaign

likely to suffer tinnitus,

to blame, 57% of

yet only 67% use

Help Musicians

the Musicians'

that 78% of musicians

of this issue.

A new campaign,

among musicians

# More members need to vote on Union issues

The Labour leadership election in September 2015 proved that people are willing to get out or online and vote on important issues. So why are so few Musicians' Union members currently voting on vital Union matters?



Whatever we might think about the new leader of the Labour Party, the thing that impressed me most about the whole affair was the turnout for the leadership election. 422.871 people voted: that's 76.3% of those eligible. 81.3% voted online, clearly by far the most popular way to vote nowadays. I voted online - it is the easiest way to cast your vote and this government's refusal to allow statutory ballots to be conducted online is shameful, but that's a topic for a different rant and another day. A 76.3% turnout for a ballot is amazing, you have to assume that the reason for the high turnout was that Labour Party members and supporters felt truly galvanised by the key messages that were coming from the candidates on the lead up to the vote and, in particular, the policies of Mr Corbyn.

I can't remember the last time the Union had a better than three-quarters turnout for a ballot, whether statutory or consultative. In fact the growing reluctance of members to vote in Union ballots is becoming a cause for concern. In a recent consultative ballot of members regarding the outcome of negotiations with a major employer of musicians, of the 43 ballot papers distributed, only 10 were returned. That is a truly pitiful turnout, particularly when you consider the fact that it was an electronic ballot conducted by email. As I have already said, it takes very little time and next to no effort to reply to an email and cast your vote - so why are members not bothering? Another consultative

ballot conducted recently saw 25 papers distributed and only nine returned. In both cases above the votes cast were all in favour of accepting the settlement but even so, when only a quarter or a third of those members eligible to vote bother to, we have to ask the question, 'What's going wrong?'. Surely it can't be a lack of interest in the issues. I find most people are very interested in how they are being asked to work and how much they will be paid for that work, so why don't they want to vote?

Katharine Whitehorn writing in The Guardian recently claimed that young people are much more likely not to bother voting and that voter apathy could be a generational thing. Is that the problem here? Is it that our young members see no point in casting a vote? As an example of voter apathy, Faris Badwan from The Horrors recently told the NME, "I don't think you gain anything from voting. I find it funny that someone would vote for another person, whether it's on Celebrity Big Brother or as a politician." I guess we shouldn't be too surprised by that comment; the days of credible artists speaking out on political issues and thereby inviting the inevitable mass condemnation on Twitter and so on are behind us. Well almost - thank goodness for Charlotte Church, bless her.

But I digress. The point of this article is to encourage a dialogue around how we might persuade our members to engage more willingly in the democratic processes that govern Union policies and shape the way that we, as Union officials, work. This is a vital component of our Union and it's hard to move

### Did you know?

MU Assistant General Secretary Horace Trubridge writes a monthly column for The Huffington Post at huffingtonpost. co.uk/horace-trubridge/. Follow the Union on Twitter @WeAreTheMU

"The reluctance of members to vote in Union ballots is a cause for concern."



forward in full confidence with a new agreement or recently secured settlement in the knowledge that only a quarter of the members whose terms and conditions are governed by that agreement actually voted for it. Of course, common sense suggests that those who didn't vote were happy to accept the new terms and conditions and content to let their peers cast the votes. But that is missing the fundamental point here; in my view voting is not just a privilege, it's a responsibility. I'm not going to bore on about the many years of international struggle to secure the right to vote but when a voting paper drops through the letterbox or turns up in your inbox surely it's worth more than a cursory glance and a toss in the rubbish bin?

The Union is nothing without the involvement of the members. We have a good number of deeply committed activists in our Union who give up their time to serve on committees and act as band stewards and hub reps etc. We know that not every member has the time or the inclination to become active in the Union's democratic processes and that's fine, if you don't want to sit on a committee or attend

meetings you don't have to. But please, next time you are invited to take part in a ballot, whether consultative or statutory, take the time – it doesn't take long – to understand the issues you are being invited to vote on and cast your vote. Your vote is as important as anyone else's. We want to hear from you.

# inbox

These pages reflect the diverse range of multi-channel communications between the Union and its members. We welcome your contributions via email, Twitter or letter.



facebook.com/ musicians.union



Follow us on Twitter @WeAreTheMU



soundcloud.com/ musicians-union



Find us at the MU.org



**Email us The Musician** @TheMU.org



**YOUR EDITOR** 

Welcome to the winter 2015 issue of The Musician, which contains our awardwinning mix of profiles, campaign news, features and advice for working musicians.

Should you wish to access this content in audio format, please visit the Learn section of our website at theMU.org

You are reminded to also look out for your copy of the information-packed MU Members' Handbook, which will be distributed to all members by mid-January 2016.

**Keith Ames** TheMusician @theMU.org

### Black History Month

'Twas a pleasure to attend your 1st ever #BlackHistorvMonth event this evening @WeAreTheMU thanks for the invite.

Amy Fitz Doyley @AmyFitzDoyley

### Free training

Had £450 worth of @feutraining for free this week as I'm in @WeAreTheMU. Being a member is about so much more than insurance and a diary! Barry Dallman @BarryDallman88

### Proud of the Union

I'm on the front page of the @WeAreTheMU magazine. I'm Proud to be in a Trade Union.

Sean Taylor @SeanTaylorsongs

### A very good year

Back on train @WeAreTheMU Regional Comm mtg. What a lot has been accomplished in last yr standing up for musicians! Cindy Douglas @Cindy Douglas

### A message to Labour

Frances O'Grady's message to Labour "Get stuck in and oppose" #TUC15 @WeAreTheMU.

John Smith @js1mu

### It is a real job

'So you're a musician?' 'Yep' 'What's your proper job then?' 'Erm, I'm a musician.' Who else has this conversation regularly? Angelina Warburton

@harpistangelina



All fired up

### **Fantastic Findon**

Lovely article in the @WeAreTheMU magazine on my dear friend Andy Findon, a truly remarkable musician.

Rob Buckland @RobBucklandSax

### On the road

Touring musician? @WeAreTheMU has a great page to help you with tips before hitting the road. Take a look here http://bit.ly/1h8yfBV #MUconference.

Help Musicians UK @HelpMusiciansUK

### Childcare matters

Proud to have seconded @EquityUK motion at #TUC on problems of childcare in creative industries. @WeAreTheMU

Rick Finlay @rick finlay

It's over #Lab15. I feel fired up with ideas to get back to @lpswichLabour and @WeAreTheMU. Andi @AndiHoppy

### Join us!

It's great to be part of the Musicians' Union. We urge every musician to join! @WeAreTheMU.

The Marks Cartel @themarkscartel

### Top tips

Excellent tips from @warriorgrrl in recent @WeAreTheMU magazine article! Yet another reason why I'm a member!

Héllena @HelenaMicy

### A very good thing

Join the MU... it's a good thing:-) #tellemItoldvou.

Terl Bryant @TerlBryant

### **Public funding**

Arts and culture must be publicly funded. Philanthropy leaves too much to chance or favour -Barbara White #TUC15 **Kiri Tunks** @kiritunks

### A happy producer

Really excited that our production of @TheRockabellas album received great review by @WeAreTheMU

James Hawkins Music @JamesHawkinsMus

### Insure your gear

Why haven't you joined @WeAreTheMU yet? At the very least you get insurance for the shiny things. http://tinyurl.com/pdloapj Mike Linnett @doghousemike

### Working with Labour

@UKLabour will be campaigning with the excellent @WeAreTheMU and others in support of #LetItBeeb

Michael Dugher MP @Michael Dugher

### No pay, no play!

We were invited to perform at a jazz evening whose organisers had 'no budget' to pay the artists = we refused!!! @WeAreTheMU #WorkNotPlayMU

Polka Nova @PolkaNovaLondon

### Staying involved

Great that Chris Bryant @RhonddaBryant wants to stay involved with musicians' issues #lab15

Horace Trubridge @hthornblower

### Do it yourself

Really enjoyed the @WeAreTheMU event 'Music Marketing for the DIY Musician' last night. Very informative! Thanks:)

Lauren Housley @laurenhousley

### Contracts are essential

Just prepping some new @WeAreTheMU 'teaching in schools contracts' these are such a life saver when starting with a new ed authority.

Alex Lillyman @KMojoeducation

### Learn from the best

Booked myself on the @WeAreTheMU Syncs 'N' Sessions at @chaptertweets:) Phill Court Music @PhillCourtMusic

"I urge all 2 sign: Protect BBC music services from cuts during charter renewal https://petition.parliament.uk/ petitions/106091" Abi @AbiSinging

### Band agreement

Speaking on the panel are @PRSFoundation and @WeAreTheMU. Get a band agreement! Before you're famous.

Jessica Lee Morgan @jessleemorgan

### Welcome!

Now a member of @WeAreTheMU #selfemployed #musician Lauren Byrne @LolinByrne

### Work still to be done

I love my #union, hearing #viewpoints re #cultural #exclusion within #union makes the case clear – work is needed!

Rebekah Ubuntu @Rebekah Ubuntu

### Bragg speaks out

Very glad to welcome @billybragg to our meeting as @WeAreTheMU affiliate. Read his impressions: facebook. com/billybraggofficial/ posts/10152970150907471 and join us too!

Bridport Labour @bridlab

### Musicians' Union

### MM

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Matt Eglinton



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Signalled by the familiar motif of a staccato blast of horns, the 24th Bond film, Spectre, made its dramatic debut on British cinema screens on 26 October. Girls, guns, adventure and intrigue: Daniel Craig's fourth appearance as 007 features everything that you'd expect from the enduring James Bond franchise. But what about the music?

As with its predecessor, Skyfall, Thomas Newman (multi-Grammy/BAFTA awardwinning composer) was at the helm of the soundtrack while British songwriter Sam Smith handled the film's much-anticipated theme tune. Known for his use of unusual instruments, Thomas Newman promised Classic FM that amid the Bond musical lexicon of swirling strings and bombastic horns, the soundtrack featured "more synthesisers, arpeggiated drum machines and ethnic percussion". It certainly hit the right spot for Daniel Craig, who also told Classic FM, "This is honestly the best use of the Bond theme we've had in our movies. It's so emotive that sound, and if you use it at the right point in the movie then everyone remembers 'Yes, we're in a Bond movie'."

Sam Smith's track, Writing's On The Wall, meanwhile, won approval from former Bond Sir Roger Moore, who tweeted: "Sam Smith has delivered a very haunting and wonderfully orchestrated #Spectre theme song. Well done!" Sam Smith is the first British male to perform a Bond theme since 1965 (Thunderball, sung by Tom Jones) and both the theme tune and the soundtrack were recorded in London using British musicians.

### London pride

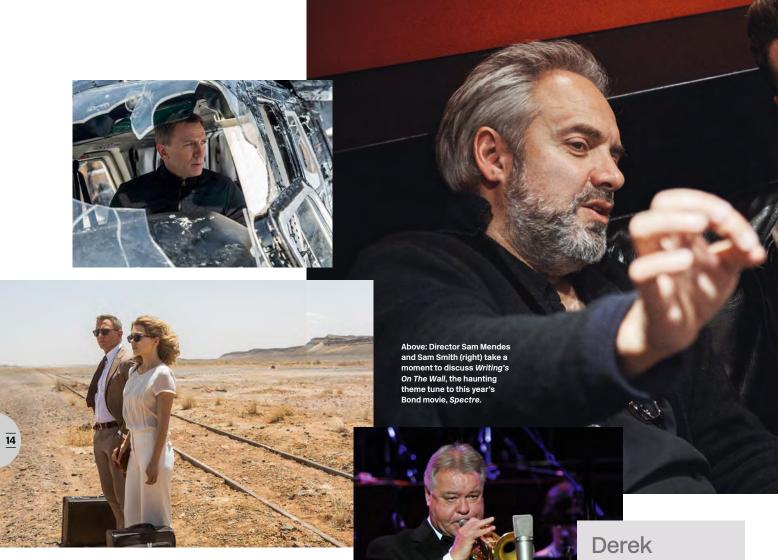
Like its predecessor *Skyfall* and many Bond films before it, the Hollywood juggernaut looked across the water to the UK when it came to deciding where to record the music for *Spectre*. Composer Simon Hale arranged the orchestration for *Writing's On The Wall* at Rak Studios and he is effusive about the talent and professionalism of British orchestras. "The musicians in London are extraordinary players – the finest in the world," he says. "Their skill

"The musicians in London are extraordinary players. Their skill in the studio is something that I wish politicians and those who give money to the arts could see." simon Hale

in the studio is something I wish politicians and those who give money to the arts could see. They're normal people walking in off the streets. They sit down and at the first point of the play-through you think 'What an incredible talent to be able to create such a wonderful sound so quickly and seemingly effortlessly'. I'm so delighted to be part of that world. It's an almost unbelievable process."

Many of the musicians who played on Writing's On The Wall also performed on the score with Thomas Newman at Abbey Road Studios. "They're very used to being in situations with Hollywood composers," says Hale. "They're wonderful professionals. It's an amazing set-up in London." Pete Thoms, MU Sessions Official, was present at some of the Spectre sessions. "It's always good to see an American composer working over here and seeing what our players do," says Pete. "We're





seeing a lot of good projects come here at the moment. Not everything is smooth in the LA world with disputes etc, so it's good to be able to demonstrate to those coming here to record that we can do a really efficient job with flare and expertise."

### **Smooth operators**

The musicians involved in this year's Bond outing met every high expectation, with the recording of the soundtrack and theme tune proving to be a seamless experience. The story of Sam Smith writing the song in 20 minutes is true, says Hale. The speed and ease with which Smith captured the spirit of Spectre was matched when Hale was commissioned to arrange the orchestration. "We were doing a string session at Rak

Studios when they recorded the song," recalls Hale. "They went off to another studio at Rak and sat down at the piano. Sam sang and they wrote the song straight away.

"Moments after they got a vocal mic and a piano mic and that performance is the master record. If you listen to the instrumental mix at the end you can hear the vocal bleeding onto the piano mics because they were in the same room at the same time. The record company felt that if they presented it to Sam Mendes and the producers in that form they wouldn't really get the Bond feel, and that it was worth getting an orchestra as part of that sound to present the song. I said I was very happy to

## **Watkins**

**Trumpeter Derek Watkins** (left), who passed away in 2013, played on every Bond soundtrack from Dr No to Skyfall. Derek was an important figure in the British musical history associated with Bond. "It's a great thing to have him in the orchestra," said Thomas Newman after Skyfall. "When we get to these classic Bond licks we wanted the input of Derek just to know we were doing it in the right way." Derek himself was proud of his involvement. "As a brass player evervone wants to be on a Bond film. It's the epitome of our session playing," he said in 2012.



"It's quite an honour as a brass player... every kid wants to perform that and play the high notes." John Barclay

help out, so I did an arrangement. We went to Abbey Road to record it and it was presented to the film company who, as we know, loved it and we got the gig," explains Hale.

From there it required just "a couple of tweaks" before Hale recorded it for a second time at Abbey Road a few months later, this time with Sam Mendes present. "That's what you hear as the finished record," says Smith. "Everyone felt very comfortable with what I'd done and the way it came together." Pete Thoms concurs that both the theme and the soundtrack were recorded with consummate ease. "I've been in sessions when the director has not been happy with the music and that didn't happen at all here." Not surprising, he says, considering the high professionalism of British orchestra musicians.

### **British Bonds**

Iconic moments for British musicians over six decades of the James Bond franchise...

### DR NO

The British influence on James Bond music was evident from the outset with London-born composer Monty Norman penning the signature theme for *Dr No* in 1962, John Barry providing the arrangement and performing it with his orchestra, and studio session musician Vic Flick contributing the iconic surf guitar riff.

### **GOLDFINGER**

Another signature musical moment came from Shirley Bassey as she purred her way through this John Barry/Anthony Newley/Leslie Bricusse-penned theme. The score makes heavy use of brass, while metallic chimes are heard on scenes associated with gold and the character Oddjob.

### LIVE AND LET DIE

Paul and Linda McCartney shared songwriting credits for 1973's outing, Live And Let Die. Taking a more modern approach, McCartney gave Live And Let Die a dose of rock 'n' roll spirit with full-blown electric guitar and funky bass while still nodding to the Bond legacy with swirling strings and plenty of mood.

### SKYFALL

North Londoner Adele returned to the classic Bond theme musical template to sing 2012's Skyfall. Lush vocals, moody lyrics and haunting melody – the 21-year-old vocalist captured the Bond spirit to perfection with this outing.

"Although it's an iconic moment for a lot of players," says Pete, "they're not asked to do anything different to what they're expected to do on any other film. They bring the same professionalism to all sessions." But even these stalwart players couldn't help but succumb to the emotional trigger of the Monty Norman trumpet intro from *Dr No.* "There was one moment," recalls Pete, "when they played the original theme and there was certainly a frisson when they played the 'Bada badaaa'."

### **Brass highlights**

Trumpet player John Barclay has featured on 15 Bond soundtracks, performing the music of John Barry, David Arnold and Thomas Newman. He also played on both Smith's *Writing's On The Wall* and Thomas Newman's soundtrack for *Spectre*. "It's quite an honour as a brass player," he says. "The Bond theme is very 'trumpety' – every kid wants to perform that and play the high notes."

John is pleased with the results, believing "the music lifts the whole thing off the ground". Writing's On The Wall is the first Bond theme to reach No 1. "I really like the song," John considers. "I think he's got right into the Bond tradition. There's a little bit of trumpet at the beginning and it's a great sequence, which builds and builds. It's very Bond-esque and Simon Hale's a great arranger. He's a fantastic musician."

For Hale, working with the vocal and piano arrangement gave him the opportunity to make it sound cinematic and ensure that it sat comfortably in the Bond stable. "I've certainly given it colour. They gave me complete freedom to be myself, which is always the best way. I don't think it's a cliché. We certainly didn't do the rising fifths motif, which is perhaps most obviously recognisable from the original guitar riff from the Monty Norman theme. We've not done that – yet it still has that sound world. The orchestration is aware of John Barry's legacy and I'm proud to do something in that genre."

### **British talent**

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While Daniel Craig has suggested this will be his last performance as 007, Hollywood will no doubt once again look to the UK, with its high standards of professionalism, for its musical talent. "You can't value musicians too highly," asserts arranger and composer Simon Hale. "I'm a massive fan of their collaborative skill. It gives me a buzz just knowing I'm part of it."





Benji Webbe is a singer who has acquired near-legendary status in his native South Wales. Hailing from the harbour town of Newport at the very bottom of the Welsh Valleys, he started his first band, Dub War, in 1993. Their unique, genre-splitting mix of punk rock and sound-system reggae won them a horde of fans, and had labels fighting for their signatures at a time when Newport was briefly, and strangely, described as the new Seattle.

Their mini-album, *Dub Warning*, on the local Words Of Warning label first sped them to national attention in 1994, with its lead track *Crack* earning regular plays on night-time radio. After a couple of well-received singles they graduated to the Earache label, where they put out a brace of fast-selling albums and a slew of singles.

Dub War's flame burned brightly but quickly, and the band soon came to an end. But through Dub War Benji had made some friends in very high places, and he was soon engaged in projects with high-profile metal and rock musicians from the likes of Sepultura, Soulfly, Bad Religion, Metallica and most notably Mass Mental, with the latter's bassist, Robert Trujillo.

But he still had the urge to get back to his roots and form another band in his home town. So he got together with some old friends to form Skindred – a band that have fused a weird alchemy of disparate sounds such as reggae, heavy metal, hardcore punk, dancehall and dubstep into a genre of their own that they like to call ragga metal.

Babylon, their 2002 debut album, picked up where Dub War left off, only with more metallic edges, and they soon became a fixture on just about every festival bill on the planet. Their high-octane shows and devotion to their fans have earned them numerous awards, including Best Live Band at the Metal Hammer Golden Gods in 2011, and Kerrang!'s Devotion award in 2010.



"I always fancied being in a band, but it was never really an ambition. It kind of stumbled upon me." Benji Webbe

And if all of that wasn't enough, Benji has a well-earned reputation of being one of the nicest men in rock. So with their new album, *Volume*, released at the end of October and with the band about to embark on a massive winter tour, he took time out of his busy rehearsal schedule to tell us about the origins of his unique musical inventions, why he still loves life on the road at 48, and how he'll never move too far from his Newport roots.

### When you were growing up in a town in South Wales, could you have imagined the musical future that lay ahead of you?

No mate, school did my head in. There were all these kids who were good at geography and good at maths, and I just kept looking at the ceiling waiting to go home. I didn't know what I wanted to do. I always fancied being in a band, but it was never really an ambition. It kind of stumbled upon me. When I got a bit older I'd been doing a bit of singing and reggae sound systems and all that, but I had no plans for doing it for a living, but then you get these offers in life that come out of the blue...

Someone knocked on my door. Guns N' Roses were pretty big at the time and my mate had just got out of prison, and he said to me 'Come on Benji, you can sing, let's do some rock songs'. I mean, I'd done the sound systems and some cabaret, but nothing like this. So we got this guy in on bass who came up for a jam, then we did some demos and straightaway headed to London to do some shows. It just came to us – that was the birth of Dub War. Then we had all these labels approaching us inside of four gigs.

Despite having a lot of labels courting you, Dub War decided to sign with a small local label instead. Why did you go with them? Yeah, we signed for Words Of Warning from Bristol. We just didn't trust the big labels, I guess. Some of our mates in bands like the Cowboy Killers and Blaggers ITA had signed to them and they had a lot more cred, so we stayed small and signed with WOW.

During your time on Words Of Warning you put out a few singles and a hotly received

### mini-album and were gaining a reputation as an unmissable live act. So what made you move on to a bigger label?

Well, all of sudden we were getting the likes of Sony and Polydor coming down to Newport to take us out to dinner. It all got a bit crazy for a bit, but after a month or so it started to slow down. The guv'nor of Words Of Warning was managing us at the time, and he knew his label had taken us about as far as it could. This guy came down from Nottingham to see us. He had started the Earache label and wanted to sign us, so we went on to bigger things for a while.

### What signalled the end of Dub War?

We'd been together for five years, and it kind of ran its course. I think the big problem came after we were promised a publishing deal. We'd got money for the first time in our lives, and some of the boys bought houses on the back of it. We thought we were secure for life and really believed in it, which as it turned out was a stupid mistake. When the deal fell through we had to get jobs in order to keep paying for the houses and keep playing in the band, and so we couldn't all juggle the two things and finished the band.

### What came next?

After all that finished I just couldn't wait to get my foot on the monitor in the rehearsal studio again. But I had all these people from these massive bands digging what I do, so I did some projects with guys from Sepultura and Robert Trujillo [who was then in Ozzy Osbourne's band but who now plays for Metallica]. Robert came to Wales to work on some songs 17 years ago, and he still rings me up every now and again for a get-together.

Then I got together with the bassist Dan Pugsley. He moved up from Southampton to Wales. I knew he could cut it, so I said to him 'Let's do a band from Newport'. It took us two years to find the right musicians, and then by chance we got in touch with Jeff and Ginge from Dub War and got Skindred going. But then we got a record deal and the same bullshit happened as before, and that was enough for Jeff and Ginge.

But it all ended really well – they even suggested two new members (quitarist



Mikey Demus and drummer Arya Goggin)

- and we ain't looked back since. Of course, it's like being married. We have the odd disagreement, but we soon make up. We've had the same line-up since 2002, and there ain't many bands that can say that. I'm not the boss - this ain't the Benji show. The drummer has more say than I do! It's all

### Skindred's music doesn't easily fit into any given genre, so did you find it hard for people to take to your sound at first?

pretty amicable and everything we do we

decide together.

Nah. We just stuck to our guns and did what we did and people got into it. We'd play shows with folky bands like Gogol Bordello and harder rock bands like The Disturbed and both sets of fans loved it just as much. It all depends on how you present yourself. We like to turn our shows into a big party, and I think everyone gets that. Live is where we're at. Doing an album is not the same as a concert.

# You were part of the Newport scene when the town was briefly described as the new Seattle. Did it feel like you were at the centre of some kind of movement at the time?

So they said! It was funny. There were people travelling from America to see us, but it was never really the next Seattle – we'd have had a band as big as Pearl Jam if it was!

### You're known as one of the most exciting live bands on the circuit, so do you still look forward to touring?

You know what's funny, I can't wait. I love playing live. It's not like we're all stuck in the



"I'd love to get to the stage where we're headlining festivals. There's room for us. We're a band that people want to see." Benji Webbe

The Musicians'
Union and me

"I think I first became aware of the Musicians' Union when I used to see all those yellow stickers everywhere, and see those yellow patches on the back of people's jackets and think that it was pretty cool. My brother was a musician and he used to get the monthly newsletters and notes that dropped through the door. I used to love going through them and I thought that I had to be part of that. I wasn't even really a proper musician yet, but I knew that there was an importance in the logo, and so I took it seriously."

"I've been lucky and never had to use their services yet, but it's like going on holiday with insurance, so I don't care about paying my dues. It's an important safety net for others, and I know that if one day I get in trouble, they'll be there to help me."

played Colombia once, and that was incredible, but we'd love to go back and do a full tour.

What's the longest you've ever toured for?
We toured for about two years straight in America, and it sent me mental. I left my wife of 13 years, met some Italian woman and moved with her to Florida. I mean, America's been good to us, don't get me wrong. One of our albums sold 500,000 over there, and it's a big place to tour, but it does send you a bit crazy. Sometimes when I'm halfway through a tour I just can't wait to get home. But then when I do get home I

### But you're back living in Newport now?

want to get right back out again!

Oh yeah, and I wouldn't move from here now. That's where all my real friends are. I was in Florida for two years, but I just had to get back. I haven't got the need to run away any more.

I had this annoying little seven-year-old kid run up to me the other day and ask: 'Are you famous?' So I said to him: 'In some places, yes.' And he comes back to me: 'So why do you still live round here?' And I said: 'I like it round here. I know all my neighbours, and I'd miss everyone. I'd even miss you, running around, being annoying!' I think if I ever made any really big money I'd get a bigger place, but I wouldn't move far from here.

### What are your plans for the future? And do you have any big ambitions left?

I'd love to get to the stage where we're headlining festivals. I mean, it's the same names every year: Sabbath, Rammstein, Maiden, but there's room for us. We're a band that people want to see. We play these festivals and the band before us only get about a thousand people watching them. But when we get on there's suddenly eight or ten thousand, and that's got to mean something. There's some strength in Skindred, and I still think we could do that.

### How long do you think you can keep it up, though? Are you in this for life?

I can keep doing this for years. We're all healthy. We've all walked a difficult path, but we've made it through the jungle. I want to be like Muddy Waters and go on forever. You know, I've got a bad knee, and my back will hurt, but I can't see myself doing anything else, I'm so into the music. I might be feeling rough before the start of a show, but as soon as I hear that intro music it all goes away, and I can't wait to get out there.

years now. They still clearly have a love for the music and spend a huge amount of time on the road every year.

back of some cold old van in the middle of winter. These days it's nice and easy on a

Webbe and Skindred play

to packed out crowds, have

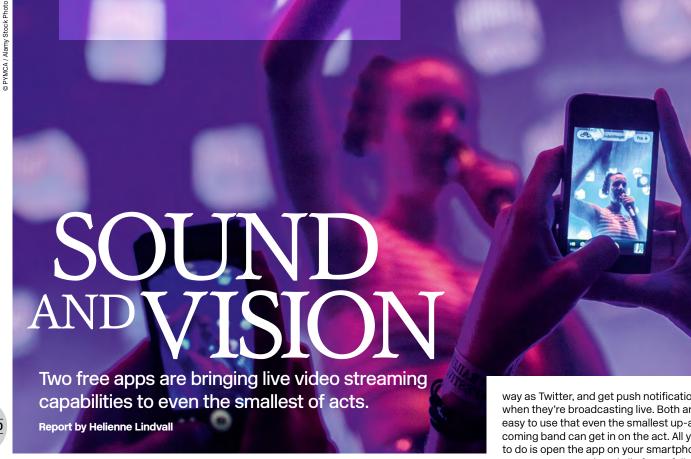
Kerrang! and Metal Hammer

and thrilled audiences for 17

winter. These days it's nice and easy on a proper tour bus. And it's good, because I've got the freedom to bring friends on tour with me. If it's all getting a bit too much I can just go off with my mates and then get back to the venue for showtime.

### Which countries have your favourite crowds? And where would you still like to play?

To be honest with you, we get the same energy in most places. We just like to make the audiences feel happy. We do like Japan, though. I'd still love to play South America. We



When Richie wanted to propose to his girlfriend Lizzie he wanted to make it an event that she wouldn't forget. With both of them being big fans of the band Kodaline - they had met at one of their gigs, and even named their five-month-old son Kodie as a tribute he enlisted the band to help him. As the band serenaded Lizzie with the appropriately named The One while Richie went down on one knee, dozens of Kodaline fans broke out in a collective "aaawww", with some claiming they were crying while others posted messages of encouragement.

No, this didn't happen at Wembley Arena, but in Richie's local pub - and the fans were watching it live as it was streamed on their smartphones, using the Periscope app. While live streaming has been around for a few years now, with acts such as U2 spending big money to stream shows over the net, it seemed to be reserved for more established

bands with record label backing. YouNow opened up live streaming to anyone with a smartphone three years ago, enabling anonymous

viewers to comment on what was appearing on the screen as it happened, but that same anonymity led to criticism from parent groups - and for musicians who wanted to use it to expand their fan base, it was a disadvantage.

Enter Meerkat and Periscope, two livestreaming apps that enable music fans to follow their favourite artists in much the same way as Twitter, and get push notifications when they're broadcasting live. Both are so easy to use that even the smallest up-andcoming band can get in on the act. All you need to do is open the app on your smartphone, hit

> record, and all of your followers are invited to watch whatever you are recording live as it happens.

> These apps are capitalising on people's urge to feel part of an event. In a world where you can watch almost any show on catchup whenever you want, people still watch The X Factor and The

Eurovision Song Contest live in order to comment on it through social media apps such as Twitter. Meerkat and Periscope take this one step further, giving viewers the chance to affect what they're watching. As soon as you start recording you can see followers' avatars

popping up as 'new viewer notifications'. Their comments on what's happening on screen appear in real time, too.

### Meerkat or Periscope?

Kodaline used Periscope

to instantly broadcast their

intimate pub show to their

fans around the world.

Although Periscope launched just three weeks after Meerkat, back in March 2015, Alex Hern.



technology expert at *The Guardian* says that Periscope is much more polished and does not lag as much as Meerkat. This makes a big difference when viewers want to influence the streamer's actions.

Another difference between the two is that Meerkat is ephemeral - you either watch live or not at all. But as you finish a live session on Periscope, a screen pops up saying 'Preparing for replay', giving you the option to replay the stream for 24 hours. Viewers who missed their chance the first time around can see the whole broadcast, including the comments, hearts (the Periscope version of 'likes') and new viewer notifications. However, unless you save the stream to your phone, after that it's gone forever. Meerkat does not have a replay function. "If we want you to go a little bit outside your comfort zone, we want to make sure that you control the content," explained Meerkat founder Ben Rubin at this year's South by Southwest (SXSW) conference.

Periscope solves that problem by enabling private broadcasts, giving you the option to choose who can view it by tapping on the lock icon. You can also simply remove the ability to replay at any time by selecting 'Delete Replay'.

But perhaps what has given Periscope its clearest advantage is that it's owned by Twitter, and so users have access to the company's social graph. This enables users to easily find out which of the people they follow on Twitter are also registered with Periscope. As soon as you begin a new stream it is automatically announced on Twitter, with comments made on Periscope shared on Twitter as @-replies.

### Copyright infringement?

Periscope's terms of service prohibit the broadcasting of copyrighted content without permission. However, as it considers itself protected by 'safe harbour' rules, it will only take down infringing streams if it is alerted to their existence, much in the same way that YouTube operates. Some sports broadcasters and Hollywood studios have voiced their concerns over Periscope users filming content direct from TV or events via their smartphones.

However, there seems little risk that these apps will put music fans off going to gigs. The sound quality of streams by both apps is not ideal, despite accessory makers such as the MightyMic claiming to improve it. It would also be difficult to stream concerts live through these apps, considering the need for good Wi-Fi. People often have issues even sending tweets in real time at many busy venues.

### Is live streaming for me?

Live streaming still has plenty of room to grow. None of the companies has so far presented a way for artists to directly monetise live streaming through their apps. Until bandwidth allows for better sound, it may be better used as primarily a tool to connect with fans, as Jared Leto of 30 Seconds To Mars did with Meerkat Q&As earlier in 2015.

"These apps are capitalising on people's urge to feel part of an event. People still watch *The X* Factor live in order to comment on social media."

## Periscope hints and tips

- Value viewer interaction it's the comments and hearts that make Periscope unique. Interact with the audience.
- Create a sense of intimacy there are plenty of ways to record and share video content, but using the front-facing camera gives fans access that they can't get anywhere else. Doubletap your screen while you're broadcasting to quickly switch from regular mode to selfie mode, and swipe right for the option to hide comments.
- Broadcasters should have expertise in talking about what they're doing, what they can see and interacting with the audience.
- Content should be unusual/ exclusive or behind the scenes

   think of Periscope as offering viewers the chance to be in the broadcaster's shoes for that moment in time.

### How to make the most of your live stream

- Pre-plan what to broadcast. Treat it as a short live show without editing possibilities.
- Engage with your audience. Explain what is happening and engage with the comments.
- Broadcast to a select group of fans as a reward or competition prize.
- Don't make it too short. You have to give people time to tune in.
- Don't be afraid to recap. Streaming is like live TV and some may join in the broadcast later.
- For best results use strong Wi-Fi.
- Promote it! Announce your content play on air, online and on Twitter. Tell your followers about the app and how to download it.
- Save your broadcasts. Change your settings to save all your broadcasts to the camera roll of your phone. This will enable you to upload it to your website later.
- · Use a tripod.
- Test the sound quality. With Periscope you can do this in private beforehand.

The PRS for Music Foundation has been set up to give both established and emerging artists the financial help that they need.

**Feature by Andrew Stewart** 

Songwriters and composers may need little more than a few thousand pounds to turn creative ideas into reality, but where can they find such money in austere times? High street banks struggle to open their loan books to musicians and public funders usually deal in grant sums beyond the needs of a band in want of a few hours' extra studio time or a rapper short of the airfare to an event. The PRS for Music Foundation was established by PRS for Music in March 2000 to keep music moving in the UK, priming the pumps with relatively modest sums that can make all the difference. The charity dispenses targeted grants and timely advice to help songwriters and composers realise their potential.

Since its creation the Foundation has supported over 5,200 new music initiatives and invested more than £22m in the UK's creative economy – money wisely spent according to its analyses of artists' business returns and career progressions. For every £1 invested in the charity by PRS for Music, the Foundation manages to attract £2 from other sources. In the process of growing its funding pool, it has forged strong partnerships with, among others, Arts Council England (ACE), Spotify, the British Council, the BBC and venues and promoters across the UK. It now receives around 2,500 applications and supports about 250 projects per year.

The Musicians' Union joined the list of PRS for Music Foundation partners in 2013. This helped increase the support available via the Foundation's International Showcase Fund. Artists working across all genres can find potential grant aid from the Foundation, whether in the form of money disbursed from

the charity's open funding scheme or from initiatives such as Women Make Music, MOBO UnSung, New Music Biennial, Momentum Music Fund or Music in Residence China.

"The brand and profile of schemes

such as the International Showcase Fund, Women Make Music and New Music Biennial are strong," comments Vanessa Reed, executive director of PRS for Music Foundation. "We offer a mix of substantial schemes and smaller, more focused initiatives that together offer funding to composers and songwriters of all types. We recently set up Momentum with Arts Council England, which is the first time public funds have been used to support a bespoke artist development scheme in pop music. Women Make Music, meanwhile, was our response to the fact that only 13% of UK songwriters and composers were women when we established the fund. That initiative triggered a chain reaction among others across the industry who are now working to address this imbalance. I think we can build on our successes in the future to ensure that nobody is excluded from our funding remit."

### Seed funding and mentoring

Many PRS for Music Foundation schemes deliver seed funding to talented songwriters, composers and bands at early stages in their careers. The charity also offers mentoring Music Foundation.

From left: Kate Tempest, MC Ghetts and Little Simz

have all benefitted from help from the PRS for

"Since its creation the PRS for Music Foundation has supported over 5,200 new music initiatives."

support and other opportunities for musicians to develop their professional expertise. "When PRS for Music set up the Foundation 15 years ago, they were determined that we would be cost effective and not bureaucratic," Vanessa Reed recalls. "That ethos still drives us today. We use independent advisers to help with our assessments and have a knowledgeable, energetic and caring young team."

The PRS for Music Foundation welcomes applications from artists who have never approached the charity before. Vanessa Reed explains that the application process does not always involve form filling. She notes that applicants for the Steve Reid InNOVAtion Awards, which offer expert mentorship and £1,500 bursaries to outstanding emerging unsigned artists, are simply required to video their answers to three questions.

Applicants for the International Showcase Fund must already be established in the UK. Its



awards amount to seed funding for global growth. "We know that people appreciate this scheme," notes Reed. "Even though its grants are not massive, they mean people can travel to showcases they couldn't otherwise afford to attend. Each of the individuals or groups we have funded say they would have been unable to make those trips without our support."

The International Showcase Fund (ISF) was designed to help artists and their managements with the cost of visas, travel, accommodation and expenses attached to appearing at showcase events. The PRS for Music Foundation runs the fund in partnership with the MU, British Underground, UK Trade & Investment (UKTI) and ACE. It supported 48 acts in 2014-15, and contributes up to 75% of the cost of appearances. Before applying, artists must receive an invitation to events such as South by Southwest (SXSW), the NH7 festival, the Rochester International Jazz Festival, WOMEX, Reeperbahn, Folk Alliance International or Jazzahead.

Joe Frankland, the ISF's manager, notes that 88% of funded acts have returned from showcase appearances with tangible business outcomes, covering everything from new label signings to local management and PR deals. "The high number of applicants shows that demand is strong from people who are already export ready," he says. "The fund's purpose is to get acts who have a strong UK presence into other territories. People need an invitation to an international showcase event before they come to us. That acts as a good filtering process, so we're dealing with acts who already have some demand outside the UK. Each of the funding partners makes decisions about the applicants based on supporting really good music and artists who are likely to make the most of an opportunity."

#### International recognition

Poet and rapper Kate Tempest's management opened negotiations with several record companies following her appearance at this year's SXSW. Grime MC Ghetts, meanwhile, established important contacts at Canadian Music Week 2014. Other successful acts supported by the fund include Little Simz, Adult Jazz, Bo Ningen, Boxed In, East India Youth, Fat White Family and many more.

"We're really pleased with the results achieved," notes Frankland. "We can see that the vast majority have secured significant business outcomes from their showcase appearances. Working with UKTI, we can measure the impact of funding on an act's export success and business results. We run other funds that cover new acts in the UK and help others who are on the road to becoming established at home. There's a progression route here, which means we have funded people's UK activity and then supported them through the International Showcase Fund."

Vanessa Reed welcomes the MU's involvement in PRS for Music Foundation. The Union, she says, stands as a natural partner particularly as PRS for Music and MU share members. "Our message to MU members is that we are aware of how challenging it can be for individual musicians to apply for funding and carry the administrative burden of those processes so we work hard to make our application processes straightforward." She adds, "People recognise that we are the specialist music industry funding channel. We are able to reach the grassroots of the industry and help acts who are close to a tipping point, regardless of where they are in their careers."

#### JUST A FEW OF THE ARTISTS INVOLVED...

TOBY DONNELLY – artist manager, Kate Tempest (SXSW)
"We are currently in negotiation with several record labels and have secured several festival bookings off the back of our SXSW appearance, which was helped by the International Showcase Fund."

#### **GHETTS**

(Canadian Music Week 2014)
"International Showcase Fund was a priceless experience for me. It opened up doors that not many artists even know are possible. And it's opened my mind to a much bigger picture for my career and for my music in general."

EDDIE SMITH – artist manager, Little Simz (Canadian Music Week 2014)

"We received substantial interest from major labels in Canada and have worked with local artists, which led to a song on Little Simz' latest release."

#### **VANESSA REED**

"I am proud of the way that PRS for Music established an independent Foundation and think it's an example of best practice for collecting societies. They chose this charitable mechanism, with its independent board of trustees, distinct funds and application criteria, to make sure there was a fair and transparent way of supporting musicians."

"In many ways it's easier to make music and put it out than ever before. But that means it's harder to break through. We try to support the acts with the most potential to reach the next level in their development."

# Healing power

With its strong emotional and physical impact, music can help promote healing and communication. *The Musician* explores music therapy and the role that therapists play.

**Feature by Tracey Kelly** 

We all know that music has the ability to move people to joy and tears, inspire great achievements, and create a feeling of sympathy and connectedness between people. But its power goes beyond these things: used as a clinical tool, music therapy can help relieve physical and mental trauma and disabilities. It also fosters trust and communication in people for whom such attributes are difficult.

There are many different groups of people that music therapy can help, from mothers about to give birth right through to people at the end of their lives. These include:

- Babies, children and young people with developmental difficulties.
- People with learning disabilities and those with autism spectrum disorders.
- Children and adults with mental health
- Seniors and those with dementia.
- Abuse victims.
- · Adult offenders.
- People with brain injuries.
- People with physical disabilities and diseases such as HIV/AIDS.
- Those with eating disorders.



Grace Watts is PR officer at the British Association of Music Therapists (BAMT), the professional body that represents music therapy and music therapists in the UK. She outlines the process: "There's no age limit for clients, just as there's no prerequisite for clients to be musical in order to access music therapy. The process of the therapy is to support and enable rather than teach."

Watts says that everyone has the ability to respond to music, and music therapy uses this connection to facilitate positive changes in emotional well-being and communication through the engagement in live musical interaction between client and therapist. "Using music in this way enables clients to create their own unique musical language in which to explore and connect with the world, and express themselves," she adds. "Music therapy is a particularly effective clinical



intervention for people who are affected by disability, illness or injury as it supports their psychological, emotional, cognitive, physical, communicative and social needs."

#### Speaking in sound

So how does music therapy work, and how does it aim to help people? Sarah Gail Brand is an MU member and trombone player working on the international jazz scene. She is also a practising music therapist and lecturer in music therapy at The Guildhall School of Music and Drama in London.

"The aims of music therapy are bespoke to the person in therapy. It's client-centred work, so your aims are about what the person needs, not what music therapy needs," Brand says. "In most cases, the client will be on their own, or in a group, with the music therapist, and they improvise music together. The client doesn't necessarily have to have any musical training or knowledge, or even be physically able to play. But the music therapist will take whatever music can be made by the client and turn it into an interaction, something meaningful, so that the client feels heard and understood. If they begin to make music with the therapist in any form, their isolation might be reduced."

Therapy snapshot

The hard work, patience and kindness the music therapist puts into therapy sessions is hugely rewarding when the client starts to respond and heal. Sarah Gail Brand shares a memorable experience of her work...

"There was a young girl I worked with who had a difficult home life. She started out the sessions by being quite aggressive, trying to hit and kick – she was distressed. I had to hold the boundaries quite a bit, and not let her hit and kick me, and it wasn't easy.

"But by the time we'd got to the end of our sessions together, she'd be sitting there singing nursery rhymes with me, giggling and laughing. She'd choose instruments and hand me an instrument as well, wanting me to play with her. So she became capable of thinking of another as well as herself. Her problems hadn't gone away entirely, but over the two-year relationship, she'd gone from being troubled and very difficult to work with, to being able to just be a little girl, and play and have fun with music."

"There's no prerequisite for clients to be musical in order to access music therapy. The process of the therapy is to support and enable rather than teach."

In essence, getting the client to make music with the therapist forms a therapeutic bond where a line of communication is opened up. "Music therapy doesn't claim to heal or solve any problems – no therapy can – but it can help people come to terms with life as they experience it," says Brand. "Creating something that is unique (music) between you and the therapist might make you more confident and aware of yourself."

Many music therapy clients may have problems speaking, whether down to mental health problems, physical illness or difficulty articulating how they feel, such as people with autistic spectrum conditions. Music tends to bypass the difficulty of putting feelings into words. "The world's not really set up for those people who struggle to communicate; we live in an age where you're expected to say exactly what you want," says Brand. "It can be an intimidating world. Music therapy gives people a chance to communicate with human beings that's not based on the ability to speak."

#### Win-win sessions

Although a music therapist prepares for each meeting with a client, there's no such thing as a typical session: how it progresses is based on the response of the client. "For each session, you have a range of instruments that you think your client might like. You set the room up slightly differently for each session, read your clinical notes, and carry on from the last session," explains Brand. "Most of the time, you're going in and seeing what happens, mindful of how things have been. It's like any relationship - there becomes a unique sense of you and the other, and you base progression on that unique sense. You should be able to improvise with anything they bring to the session. Sometimes I

#### "Music is something that all humans should have access to." Sarah Gail Brand

have a list of songs to try, and some clients appreciate writing a song with the therapist."

Because of the intense focus of the job, it seems logical that being a music therapist takes a great deal of energy. "It does require a certain amount of resilience and resources," Grace Watts comments, "but some practitioners might have one or more roles, allowing them to do a mix of managerial and clinical work during their week. One of the many positives about being a music therapist is the vocational nature of the role, and to an extent you can shape your working week to meet your interests." Many music therapists pursue their own music careers as well, the sense of fulfilment from this feeding into the therapy and vice versa.

#### Specialised training

While it's possible to add music therapy to your portfolio career, the training is highly specialised. You will need to have a degree in music or a related subject, and then undertake a two-year Masters course in music therapy. With 10 years of training music therapists behind her, Sarah Gail Brand offers: "If you're not qualified, you're not allowed to practise. It's quite an intensive training, including psychological, theoretical and clinical training. Once you've qualified, you have to be licensed by the Health & Care Professions Council (HCPC), the regulatory body for Arts Therapists in the UK."

Musicians must be of a fairly high standard to get on the MA course, with solid reading and theory skills. "I wouldn't say you have to be a great musician, but you have to be good," says Brand. "Certainly at the Guildhall School of Music & Drama where I lecture, we try and get people's musical skills to be the best as possible." There are seven music therapy MA courses across the UK, each of which has a different angle for study. At the Guildhall the general focus is on psychodynamic training, which works with subconscious or unconscious processes taken originally from



#### BRITISH ASSOCIATION OF MUSIC THERAPISTS (BAMT)

#### bamt.org

The professional body for music therapy in the UK.

#### **NORDOFF ROBBINS**

#### nordoff-robbins.org.uk

The premier UK charity for private music therapy services.

#### THE MUSIC THERAPY CHARITY

#### musictherapy.org.uk

A charity that supports research into music therapy and training.

#### **NHS**

nhscareers.nhs.uk

#### HEALTH CARE PROFESSIONS COUNCIL (HCPC)

hcpc-uk.co.uk

#### **MUSIC THERAPY TRAINING**

There are seven institutions in the UK that offer a postgraduate degree in music therapy. The government does not offer bursaries, but some charities donate funds for study each year to the schools.

**Anglia Ruskin University** 

#### anglia.ac.uk

Guildhall School of Music & Drama

#### gsmd.ac.uk

Nordoff Robbins (two centres)

#### nordoff-robbins.org.uk

**Queen Margaret University** 

#### qmu.ac.uk

**Roehampton University** 

#### roehampton.ac.uk

**University of South Wales** 

#### southwales.ac.uk

University of West of England

uwe.ac.uk

psychoanalysis, but which have progressed into a music therapy approach. Other trainings may have a different focus.

Once trained, the therapist joins an elite group – the number of practising music therapists in the UK is surprisingly low. "There are about 1,000 music therapists registered with our regulatory body, the Health & Care Professions Council," says Grace Watts. "BAMT itself has about 800 registered practitioners. Within that number, we have members who may only work half a day a week, right through to those working as clinicians five days a week, and then a wide variety of working practice in between. Some practitioners work two or three days a week as a music therapist and then do a completely different job for the rest of their week."

Registered music therapists must maintain their musical proficiency, skills and knowledge; they are required to engage in continued professional development as part of their registration with the HCPC. "It's about staying in touch with the work," says Watts.

More and more, employment is becoming project-based, with a school or institution receiving funding for a particular scope, enabling them to hire a therapist for a limited time. The National Health Service (NHS) has opportunities for music therapists.

#### Something for everyone

Sarah Gail Brand sees many different types of musicians embark on the MA programme, but finds they all share one trait. "The thing that unites all people who train is their belief that music is something that all humans should have access to. Music is something that makes us all uniquely human."

# Why I joined the MU

Two members from varying musical disciplines explain why they treasure their Musicians' Union membership



#### **EMILY CUNLIFFE**

"I joined the MU recently after the realisation that everyone, in any profession, needs to feel the support and strength of a union behind them. The self-employment badge comes with a lot of individual responsibility and alone time. I recently had a tricky situation when a booker changed my fee post-gig, and I thought, 'Who will back me up if they choose to ignore the emails from little old me?!' When I investigated the MU further and decided to join, I had an instant feeling of belonging to a community, and had access to really useful resources, insurance assistance, and all the added benefits that help me to feel supported within this bubble of self-employment.

Emily is a freelance horn player and brass teacher based in London. In addition to orchestral and ensemble work, she plays in Perhaps Contraption – **perhapscontraption.co.uk** – "a sort of twisted brass, art pop band", hailed as "completely extraordinary" by Tom Robinson of BBC 6 Music. The band's album *Mud Belief* is out soon. Emily is also launching a new website called YouMuso, an online music network, hosting digital business cards for musicians and industry professionals. Follow her Twitter feed @\_emilycunliffe for updates.



#### **IMAN OSMAN**

"The Musicians' Union has helped shape my awareness of things that most artists like me tend to push to the back of their mind, namely tax! After attending one of the MU seminars about tax! finally understood how to take better care of my accounts, and I feel loads more empowered. The MU has also helped with free legal advice and I know that I can call on them with questions any time about my career. The free seminars they put on also allow for great networking opportunities and provide further insight into our industry. The MU has given great support and fed me with the knowledge I needed in order to release the singles I am putting out under my own indie label."

London-based singer-songwriter Iman Osman rose to prominence after featuring on drum & bass music producer Wilkinson's 2012 hit Need To Know, championed by Radio 1 DJs MistaJam and Sara Cox. Gilles Peterson recognised her talent, featuring her on the fourth of his acclaimed Brownswood Bubblers compilation albums. Iman has also written with Kanye West's producer Mike Dean, Lifted (the co-producer for West's Mercy) and Ed Sheeran, among others, and she has toured with Rudimental.

youtube.com/imanmusicuk

# INAN with the HARMONICA

At just 27, Will Pound has already established himself as one of the most versatile harmonica players of his generation. Feature by Will Simpson



Photograph by Tine Sagen

Here's a challenge – how many high-profile harmonica players can you name? There's Larry Adler, of course. And Harry Pitch, the recently deceased virtuoso [see *Tributes* on p48], best known for playing on both fondly remembered 70s instrumental hit *Groovin' With Mr Bloe* and the theme to *Last Of The Summer Wine*. Many will be struggling by now.

Rarer still are harmonica players operating in the world of folk and traditional music, which makes Will Pound a near-unique figure in 2015. A 27-year-old who studied folk and traditional music at Newcastle University. Pound has performed in duos and bands and released an album of his own, A Cut Above, in 2013, He's been nominated three times for Musician Of The Year at the Radio 2 Folk Awards and has also become an in-demand session player, adding his energetic harp to tracks by Martin Simpson, Michelle Burke and contributing to the Justice Collective Hillsborough charity single He Ain't Heavy, He's My Brother. It was Pound who supplied the unmistakable plaintive opening line to the recording of the old Hollies hit that became the 2012 Christmas No 1.

His success is all the more remarkable considering the health problems he suffered as a child. Pound had a heart condition and was given a harmonica by his father as a tool to help him overcome his breathing difficulties. The gift of an instrument quite often proves to be a turning point in many young lives, but as Pound explains, in his case it was more transformational than most.



#### How did you come to pick up the instrument in the first place?

I'd had open heart surgery when I was very young, so when I was 10 my dad gave me a harmonica because he thought it would help with my breathing. And then of course I sort of liked the sound of it anyway. Over the next 10 years I really practised and it was probably when I was about 15 or 16 that I thought 'You know, if I get better at this and keep it up I could really be a musician'.

#### Has your condition impacted on your playing at all, or your career?

If anything, it's made my playing better. Because I was so conscious about my heart problems – I mean, they're not really problems now, though I have to keep myself in check and go for regular check-ups – I actually think I have made more of a thing of it. I've practised a lot more to make sure that I'm not going to get out of breath on a gig. Also the way I play is quite percussive. So, it's teaching myself not to run out of breath basically. When you see me play you'll probably think: how on Earth is he doing that and still managing to breathe? Really, it's because I've been able to build up that breath control over the years.

#### It's obviously an instrument you hear a lot of in blues and rock even, but not folk. Why did you decide to go down that route?

I was brought up with traditional music among my family and friends so it was just all around me. It seemed natural. I started learning tunes by ear, not really listening to harmonica players. I don't even now, to be honest. I think if you want to gain your own style you listen to other instrumentalists. So I tried to interpret what a banjo or a trumpet or a double bass would do or someone who raps or an electronic beat, and I try to replicate that on a harmonica.

## Will Pound biography

Will has recorded sessions with: Martin Simpson, Jim Moray, Sam Carter, Concerto Caledonia, Matt Corby, Michelle Burke and Guy Chambers. Also recorded the harmonica solo on He Ain't Heavy, He's My Brother by the Justice Collective, a fund-raising record for the charities involved with the Hillsborough stadium tragedy.

Albums released: A Cut Above (Lulubug Records, 2013).

Compilations appeared on: Banquet Of Boxes: A Celebration Of The English Melodeon (Mrs Casey Records).

Awards: Nominated for Musician Of The Year at the Radio 2 Folk Awards in 2012, 2014 and 2015. Won FATEA Magazine Instrumentalist Of The Year in 2013 and 2014.

Film work: Red Star 3D.

Computer games work:
Runescape 3 (Jagex Games).

"I really practised and when I was 15 or 16 I thought 'You know, if I get better at this and keep it up I could really be a musician'."

#### What's the biggest misconception about the harmonica as an instrument?

That it can't be a melody instrument. That it can't be used in folk music. I mean, there's me and Brendan Power in the UK, and Phillip Henry to a certain extent, but he's more of a blues guy than folk. We're quite rare.

#### How useful was the folk and trad music degree in honing your talents?

Good, although I didn't complete it. I did two years out of a four-year degree and then gave it up to do professional playing. That wasn't because the degree was bad or anything. It was more that I wasn't very good at academic stuff, writing and all that. I have dyslexia and dyspraxia so that didn't help. And I didn't have a harmonica teacher there – although again that wasn't their fault. I learned a lot more off other instruments than the harmonica. I learned how to play triplets really well, because I listened to a lot of banjo and fiddle players. They did all sorts of techniques which I just nicked and converted onto harmonica.

#### After that did you join a band?

I had a duo with a guy on clawhammer banjo who I met on the folk degree. We'd do open mic nights and things like that. In Newcastle there were about three a night in the city centre at the time. That was great because it was a gig but also rehearsal time. So we toured for about two and a half years and got quite well known on the folk scene. It was that which set us off really. Then after that we went our separate ways. I did a solo record and that's when it started to kick on a bit more.

"The best known thing I've done would be the Justice Collective single. It was an amazing experience to be part of that with so many big names."



#### What's your current set-up?

At the moment I have a duo with accordion player Edward Jay and we're currently recording an album. We're doing a lot of it ourselves though there's a possibility that we'll do some tracks with Guy Chambers. I'm also at the very early stages of writing a harmonica concerto, which is going to be challenging considering I don't actually read music, but I'm getting some help with that with an arranger. I also do lots of work for music libraries as well as session work.

#### What sort of session work have you done? What's been your most memorable one?

I've done quite a few folk music ones and pop ones. I guess the best known thing I've done would be the Justice Collective single [a project set up in 2012 to raise funds for various charities associated with the Hillsborough disaster]. It was an amazing experience to be part of that with so many big names. Obviously, a hit like

#### Has not reading music been a drawback in terms of session work?

Yes and no. In the folk scene it doesn't really matter with session work because they don't tend to read music either. The same in the pop world. But in classical or if you're doing a film score that's not the case, so yes, it's more tricky. But saying that, I've done them before. People send me the track in advance and I'll go away and just learn it by ear.

#### Who would you say have been your main musical influences?

People like Jerry Douglas, Stuart Duncan the bluegrass player – all those kind of guys. In jazz there's Gwilym Simcock – an absolute genius pianist. There's John Parker from Nizlopi who I worked with for a while. He's a really good double bass player.

### Interesting that you don't mention any harmonica players. Are there any who you look up to?

A few. But there are not so many people that I take a massive inspiration from, more that I admire their work. Someone like Brendan Power – he's put Irish music on the map with the harmonica. Howard Levy – an amazing



Will Pound on composing

The harmonica isn't an instrument that you immediately think of as a compositional tool, but as Pound explains it can be every bit as creative as the piano or guitar. "I'd say 75% of my albums are originally composed. I'm composing all the time. I'm inspired by listening to other pieces of music. You hear a certain phrase and you're like 'Oh that's really nice' and you start with something like that."

"I use my phone a lot. If I have something just come into my head and I don't have my instrument, then I literally hum it into my phone and go back and learn it later. But yeah, there aren't a lot of people writing on a harmonica, especially classical stuff. It's always been written for harmonica by someone else, not the player themselves. Hopefully with my concerto I'm changing that."

player who has his own style. Even Larry Adler to a certain extent, though I don't play the kind

#### When did you join the MU and why?

popular music with his fluid and

of stuff he played.

I joined not long after I became self-employed so I must have been 20, 21. I joined to keep myself safe, basically. If you have any legal issues or if someone doesn't pay you, it's great to have good advice. I've used the advice recently about my classical stuff and they were fantastic - they responded really quickly. With some organisations you'd be waiting for weeks whereas they were right there and on it.

Why would you encourage musicians to join? I think it's a matter of being protected. Being self-employed as a lot of us are, we don't have a lot of protection or rights if someone is not paying you, for example. The MU is there to help you when you need a hand. It's really important that it's there.

#### You mentioned the concerto, but where else can you see yourself going musically in the next few years?

Frankly, I don't know. I think what's really nice at the moment is that because I do a mixture of things you can't tell what might come up. The duo I'm in now I suspect will be touring for quite a while, for the next few years definitely. I'm going to be doing another solo album at some point in the next couple of years I reckon. That'll be different from my last one. My last one was very trad and there were certain players who came on and played tunes with me, whereas the next one I'll probably go down a different path. Then there's the classical stuff and the workshops. So I'm definitely going to be busy.

#### What made you start the harmonica workshops that you run?

It's just a way to give something back and encourage people to pick up the instrument. I don't teach people two tunes in a couple of hours, because I don't find that it's useful for them - everyone has different learning capabilities. Plus having 20 harmonicas playing at the same time is not very useful to me, because I can't hear what someone is doing wrong or right! I tend to find that holding question-led sessions is easier. It means that people can pick up stuff in their own time, and if they want some advice afterwards they can call me and ask me how I do it.

#### Do you think in some way what you're doing is changing the image of the instrument? People tend to associate it with the blues or write it off as a kids' instrument.

That's done with a lot of instruments, not just harmonica. People think saxophone equals jazz. The saxophone is capable of so much! I want to show that the harmonica has real qualities, that it's as good and valid as a piano, a saxophone or a trumpet. I just want people to enjoy it, to have a good time, enjoy the shows and the albums and hey, they might actually like the harmonica by the end of it, who knows! It's a great instrument. MU





One of the most positive trends in recent years has been the gradual shift in attitudes towards disability in the UK. No longer viewed as odd, strange or problematic, huge strides have been made in many areas where previously discrimination was rife, and nowhere was this shown as dramatically as sport, where the London 2012 Paralympic Games constituted a breakthrough in how disabled athletes (and by extension disability itself) is viewed.

But in music progress has been slower. In 2016 the number of fully accessible UK venues is still woefully small. When was the last time you saw a professional orchestra with a disabled musician? For that matter, aside from stalwarts such as Robert Wyatt and Evelyn Glennie, how many disabled musicians can you name?

The formation of the British Paraorchestra in 2012 was an attempt to address these issues of access and participation, as well as a way to showcase over 30 brilliant musicians who just so happen to be disabled. Its founder, the conductor Charles Hazlewood, has long been one of the most prominent agitators for increased access to all genres of music, but for him the Paraorchestra had an importance that went well beyond the merely altruistic.

"My youngest child was born with cerebral palsy so very quickly she gave me an introduction to issues that I had never really considered before," he explains. "Then I found myself wondering about all the orchestras I conduct over the world and why was it that I wasn't coming across any disability in any of those orchestras? I thought 'Well this is just plain absurd'. The world is missing out on potentially millions of talented people who have a disability. Something needs to be done."

This was in 2011 and the upcoming London 2012 Paralympic Games was at the forefront of Hazlewood's mind. "It was a once in a lifetime opportunity to make a very, very big public statement about this issue," he says. "The Games itself is just an incredibly inspirational model, and so I thought if that could be done in sport then surely it can be done in music, which,

"Every person on the planet engages with music and we are way behind the curve."

by the way, is more universal than sport. Every person on the planet engages with music on a daily basis. At the moment we are way behind the curve and it's quite ridiculous."

Finding the musicians to make up the orchestra was the easy part. "They just emerged, like angels out of the mist." Trumpeter Clarence Adoo was one of the first players Hazlewood contacted. "I was invited down to London with two or three others and we spent the afternoon playing our instruments," recalls Adoo. "I'd heard about Charles's reputation so I knew how serious he was when he said he was going to give this a good go."

#### **Challenging stereotypes**

For Hazlewood, the biggest challenge was persuading the powers that be of his idea, and confronting institutional prejudice. "Most people do not assume disability equates with excellence." He believes that even the most liberal-minded person still has a fundamental lack of trust at the back of their mind, despite thinking it is a very good idea. "In sport it's taken over 50 years for the world to enter a position of trust where people no longer watch the Paralympic Games because they think it's some nice therapy for poor disabled people – they watch because it's world-class sport," he says.

It should come as no surprise that the 30-plus members of the Paraorchestra are all world-class musicians. Members were selected purely on their talent. There was no attempt by Hazlewood to ensure a 'range' of disabilities were represented, although all the musicians have interesting, and often moving, backstories.

Adoo is a prime example. A member of Courtney Pine's Jazz Warriors and the Royal Northern Sinfonia, he was already a hugely respected

"Until such time as I see musicians with disability being taken seriously and taken in by the great musical institutions, I am not going to stop."

iazz musician when he was involved in an accident in August 1995. "I was driving to London and my car rolled over. I broke my neck, damaged my spinal column and I was left paralysed from the neck downwards."

Adoo remembers thinking that he would definitely do some form of music again, despite people telling him that his musical career was over. He refused to believe them and ended up going back and working at the Northern Sinfonia in an educational capacity. "I was able to direct amateur orchestras and university groups until I had an instrument specially built for me called 'The Headspace' that I control with my breath."

#### An innovative approach

The Paraorchestra is an unorthodox ensemble in a number of ways. For one thing, its line-up includes instruments such as Celtic harp, lap steel guitar, lute, sitar and laptop. That means its repertoire differs from that of a conventional orchestra - instead of relying on the classics, the musicians compose their own original work through a painstaking improvisation method.

"At the beginning we wanted the music to somehow be owned by each and every musician on stage," explains Hazlewood. "How that works in practice is that I'll walk into rehearsal and establish, let's say, two melodic ideas, maybe some harmonic parameters and maybe some shape: an outer architecture, if you like." The orchestra then splits into groups of two or three, who each go to different spaces to devise episodes based around that material.

After a little while these groups come back together and do a kind of 'show and tell', plaving



The Paraorchestra performing with the Southbank Sinfonia in Bristol at the Colston Hall's

Fast Forward Music Festival.

One of the Paraorchestra's stated aims is "to encourage greater investment in the development of assistive technology for disabled musicians" and progress has been rapid. "It's been the most thrillingly steep curve," Hazlewood enthuses. "If I had been trying to get this project going 20 years ago it would have been very challenging, not least because there was very little technology around. Now the rate at which new kit is being designed and rolled out, albeit in a cottage industry kind of way, is staggering."

trumpet is one example. Another is Lyn Levett, one of the Paraorchestra's laptop players, who has extreme cerebral palsy. She can't speak conventionally but creates music by operating an iPad with her nose, "I would genuinely say that we are at a point now where there is no barrier to any person with any kind of impairment to make music of the highest quality," Hazlewood states, "There is a system apparatus that means that a person - whatever their disability might be - can still make the music they wish to, and that is an incredible thing."

what they have developed to the rest of the orchestra, in order for the others to give feedback on what is and isn't working. The process is then repeated: the orchestra splits up into groups again, does more devising and then more show and tell. "Bit by bit what we're doing is whittled down to an essence, which will then be the basis of what ends up being a piece," explains Hazlewood. "When they hit the stage the members all genuinely will have a strong sense of ownership over the development of that material."

It sounds fiendishly difficult but Hazlewood is adamant it gets the results he wants. "I find it thrilling and liberating actually. It means that every musician there is playing to their particular strengths." He points out the obvious problems in asking a composer to write a piece for an orchestra while bearing in mind that it includes three laptop players, a sitar player, a lutenist, five woodwind players, and so many strings. "How could they write something that is going to be authentic for each one of those different musical worlds?"

#### **Breaking barriers**

This though is an ensemble that, as individuals and as a collective, has made a habit of clearing barriers with ease. They were, after all, only a few gigs old when they played in front of a TV audience of hundreds of millions when they backed Coldplay at the 2012 Paralympic Games closing ceremony. "I didn't enjoy it until it was



over," admits Adoo. "We only got to our seats five minutes before we were supposed to play so that was the only time we had to focus. You couldn't think about how many people were watching, just the first note you had to play."

Since then the Paraorchestra has played all over the UK and toured the Middle East, and it has recently settled into its new base in Bristol. Hazlewood is currently finalising a programme of dates for 2016, which he hopes will include a trip to Rio for a second Paralympic Games performance.

#### Plain talking

It's inevitable that the Paraorchestra has ruffled a few feathers. There is an argument that projects like these end up being patronising to disabled people, and that they ghettoise musicians who really should be playing with 'normal' orchestras. Not surprisingly, Hazlewood has little time for that line of thinking.

"Patronising? I reject that wholeheartedly. Until such time as I see musicians with disability being taken seriously and taken in by the great musical institutions of our world, I am not going to stop." Hazlewood is passionate about this: "I don't give a damn if anyone thinks it's ghettoised. I've got to shine a bright light on this issue and the only way I can do it is by showing how bloody brilliant – of course – that musicians with disability are. And people don't recognise that at the moment. Until such time as they do, we have to carry on."

Hazlewood's long-term goal is that there shouldn't be any need for paraorchestras in the future. However, he asserts that until such time

as disabled musicians receive the same opportunities, the same training and the same sense of values around them that able-bodied musicians do, then there will be a need. "As much as it is about showcasing world-class musicians, this is a political statement," he says.

Hazlewood sees that final goal as being some way off. "I'm still not finding disabled musicians in any of the orchestras I conduct. Literally nowhere; they don't exist." He feels this is no fault of the orchestras. Rather, he blames the system, in terms of how concert halls are not set up adequately to take provision for people with disabilities and how educational establishments are not set up to deal with disability. He adds, "The funding isn't there from grass roots up so that people can get the technology and the training they need to flourish musically. There is an awful lot of work to be done."

#### One of a kind

Until then the Paraorchestra remains the only ensemble of its kind in the world, a showcase that has not only increased its members' opportunities, but also, according to Clarence

#### Paraorchestra timeline

July 2011 Charles Hazlewood announces the formation of the British Paraorchestra at the TED (Technology, Entertainment and Design) conference in Edinburgh.

July 2012 Makes its live debut at Hazlewood's 'Orchestra in a Field' festival at Glastonbury Abbey.

September 2012 Performs with Coldplay at the closing ceremony of the 2012 Paralympic Games.

December 2012 Performs a new version of the national anthem at Buckingham Palace that is broadcast as part of the Queen's Christmas message.

April 2014 Tours the Middle East.

July 2015 Moves to its new base at the At-Bristol Science Centre.

December 2015 Performs with Hazlewood's All Star Collective, Jarvis Cocker, Adrian Utley and Will Gregory at a tribute show to *Thunderbirds* composer Barry Gray.

Adoo, improved them as musicians. "This band tests me all the time," he laughs. "Despite the fact I've got all sorts of music qualifications, it stretches me." This is partly because they have very little time to learn a piece. "There are people in the band that are used to that, being taught by ear. I can do some of that, but I can never feel like I can relax. I can't be the one to let the band down."

Adoo says the musicians all learn a lot from each other, and one of the fantastic things about the orchestra is the range of abilities and talents, which gives it a unique sound that most people have never come across before. "It's different to any ensemble I've ever played in," enthuses Adoo. "There is such amazing creativity, and we never talk about disabilities when we're together – we only ever talk about the music."



# MAKING THE MOST OF REHEARSAL STUDIOS "In my experience, as a moowner, a rehearsal studion of the studio of the stu

A good rehearsal room is vital to the development of any band. But how do you find one and make it really work for you? Neil Crossley investigates...

Any musician who has set foot on a stage in the last few decades will doubtless have spent some time in a rehearsal studio.
Unless bands have access to spacious, soundproofed facilities of their own, rehearsal studios are an almost inevitable option when preparing for live or recorded work.

But finding one that suits you and your band's needs can require careful research. And making optimum use of your time when you are actually in a studio can have a profound impact on your future development as a band.

#### Aims and aspirations

Before booking the first rehearsal, it is advisable for bands to discuss their aspirations, particularly if they are semi-professional or amateur. If the aim is to go pro and set out on tour, then it's worth ensuring that everyone shares that objective.

Transparency and honesty are key. Despite the apparent enthusiasm of musicians for everything that a professional career can offer, there will inevitably be some who, when offered a tour, will be unable or unwilling to do it. It's also worth remembering that even amateur musicians may find themselves in a legal partnership, so consult the *Partnerships* section in the *MU Members' Handbook*.

#### Selecting a studio

When it comes to sourcing a good rehearsal studio, research is very important. As most musicians know, there is no shortage of bad rehearsal studios, and anecdotes abound of rooms with broken amps, perilous electrics, dysfunctional PA systems and surly staff. Obvious steps musicians can take to avoid such an outcome include seeking out recommendations, comparing online reviews or visiting the facility before booking a session.

Convenience and accessibility are key factors when deciding on a regular studio. Nothing will sap the will of band members faster than booking a studio that is hours away from their homes. Ensuring all band members are happy with a studio's location is a prudent move, as is agreeing exactly who is going to pay for it.

Sol Curry, managing director of Factory Studios in Bristol, is all too aware of what makes a good rehearsal studio. Major bands who regularly rehearse at Factory include Portishead, PJ Harvey, Skindred and Reprazent. Curry estimates that of all the musicians that rehearse there, 50% are amateur, 35% are semi-professional and 15% are professional. But for all levels of musician, he says, a rehearsal studio must offer a consistently high standard of service.

"In my experience, as a musician and a studio owner, a rehearsal studio needs to be 100% reliable, easy to contact, clean, well looked after and have well–maintained equipment," he says. "The biggest mistake I see other music studio owners making is a lack of investment back into the business. If you don't commit to putting a *lot* of your profits into the studio, then your quality of service will suffer and you'll find your business going downhill very quickly."

#### Essential criteria

Paul Gray, MU Regional Officer for Wales & South West England and former bassist with The Damned and UFO, says the difference between a good and bad rehearsal studio is really subjective. He cites ease of access, appropriate room size, good soundproofing, decent lighting and clean toilets as integral features that all help make the process of rehearsal more enjoyable. But the most important factor when choosing a rehearsal room, he says, is the sound.

"In 40 years of experiencing the dampest and dankest (with The Damned) to the plushest and most expensive (UFO), I'd say there is one consideration that overrides everything else, and that's the quality of the PA. Unless you're working on song structures in advance of a recording session, rehearsals should

"I'd say there is one consideration that overrides everything: the quality of the PA." Paul Gray be used as a way to replicate the sound you individually and collectively intend to make out on stage – so a decent PA that doesn't feed back, with adequate headroom, decent mics and a good mixing desk is paramount."

It's a view echoed by Nigel Pulsford, former guitarist with Bush, the West London rock band that sold over 10 million records in the US, notched up numerous top 10 singles on the *Billboard* charts and, in terms of commercial Stateside success, left most British bands of the 90s standing. Like Paul Gray, Pulsford has spent significant periods of time in rehearsal studios and has definite views on how to select the most suitable one.

"An environment that isn't tiring on the ears is a huge plus, especially if you're spending eight-hour days rehearsing," he says. "Space, good acoustics and decent foldback are key for me. Bad rehearsal spaces lack all of the above. Cramped rooms can be terrible as can mirrored rooms, which reflect sound in a non-positive way but satisfy the vainer amongst us."

#### Getting down to work

After selecting the rehearsal room that feels comfortable, suits your budget and has a good PA and good facilities, it makes sense to book it up in advance on a regular basis. It's also worth checking if the studio offers discounts to MU members.

The first session should ideally be spent experimenting with the sound levels and positioning of the gear, to find the combination that allows everyone in the band to clearly hear what they and the other members are doing. After selecting the optimum set-up, it's worth making a note of the equipment positioning and settings so that the sound can be replicated in future rehearsals.

Excessive sound levels can do untold harm to hearing, not to mention creating friction between musicians, so it is vital to keep amps and PA systems at a comfortable level. "Musicians should always consider using hearing protection," says Paul Gray, "because once you damage your hearing, it is irreversible. Being aware of the volume that you're playing at in relation to the other musicians is also important."





Paul Gray is keen to stress the importance of preparation before a rehearsal. "A rehearsal is not a practice," he says. "Practice is something you do

at home. Rehearsal time can be expensive, so be well prepared and practise your parts beforehand to make the most of honing your band sound."

"It's also important to be aware of what your fellow musicians are actually doing. Listen to what the others are playing, don't just focus on yourself," says Paul. "It's amazing how many situations I've been in where someone is so into their own little world that they can't hear that their part doesn't fit."

"Also be aware of the volume you're playing at in relation to other musicians. It depends what kind of act you are, of course. It's easier to manage these days as drummers can use hotrods to limit volume in rehearsals if necessary."

Paul advises bands who are rehearsing for live work to write a set-list and play through it as if it were a gig, placing all their equipment as they would on the night. Timing the rehearsal is also key, he says, to ensure the set is well-timed and evenly-paced, and to gauge exactly how long it takes for the guitarist to retune, the keyboard player to reprogram or the vocalist to talk to the audience.

Nigel Pulsford highlights the value of dividing rehearsal sessions into blocks and clear goals, and the ability to record rehearsals, review and adjust performance. "This can be achieved with a phone that records, a piece of paper and a pen, but is better served with a blackboard or whiteboard, so arrangements can be written down, learned or at least followed by band members."

#### The value of live

In an age of ever-dwindling revenues from recorded music, it's tempting to conclude that rehearsal studios are struggling commercially. Not so, says Sol Curry of Factory Studios.

"Our business has grown exponentially throughout the recession and since. We owe this success partly to the multi-service nature of our business model and partly to the fact that even during tough times, people will always find the money to spend on an outlet for their creativity."



Nigel Pulsford, formerly of Bush, has sold millions of records and spent numerous days in rehearsal studios. He's insistent that good facilities are an absolute must for any band.

"Also, despite the fact that recorded music has suffered a downturn, live music is as popular as ever. The chemistry created both between band members and between the members of a live audience, is something that can never be successfully digitalised and streamed."

#### **Growing demand**

The ability to weather the recession is also reflected at Terminal Studios, the legendary, high-end facility in Bermondsey, South London, whose clients since opening its doors in 1979 have spanned from David Bowie and Nirvana through to Adele and One Direction.

"Bands have to tour more now so, if anything, demand is growing for rehearsal space," says Ed Randall, co-owner of Terminal Studios. "There's not enough in London, that's for sure. At the top end, definitely not. You could probably build another five or six big rooms and everybody would still be fully booked."

While the bulk of Terminal's business is professional artists, the studio does also cater

for semi-pro and amateur bands. "You'd be surprised by how many musicians there are in banking," says Randall. "We get a lot of that business because we're near the City – many of them have small function bands."

When asked how bands can make the most of rehearsals, Randall's response is instant. "Be on time," he says, "because most people aren't." It's a point highlighted by Nigel Pulsford, who cites lateness as a factor for sparking conflict within a band. "People turning up on time is essential," he says. Paul Gray also stresses the importance of punctuality. "There's nothing more irritating than a member who consistently turns up late and then spends ages messing about with their gear," he says.

#### A place to flourish

One of the best gauges of a good rehearsal space is the speed at which your band develops. An environment that is conducive to musicians' needs should inspire creativity. Good rehearsal rooms with a great sound, superb facilities, a pleasing 'vibe' and convenient location can really help artists flourish. But it's worth remembering that state-of-the-art equipment and dazzling aesthetics do not necessarily mean good rehearsal spaces, as Paul Gray points out.

"Good facilities make the process more enjoyable," he says. "That said, I'm currently rehearsing with my band in a garage with curtains pinned to the walls, and that suits us just fine. Remember, the plushest places are not necessarily the most conducive to getting down to work."



Things to remember when booking a rehearsal studio



#### **Know your objectives**

Before setting foot in a rehearsal studio, discuss the band's aspirations to ensure you share the same goals.



#### **Review your options**

Do your research. Seek out word-ofmouth recommendations and reviews of rehearsal studios and visit the premises before parting with any cash.



#### **Check the location**

Choose somewhere that is convenient and easily accessible for all of the band members. Once you have found a good studio, book it on a regular basis.



#### Set up as if you're on stage

Set your gear up as you would at a gig and time the set, factoring in enough gaps for tuning, reprogramming and talking to the audience.



#### Make sure there's a good PA

The number one factor for choosing a rehearsal room is sound, so make sure it has a decent PA system.



#### **ALWAYS BE ON TIME!**

It may be stating the obvious, but there's nothing more likely to drive your fellow bandmates to distraction than showing up late all the time.

# 9

A GUIDE TO...

# MCPS

MCPS provides £140 million worth of income to songwriters, composers and publishers each year, but do you know what the organisation does? Rhian Jones explains the ins and outs of the Mechanical Copyright Protection Society.

There's a long-running joke between people who work in the music industry that no one knows what any of the companies named by acronyms actually do. And near the top of the list, among PRS, ASCAP, PPL and BMI, is MCPS. It's a veteran company that's been around since 1911 and those four letters stand for Mechanical Copyright Protection Society.

Mechanical royalties are amounts paid to songwriters, composers and publishers when copies have been made of pieces of music they have contributed to. Those copies can be one CD sale, a version that appears on radio, a DVD or one download from a website such as iTunes. "If it's Adele singing her new song then a copy has been made when you produce one CD; when you produce 10 CDs, 10 copies are being made," explains Jane Dyball, CEO of the MPA Group of Companies, an umbrella organisation that includes MCPS. "If I sing an Adele song and make a copy of that, then that's another act of copying. Adele could do a version on a DVD and that

would be another act. It's kind of agnostic as to who is performing the song or how it's being performed, it's just a question of whether or not a copy has been made."

Streaming services make various copies in the process of music being played via their platforms. Acts of copying include when a track is buffered on the internet or

sent via satellite, or if someone saves a stream to their laptop for offline playback.

#### **Origins of MCPS**

MCPS was created by the Music Publishers Association (MPA) as a means to license small-value transactional uses. If someone wants to make a copy of a song they need to buy a mechanical licence, and that money is paid back to MCPS members - whether through publishers or directly to songwriters/ composers. The society exists largely to serve people who make a full-time living from writing music and it currently has 26,628 members: 20,205 writers and 6,423 publishers. Because there is an infinite amount of copies being made at any one moment, MCPS allows publishers to get on with doing their work by tracing and collecting tiny sums of money on their behalf. These small payments add up to a turnover of around £140m a year for MCPS.



"Royalties derived from a single act of copying – whether that is streaming, downloading, selling a record or a use on TV – are very small individually so it would

be very expensive for a publisher to administer and collect those small amounts of money, especially if it was a small publisher," explains Dyball. "So what MCPS does is provide a really comprehensive means of collecting millions, or in the digital world billions, of copies that each deliver a very small value and aggregate them up into a business."

Songwriters who don't have publishers would not be able to collect those royalties otherwise, because record labels don't have a way of handling all the direct requests for an individual's share of money from a release. MCPS licenses its members' repertoire in one go via negotiated agreements with the record industry, digital services and broadcasters.

An added benefit of having a large organisation to represent its members is bargaining power when working out how much of a share



#### MEMBERSHIP

Songwriters and composers are welcome to join MCPS directly for a fee of £50. Members must have had music either commercially released by a record company (not one that they own), played on the radio or TV, or used in an audio-visual or multimedia production or online. The music can't already be represented by a publisher because that publisher will likely be a member of MCPS itself. MCPS takes commission from any collected royalties, ranging from 3.6-20% depending on which medium the copying has taken place.

Joining directly is most cost effective because members will be dodging the cut their publishers take from their royalties. However, losing out on the services publishers offer might not be the best policy, especially for those songwriters and composers who are up and coming. MCPS won't, for example, pitch members' music to appear in TV adverts and films for sync deals, which can be a decent earner. Nor will it offer any kind of career support, such as advances and contacts for pitching tracks to artists or teaming up with other writers for sessions. Direct membership to MCPS is more suited to writers who work to specific commissions. An ideal example is those who work in media writing for TV programmes - they don't need a publisher because the music has already been sold.

songwriters and publishers get for their work. It is down to PRS to negotiate licences with the many digital services such as Spotify, Apple Music and YouTube. Part of Dyball's job is to ensure MCPS members are getting a fair deal. "I get involved by keeping a very close eye on what PRS is doing and trying to ensure that it represents our interests as best it can," she says. "Sometimes I will also meet with digital services directly to see whether or not I can help bridge gaps. My job is to make sure that both sides - whether it's SoundCloud or PRS - are doing everything they can to reach a settlement that will be acceptable to the membership. I need to make sure the door to negotiation remains open."

#### Mechanical rolls

The word 'mechanical' comes from the way sound was reproduced through mechanical rolls that were put into a player piano – a popular instrument in the early 20th century. When the pedals of a player piano are pressed, the reading system inside the piano that contains a perforated piano roll triggers musical notes when the holes in the roll are read. The 'player' ends up looking like a very skilled pianist, but in reality it's the mechanics doing all the work. Each one of the rolls that was sold would deliver a royalty back to the

music publisher, depending on whose work was being copied. These days, the mechanism around the act of copying is irrelevant, but the process of remuneration remains the same and that is taken care of by MCPS.

In 2009, MCPS joined forces with PRS and set up a joint company called the MCPS-

"Everyone needs a mechanical licence if they want to make a copy of a song."

PRS Alliance. The two parties still remained distinct – PRS collecting money for music being performed/played in public – but all of MCPS' and PRS' overheads, members of staff, IT systems and property went into the alliance. Then, in July 2013, MCPS sold its share of the alliance back to PRS and the two went back to operating as standalone companies. Dyball was appointed to run MCPS and started the post in January 2014. MCPS is now a customer of PRS and outsources its administration to PRS (the licences are issued by PRS) – hence why new PRS members will be told about MCPS membership when signing up.

#### The future of MCPS

So what does the future hold for this centuryold organisation? 'Blockchain technology' is a current buzzword and threatens to make older players such as MCPS extinct by tracking all elements of a song in real time and providing a digital one-stop shop for those looking for licences (MCPS still uses paper applications). But there is still a lot of life in MCPS yet, according to Dyball, as well as plans to bring its business firmly into the 21st century.

"MCPS does not look as exciting as some of the new options in the marketplace, which are starting to appear, but its job is not to be exciting, it is to be a member organisation which is reliable and trustworthy," says Dyball. "While we aspire to make MCPS much more flexible in the digital age - and we need to make it more of an online business in terms of how it operates by offering licences with online payment options - the most important thing is that it provides a cost-effective, efficient service. It has no divine right of existence and members will leave if there is a better offering on the market." But for now, MCPS is here to stay and it continues to ensure those who create music are able to make a living from their work. One ambiguous organisation explained, lots more to go...



# **ASK US FIRST**

It is in the interest of all MU members to read this list carefully.

If you are offered any work or agreements by anyone listed below, before you accept, please consult either the contact shown here, your Regional Office, or MU Legal Official Dawn Rodger tel: 0161 233 4007, email: dawn.rodger@theMU.org. (Entries with an asterisk have been dissolved)

- Andrew East-Erskine /
   Wish Music Ltd
- Ash Productions Live Ltd /
   Dancing Fool Theatrical Ltd /
   Antony Stuart-Hicks /
   Paul Leno

Naomi Pohl on 020 7840 5532

- Big AL Entertainment Group / Big AL Entertainments Ltd\*
   Scotland & N Ireland Office on 0141 341 2960
- Brian Soundy / UK Jazz Radio & Now

Dawn Rodger on 0161 233 4007 or Scotland & Northern Ireland Office on 0141 341 2960

- Celtic Music / CM Distribution
   Horace Trubridge on
   020 7840 5512
- Classical Festival Company Ltd\*/Serenata / Anthony Malpas / Lesley Malpas
   Paul Burrows on 020 7840 5536
- Craigholme School for Girls (Glasgow)

Scotland & Northern Ireland Office on 0141 341 2960

- David Shepherd and Brian Daniels t/a D and B Productions Ltd\*
   Dave Webster on 020 7840 5512
- European City GuideJo Laverty on 020 7840 5535

English Martyrs Roman
 Catholic School

Fran Hanley on 020 7840 5544

- Expo Guide
   Scotland & Northern Ireland
   Office on 0141 341 2960
- Getty Images Music
   Ben Jones on 020 7840 5557
- Grubser's Limited\*
   Naomi Pohl on 020 7840 5532
- Hemmings Leisure
- Hop Farm Music Festival Ltd
- Isle of Wight Jazz Festival Limited\* / Isle of Wight Folk & Blues Festival Limited\* / Philip Snellen / Geri Ward
   Paul Burrows 020 7840 5536
- John Allardice Ceilidh Sound Sheena Macdonald on 0141 341 2964
- Keko Promotions London
   Paul Burrows 020 7840 5536
- Leo Alexander
   Jo Laverty on 020 7840 5535
- Live & UnsignedKelly Wood on 020 7582 5566
- Music Management (UK)
   Limited; Sally Civval
- The Music Practice Ltd
   Scotland & Northern Ireland
   Office on 0141 341 2960

- Neil Pennock
- Oliver Weindling / Babel Label
- Online Music Ventures
   Limited\* / Andrew Smales
- Orchestra Europa Limited
- The Orion Orchestra
   Management (Jan Cassidy)
   Dave Webster on 020 7840 5512
- Pamela Aird at the Unicorn
   Theatre in Abingdon
- Play Recording Studios Ltd\*/
   Downtown Artists Ltd\*
   Naomi Pohl on 020 7840 5532
   or Paul Gray on 029 2045 6585
- Ptarmigan Productions Ltd\* / Mr Brian Willets / Ptarmigan Promotions Ltd\*
   Dave Webster on 020 7840 5512
- Royal Shakespeare Company Productions in London
   Naomi Pohl on 020 7840 5532
- Speckulation Entertainment Limited
- St Petersburg Ballet
   Naomi Pohl on 020 7840 5532
- Sahin Pera (Turkey)Peter Thoms 020 7840 5559
- Wayne Maughn / Maughan

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into theMU.org The Musician, 60-62 Clapham Rd, London SW9 oJJ or email TheMusician@ theMU.org You should also forward your cover artwork and/ or photos (minimum 300dpi resolution) to: keith.ames@theMU.org

We try to help as many members as possible, and preference is given to members not previously reviewed.



Reviewers: Keith Ames & Tom Short

# reviews

A look at some of the new albums, EPs and downloads released by MU members for 2015, together with links for more information on the featured artists.



A

n Americana-influenced trio, The Chaplins' debut has climbed into the Top 10 of the iTunes Country chart. Their instrumental and vocal mix has ensured rave reviews for their shows as well as winning them the Danny Kyle Open Stage at Celtic Connections.

Consisting of Jill Jackson (lead vocals, guitar, harmonica, mandolin), Lisa Tring (drums, percussion, vocals) and Johnny MacKinnon (piano, keys, accordion, vocals), the Glasgow-based group came together in 2012 following established musicians Jill and Lisa's US tour from New York to New Orleans. With the

services of keys man Johnny secured, they soon won acclaim for their support slot with Runrig on their 2012 European tour. The band have been aired on BBC TV and radio and their melodic style is guaranteed to generate further media play across the UK and abroad. thechaplinsofficial.co.uk



#### THE CHAPLINS The Circus

This debut captures the band in superb form. From opener Robin Hood, with its lilting lead line, to the piano ballad closer, Raise The Alarm, this is always captivating and harmonious. The three-piece infuses every track with sophistication.

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#### folk/ethnic



#### RAB NOAKES I'm Walkin' Here

Rab's career has extended over 20 albums. He's written and performed with Lindisfarne, Gerry Rafferty and a host of others. This double CD is packed with 21st century skiffle, ranging from the country roots of Out Of Your Sight to the streamlined grace of Guernsey Kitchen Porter. rabnoakes.com



#### ALWAYS THE OPTIMIST The Way Back Down

These purveyors of rattling alt-acoustic folk/rock specialise in up-tempo reflections on life and love, yet are also capable of uplifting singalongs, like album standout Right On Time. facebook.com/alwaystheoptimist



#### >> EDDIE MCGUIRE & THE RED NOTE ENSEMBLE

Entangled Fortunes

Many of these pieces were written during the worst excesses of Thatcherism, but remain highly relevant in this era of cuts. Works such as the upbeat *Euphoria* ask all the right questions, sowing doubts with shuddering dissonance.



#### >> TOUMARANKE Takhaudi Dekau

Co-produced by
Chris Sylla and Martin
Messent, these tracks
by Guinean musicians
in partnership with
English counterparts
feature a combination
of traditional African
instruments, including
balafon, bolon and krin.
facebook.com/
toumaranke

#### iazz



#### >> COLIN TOWNS Drama

Colin is one of our best TV and movie soundtrack composers. His success has run alongside a number of landmark jazz projects, one of which is reinvigorated here. The album centres around his theatre work and features pieces for Macbeth, King Lear, Jane Eyre, Hysteria and The Royal Hunt Of The Sun. colintowns.com



#### > ROGER ODELL'S BEATIFIK Intrigue

Roger began by playing in piano jazz groups and big bands, as well as carving a name as a freelance session musician in London. Intrigue is a supremely funky and easy-on-theear album for soul fans. secretrecords

#### soul/hip-hop



#### IMAN OSMAN Golden

Iman has emerged as a fully polished performer. Her debut single showcases a refined pop sensibility that eschews chart-friendly eurodance in favour of funky electro-pop. soundcloud.com/imanmusic



#### SOUL FUNK SECRET City Life

Driven by a rhythm section who recall many of the great funk session groups of the 70s, each track here is packed with irresistible bass grooves, smooth chord changes and soulful delivery from vocalist Sulene Fleming. soulfunksecret.com



#### **MOTIF** Free Food

This hip-hop group have a truly original sound that blends emotive R'n'B and lyrically dexterous rapping with swirling soundscapes of reverb-drenched guitar. Their music has a strong nostalgic feel while sounding distinctive. thisisthemotif.com

#### STAND OUT

We have chosen two albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



#### **DAMIEN O'KANE** Areas Of High Traffic

Damien's background encompasses both traditional and contemporary styles, which has proved perfect for his latest album – a set of standards revisited from a modern standpoint. Damien presents *The Blacksmith*, *The Maid Of Seventeen*, *I Am A Youth* and more. Beguiling. damienokane.co.uk



## **BIRD**Figments Of Our Imagination

Having made a splash with Girl And A Cello, Janie Price is making ripples with her new suite of songs. The Girl Can't Decide captivates with retro beats and sweeping strings, while Thrill Me places the focus squarely on Janie's distinctive voice. Marvellous. birdofficial.com

#### country/blues



#### **EMPTY POCKETS Empty Pockets**

The five-piece, now led by Dave Williams and Andy King, take to the airwaves. The mature and accomplished easy listening of Blues For You illustrates the collective mastery of the musicians of their genre and underlines the talents and strength of the UK country scene. emptypockets.eu



#### STENUP! >>> THE CHRIS **CORCORAN TRIO** Between

Sleeping And Waking

While Corcoran's gritty guitar leads, he is supported by snappy grooves courtesy of Dave Lagnado and Peter Greatorex. The variety of genres at their fingertips is impressive. chriscorcoran music.com



#### THE MENTULLS Reflections

For a band who avoid the use of a bass, their sound is remarkably full, no doubt thanks to keys man Jamie Pipe's impressive playing. Andrew's ethereal vocals and bombastic quitar make for a killer combination. Timeless rock with touches of early 70s prog and jazz. thementulls.com

#### composer/interpretation



#### THE BRITISH IBM

**Psychopaths** Dream in Black And White

This Cambridge trio produce appealing indie pop. Their gorgeous strings and smart lyrics invite comparisons with Belle and Sebastian and, on We Were The Stars. Elbow at their most uplifting. thebritishibm.com



#### >> IAN MITCHELL Isn't This a Time?

.....

Clarinettist Mitchell constantly exceeds expectations with freespirited interpretations of contemporary repertoire (including John Cage and Bill Smith) involving the double clarinet, percussion, and the voices of his Trinity Laban Class. Truly special. ianmitchellclarinet.com



#### >> ALPHA SEVEN **Great TV Masts** of the UK

Inspired by TV masts, tuning signals and test cards, this explores our peculiar investment in old technology by calling upon familiar sounds and vintage synths to produce a sound that is warm, quirky and strangely moving. sofacom.co.uk

#### singer songwriter



#### >> CHARLOTTE CAMPBELL Making Waves

Charlotte can often be found entertaining on the South Bank, but she has developed an audience beyond the city with her fragile voice and warmhearted songs, as typified by Streets Of London, the first track on this charming CD. charlottecampbell. co.uk



#### >> LUCY ZIRINS What's In Front Of Me

Lucy Zirins is at a crossroads. A sense of urgency and anticipation motivates her portrayal of small-town life here, vet elsewhere escape from her claustrophobic surroundings seems impossible. With stomping blues and Celtic touches, this broadens her folk sound. lucvzirins.com



#### >> ROSIE NIMMO Clouds Colliding

Singer/pianist Rosie has released this emotive track from her forthcoming album, Scrapbook, to raise awareness of the plight of war refugees. She wrote the song some months before the images of Syrian refugees became familiar in our media, and she has committed all proceeds from its sale to Mercy Corps. rosienimmo.com

#### quitar



#### **DOUGLAS E POWELL & THE RISING SPIRIT** Good Men Get Lost At Sea

Gentle guitar, fiddle and soft vocals promise an album of straight Americana, yet Powell's flow allows his rich tales to unfurl, while Jason Pratt's bow strokes lend a wonderful dynamism. douglasepowell.co.uk



#### **COUSINS** The First Beat Is The Last Sound

David is a mercurial performer who blends his roots in Trinidad with his upbringing in the UK to forge emotional and charismatic songs flushed with melody. Instantly memorable. gerardcousins.com



#### **BRYN HAWORTH** Rebel Man

Bryn is a blues, rock and country guitarist who has been performing and recording since the 1960s. This latest collection of sublime, spiritually-orientated cuts features his superlative slide work. brvnhaworth.com

# tributes



#### Len Worsley

A talented violinist, a beloved teacher and a tireless member of the MU for many years.

I feel honoured to have been asked by Margie and the family to pay my respects to Len, a friend who I admired tremendously. We first met in 1969 when I joined the Royal Opera House Orchestra. I felt that I had met a kindred spirit.

I found the details of Len's life and career fascinating – his time at Guildhall where he was a student of Max Rostal, his years with CBSO where he was hugely impressed by the conductor, Rudolf Schwarz, followed by his years at Sadlers Wells and then the ROH.

Len's involvement with the MU was prodigious. He was liked and respected by his peers and colleagues, and worked tirelessly on numerous committees. Len used his logical prowess and perseverance to huge effect. He only stood down from the

"He was liked and respected by his peers and colleagues, and worked tirelessly."

Executive Committee at 89, and was still on the London Regional Committee when he was 90! He was a life-long socialist and member of the Labour Party. Although he was horrified by Britain's involvement in the Iraq War, he was committed to the party and determined to vote for Jeremy Corbyn.

Len's commitment to teaching new generations of musicians was appreciated by pupils and colleagues alike. He taught at Dulwich College, the Pimlico School Special Music Course, where he was described by the director, David Murphy, as an "inspiring and deeply committed teacher", and he was a member of the Musicians' Committee at the Centre for Young Musicians.

Our families enjoyed wonderful friendships. On New's Year Eve 1997, we had the pleasure of Len and Margie's company. It was one of the most enjoyable evenings of our lives.

I can do no better than quote John Smith of the MU. He described Len as "a principled man of high integrity and a firm advocate for the rights of the underdog". He was my friend.

#### **Richard Mitchell**

See full tributes to Len by Richard Mitchell and John Bowler at theMU.org



#### Coleridge Goode

The Jamaican-born doublebassist who became a stalwart of the British jazz scene.

Coleridge Goode, who has died at the age of 100, enjoyed a career spanning almost 70 years, playing with some of the most innovative names in jazz.

Arriving in Glasgow from Kingston, Jamaica in 1934 to study electrical engineering, Coleridge soon discovered jazz. "My father was strictly a classical musician and he wouldn't have jazz in the house," he recalled, "so I was hearing it for the first time on the radio when I came here."

To his father's chagrin, the classically trained violinist fell under the spell of artists such as Count Basie's bass player Walter Page and the classical-jazz violinist Stéphane Grappelli. "I've always loved the bass line," he confessed in a 2012 interview. "I had decided that I wanted to play jazz and I mustn't fail."

Feeling that double bass would now offer more opportunities than violin, he learnt quickly and got his break in the bombed-out dive bars of wartime London. His nimble, sophisticated style and warm vocals were soon in demand across the capital and subsequently post-war Europe. Coleridge played on Django

Reinhardt's 1946 standard Belleville, featuring Grappelli on violin, then with pianist George Shearing, drummer Ray Ellington and, from 1958, avant-garde alto-saxophonist Joe Harriott. With Coleridge on bass, Harriott's stunning free-form quintet became one of the most radical ever seen, pushing playing techniques to the limit. Coleridge declared it one of the "greatest musical adventures of my life".

Yet Coleridge never forgot his roots – his work with composer Michael Garrick "reminded me of my father's work as an organist with choirs". And he was still happy to play the less glamorous venues, so that by the 1970s there was barely a name he hadn't performed with.

Goode played into his nineties, celebrating his centenary as a guest of honour at the 2014 London Jazz Festival. "To me it's music," he remarked recently of his broad musical education. "It's all part of this wonderful world. It can be so varied and it should be."

#### **Clive Somerville**

"Goode played into his nineties celebrating his centenary as a guest of honour at the 2014 London Jazz Festival."

#### Rico Rodriguez

The trombonist, who featured on many seminal ska recordings and joined The Specials.

Emmanuel "Rico" Rodriguez, who has died at the age of 80, ranked as one of the most influential figures to emerge from the Jamaican music scene. Born in Cuba, he came to Kingston as a boy, honing his talent at the Alpha Boys' School. The 1950s saw him working with pioneers such as Clement Dodd and Prince Buster on recordings that paved the way for a new musical genre: ska.

In 1961 he left for London where, initially, he was forced to supplement gigs and session work with manual jobs. Homesick, he would visit the docks to watch boats arrive from Jamaica, in the hope they were carrying friends from the Caribbean.

The next few years saw Rodriguez contributing to many British reggae hits. Solo albums followed, but in the mid-70s he recorded Man From Wareika for

"In the mid-70s he recorded *Man From Wareika* for Island Records. It is regarded as his masterpiece." Island Records. With its fusion of jazz and reggae, it is regarded as his masterpiece. His inspiration was life in the Rastafarian community in the Wareika Hills above East Kingston, where he had enjoyed impromptu sessions with the likes of Count Ossie and Don Drummond.

The album, which won widespread plaudits, came to the attention of The Specials' Jerry Dammers as the 2-Tone ska revival gathered momentum. In 1979, he called Rodriguez and invited him to play on the band's reworking of Dandy Livingstone's hit, *Rudy, A Message To You*. The trombonist had played on the original version.

Rodriguez's elegant style became a defining element of the band's sound. Nowhere was this more evident than on *Ghost Town*, which intensified the song's melancholic evocation of urban decay. Reflecting later on his playing he said that he'd always "wanted his trombone to speak for those who cannot speak".

He was made an MBE in 2007 for his contribution to the British music industry. He is survived by his wife, Tracey.

**Neil Churchman** 



#### Ray Warleigh

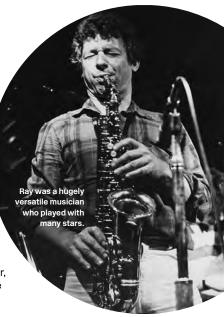
A saxophonist and flautist characterised by a love and respect for melody.

Ray Warleigh, who has died at the age of 76, was a saxophonist and flautist who was widely admired, and enthusiastically hired for his technique and tone across a huge variety of musical styles.

Ray Kenneth Warleigh was born in Sydney, Australia on 28 September 1938. The seeds of a long and distinguished career were sown by his brother, who brought back home a Dave Brubeck album. The young Ray, who had been learning the flute and clarinet, was instantly hooked by Paul Desmond's mastery of melody and rushed out to buy himself a saxophone.

Setting aside a potential career as an electrician, he signed up with a local dancehall band. In 1960 he decided he needed to widen his horizons and bought a one-way ticket on a liner to London. Four years later, after the tours of seaside resorts and holiday camps, which were then a traditional apprenticeship for many aspiring young musicians in Britain, Warleigh was firmly established on the London jazz and blues scene. Much in demand, he played with Humphrey Lyttelton, Ronnie Scott, Alexis Korner and John Mayall, among many others. His studio work included sessions with legendary artists such as Dusty Springfield, Stevie Wonder and Scott Walker.

It was Walker who produced his debut solo record, Ray Warleigh's First Album, in 1969. It was a big-label collection of standards adorned with lush orchestral arrangements. His second was made a full 40 years later, and



© Heritage Images / Getty Images

#### "The linking thread through his musical life was a complete respect for melody."

featured improvised duets with the drummer, Tony Walsh, recorded independently in Paris. The contrast between the two works speaks volumes about Warleigh's outstanding versatility as an artist. He was a player at home with everything from the avant garde to folk; a man who was briefly a member of Soft Machine and worked with Nick Drake. The linking thread through his musical life was a complete respect for melody.

Although he lived for a while in the Netherlands and in Germany, London remained his base, and he made frequent trips back to Australia to see relatives and to play jazz with his friends.

He is survived by his partner, Malgorzata Palenik.

**Neil Churchman** 



#### Bernard 'Sonny' Blay Inspirational music tutor and violinist.

Born in East London in 1921, Bernard proved a talented violinist, leaving school at 15 to play in jazz bands as 'Sonny' Blay. The *Melody Maker* lamented his departure from the band when he was called up in 1940.

"He was at home and in heaven playing jazz," recalls his friend Jeremy Williams. "He could really swing and with his sweet tone he was a joyful player."

After WW2 he taught and performed at Trinity College, until last year. He also joined the Macnaghten Quartet in 1956 where he inspired many other musicians.

Bernard treasured his recordings and memorabilia. "They are evidence of things you've achieved and shared and proof I was once reasonably alive!" He made others feel so alive too.

Clive Somerville



### Harry Pitch Virtuoso self-taught harmonica player.

Harry Pitch enjoyed a life of more than seven decades in music. His varied career took him from the dance hall to the recording studio, from broadcasting to movies, from jazz club to the concert stage.

Pitch's big break came with a meeting with his friend, composer Ron Goodwin, who encouraged him to play on TV commercials. Word of Pitch's skills soon spread to the pop world and he featured on hits such as Petula Clark's Sailor. His relationship with Goodwin also led to film scores with Goodwin, John Barry and James Horner, while on TV he worked on many scores and title themes, most notably Last of the Summer Wine.

In the 1980s Pitch returned to his roots. With accordion player Jack Emblow, he formed 'Rhythm and Reeds' playing a repertoire based on jazz standards. He revisited traditional New Orleans jazz repertoire with the Thames Valley Jazzmen on riverboat shuffles and was still playing trumpet and harmonica into his eighties.

He is survived by Ruby, his wife of 69 years, their son and daughter, five grandchildren and two great-grandchildren.

Ian Pitch

"Tony toured the country as solo cornet for the famous 'Wings' performances with the RAF No 1 Regional Band."

## Antony C Huxham Well-respected trumpet player and conductor.

Tony was born in Exeter surrounded by a family steeped in musical tradition. He entered the RAF in 1944, training for Air Crew, ultimately joining the No 1 Regional Band. He toured the country as solo cornet for the famous 'Wings' performances, recording in the Abbey Road Studios and playing alongside many famous musicians, including Dennis Brain.

After leaving the RAF, he played professionally in Bristol and Bournemouth, finally settling back in Exeter where he developed a prolific career including musical theatre, choral and orchestral performances. He conducted the Exeter Municipal Orchestra and the Exeter British Rail Band for several successful years.

Sadly in later life, due to illness, he became unable to participate in the profession. He was a staunch member of the Musicians' Union for 68 years and will be missed by so many.

**Teresa Maher** 

### Micky Ashman Talented double-bass player with Chris Barber.

Developing his style in Chris Barber's amateur bands in the early 1950s, Micky turned pro around 1955 and joined Humphrey Lyttleton's outfit. A year later he was back with the now-pro Barber and two albums: Chris Barber Plavs. Volume 2 and the classic Echoes Of Harlem, featuring blues singer Ottilie Patterson. Micky proudly reflected on the latter LP as "one of the greatest jazz records ever made in Britain" and his adventurous playing shines through.

When the band's vocalist and banjo player Lonnie Donegan left the same year to form a skiffle band, Micky went with him. Playing hits such as Rock Island Line and Cumberland Gap, they became one of the most popular acts of the 1950s. Micky recalled it as a happy time, despite being fired by his famously prickly counterpart for upstaging him.

By the height of the trad boom in the 1960s, Micky Ashman and His Ragtime Jazzmen were playing the circuit to popular acclaim and made impressive recordings. Micky teamed up again with Donegan in 1992 for a one-off TV show, *The Trouble with the Fifties*. He retired to Essex.

**Clive Somerville** 

#### Ken Gibson

A multi-talented musician and arranger.

Trombonist, composer and producer Ken Gibson has died at 71. Largely known as an 'amanuensis' to Sir John Dankworth, Ken was much more than this.

I first met Ken in 2007 during three days of rehearsing, recording and performing at the Stables in Wavendon. Ken told me that while he was a student he requested John to be his arranging teacher. and after his first (and only) lesson. John called upon him to help him orchestrate his score to Perfect Friday. Ken played a large role on Jacqui Dankworth's 2011 album It Happens Quietly, which was largely arranged by John. When John passed away in 2010, Ken stepped in to conduct, arrange and help produce the CD. Rest in peace, Ken, your sound and influence will not be forgotten.

#### Frank Griffith

We also note the passing of Doug Youna (double bass/MU Branch Secretary), Gwyn Williams (viola). Tributes to Adrian 'Benny' Morris (bass tbn) and Nat Peck (tbn) will appear in the next issue. Tributes to Denis Vigay (cello) and George Salmon (drums) can be found at theMU.org

# Musicians' Union Election Results Independent Scrutineer's Report

This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

#### **Executive Committee Elections**

### Scotland & Northern Ireland

(One to be elected)

Alex Gascoine Elected Unopposed

In accordance with Section 53 and MU Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election.' The number of members nominated in the election for the Scotland and Northern Ireland Region does not exceed the number to be elected, and a ballot is therefore not required.

#### North of England

(Two to be elected)

Kathy Dyson	346	Elected
Des Horsfall	81	
Dave Pigott	265	Elected
Brian Pilsbury	160	
Spoilt ballot papers Total ballot papers	24	
received	521	10%
Total ballot papers dispatched	5035	

#### **Midlands**

(One to be elected)

•••••		
James Dickenson	67	
Pete Hartley	129	Elected
Jason Hill	66	
David Peace	21	
Spoilt ballot papers	14	
Total ballot papers		
received	297	11%
Total ballot papers		
dispatched	2665	

#### East & SE England

(Four to be elected)

Chez Chesterman
Nickie Dixon
Andi Hopgood
Pete Williams
Elected Unopposed
Elected Unopposed
Elected Unopposed
Elected Unopposed

In accordance with Section 53 and MU Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the election for the East and South East Region does not exceed the number to be elected, and a ballot is therefore not required.

#### Wales & SW England

(Two to be elected)

Ruth Ballantyne Jackie Clifton Andy Gleadhill	199 176 295	Elected Elected
Spoilt ballot papers Total ballot papers	0	
received Total ballot papers	409	12%
dispatched	3301	

#### London

(Two to be elected)

Rick Finlay Steve Haynes Steve Levine	<b>646</b> <b>456</b> 408	Elected Elected	
Spoilt ballot papers Total ballot papers	64		
received	964	11%	
Total ballot papers dispatched	9056		

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

The MU did not appoint an Independent Person under Section 51A of the Act.

#### Anne Hock Managing Director, Popularis Ltd 9 November 2015

Any member of the Musicians' Union requiring a copy of the Scrutineer's Report should write to David Ashley, Assistant General Secretary, 60-62 Clapham Road, London SW9 oJJ with such a request enclosing a suitable SAE



MAKING THE MOST OF YOUR UNION

# **Getting to** grips with tax

Tax is a complicated issue, but it doesn't need to be a scary one. The Union provides valuable services to help musicians with their finances.

Embarking on a career as a professional or semiprofessional musician can be thrilling and rewarding, but it comes with its own set of hurdles to navigate. An area that self-employed people in all lines of business have to deal with is tax. If you've only ever been employed by others before, it can be extremely confusing. And if you don't keep on top of it you could risk losing money, or getting into trouble with HM Revenue & Customs.

According to chartered accountants HW Fisher & Company, the most common mistakes that musicians make in relation to their tax returns include omitting student loans; showing income after the deduction of an agent's commission and VAT, where gross income should always be shown; and neglecting to claim expenses for tax for when a home room is being used as an office or studio.

Happily, the Union has several systems in place to help you out. Your first port of call for any query should always be the extensive 16-page tax section in the current MU Members' Handbook. This will answer the vast majority of all questions. However, if you still have queries, or just want

Is there something that we do within the MU that you would like to know a little more about? Or perhaps there is an element of your professional life that you need a little advice on? Either way, we might be able to help. Drop us your questions to the appropriate address at the front of the magazine. or via Twitter @WeAreTheMU

#### "There is a free helpline that is managed by the MU's accountants who can talk you through any concerns."

to talk things through, then don't panic. Your next step is to contact your Regional Officer, who should be able to offer advice, as many of them have years of experience in handling such enquiries. Finally, there is a free helpline that is managed by the MU's preferred accountants, HW Fisher, and which can be accessed by calling 020 7874 7876 and quoting 'MU'. The experts there will be able to talk you through any tax concerns that you might have.

Barry Kernon of HW Fisher highlights three examples of tax issues that musicians should be mindful of: 1. VAT registration - it is compulsory to register when turnover reaches £82,000 in any period of 12 consecutive months. 2. The liability to register for VAT in relation to digital downloads within the EU as soon as any sales are made (although musicians can have non-digital download turnover of up to £81,999). 3. Assigning intellectual property into the ownership of a limited company, because this can produce liabilities to income tax based on the market value at the time of the assignment. Kernon advises seeking professional advice on all these areas.

Tax is a complex area, but there's no need to let it unduly worry you. If you pay careful attention to the rules set out in the *Handbook* or follow HW Fisher's advice then it will quickly become just another aspect of the job. But do take it seriously. After all, it's your money that's at stake. MU

#### Working with HMRC

- If you are starting out then you must register with HMRC as self-employed.
- Be honest with the tax authorities - do not feel you can fool HMRC!
- Keep copies of all letters to the tax authorities for future reference.
- Make sure you keep receipts for everything. Tax authorities are entitled to see a receipt for anything you claim for.
- If you are in doubt about expenses/allowances. check and then claim them. Provide the full

- details to HMRC and let it decide - that's its job.
- Do not ignore communications from HMRC - failing to deal with them promptly will not help you in the long run and can lead to your income being estimated and you receiving bills for excessive tax.
- Do not write nasty letters to HMRC even if a mistake has been made - it won't get you anywhere.
- Put an appropriate amount aside from your earnings for tax bills.

# Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website

To fully access our website – theMU.org – you will need to register on your first visit using your membership number.



For £2,000 worth of free musical instrument and equipment cover, register for the scheme by calling Hencilla Canworth on **020 8686 5050**.

Are you due a royalty payment from us for the use

payment from us for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording;

or we do know the names of the musicians but we have been unable to trace them or their next of kin. If you can assist the Musicians' Union with line-up information or contact details, visit theMU. org/Home/Advice/Recording-Broadcasting/Royalties

Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

theMU.org/Home/Advice/ Recording-Broadcasting/ Royalties

#### Motoring service

The MU Family Motoring and Accident Aftercare Services provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. mu.totalmotorassist.co.uk



#### Contract advice - before you sign

Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

#### Partnership advice

If all the members of your group are already MU members, or decide to join, we can offer free partnership advice and an agreement. Contact your Regional Office for more information.

Medical assistance
The British Association for
Performing Arts Medicine delivers
specialist health support to

musicians. Visit bapam.org.uk



#### Musician's Hearing Services (MHS)

MHS offer a top range of hearing related services for MU members. For an appointment, call MHS on 020 7486 1053 or visit musicianshearingservices.co.uk

Full details of all the benefits of membership can be found in your MU Members' Handbook.

#### **MU Sections**

To join, contact the relevant MU Official.

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National Organiser –
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E live@theMU.org

#### **Music Writers' Section**

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#### **Orchestra Section**

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#### Recording

#### & Broadcasting Section

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