



The Musician

Journal of the Musicians' Union
Spring 2016
theMU.org

Grassroots scene

The Musician assesses the health of the small venue circuit

Adam Goldsmith

The challenges and rewards of being a session guitarist

Orchestral Conference

A report from the Union's first Orchestra Section Conference

Looking for digs

Finding good accommodation at an affordable price in the UK

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**Musicians'
Union**



New challenges

We welcome the appointment of the former RCM student as a shadow culture minister and are already booking meetings to discuss the effects of funding cuts at the ENO.



John Smith,
General Secretary

This year got off to a very interesting start. Our Shadow Secretary of State for Culture, Media and Sport, Michael Dugher, was removed from office before he had time to 'get his feet under the desk' and before we really got to know him. He has been replaced by Maria Eagle who, although she has been around as a senior Labour Party politician for a number of years, is an unknown quantity as far as our sector is concerned. She has previously shown no particular interest in arts and culture, so we wait to see what she can offer.

The really good news is that Thangam Debbonaire, the newly-elected MP for Bristol West, has been appointed as a shadow culture minister. Thangam comes from a musical family and she went to both Chetham's School in Manchester and the Royal College of Music, and was for a short time a professional cellist before she began work on domestic violence issues. We know her well and are really looking forward to working with her on the many issues that face the members of the MU.

Some of you may recall that for the last few years Professor Martin Cloonan and Dr John Williamson of the University of Glasgow, have been working on the history of the MU through research of our archives and by examining as many other sources that they could get their hands on. The project has now ended and to celebrate this, the university recently held a conference with the title 'Working in Music: The Musicians' Union, musical labour and employment'.

This took place in January and was mostly attended by academics from around the world. The Executive Committee sent a small delegation from the MU and I was asked to address the conference and our Vice-Chair Kathy Dyson and I took part in the closing plenary session. A wide range of topics were covered and many of these examined the role that the MU has played, for better or worse, from 1893 to 2013. As the conference was made up of parallel break-out sessions the MU delegation split up and tried to get to most of them.

Of particular interest were two sessions on equality, which included the presentation of a paper entitled *Ladies Not Strong Enough For Anything Other Than String Instruments: Changing Attitudes... 1900-1935*. The title was a quote from an MU journal of that period and the talk gave a fascinating insight into the way that the role of women musicians has developed.

Other sessions included 'Art vs Work - the cinematic and music industries in Chile' and 'Being a Musician', which investigated matters such as 'Are Musicians Workers?' We also enjoyed (if that's the right word...)

an in-depth analysis of the 'Sorry Saga of the 2003 Licensing Act' and I really did enjoy a session called 'Fight for your right to Equitable Remuneration'.

It was a very interesting and absorbing three days not least because the assembled experts had spent so much time examining our issues. It was also quite flattering that so much attention was paid to the work that the Union has done, and what it has accomplished, over the years. The research has resulted in a book on the history of the MU, which is to be called *Players' Work Time*. It will be published by Manchester University Press in the summer.

"Thangam Debbonaire, the newly-elected MP for Bristol West, has been appointed as a shadow culture minister."

Back to the present day and none of you will be surprised to hear that we are preoccupied with the future of English National Opera at the moment. You may recall that Arts Council England has slashed its grant to ENO by £5m. The ENO management has reacted by cutting jobs in the chorus and it appears that they wish to turn this full-time opera company into a part-time one.

We are working with our partners in Equity and Bectu to ensure that ENO remains a full-time company providing secure work for our respective memberships. This is one of the issues that we shall be talking to the new shadow CMS team about over the next few months.

John Smith



**TO HEAR MORE FROM JOHN,
VISIT THEM.U.ORG**



Contents

Spring 2016

26

"The MU has helped me when I haven't been paid. Unions are a vital part of a democratic society."

Kairos 4tet: the British jazz band bridging the gap between the classic and the contemporary.

This issue...

On the Frontline

- 6 Unions come together to tackle trade union bill
- 7 AIR Studios is under threat from 'mega' basement

Reports

- 3 MU General Secretary
- 9 Section Committees
- 20 The Orchestra Conference gets 2016 off to flying start
- 30 How the MU is fighting to smooth out US visa problems

Inbox

- 10 Emails, tweets and letters

Features

- 12 Assessing the state of the UK grassroots music scene
- 24 A Glasgow exhibition charts the MU's proud heritage
- 32 Paul Gray recalls a memorable encounter with David Bowie

Profiles

- 16 Session guitarist Adam Goldsmith and his dream job
- 26 Adam Waldman of jazz ensemble Kairos 4tet

Advice

- 36 Finding the right digs when working away from home
- 40 How MU members can help prevent hearing damage

Reviews

- 43 CDs and downloads

Union notices

- 2 Key contacts
- 42 Ask Us First
- 46 Tributes
- 49 Union news
- 50 Health and Safety
- 51 Member benefits

Cover: Becky Baldwin (bassist and music teacher) beckybaldwinbass.com and Greg White (drummer and educator). Photographed at J and J Studio, Bristol. **Photo:** Joseph Branton.

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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. **p20**



Helienne Lindvall

Swedish-born Helienne is an award-winning songwriter, musician, journalist and blogger, and writes regularly about music and media for *The Guardian*. **p30**



Neil Churchman

Neil is a widely-experienced journalist in broadcasting and print. A former BBC national newsroom assistant editor, he now writes on music and the media. **p36**



Neil 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. **p12 & p40**



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. **p26**



Will 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**



32

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For more membership benefits visit theMU.org/benefits

Musicians' Union Key benefits

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

For more on benefits see page 51



On the frontline

Spring 2016

The latest news, views and events from the world of music.



Union members across the UK raise awareness of the trade union bill

From the 8-14 February the TUC ran a week of activities throughout England and Wales showcasing the work that unions do in their respective trades and industries. The aim of #heartunions week, as it was called, was to raise awareness about the trade union bill and show the general public how unions are a positive force in the UK.

The trade union bill that is currently going through Parliament threatens the basic right to strike by allowing employers to bus in agency temps. Allowing agency workers to break strikes would make the UK an exception in Europe, where large firms have agreed not to use agency workers. Not least because of health and safety concerns about inexperienced replacement workers taking permanent workforce roles.



The TUC's Frances O'Grady (centre) delivers a petition to Number 10 opposing the trade union bill.

On Tuesday 9 February TUC General Secretary Frances O'Grady met with comedian, actor and writer Eddie Izzard as part of The Big Workplace Meeting. The two chatted on a live video stream while around the country union members watched on and then held their own workplace meetings.

John Smith, MU General Secretary was present and tweeted, "Great to be at the recording of the Big Workplace Meeting session with @FrancesOGrady & @eddieizzard #heartunions".

At the event O'Grady told Izzard, "I'm determined, along with every other trade unionist, to stand up for working people and fairness."

The following day O'Grady went to Downing Street to deliver a petition of 200,000 signatures to David Cameron and attempted to get him to discuss the bill.

Throughout the rest of the week workers in unions around the country promoted their union activity, recruited members and generally put forward a positive show of unions in the UK. The TUC has created a website that explains everything about the trade union bill. Go to tuc.org.uk/tubill



© Jess Hurd

Chair of Executive Committee elected for 2016

The highly-respected principal horn player Dave Lee has been elected Chair of the Union's Executive Committee (EC) for the coming year. In addition to Dave's appointment Kathy Dyson, Rick Finlay and Alex Gascoine have been elected as Vice Chairs for 2016. The full EC line-up is:

Scotland & N Ireland:

Alex Gascoine, Rab Noakes

North of England:

Kathy Dyson, Dave Pigott, Eileen Spencer

Midlands:

Rosalind Page, Pete Hartley

East & SE England:

Chez Chesterman, Nickie Dixon, Andi Hopgood, Pete Williams

Wales & SW England:

Ruth Ballantyne, Andy Gleadhill

London:

Steve Done, Rick Finlay, Steve Haynes, Dave Lee, Gerald Newson, Barbara White

DECEMBER
21

'World's biggest panto' has no live band

The Musicians' Union held a demonstration on 21 December outside the matinee performance of *Cinderella* at the Barclaycard Arena in Birmingham, in protest at the fact that the production – dubbed the 'world's biggest panto' – did not have a live band and instead used recorded music.

The MU was concerned that the audience may not have been made aware of the absence of a live band when they purchased their tickets. The MU believes that live theatre should be just that – 'live'.

MU Midlands Regional Organiser Stephen Brown said: "The MU feels it is important to keep work available for musicians in the city because it directly equates to its standing as a place to visit and to enjoy for its cultural and artistic offer. Birmingham must remain an attractive place for musicians to live and work in to retain its cultural integrity and economy."

AIR Studios, one of the UK's leading recording studios, may be forced to close thanks to neighbours building a 'mega' basement.



JANUARY
12

AIR Studios under threat

Hampstead's renowned AIR Studios may be forced to close for up to six months if Camden Council approves plans for a 'mega' basement leisure complex under a neighbouring house.

AIR Studios, founded by The Beatles' producer Sir George Martin, is one of only two recording studios in the UK that can house a full symphony orchestra to provide score recording services to the film industry. Noise and vibrations from the proposed excavations will make recording impossible and may also threaten the structure of the Grade II listed former church that houses the studios.

Leading figures in the arts such as composers David Arnold, Howard Goodall and Hans Zimmer signed an open letter warning that the building plans may prompt Hollywood film composers to take their business out of the UK, threatening the livelihoods of hundreds of musicians.

To sign the petition visit:
you.38degrees.org.uk/petitions/save-air-studios

DECEMBER
16

Give performers a fair revenue share

Performers' organisations around the globe have asked for artists to receive fair remuneration from online music platforms.

The announcement was made at the FIM Conference on Online Music, held in conjunction with Japanese member union MUJ in Tokyo on 16-17 December, 2015.

As music streaming continues to eclipse radio, an increasing number of artists are speaking out to claim a fair share of the revenues generated by their recordings.



JANUARY
18

MU supports Bacc for the Future campaign

The MU is joining with 160 organisations to protest against plans to make the British Baccalaureate virtually compulsory and restrict the chances of young people studying creative subjects.

MU General Secretary, John Smith said: "Young people who study creative subjects whilst at school are the performers and audience members of the future. It is therefore all the more important to ensure that young people who develop an interest in creative subjects are able to pursue them."
baccforthefuture.com



Protecting venues was a key theme at MU hosted APPG reception

The Performers' Alliance APPG Reception in December 2015 was hosted by the Musicians' Union, Equity and the Writers' Guild of Great Britain. Subjects discussed included the BBC, music education, diversity in the arts and the value of public funding.

Kerry McCarthy MP, Shadow Secretary of State for Environment, Food & Rural Affairs, highlighted the need for the implementation of the Agent of Change principle, to combat the worrying increase in the number of music venues being closed due to the rise of noise abatement notices.

The protection of venues was a point echoed by Chi Onwurah, Shadow Minister for Culture & the Digital Economy. "It's so important that we protect our grassroots music venues. I would say they're part of our national critical music infrastructure, and they are where the next generation of musical talent will come from." To view highlights visit <http://tinyurl.com/jhthn2a>



DECEMBER
08



The MU's LGBT panel discussed the closure of various LGBT venues



PRS for Music strikes deal with SoundCloud

PRS for Music has reached an agreement with music streaming service SoundCloud for a multi-territory licence that will enable PRS for Music members to receive royalties when SoundCloud launches a subscription service in Europe in 2016. In August 2015, PRS for Music had sued SoundCloud for copyright infringement after negotiations between the two organisations broke down. PRS for Music CEO Robert Ashcroft said: "This ends over five years of discussions on the licensing requirements for the platform, resulting in a licence under which our members are fairly rewarded for the use of their music."



New appointments in North of England

The MU is delighted to announce that Matt Wanstall has been appointed as Regional Organiser for the North of England Region and that Barry Dallman has become the Regional Officer.

Matt said: "I look forward to leading the new team in serving our members across the Region in the months to come."



Musicians' Union Pension Scheme

We are seeking volunteers from the MU Pension Scheme to sit on its Committee.

The Committee meets twice a year. No experience or pensions knowledge are required, as training will be provided, and you will be assisted by professional advisers paid for by the MU. Reasonable travelling expenses will be paid.

If you are interested in joining the Committee, or if you would like more information, please contact David Ashley, MU Assistant General Secretary, at david.ashley@theMU.org



LGBT venue threats

The threat to venues from rising costs and neighbour complaints was the focus of the MU's LGBT panel, held as part of LGBT History Month in February. While venues across the UK are increasingly at risk of closure, LGBT venues are particularly vulnerable because there are fewer of them. The panel was held at the Royal Vauxhall Tavern in south London, which has just beaten a sustained campaign to have it closed down.

The panel talked about different tactics and 'survival' tips that communities can use to ensure the safety and longevity of their venues. "There's a housing crisis in London and there's a cultural crisis where there aren't the community assets that everyone needs" said Peter Cragg, from the Friends of the Joiners Arms campaign.

Claire Hayward who works on the Pride of Place (English Heritage's online LGBT mapping project mapme.com/prideofplace) said "When your space begins to disappear, it can make you feel historically and temporally fragmented".

To find out more about the discussion and get advice for your campaign go to <http://tinyurl.com/gvux27v>.



Get It Right

The MU has joined forces with the Get It Right From A Genuine Site campaign to help reduce copyright infringement.

The consumer education campaign released *Art Of Process*, an online documentary, on 6 January. This is an SBTV series that documents each step of the creative process, and shines a light on 'the unseen side of the creative world'. It is hoped that by promoting the payment of artists and revealing the hard work and creativity that goes into making music, art, games and films that those currently infringing people's copyright will change their ways. As well as the documentaries an advert has been airing on terrestrial TV.

Follow the campaign @GetItRight or visit getitrightfromagenuinesite.org

Get involved and help us to help you

MU Assistant General Secretary Horace Trubridge explains the benefits of standing for the Union's specialist Section Committees and sets out the process for the Section Committee nominations.



A musician's work is varied and our members work in many different ways. To respond to this, the Union has 'Sections', which act as focus groups for musicians working in areas such as music teaching, recording, composing, orchestras, theatre or live performance. These Sections are vital in informing the work of the Union and helping to shape Union policy.

Each Section has a democratically elected Committee that meets, as required by the Union's Executive Committee (EC), in order to discuss stakeholder issues and, where appropriate, make recommendations to the EC.

When necessary, the Sections may also choose to elect sub-committees to deal with individual types of employment covered by the overall remit of the Section. For example, it may be necessary to establish registers of Musicians' Union members who work predominantly under the terms and conditions governed by one or more of the Union's collective bargaining agreements (CBA), in order to facilitate accurate balloting of the appropriate members in respect of the renegotiation of the CBA.

Background

You may recall that the Musicians' Union's EC took the decision to make some changes to the structure of the industrial and specialist sections in 2014.

The changes were designed to enable the Section Committees to work more effectively in advising the EC on issues that affect members across all areas of the profession. This approach has ensured that the Section

Committees are truly reflective of the different kinds of work that members carry out, under the auspices of each of the Union's Departments.

For instance, the Live Performance Section Committee comprises members who work regularly in all areas of live performance. Such work should include gigs in pubs, clubs, festivals, busking, hotels, colleges, holiday camps, cruise ships and concert halls.

Equally, the Recording and Broadcasting Section Committee comprises members who are session musicians, contracted artists, home recording artists and others, in order to ensure that all aspects of recording and broadcasting are properly represented on the Committee.

Standing for nomination

Nominations for all of the Section Committees, except the Orchestra Section, now take place in March every two years and are subject to ballot if required. If you would like to be considered for the Section Committees, simply complete and return the postage-paid form included with this issue of *The Musician*. Alternatively, you can print out and complete the form on the Musicians' Union website and return it in a suitably addressed envelope to the address stated.

If you need any advice or assistance in seeking nomination then contact your Regional Organiser who will be happy to help. Remember, you can seek nomination for more than one Section Committee.

Committee members will be expected to attend meetings at least twice a year and will be reimbursed for any travel expenses and/or loss of earnings where applicable. **mu**

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

"Remember, you can seek nomination for more than one Section Committee."

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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Email us TheMusician
@TheMU.org



YOUR EDITOR

10

Welcome to the Spring 2016 issue of *The Musician*. I hope you find the contents both informative and helpful.

While the *Inbox* feature on these pages reflects our busy social media activity, especially our buzzing Twitter feed, I wish to highlight that members are still very welcome to respond to the journal by traditional letter or email.

We hugely value your feedback so please take the time to get in touch.

Keith Ames
TheMusician
@theMU.org

Keep music live

The world's biggest panto has no live band – instead will be recorded. Let's #keepmusiclive @WeAreTheMU
Midlands TUC @MidlandsTUC

LGBTQ hope

@thervt @BarWot fantastic night of debate with @WeAreTheMU & @musicvenueustrust, here's a snippet <http://tinyurl.com/hptcaug> See u again soon!
Visual Velo @visualvelo

Host to host

Thank you for hosting such an important panel @WeAreTheMU & @musicvenueustrust, here's a snippet <http://tinyurl.com/hptcaug> See u again soon!
Bar Wotever @BarWot

Paternity grant

Wow thanks @WeAreTheMU for giving me a paternity grant :) makes up for the sleepless nights...
Jeremy Clay @jeremyclaymusic

Bass cover

Nice surprise today finding a close-up of my bass on the new *MU Handbook* back cover!
@WeAreTheMU
Chris Kelly @chriskelly_bass

Unions united

Good work from @EquityUK @WeAreTheMU @bectu @NUJScotland @ScottishTUC #CultureCounts @NUJofficial
Thom Dibdin @ThomDibdin



Singer/songwriter Hannah Scott enjoying the Winter 2015 edition of *The Musician* while taking time out in the Agafay desert, Morocco.

© Hannah Scott

Traveller's tale

@WeAreTheMU Reading the latest copy of *The Musician* in the Agafay desert, Morocco yesterday #alwaysonthejob
Hannah Scott @hannahscottuk

Undervalued Musicians

@ColinTownsmMask Musicians are not nearly as highly valued as they should be. Join the Musicians' Union!
Philip Pullman @PhilipPullman

MU connections

Always feel like I've come home when I perform @BarWot #somuchlove Lovely connecting with @WeAreTheMU & @musicvenueustrust #keplivemusicalive
MIRI @miriofficialuk

Brixton big up

The Musicians' Union are getting a MASSIVE shout out at #momentum arts event tonight in Brixton. Big up @WeAreTheMU
Roland SK @Roland_SKS

It's not a hobby (part 1)

If you try to hire me please don't get offended when I tell you how much I charge! Not a hobby.

#worknotplay @WeAreTheMU

Phill Court Music

@PhillCourtMusic

New member

I just joined @WeAreTheMU! Get involved at <http://themu.org> join #WeAreTheMU

Ali Kose @AliKoseWorld

US task force

.@WeAreTheMU and @B_Underground have assembled a task force to tackle US visa problems: <http://bit.ly/1RN7W4w>

Classical Music @ClassicalMusic_

Paraorchestra recognition

Gr8 2 C the recognition of good work 4 @Paraorchestra by @CharlieHazlewool in @WeAreTheMU pictures in @Colston_Hall

Jon Craig @JonCraig_Photos

Inaugural success

Thanks @WeAreTheMU for an excellent Orchestras Section conference, hope there are many more #leadingprogress

Catherine Arlidge @Cath_Arlidge

#LetItBeeb

Help save our BBC www.musiciansunion.org.uk/Home/Campaign/Can-you-imagine-a-world-without-the-BBC via @WeAreTheMU

Mandy G @MandyGiltjes

Three years

I just renewed my membership with @WeAreTheMU for the 3rd year running! Join me in joining today at: <http://themu.org/join> #WeAreTheMU

Elliot Corner @ElliotViola

It's not a hobby (reprise)

Whenever anyone tells me my music is just a "hobby", I ask them how much they've paid to go to concerts in the past.

Leon French @Leon_French01

Theatre section

Off to @WeAreTheMU for a Theatre Section Committee meeting. Lots of interesting things on the agenda. Working hard for theatre musicians.

Tom Carradine @tomcarradine

Valentine's pay

Musicians, P-LEEEASE!! Do not accept below market fees to play gigs, especially on #ValentinesDay for the sake of all of us!

@WeAreTheMU

Sylvia Hoffmann

@SylviaHoffMusic

Just had a meeting with @WeAreTheMU – it's so encouraging to know I'm supported by such an amazing union and body of musicians.

Izzy Jones @izzyrjonesmusic

First meeting

Enjoyed my first regional meeting with @WeAreTheMU and met some lovely people :) It's good to be in a union, guys!

Fran Smith @fransongs

Musician on the bench

@jstmu @WeAreTheMU so thrilled to be able to use my former professional skills and channel my lifelong loves into my new Shad Cab role

Thangam DebbonaireMP

@tdebbonaire

Don't stay stuck

At an @WeAreTheMU seminar: Resilience For The Creative Mind. Excited! #cyclingfiddler #alwayslearning #anditssunny!

Laurel Swift @Laurel_Swift

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Gauging the Grassroots scene

The Musician assesses the
current state of grassroots
live music in the UK...

By Neil Crossley





Above: Bristol rock band Turbowolf play The Exchange in the city's Old Market quarter.

Photo: © Lukasz Kaminski

On the evening of Thursday 22 October 2015, a team of researchers set out on to the streets of Bristol to conduct a one-night census on the state of the city's live music scene. The survey was commissioned by UK Music to garner the views of musicians, venue operators and live music fans. The research identified 94 dedicated music venues, or venues where music is played across the city, and concluded that the Bristol live music scene is being primarily driven by small, grassroots venues.

The importance of the grassroots music sector to the UK live music industry comes as no great surprise, but in an era when rising costs and punitive planning legislation place mounting pressure on venues, the survey provides a useful snapshot of grassroots music in the UK.

The *Bristol Live Music Census*, published on 7 March 2016, concluded that the Bristol live music scene is thriving, with 72% of musicians reporting that they played more gigs in the last year. The census also found that live music brought £123 million of revenue into Bristol in 2015, which equates to 927 jobs.

"I think the grassroots scene is as vibrant and important as it's ever been," says Dave Webster, MU National Organiser, Live Performance. "There is an awful lot of live music going on out there. Whether the musicians are making as much money as they were is another question. For an emerging, unsigned artist who is trying to get their own music off the ground, it's a hard struggle."

One artist who is all too aware of the struggle of working your way up the grassroots circuit is Bristol-based multi-instrumentalist and visual artist, Laura Kidd who, as She Makes War, has steadily built up a strong local and national fanbase. When she moved to Bristol three years ago, Kidd would get just 15 people at her shows. Now she can sell out a 140-capacity venue such as The Louisiana.

"My strategy was to continue to headline my own shows every two to three months, making each one a special event with excellent support bands, and play support slots and other bits and bobs in between where I would give out flyers and encourage people to come to my next headline show. There are plenty of places

to play, so you can grow your audience until you're ready to put on your own shows, or team up with other bands to put on shows."

Noise and planning issues

While most of the census findings were positive, one area was certainly not. Of the 94 venues that took part, 50% said they were affected by development noise or planning issues. In 2014, veteran grassroots venue The Fleece – whose stage has been graced by artists such as Oasis, Radiohead and Amy Winehouse – was threatened with closure, when property developers converted an old office building into flats. Bristol City Council approved the development on the understanding that soundproofed windows looking out onto the venue could not be opened. But the property developers appealed to the secretary of state to overturn the ruling, placing The Fleece at risk of complaints from new residents. The Save The Fleece petition gleaned 41,500 signatures and in August 2014, the council granted planning permission subject to a number of strict acoustic conditions, which should help protect the venue's ongoing viability.

But other UK venues have not been quite so fortunate, as more blocks of flats have been built next to clubs, causing a rise in noise-abatement notices that can cost thousands of pounds to contest. Numerous clubs such as The Blind Tiger in Brighton, the 200 club in Newport and the Boardwalk in Sheffield →

"You can grow your audience until you're ready to put on your own shows."

Laura Kidd AKA She Makes War

have been forced to close. To combat this issue, the MU is pushing for the introduction of the 'Agent of Change'. This principle states that if the person moving next to a venue and making changes is the agent of change, then they will be the one responsible for the soundproofing.

"We are still lobbying the government on the Agent of Change principle and we want them to take it seriously," says Dave Webster. "We've had some very favourable noises from the Greater London Authority (GLA) confirming that it will adopt the Agent of Change. That's great but we need it enacted into legislation, and nationally, as current legislation favours the complainant rather than the existing business."

Venue viability

While noise complaints are a significant factor in the closure of grassroots venues, they are not the only threat. Dave Webster believes that dedicated grassroots venues are being afflicted by a "palette of difficulties" such as poor licensing conditions, punitive planning regulations and very high business rates. It's a view shared by Mark Davyd of Music Venue Trust, who believes that venues should receive tax breaks, specifically angled at touring costs and at factors that will enable investment in infrastructure. As business concerns go, he says, many music venues simply are not viable.

"Anybody reading this article should ask themselves a question: 'If you had a million pounds to spare right now, would you open a grassroots music venue?'. Some UK musicians who are on the public record as saying how important these venues are have millions to spare. Are they opening a grassroots music venue? We've made it too expensive and too much of a pain in the **** to run one. The kind of people who want to run a great music venue will plough all their time, energy and even

The threat from noise

The relaxation of the planning laws using permitted development rights has created a climate where someone can move into a new block of flats next to a venue that has been in existence for decades, make one complaint and put that venue out of business. This was the situation that faced The Louisiana, the iconic family-run music venue in Bristol whose modest stage has been graced over the years by the likes of White Stripes, Kings of Leon, Muse and The Libertines.

"Ten years ago, The Louisiana was under threat of losing its music licence due to complaints from a neighbour who only a few years before had moved to the property knowing full well that we were a live music venue," explains Mig Schillache, a professional drummer and owner/manager of the venue.

"We ended up having to sell our family home, which my parents had worked hard for over 20 years. The work to soundproof cost £70,000 and we had to close for one month, which caused us to lose trade. So obviously, we are strong advocates that new laws need to be brought in to protect established music venues from the threat of planning and people who move next to venues knowing that live music is staged and then complain about noise."

money into running it. To support them we have to get bad practice and legal obstacles out of their way and then properly value what they do. All this is achievable. We just have to convince government that it is desirable."

One significant factor that should aid the state of grassroots music is the Live Music Act, legislation that came into effect on 1 October 2012. The Act now allows performances of live music in England and Wales to take place without local authority permission if the performances are to audiences of fewer than 500 people. The MU and UK Music worked tirelessly to help create the Act with the aim of helping pubs, cafes and other spaces who had previously not staged live music events, to do so. To help ease this process, in October 2012 the MU launched the Live Music Kit, a free guide for venue owners and publicans on how to run successful live music gigs.

For the venues that already existed before the Live Music Act, the impact of the legislation has been negligible. But for those new venues that could arise from the Act, the potential is enormous. "It's great because musicians could walk into a pub that doesn't put music on and say, 'Look, it's really easy now'," explains Kelly Wood, Live Performance Official for the MU. Dave Webster believes it is too early to assess the true impact of the Live Music Act. "We need to do a proper survey of the country and that's something that's in the pipeline with UK Music."

Worthwhile gigs

While the *Bristol Live Music Census* concludes that live music is thriving in the city, not all venues share this view. Matt Otridge owns The Exchange, a popular venue in the city's Old Market area. He has noted a dramatic reduction in footfall through the doors of his venue to see local acts.

"We host a range of great national and international acts but I feel as though the local scene is at its worst state in the 13 years I have been promoting – not in terms of talent, in terms of being able to host worthwhile gigs. It has come to a point where we no longer programme local shows to try and stay open. We would actually prefer to shut as we lose more money in opening more often than not. I don't think this is a problem that's specific to Bristol as I've recently had an email discussion with around six venues of a similar size across the country and all of them say the same. Part of the problem could be that there are more venues hosting free events than in the past."

"Current legislation favours the complainant rather than the existing business."

Dave Webster, the MU



Bristol venues The Exchange (above) and The Louisiana (below right). Laura Kidd, aka She Makes War (below left) tries to ensure every show is a "special event".



Photo: © Anie Shrimpton

Bespoke gigs

In recent years, a growing number of smaller 'bijou' venues have been created, whose ambience and aesthetic match the genre of music being played within them. "These spaces are more creative," says Kelly Wood. "People are pairing together things really well, like the folky, Americana-type music in small churches, which are really nice rooms. I went to a really good little gig a few months back in a little church space up in Ancoats, Manchester. Musicians are being quite innovative, especially those who have a very clear idea of where they're going, what their brand is and what their music is. They play in the right spaces and play alongside the right bands."

In an age of ever-increasing entertainment options, the simple fact is that musicians and venues now have more competition for people's attention spans, whether that is from social media, music on TV such as *The Voice* or late night shopping. As Paul Gray, MU Regional Officer for Wales & South West England, explains: "While the number of actual gigs is up, along with the number of bands who want to play them, it's the perennial problem in these days of YouTube of actually getting punters to fork out a few quid for a live band unless they've got a bit of a name, and to even get them along to the free shows sometimes. Matt at The Exchange makes some good points, and he's right that this isn't a problem exclusive to Bristol."

Kelly Wood believes that artists need to empower themselves much more, adopting an innovative, DIY ethic and working with venues to create attractive, viable shows that benefit all, a fact highlighted in the MU's Fair Play Guide. The Live Music Act will help this process she says, enabling unestablished grassroots musicians to approach potential venues to create events, particularly in less urban

areas where venues are much more limited. One of the findings of the *Bristol Live Music Census* is that small, live venues are innovating and adapting, a conclusion borne out by the activities of venue owners such as Matt Otridge at The Exchange.

"Our way of dealing with this lack of interest [in local grassroots music] is to try and get the bands more involved with the DIY ethos and try and convince them to put on their own gigs. This way they can make much more money, have ownership of the bill and are therefore more motivated into making this work. For bands who are interested in doing this we offer a vastly reduced venue hire fee, which can drop to £0 if we have a good bar take."

Cultural status

In a further attempt to protect venues, the MU, UK Music and Music Venue Trust have lobbied government to recognise grassroots venues as heritage places and raise their cultural status.

"We need communities to look at grassroots music venues in the same way as they might look at theatres, museums and art galleries," says Dave Webster. It's a view supported by Sybil Bell, founder of Independent Venue Week. She believes that raising the cultural status of venues will help attract and channel necessary funding for the grassroots venue sector.

"There are a lot of young people into classical music and poetry and I don't see why those cultural spaces should receive more funding than, say, indie rock venues," she says. Bell believes that there is a "begrudging culture" when it comes to paying admission to see local bands in small, grassroots venues. "People should place much greater value on local live music" she says.

"The price of a gig ticket at entry level hasn't gone up very much in the last ten years – maybe three or four quid. What's a cup of tea or coffee? Two to three pounds and it's gone in 20 minutes. But a great night out at a live venue will be a night you'll never forget." **mu**

SESSION ACE

From playing live on *The Voice* to working in film and musicals, session guitarist Adam Goldsmith has a brilliantly varied career.

Feature by Will Simpson





Adam Goldsmith rubs his chin and laughs. "I know, it's weird, isn't it?" Most musically talented kids, he admits, dream of life as a rock star or a slot in one of the world's great orchestras. But not him: "All I ever wanted to be was a session player. A studio musician – ever since before I could remember, really, I thought it was a cool thing to do."

By that definition Adam must be one of the coolest cats on the block. A top line guitarist with a CV that encompasses live work with Gloria Estefan, records by artists such as Katherine Jenkins and Little Mix, film soundtracks and over a decade of prime time TV shows, he has achieved his childhood ambition and a lot more besides.

In many ways he couldn't be better suited to the life of a session player. An all-rounder from an early age, he first picked up the guitar at 13. Back then his favourite groups were The Beatles and The Hollies. And yet he was in a metal band at the time. "I've always done lots of different types of music," he muses. "When I got to sixth form I was in an acid jazz band. Later on I had an indie band as well."

The musical hopscotching continued when he went to college. Adam did a classical degree at Birmingham Conservatoire before he took

a post grad in jazz. None of these, he's keen to point out, were conscious moves to broaden his musical education. "At my audition for Birmingham I said I wanted to be on the jazz course. Then when I got there they said, 'The money has run out on the jazz course, would you like to do the classical course instead?'. I got a classical degree completely accidentally. I don't know how I did it 'cause I just went drinking for three years."

Happy accident

That accident has ended up being very beneficial. "I mean, to be honest, I could never really make my mind up about what I liked best. I'd go through phases. I always liked rock music – if I had to pick something I really love it would have to be rock – but then I got into jazz. I was hearing things on jazz records that I liked and I wanted to incorporate them into my playing. I wouldn't call myself a jazz musician at all though. I certainly like it and I can get away with it a little bit."

Nevertheless, his postgraduate course complete, Adam found himself playing in the National Youth Jazz Orchestra, when the group's sax player Ben Castle recommended him for a gig on a new TV show that was starting that autumn: *Pop Idol*. This was the second big TV talent show of that new era, the one that saw Will Young and Gareth Gates duel it out in the final (the first being *Popstars*). The overall merits of such formats may be debatable, but *Pop Idol* and its successor shows *Popstars: The Rivals* and *The X Factor* proved there was an undoubted appetite for music on prime time Saturday night TV – something that has ultimately benefitted session musicians such as Adam.

"That first show was a big deal at the time," he remembers. "For me, it was quite a steep learning curve. You had to learn a whole different language that people speak, like: what's a floor manager? Does he look after the floor? No, he's the guy who tells you what to do. And the system of working whereby you go through fixers and the different contracts that you're under. When you're that age and suddenly plonked into this world of commercial music you have to get on with it, or you don't really. Luckily, I liked it. ➔

"All I ever wanted to be was a session player. I thought it was a cool thing to do."

Online sessions

As the music industry has changed and studios have continued to shut down, online sessions have become an increasing proportion of Adam's session work. "I'd say 25% of my sessions are done this way now," he explains, "which is great. I can take my kids to nursery, come back and do a session, have a coffee. Done.

"I did a rock album for a guy in Russia last year where he's on Skype and sending the tracks. You play guitar and you send them back. It's pretty simple. It's just a bit of a minefield in terms of charging.

"Normally if you get booked to do a session from say 10am to 5pm, if we go after 5pm the money goes up. But if your computer goes down or say if you have a Pro Tools issue and you don't know the person you're working for and they're changing their mind, it can be difficult – especially if they're not used to the session scene in London, like this guy from Russia. Turns out he was fine, but he's got no idea. 'A three-hour session – how much is that?' So it can be tricky."

“Just be in tune, on time, in time and be able to communicate and get stuff right. That’s fundamental.”

“The business aspect of it all was new to me. I mean, I didn’t negotiate the money because I was one of the less experienced people, but I watched how it was done. Maybe it’s different now but certainly back then nobody taught it at college. I could have told you about Stravinsky’s *Rite Of Spring* but I couldn’t have told you about TV agreements.”

On a roll

At the end of that series Adam went out on the *Pop Idol: The Big Band Album* tour where the competition finalists lived out their Sinatra fantasies and Adam indulged his. “We were at Wembley Arena the first night and the first thing I did was pick up my guitar and play *Enter Sandman* [by Metallica]. I was like, ‘I’m at Wembley – I’ve got to do that.’” After that came stints on the final series of *Stars In Their Eyes*, *Strictly Come Dancing* and the first three series of *The Voice*. “It’s like a rolling thing,” he explains. “If someone trusts you with TV, the work is self-perpetuating. Essentially, they know you’re a safe pair of hands.”

The world of live TV is not one for the faint-hearted or under-confident player. “It’s quite hard. Even the most simple thing becomes difficult if you’re on live TV because you’ve got things going on in your ear and there’s all sorts of stuff going on around you. Even if you’ve just got to play an open E chord, that can become difficult.”

It’s high pressured and at times relentless. Certainly, his weekly schedule on *The Voice* would be enough to make some musicians weep. “During the live shows we would go

into band rehearsals on the Monday and Tuesday. Then the acts would come in with their mentors. Then you’d have two days of studio rehearsals before you’d do the live show. It was pretty full on. There were some weeks where it would be 12- or 13-hour days every day. The blind auditions were especially difficult because there was so much music. We’d have 50 songs a day, in all different styles – we were learning in band rehearsals with 90-second edits.”

Even hardened media pros have occasionally come unstuck on live TV, but remarkably Adam has never had one of those moments. “I’ve never had a problem, although I don’t want to say that out loud! I’m pretty good at focusing on the moment. So, for example, with a guitar intro, I’m pretty good at blocking out other stuff and concentrating on what’s going on. But your gear has to be as near to perfect as you can get. You have to have back-up. You have to have two of everything.”

Handling pressure

In addition to his TV work, Adam’s session career began to take off at the same time. Crucial to all of this, he reasons, has been the ability to perform well under pressure.

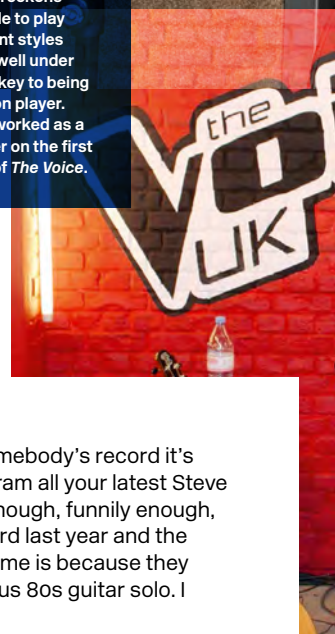
“You can be the greatest guitar player in the world in your bedroom or even at a gig, but say you’re doing a film score in Abbey Road and they’re paying thousands for the studio and the composer is on the line from New York, you’ve just got to be able to deliver something he wants to hear there and then. You can’t two hours later go, ‘Oh I’ve had a really great idea’. You have to be really focused and be able to handle the pressure of that and make your best playing come out in those situations.

“You have to be able to read a bit and make sure your gear stays in tune and be on time. That’s fundamental. Just be in tune, on time, in time and be able to communicate and get stuff right.”

And as every session player would concur, a crucial part of the job is checking your ego in at the door. “A lot of guitar players have a tendency to rush, so I’ve had to combat that. I remember hearing an interview with Larry Carlton where he said that when he plays guitar sessions he tries to think more like a producer and less like a guitar player. So if



Above: Adam reckons that being able to play lots of different styles and perform well under pressure are key to being a good session player. Right: Adam worked as a session player on the first three series of *The Voice*.



you’re playing on somebody’s record it’s not a great idea to cram all your latest Steve Vai licks in there. Although, funnily enough, I did a Little Mix record last year and the reason they wanted me is because they wanted an outrageous 80s guitar solo. I was like, ‘Brilliant!’”

Adam doesn’t have an agent. Instead, most of his work comes either via word of mouth or fixers. “It works in a different way to an actor’s agent, where the agent gets the actor work



Photography: George Fairbairn. © Musicians' Union 2016

The Goldsmith gear

"I have about 30 guitars. I don't think they got it wrong in the 60s with the Strat and the Les Paul. I also use PRS guitars a lot – I think they're the most well made and most consistent.

"Apart from that, I use the classics. You have to find yourself a nice one of each. So I've got a nice Les Paul – a Standard with some Bare Knuckle pick-ups, I've got a Fender Custom Shop Rory Gallagher Tribute Strat, a 50s Tele, a Gretsch Power Jet I think. I've got a Gibson 335, an old Gibson L50 for jazz and then a bunch of nice classical guitars – a Berget, a couple of different nylon string guitars. I've got three or four Martin acoustics. You want good examples of all the things that people expect.

"For me a basic Fender-style clean amp is a really good platform. For pedals it's good to have the basics covered, so a Fender clean sound, a Marshall dirty sound, an AC30 style amp. You can't go wrong if you've got those three – you're pretty much covered."



and they take a percentage of their income. With this, you're not tied to one fixer. In fact, you might end up working for two or three people pretty regularly. And they charge their own fee, which is separate from yours."


The MU plays a crucial role in this. "I'd say 90% of the situations I work in are regulated by the MU. So films, TV, the West End – they are all under agreements. It's regulated, which is so much better. Without them it would just be a free-for-all. It'd be a bunfight with everyone undercutting each other."

"I've been a member since I was 18. For me it's all about strength in numbers. I love being a musician and I love this industry, and it's easier to represent collective interests than it is to represent individual interests. It's a great union, full of really cool people doing things for a living that they love. It's full of people who are well intentioned, so it's a great thing to be a part of."

Many strings to his bow

Adam currently sits on the MU's Session Section Committee, which he somehow manages to fit in around his film, TV and session work, playing in the West End in the Carole King musical *Beautiful*, his own ensemble – The Adam Goldsmith Group – and his post as Professor of Commercial Guitar at the Guildhall School of Music. "I do that for the same reason I'm involved in the Union. It makes for a more rounded existence, other than, 'Okay, here's some guitar, can I have some money?'."

Adam has a hectic, brilliantly varied career. "Being versatile helps," he reasons. "You don't have to be a genius, just be able to play in different styles and do a lot of practice. Listen to a lot of styles of music. It's not just about going, 'Oh, I've got a Fender Twin and a Telecaster so now I'm a country player'. Go and listen to some country music and marinate in that vibe for a bit.

"It's weird, I don't know what I would I have done if I hadn't done this," he wonders as we wind up. "I didn't ever think of anything else as an option. It didn't register, which I guess is pretty stupid. Even when I was a kid – session guitar player. That's it." 



NEW HOPE FOR A new year

The MU's first Orchestra
Section Conference produced a
constructive and positive start to 2016.

Feature by Andrew Stewart

Matters of sustainability, wellbeing and low pay, strongly interconnected in so many ways, shaped the MU's first Orchestra Section Conference. The event, held in London on 5 January, offered a constructive start to the new year. Around 80 delegates gathered for three hour-long sessions comprising presentations followed by questions and answers. The format generated passionate feelings from orchestral musicians about their profession's future. Musicians' Union Assistant General Secretary Horace Trubridge closed the afternoon with a call to MU members to stand behind the Union as it seeks solutions to the difficulties facing orchestral players in the UK.

In the first session – Sustainable Orchestras: Securing the Future – Bill Kerr, MU National Organiser, Orchestras, outlined the UK's 'mixed economy' model of orchestral funding, formed from public subsidy, box-office income, private sponsorship and philanthropy, income earned from hires, overseas touring and other work. "Is there a better way to finance orchestras?" he asked. Mark Pemberton,

OPPOSITE PAGE:
Catherine Arlidge MBE,
violinist with the CBSO.
LEFT: The Working for
Longer session. BELOW
LEFT: Horace Trubridge,
MU Assistant General
Secretary. BELOW:
Bill Kerr, MU National
Organiser, Orchestras.



© Joanna Dudderidge

“He noted that outsiders were surprised to learn the fundamental principle that every orchestral concert loses money.”

Director of the Association of British Orchestras (ABO), answered that the conventional notion of a ‘business model’ for orchestras was a misnomer. He noted how outsiders, those from a business or industrial background, were surprised to learn the fundamental principle that every orchestral concert loses money. “They tell us we’re doing something wrong, but finding an alternative is easier said than done.”

The ABO has recently launched a pilot scheme to nurture what Pemberton describes as a potential future generation of emerging leaders in the orchestral sector, his co-panellist Catherine Arlidge MBE being among them. “We hope they will be able to wrestle with the problem of our business model in the long term,” he said. The challenge, he continued, was considerable. Recent cuts in UK public subsidy, noted Pemberton, had only added to the chronic orchestral ‘cost disease’ identified by William Baumol and William Bowen in their 1966 study *The Performing Arts, the Economic Dilemma*. It remains near-impossible for professional orchestras to earn more by

increasing productivity or reduce costs by cutting their performing strength.

Public funding cuts

Mark Pemberton pointed out that public funding cuts have reduced Arts Council England’s core grant-in-aid budget by 39% since 2010/11. While he welcomed Chancellor George Osborne’s recent announcement that there would be no further cuts to Arts Council England’s funding over the next four years, it was clear that the preceding loss had magnified the structural deficit in UK arts funding. Heavy cuts to local authority arts funding, with more to come, were also bearing down on orchestra budgets. Tax relief for the creative industries, to be extended to orchestras from 1 April 2016, offered some good news. “It’s only slightly going to ameliorate the impact of these severe public spending cuts, however, because orchestras have significantly lower qualifying costs than in film or television.”

Pemberton dismissed suggestions that orchestras could offset grant-aid cuts by raising ticket prices, hunting for more touring business and sponsorship, and looking to new technology for additional income. There is no clear alternative to the present business model, he concluded. “It is much likelier that we will find a way of adapting our existing mixed economy model to the new norm of significantly reduced public funding.”

John Summers, Chief Executive of the Hallé Concerts Society, identified significant weaknesses in the way UK orchestras are funded. He suggested that dependence on private philanthropy in the United States and public subsidy in Scandinavia and Germany respectively fostered conservative programming and inflexibility. Although the Hallé Orchestra’s share of public funding has fallen by well over £500,000 since 2008, the budget gap has been plugged with increased private donations. When questioned about the size of his orchestra’s administration, around 30 strong, Summers noted that recently recruited fundraisers had secured three to four times the value of their salary in sponsorship and donations. The administration has successfully raised money from a wider pool of people, broadening

its private funding base and reducing the risk associated with reliance on one or two big sponsors. “The players are the most important thing that the Hallé has,” said Summers. “Are they paid enough? No, they’re not.” The former cellist said he was unhappy that he has not been able to boost salaries.

The equation of falling salaries and declining artistic standards, noted Cath Arlidge in her nuanced presentation, all too often depresses an orchestra’s morale, ticket sales and income from public and private donors. The City of Birmingham Symphony Orchestra violinist, awarded the MBE in the New Year Honours for her work inspiring and engaging young people in live classical music, believes that musicians should shape the future of their orchestras. “I feel we need to be vociferous custodians of the artistic quality of our organisations,” she observed. “Conductors come and go; management teams come and go, but the musicians are the stability of our orchestras. With that stability, I think, comes the duty of care to the artistic quality.”



LEFT: Nickie Dixon, EC member and MU Steward with the BSO. BELOW: Alex Gascoine, EC Vice Chair and MU Steward with the BBC Scottish Symphony Orchestra.



© Joanna Dudderidge

Orchestral players, Arlidge suggested, could also become masters of what Americans call the 'elevator pitch', informing potential investors of the difference donations make. "We need to communicate a sense of ownership of what we do and communicate its value," she said. The approach, she explained, would help dissolve orchestral hierarchies and allow players' voices to be heard.

Cath Arlidge courted controversy with her final action point. Being in an orchestra, she suggested, is not just about being a musician. "It is [also] about being part of an inspirational organisation, a community of musicians and arts professionals, all with different and essential skills." She highlighted her view that it is not enough for a player to turn up to work, play the notes and go home. "People will shoot me down for saying that, but I am a musician and know orchestral musicians well. I know they are a hugely talented and creative bunch. I think orchestras fail to nurture individuals, to develop, stimulate, challenge and celebrate our uniqueness. I believe if orchestras did this, they would be more vibrant and more investable."

Freelance violinist and MU Executive Committee (EC) member Eileen Spencer noted in response that musicians were not encouraged by orchestral managements to think or speak up. Those who did, replied Cath Arlidge, would help change the orchestral world's established pyramid structure, with players at the bottom and principal conductor and chief executive on top. She proposed creating a new governance system for orchestras, comparable to the John Lewis model. Nickie Dixon, EC member and MU Steward with the Bournemouth Symphony Orchestra, agreed with the need to nurture individuals' talents, but noted that there was insufficient space within the orchestral working week for musicians to maintain the highest playing standards while adopting additional

"In fact, peak physical injury occurs among musicians aged 30 to 40 years."

advocacy roles within the organisation. Session moderator Dave Lee, meanwhile, pointed to escalating costs of administration. The horn player and Chair of the MU Executive Committee suggested that oversized managements were absorbing money that should be used to increase musicians' salaries.

Working for Longer session

While low pay dominated the afternoon's second session, it surfaced as a constant conference topic. It clearly occupied panellists during the final Working for Longer presentation. The session's subtitle asked 'How will it affect the health and wellbeing of orchestral musicians?' Moderator Eileen Spencer called on delegates to form clear messages about how musicians should take care of themselves and cultivate respect for and from colleagues. Working longer, she noted, was a social phenomenon, one driven by rising life expectancy, the abolition of the default retirement age, and the desire of many people to continue in employment in later years.

Andrew Connolly, General Manager of the BBC Concert Orchestra, outlined the distinction


between musicians who *have* to work for longer and those who *want* to work for longer. The former, he observed, are manageable; the latter can prove more difficult. The wellbeing of

older players is set to occupy orchestral managements in years to come, not least because of their susceptibility to age-related illness and concerns about performance competence. Connolly acknowledged that it was tough for managers to speak to long-serving players about declining performance standards and stressed the importance of engendering open and confidential dialogue as musicians approach the state pension age.

Alex Gascoine, Musicians' Union Executive Committee member and MU Steward with the BBC Scottish

Symphony Orchestra, praised the UK's orchestras and their players. "We are all going to be working for longer and earning less money," he noted. "If you're fit, healthy and love what you do, you can keep going."

Capability procedures and performance appraisals, however, remain the 'elephant in the room', feared and loathed in equal measure by most musicians. "Procedures are only as good as the people who handle them," said Gascoine. Managements, he continued, need to support older players and provide all musicians with ample recovery time after busy work periods. He also listed adequate sick pay, flexible contracts and fair handling of performance reviews as vital elements in ensuring musicians can work for longer without experiencing adverse effects on their health.

The joys of increasing maturity and experience were celebrated by Dr Bill Tamkin, Honorary Physician to the Hallé Orchestra and member of the British Association of Performing Arts Medicine (BAPAM). His presentation covered the risk to musicians of work-related health problems and showed that musculoskeletal injuries did not increase with age. In fact, peak physical injury occurs among musicians aged 30 to 40; injuries are also common among students in their first and last terms at music college. Poor physical conditioning and fitness levels were significant factors in the cause of the medical problems that he sees among musicians, he said. "There is no demonstrable association between increasing age and injury occurrence." Overall fitness, good muscle tone and proper warm-up routines, noted Tamkin, are key to prolonging a musician's career. 

Low Pay session

The Conference's packed session on low pay produced some vibrant and impassioned debate.

Along with wages, the Low Pay session explored the erosion of secure contracts, the threat of undercutting by cut-price orchestras, and widening pay inequality between tutti and principal players.

Dave Lee recalled his first job as co-principal horn of the BBC Scottish Symphony Orchestra in the early 1970s. The position paid more than double his train driver father's wage. "If you think about what a train driver earns today, we are in low pay," commented Lee. Public funding cuts, the value set by society on orchestral music, and a surfeit of fine young players leaving conservatoires were part of the problem.

Nickie Dixon, EC member and MU Steward with the Bournemouth Symphony Orchestra, noted that Bournemouth's tutti players are currently paid £27,289 for 221 days of contracted work per year; few players receive more than £30,000 a year. The orchestra accepted a 2.6% pay rise in 2008 and frozen wages until 2015, when tutti rates were increased by 2.4%, a real-terms income fall of 14% over eight years. The orchestra's management has proposed a new contract that, if implemented, would create two tiers of work, billed as 'protected' and 'unprotected', and oblige many players to make up their hours with a combination of chamber ensemble, education, administration or 'development and PR' work.

"There's an increasing gap between what principal and tutti players earn."



© Joanna Dudderidge



MU Executive Committee Chair and horn player Dave Lee (left) pointed out how orchestral wages have fallen greatly in comparative terms since the early 1970s.

Ken Knussen moved the conference with his reflections on pay inequality in the orchestral workplace. The distinguished double-bassist made an impassioned plea for narrowing the increasingly wide gap between what principal and tutti players earn. Although average orchestral pay grew by 9% between 2009 and 2015, section leaders and principals had swallowed the lion's share. Highly skilled rank-and-file players, said Knussen, were falling behind in the pay stakes.

"No one would argue that a principal horn or cellist shouldn't receive [more] than a rank-and-file player. But should that difference continue to widen over the years without at least some occasional review?" Knussen added, "I believe the gap between the lowest and highest paid [player] should be reasonable. If we can push up the bottom [rates], the people at the top will benefit."

Cut-price orchestras

Helena Nicholls, a freelance violinist since 2007 and member of the MU Freelance Orchestra Committee, expressed concern about so-called 'professional' orchestras comprising recent graduates that pay their players little or nothing. She noted the term 'professional' is being used lightly, while

'charity' is often employed to justify not paying musicians properly. In recent years, for example, Nicholls has been

asked to perform at a charity gig at the Royal Albert Hall for a fee of £150 for 17 hours' rehearsal and concert.

"We need to make audiences, venues and promoters aware that the product they are getting is not the real deal, and certainly not professional," she said. Nicholls suggested that under-the-rate orchestras often serve as a vehicle to promote the cause of one musician, usually a conductor. Orchestras that were unable to pay professional rates, she concluded, should not compete with those that do. "The term semi-professional has fallen out of use, but could the MU negotiate a new category such as 'young enterprise orchestra' or 'graduate training orchestra'? I think we could use branding to stop exploitation, protect our world-class orchestras and help wider audiences understand the choice they are making when they book tickets."

Delegates offered ample evidence of low pay and anomalies in rates paid to contracted and extra players for doing the same job. John Orford, principal bassoon with the London Sinfonietta for well over three decades, recalled one recent freelance experience working with a major UK orchestra. He could not believe that his guest principal fee amounted to £107, while the orchestra's regular principal would have received around £150 for the day. "I could have [earned more] stocking shelves in Waitrose!"

Musicians' Union: A Social History

A four-year research project on the history of the MU culminated in a culturally rich and evocative exhibition.

Feature by David Pollock

Throughout January, the month of Glasgow's highly regarded Celtic Connections festival, the city was abuzz with events celebrating the Musicians' Union, including an inspiring two-day academic conference at the university. At the same time, the festival also hosted a concert called *Keeping Music Live: Celebrating the Musicians' Union*. This was programmed by local member, singer-songwriter and activist Rab Noakes and was held at Glasgow's St Andrew's in the Square.

One of the most accessible events over the month was an exhibition, *Musicians' Union: A Social History*, in the city's Mitchell Library. As one of the oldest public libraries in Europe and one of Glasgow's most iconic buildings, it was a fitting setting in which to explore the fascinating exhibition.

Researched over four years by Professor Martin Cloonan and Dr John Williamson of the University of Glasgow (who are also co-authors of the forthcoming book *Players' Work Time*), the exhibition drew on personal testimony from many Union members over the years, as well as the resources of the Musicians' Union Archive at the University of Stirling. It included a wealth of textual and photographic information, dating back to the formation of the Amalgamated Musicians' Union (AMU) in 1893.

"Visitors can find things like Status Quo's membership cards," says Cloonan, "and there

are copies of ledgers containing The Beatles' signatures. Music is such a part of our lives, musicians end up working in all sorts of places and this exhibition looks at that over a more than 120-year period. It tries to ask the question, 'What happens if you try and represent these people?'" The exhibition also revealed how membership levels have held up over the decades, from 20,000 in the mid-1920s to a high of 40,000 during the 1980s, and the current level, of around 30,000.

Embracing technology

Both the historical significance and continuing relevance of the Union were demonstrated, particularly in some of the more curious stories that tied popular music's evolution to major events. These included the advent of musicians playing on cruise liners in the early 20th century, the effect the advent of 'talkie' cinema had on theatre orchestras (see over) and the response of the MU to the rise of television in the mid-20th century.



The exhibition collated all manner of historical documents and photos relating to the MU over the past 123 years.

Developments in musical technology were also charted – including *The Musician's* memorable 'Synthesisers: Friend or Foe?' cover – and the exhibition noted the sensible decision not to oppose technological advances, but to use them to maximise opportunities for members (indeed, it showed how dance acts such as Leftfield, 808 State and The Shamen all endorsed the Union in the 1990s).

Key campaigns

Campaigns featured included opposition to music teaching cuts in schools during the 1980s, as endorsed by Simon Rattle and Nik Kershaw; the strike against the closure of BBC orchestras in the same year, which helped save the BBC Scottish Symphony Orchestra and the BBC Northern Ireland Orchestra; the battle against Pay to Play, and the overarching Keep Music Live campaign. There was also a section on London's Archer Street, the West End hub for musicians looking for work between the 1920s and 1960s, until the police



© Joby Sessions

Visitors could view past covers of *The Musician* (above left) going back over 60 years. A 1964 membership booklet was also on display.



closed it down following complaints from neighbours about the lively and sometimes rowdy atmosphere.

Taking a stand

The visit of acclaimed American singer and civil rights activist Paul Robeson to the Union's conference in 1959 was documented, as well as the fight from the same period to oppose Wolverhampton's Scala Ballroom's 'colour bar'. While it's interesting to note that the Union was, in its early years, accused of being racist for favouring work for British musicians over those visiting from overseas, it made its anti-discrimination stance clear in the years immediately following the Second World War. The Union later barred members from playing in apartheid-era South Africa, famously criticising certain bands for having done so. Long-standing support for female musicians and the rise in female membership were also looked at in detail.

Throughout the exhibition, the importance of Union communications, such as this journal, was made increasingly apparent, not least as a vital record of an organisation which has long fought to support its members and their work. Keith Ames, MU Communications Official and Editor of *The Musician*, observed, "The copies

"The importance of Union communications was made increasingly apparent."

of *The Musician* since its launch in 1950 provide a compelling and detailed insight into the work of the Union, its importance to all working musicians and a reminder of the themes that surface again and again. These include the challenges of new technology, the replacement of live musicians by recordings and the ongoing fight to secure fair remuneration for members."

Given the location of this first showing, there was also a special section focused on the Glasgow branch. Formed in 1893, just six months after the AMU in Manchester, it was the third largest branch outside London and Manchester, and the city's extensive musical workforce ensured it was kept busy. In this part of the display there were photographs of members on a May Day trade union march in 1940 and an anti-cuts protest in 1980, as well as a digitised copy of the Scottish district *Directory* from 1939, which revealed standard fees for playing 'bazaars, flower shows, fine art galleries and mannequin parades'.


For the people of this famously musical city, as well as its musicians, this exhibition represents an essential piece of social history. **mu**

The rise of talkies

The exhibition demonstrated how, of all the social changes met by the Musicians' Union and its predecessor the AMU over the last 123 years, few have had such impact upon the industry as the rise of the 'talkie' picture. Al Jolson's *The Jazz Singer* was released in 1927, and from that point on the fundamental nature of being a working musician in Britain changed.

"The Union at that point had about 20,000 members," says Martin Cloonan, "because so-called silent cinema was anything but silent – it had orchestras of 20, 30, 40 people, featuring some of the top musicians of the day. Within five or six years the Union's membership went down to 7,000. It was almost put out of business by the impact of the talkies."

It's a situation that, in many respects, is echoed by the rise of the internet. Cloonan notes: "When I interviewed MU General Secretary John Smith he said, 'Technology is always a dichotomy. On the one hand it liberates musicians – enables you to do more and more things – and on the other hand it also replaces musicians'. In the 21st century the MU is more relevant now than it ever was, whether people realise that or not."

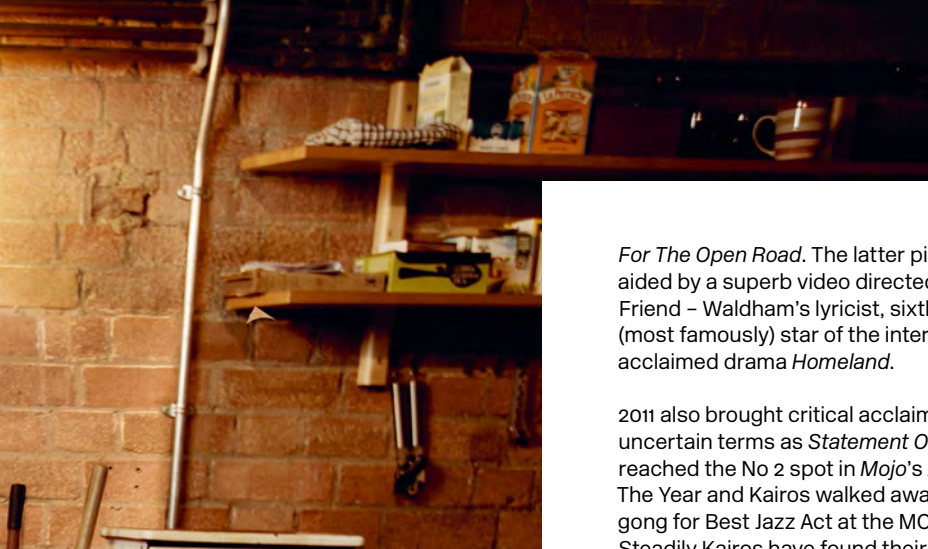


Kairos 4tet: from left to right, Ivo Neame (piano), Jon Scott (drums), Jasper Hoiby (double bass) and Adam Waldman (band leader, composer, sax).

All in good time

With awards, acclaim and an affectionate audience on their side Kairos 4tet's time has come.

Feature by Kevin LeGendre



Received wisdom, or perhaps easy cliché, dictates that audiences are less openly emotive in jazz than in pop. Yet a charmingly quirky incident at Kairos 4tet's gig during last year's London Jazz Festival proves otherwise. Saxophonist and bandleader Adam Waldman announced the song *J-Ho From The Block* as a 'tribute' to bassist Jasper Høiby, who wasn't available that night. Such is the devotion the quartet now command that one punter became distressed thinking the bassist had gone to the great jazz dive in the sky. Fans have come to care about the band over the years.

A graduate of London's Trinity College of Music with an impressive freelance CV – credits include work with Alicia Keys, Mark Guiliana and Jim Hart – Waldman founded Kairos 4tet in 2008 and its debut album *Kairos Moment* was released two years later. Drawing together a wide range of influences – from groove to swing and from east to west – the album caught the ear of critics and promoters alike and Waldman, drummer John Scott, pianist Ivo Neame and the aforementioned Høiby, unveiled a notable cohesion on stage as the band started to build a following. After several successful tours their affectionate following has continued to grow unabated.

Further releases, 2011's *Statement Of Intent* and 2013's *Everything We Hold* saw the Kairos sound enhanced by collaborations with outstanding vocalists, Emilia Martensson, Marc O'Reilly and Omar (the supreme being of British soul music), who was featured on *Song*

For The Open Road. The latter piece, was also aided by a superb video directed by Rupert Friend – Waldham's lyricist, sixth form pal and (most famously) star of the internationally acclaimed drama *Homeland*.

2011 also brought critical acclaim in no uncertain terms as *Statement Of Intent* reached the No 2 spot in *Mojo*'s Albums Of The Year and Kairos walked away with the gong for Best Jazz Act at the MOBO Awards. Steadily Kairos have found their place on the British jazz landscape and recently started to broaden their horizons in Europe and the Middle East. All of which means their time could be now, which makes sense given the literal meaning of their name...

Kairos is an interesting name for the band. What does it mean?

It's a word I chanced upon. There are two words in ancient Greek: *chronos* which is literal time and *kairos* which is subjective time, time dependent on who's experiencing it. And I came across the term 'the Kairos moment', it's like a defining moment. That's what I called our first album and I thought it was relevant to what we were trying to do. When you're improvising as a collective time can take on a very different perspective. So it was a defining moment, our first album and so the name just stuck.

Is there something special about a small group, like a quartet?

Yeah, I think so. There's enough space for everyone to express themselves and there's enough room for the leadership in the moment to kind of ebb and flow. I like playing as a trio, but there's something about that classic combination of instruments, the classic quartet, you can do a lot with. There are so many different sounds you can get out of those instruments in an acoustic setting.

You play tenor and soprano saxophone. Is that a challenge given that each horn has a very distinct character?

They're completely different and I feel completely different when I'm playing them. They vibrate differently throughout your body, the tenor, physically, is a lot more demanding, you have to put more air through it and you have an extended range in terms of *altissimo* and harmonics. There are lots of really expressive things you can do. ➔

The current UK jazz scene

"Creatively speaking I'm completely in awe of it and very proud to be a small part of it. There are some amazing young musicians coming through, and I'm really proud of the eclectic nature of the scene. My only concern is with tuition fees changing: is it only gonna be people from certain backgrounds that have access to jazz education? That would be a worrying scenario for the landscape of the UK jazz scene if it becomes homogenised. In terms of talent out there there's nothing to worry about. But are there gonna be opportunities for all?"

"I came across the term 'the Kairos moment', it's like a defining moment."

Adam Waldman

People will bring out the soprano for the ballads and the tenor for the more ferocious things, but I hear it differently. When there's a lot of volume there's something about soprano and being able to sail over all those sounds that I like. But there's something about the warmth of the tenor that makes me want to play ballads.

You're using more electronics these days. What's your set-up?

A couple of harmonizers and a delay thing, and a drone pedal, it's like a sustain pedal so you can set up these long drones and add stuff over the top. It helps me set up a tune in terms of being able to do an extended intro, create some textures and apply some colour to the music. I think the first thing people react to in music is textures, to some extent, so it's about being able to colour the music in different ways. You can do some cool things but it's something I want to integrate in an organic way rather than just whacking the pedals on every tune.

What are your key influences?

My favourite music has always been bands that developed over time and have a rapport, the classic quartets of John Coltrane, The Miles Davis Quintet, Weather Report, Wayne Shorter's current band, Brian Blade's band.

"It's quite liberating having options taken away rather than just having a blank page."

Adam Waldman

These are all bands that have developed a kind of kinship and communication over a long period of time, and that's always what I've wanted to achieve: a level of understanding rather than a group of guys together bashing through some tunes. It starts to become a family after a while, especially when you're touring.

Do you write regularly?

I go through periods of intense writing. I constantly keep a journal of ideas but then there's an intense period of trying to focus them into coherent structures and trying to find a thread through the ideas. I'm trying to find a narrative between all these ideas that will hold up an album from start to finish.

What's your main instrument for writing?

Piano mostly. People I work with have remarked that they often hear what sounds like whale noises coming from wherever I write! But it's really about sitting at the piano for long periods of time, and I've started to use Logic [Pro] a lot more, and I try to make good demos.

Do you write the lyrics to the vocal songs?

No, I haven't written any of them. They're written by an old friend of mine called Rupert Friend, who's the star of the show *Homeland*. I'll supply the music first and he'll set words to that, or we'll go the other way round. I love having the words first, the more experienced I get with it the more it feels like trying to find something rather than trying to create something. It's nice when the words are there and you just have to kind of home in on what those words are trying to express and how you can support that with music. It's quite liberating having options taken away rather than just having a blank page. There's a lot of freedom to be found in constraints.

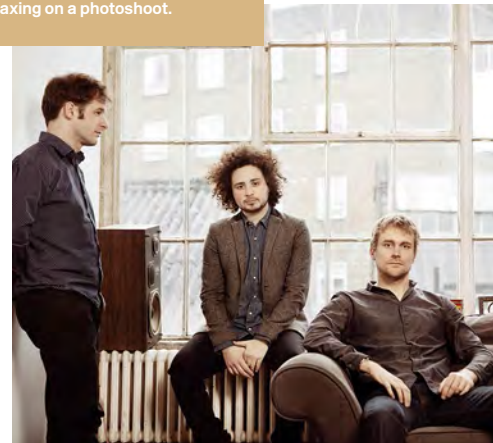
Tell me a bit about the vocalists you've worked with – Emilia Martensson, Omar and Marc O'Reilly.

We've always been keen to use vocalists just as other instruments, rather than 'this singer' that we're providing backing for. That's why we've been really careful with the singers we've chosen, it's just like adding another instrumentalist.

With Emilia – we were at Trinity together and I've always adored her voice. Omar was sat on our table at the MOBO awards, so sometimes it's just fortuitous. I've always been a fan of his, I think he's a national treasure, so



Clockwise from top: Kairos 4Tet on stage at the London Jazz Festival 2012; Lyrics are written by *Homeland* star Rupert Friend; Collecting the 2011 MOBO award for Best Jazz Act; the band relaxing on a photoshoot.



© Tom Barnes

I just sort of took that opportunity. I was really keen to use that amazing voice of his in a way that people might not expect.

A voice that is that strong I can hear it in so many different contexts so to have him on this kind of weird folk jazz hybrid [*Song For The Open Road*] was really exciting and he totally rose to the challenge. There's a section at the end where we all blow together and that was fun. He has a really unique voice and



© Andy Sheppard/Getty Images



Home to you
On a battlefield, many miles from here
With an enemy inside my head
I run up against a dozen angry men
Who looked like me
Murder, drop your blade.
I can hear the cries and it's no surprise
That I'm standing all by myself
They can take my robes, strip apart my clothes
My skin is mine
Murder, drop your blade.
I will march to you tomorrow
And I'll take off my coat
Pave my love, my white flag lady
When I come home to you
I surrender.
There's a uniform, dried of being wrong
And I wear it every day, my love
But you take it off and you find it up
Ready for the day
And you love it all.
I will march to you tomorrow
And I'll take off my coat
Pave my love, my white flag lady
When I come home to you
I surrender.

IMAGE: © Adam Waldman LYRICS © Kairos 4tet

Music and social commentary

"With the times we're living in, very direct communication through music is important. We've got the biggest mass migration of people since the Second World War, the biggest levels of social inequality, terrifying rates of climate change... some direct action through art is really important. I definitely don't think it's a necessity to make good art to reflect your politics, but I'm always surprised why more people aren't reflecting their beliefs in the work they're making. It does surprise me that you don't see it more often. We kind of have a luxury of freedom as jazz musicians because we never really expect success in the mainstream so we have a bit more freedom to say what we want."

© Gareth Cattermole/Getty Images

that also goes for all the instrumentalists in the band, I think they're really recognisable voices on their instruments, but also as part of a collective, always looking to interact and support and I guess it was the same with the singers. Marc was a new discovery.

Rupert played me his music, it's a real kind of dirty, gritty sound that also has a beauty to it. I think that's what I want to sound like as a singer. I felt his voice would be perfectly suited to the kind of stuff I felt like writing.


Can a wordless song say as much if not more than a song with words?

I think so. It depends which way you look at it. The great thing about instrumental music perhaps is that it's more open to interpretation to mean anything depending on who the listener is. Words define a song to some extent. That is the wonderful thing about instrumental music. There's not so much done for the listener, they have to work a bit harder and if they're willing to do that then the results can be potentially more affecting.

How has the MU helped you?

They've helped me when I haven't been paid, when people try and get out of paying you for gigs. Unions in general are a vital part of a democratic society. Unions are pretty much all we have to challenge for better conditions in whatever work arena. The dismantling of unions in general from Thatcher in the 80s alongside Reagan really played a big part in disempowering working people and undermining a better sense of community.

How do you feel about the massive changes in the music industry such as the advent of file sharing and streaming?

It's impossible to avoid now so you have to embrace it as best you can. The music being free [through file sharing] would be okay if there was enough live work to compensate for that, but because it's floundering on the other side of things it becomes harder and harder to work out where your income streams are. That's where it's going with streaming, but if it's not backed up by bigger demand and more possibilities to play live then it's a kind of broken system. 



US visa issues

Travelling to the US as a working musician can be fraught with difficulties, as Helienne Lindvall reports.

Laura Marling performing at SXSW last year. It's essential for musicians to get the right paperwork before travelling to the US.

30

They say there's a reason why Al Capone's reign wasn't terminated by the police but by the IRS (Internal Revenue Service) – that it was proof you don't mess with US authorities. Many UK bands have discovered that even when you make every effort to do things by the book when preparing to play in the US, there is no guarantee of smooth sailing.

The Musicians' Union, along with a number of other British musicians' interest groups, is working to make things a little easier. In fact, in 2015 the MU travelled to Brussels to meet with the US Department of Homeland Security and as a result we were able to devise a guidance note for showcasing under the ESTA visa waiver, which can be found here:

www.musiciansunion.org.uk/Home/Advice/Playing-Live/Touring/Visas-Work-Permits

Make the most of it

Getting an offer to tour the US is a dream come true for many artists, but making it a reality can be expensive. Because this is such a costly opportunity the MU strongly advises bands or individuals to be 'match fit' in every

department before travelling to the US. This means that you must ensure you deliver the best performance you can, and that you also have all your logistics in order.

Artists seeking a visa to perform in the US also need to collate enough material to demonstrate their musical profile and standing. Such material includes press cuttings, letters from record labels and so on. A good visa specialist will talk an artist through the potential creative requirements. In addition to accounting for these administrative issues artists will need to get their promotion and marketing in place.

As these opportunities to play in the US are rare (and costly) it is paramount that artists exploit them to the full. The MU estimates that acquiring work visas for a four-piece band can cost thousands. If the visas are needed in less than 100 days, the US government operates a 10-15 day petition process at an additional cost of \$1,225. By comparison, a UK Tier 5 visa for a US act applying to play in the UK can cost just £900 – and a sponsored work permit is just £84.

Better safe than sorry

For years British bands have reported difficulties in obtaining work visas on time for

“Up to 50% of UK bands accepted to play South By South West aren't able to go.”

bookings, with the PRS for Music Foundation estimating that up to 50% of UK bands accepted to play South By South West (SXSW) aren't able to go, partly due to restrictive costs. But just getting accepted to play at SXSW is difficult, with thousands of bands applying for the coveted gig slots. With some bands not getting their invitation until a month or two before the festival, it could be tempting to hedge your bets by simply travelling on a tourist visa, but if you get caught the penalties can be severe. You may never be able to travel to the US again without a visa, or even face a one-, five- or 10-year ban from being issued a US visa.

In many cases professional entertainers require an O or P visa to perform in the US. However following the MU's discussions in Brussels, it may be possible to be considered exempt from the visa requirements in the following very specific showcasing situations:

- While you are a professional musician, on this occasion you will be performing an unpaid showcase for a non-paying audience.
- You have no arrest history.

● You have never been refused a US visa, or refused admission to the US.

If all the above are true then we can advise on possible visa free travel. In all other circumstances a petition visa is advisable.

Visa free travel

The MU and British Underground have devised a guidance note to assist musicians when entering the US under the visa waiver programme but under very strict criteria. If you have been invited to attend a showcase event (eg, SXSW, CMJ, A3C, AMA, Folk Alliance International) there are some key documents that you need to ensure safe entry into the US:

1. Your Electronic System for Travel Authorisation (ESTA visa waiver).
2. Your invitation to attend the showcase or conference.
3. A signed statement from each musician in your group travelling under an ESTA to perform in the US for solely promotional purposes and no fee.
4. A letter from the MU and British Underground (a non-profit organisation supported by Arts Council England), which can be found on the MU website, stating their request for the musicians to be able to enter the country without hindrance and delay under the visa waiver programme.

Go to the government

As a matter of course you should go online to gov.uk/foreign-travel-advice/usa. Here you will see the latest advice from the UK government – for example there has been a change in the US visa situation since the start of 2016: “From 21 January 2016 most people who have travelled to Iran, Iraq, Sudan, or Syria since March 2011, or are dual nationals of these countries, will no longer qualify for entry under the VWP and existing ESTAs could be cancelled. You’ll instead need to apply for a visa from the nearest US Embassy or Consulate. If in doubt contact the nearest US Embassy or Consulate. Also, from 1 April 2016, all travellers wishing to enter the US under the VWP will need to hold a passport with an integrated chip (an ePassport).”

Working towards reciprocity

Even when taking every precaution to do things by the book, there is no guarantee that the visas will be issued in time. Dave Webster, MU National Organiser for Live Performance, says the system needs to change so that Union members can have their visa applications processed both more easily and more

Case study: Calan

Prior to their 2015 North American tour, five-piece Welsh folk group Calan attended the US embassy in London for interviews regarding P-3 visas. Two band members were interviewed and got their passports back a few days later. The following week, the other members were approved and told their passports would be returned within five days, but, as the immigration computer system went down, their passports failed to arrive. As a result the band cancelled their first US show having lost money on flights.

After going to their MP the passports were returned


without visas and the band were able to enter the US by filing out an I-193 form, which waived the P-3 visa they had been approved for but had not received.

The band returned to the US for the second part of their tour, but the members with the I-193 stamp were told it was only valid once. They were thrown in a communal holding cell containing a toilet with no door, driven on to the tarmac and put on a plane back to the UK. Calan had lost their gigs, income, risked their reputation and spent thousands on travel.

affordably. “It’s unfair,” he says. “US musicians don’t face the same difficulties when playing in the UK. This is not about the major international artists – it’s about smaller acts, it’s about cultural exchange. There should be some reasonable degree of reciprocity.”

Recently, the MU and British Underground invited industry organisations UK Music, the DCMS, UKTI, AIM and PRS for Music Foundation (which provides support to artists through its International Showcase Fund) to form a taskforce to look at how these issues can best be addressed.

First on the agenda is greater parity between the UK and US visa costs and processes. According to the PRS for Music Foundation, visa costs represent 18% of the total amount requested by ISF applicants. “The aim of the taskforce is to persuade the US authorities to work with us to find workable solutions to the problems musicians encounter,” says Dave Webster.

In the meantime, however, UK musicians will have to continue jumping through hoops and spending thousands of pounds to achieve the dream of playing in the US. 



What is the petition visa process?

This is a two step process. Members should be aware that there are UK organisations that can handle both of these steps on your behalf.

Step 1 – Filing an I-129 Petition.

This is usually done by an attorney on behalf of a US company representing a band or performer. If the band/performer have no US representative company, the MU recommends that they contact the US organisation Tamizdat, which acts as the petitioner on behalf of these acts.

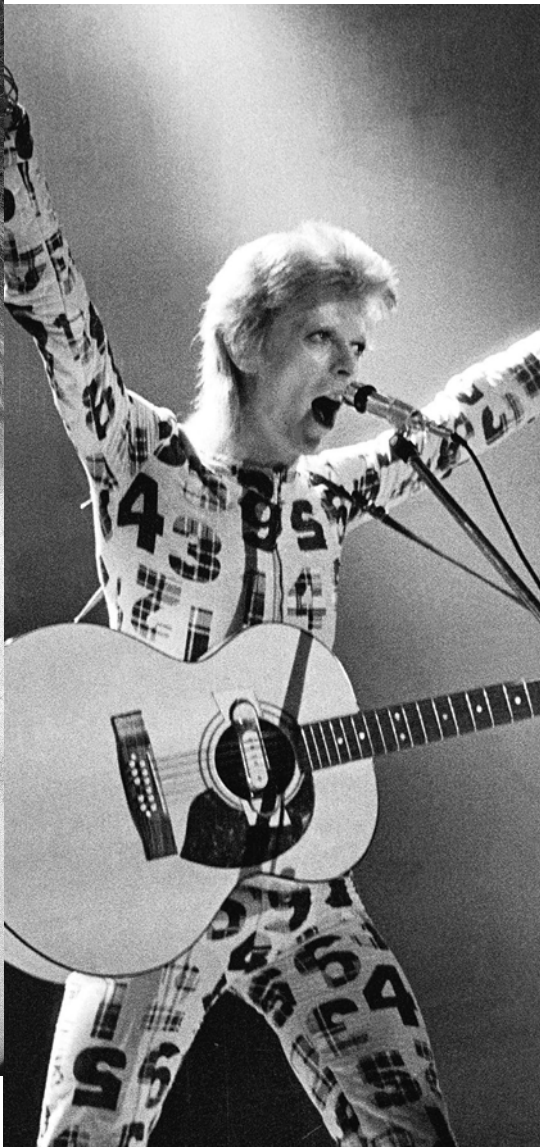
Step 2 – Applying for the visa in the UK.

All visa applicants are required to attend an interview at the US Embassy in London or Belfast.*

Generally, Traffic Control Group (TCG) assists artists in preparing their applications, booking the appointments, and liaising with the Embassy for the return of the passports.

TCG charges an administrative fee for this service, based on the number of applicants, the lead time given and whether any applicants have arrest histories.

* Except if they are under 14 years of age or over 80 and those who have had a visa issued in the same category in the last two years with no arrest or turnaround history.



JUST FOR ONE DAY

David Bowie's death had such resonance because of his creative legacy and peerless body of work. MU Regional Officer Paul Gray recalls meeting "the man himself".

Eddie & the Hot Rods pictured in 1978 (Paul Gray is second from left) – a high-energy, pre-punk R&B band from Essex, formed in 1975.





Left to right: Bowie at home in Beckenham, 1969; Ziggy Stardust Tour, 1973; on stage in Helsinki, 1976; in Holland, 1974; performing at Madison Square Garden in 2003 on A Reality Tour; Bowie in 1988.

It was 1977, *Do Anything You Wanna Do* was whizzing up the charts, and we'd been invited onto Marc Bolan's TV show up at Granada TV in Manchester. We'd had to get the 7am train from London and were hungover and grumpy – our rhythm guitarist Dave Higgs didn't even bother showing, having been at an all-night party at Feelgood House on Canvey Island and deciding that bed was a far more sensible option than spending several hours on a train and hanging around a TV studio all day.

Our moods didn't improve as the day went on – *Record Mirror* journalist Tim Lott had managed to rub us up the wrong way and it became evident that Marc, bless his cotton socks, was

not the slickest of presenters and was skipping about all over the place on another planet, with countless retakes needed.

Generation X were also guests on the show, and somehow managed to get their song recorded despite turning up late and further upsetting the schedule, as us Hot Rods skulked about with little to do while the crew spent hours fiddling with lights and camera angles.

Marc had a top backing band with him including the redoubtable Herbie Flowers on bass – I'd long been a fan ever since hearing *Walk On The Wild Side* – and after they'd recorded a few reworked T-Rex songs for the show, it was finally time for Bowie to do his thing. At his arrival the atmosphere suddenly became supercharged and everyone was briskly chucked out of the studio – "Private rehearsal only". However, we managed to sneak back in and peep from behind the screens. It was obvious how thrilled Marc was to have him on the show, and he had Bowie wreathed in smiles as he jumped up on stage and messed about jamming for what seemed like



“So Bowie comes back with this entourage and a hamper full of Sancerre, French cheeses and smoked salmon sarnies.”

hours. There seemed to be nobody in charge; they stopped – started – stopped – and started again, before finally abandoning a duet after Marc tripped over a mic lead and tumbled offstage into the cameras. Oh how we laughed. It was now after 5pm and there was still no sign of us being called – bloody pop stars! Actually, I was secretly completely in awe of witnessing these two glam rock icons in action mere feet away from me, but, as a surly 17-year-old, wasn't about to let on. Finally, Bowie sang *Heroes* live to a pre-recorded backing track and then, to our utter disbelief, somebody shouted, “Okay that's it, thank you studio!”

“What the ****'s going on? We haven't finished yet!” Bowie cried, as the cameramen and technicians suddenly downed tools and deserted the set. Muriel Young, the producer, called us over the Tannoy and was as apologetic as could be. “Sorry boys, I'm afraid we've run out of time – we'll have to get you back next week”. Bowie couldn't believe it – we couldn't believe it. And then he was gone.

Were we happy bunnies? No we were not. Although Marc had ended up being a complete sweetie to us, we'd had nothing to eat all day except crisps and BBC cheese sandwiches and were slumped on the train, resigned to the long haul back, when who should walk through the corridor but the man himself.

“Ah – Eddie & the Hot Rods! Sorry about all that – haven't seen Marc for ages – you must be really ***** off. Unbelievable, eh? I'm just off to the loo – you hungry? Got some food and drink back there if you'd like!” Us, mumbling, “Er, yeah, alright...” So he comes back with his entourage and a hamper full of Sancerre, French cheeses and smoked salmon sarnies and plonks himself next to us. I'd only ever had Blue Nun before, and as for smoked salmon... “Sorry, I don't know you all,” and he goes round shaking our hands, lordly and utterly charming.

Bowie tours



1972-73
Ziggy Stardust
Tour



1974
Diamond Dogs
Tour



1976
Isolar I
Tour



1977
The Idiot Tour
with Iggy Pop



1978
Isolar II Tour



1983
Serious
Moonlight Tour



1987
Glass Spider
Tour



1990
Sound & Vision
Tour



1991-92
Tin Machine
It's My Life Tour



1995-96
The Outside
Tour



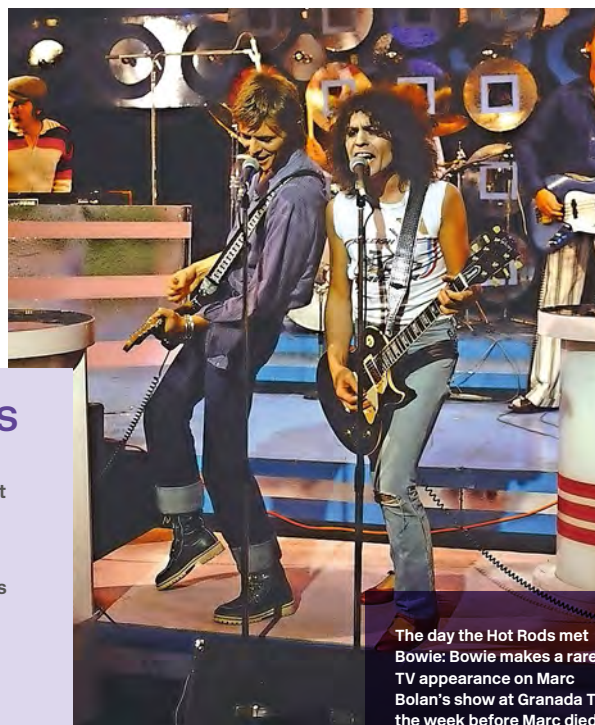
1997
Earthling
Tour



2002
Heathen
Tour



2003-2004
A Reality
Tour



© Rex Features

The day the Hot Rods met Bowie: Bowie makes a rare TV appearance on Marc Bolan's show at Granada TV, the week before Marc died.

“Help yourself boys,” he beams and after endearing himself to us by complaining bitterly about the show and what a drag it must be to have hung around all day for nothing, for the next three hours regales us on such diverse subjects as the Sandinista situation in South America, black holes in space, recording *Low* and working with Iggy in Berlin – I had to pinch myself. No unreachable pop star now – Bowie had suddenly become a Jolly Good Chap in the Hot Rods' books!

Jean Genie was one of the songs I grew up with that made me want to be in a band, and *Low* was a post-gig Hot Rods' favourite when the partying got underway back at the hotel – we listened to it incessantly.

Our manager, Ed Hollis, had often stated to us that Bowie's was the career to emulate – keep moving forward, keep 'em guessing – and here we were, breaking bread with him.

There are those rare times in life when you know that a moment is utterly special and will never be repeated. This was one of them, and to this day, he's the only person I've ever asked for an autograph – on a British Rail paper plate. And here it is: ‘For Paul with thanks, Bowie 77’. A Starman indeed. **mu**

David Bowie joined the MU in 1972 and he remained a member throughout his career.

Why I joined the MU

Two members explain why they value their Musicians' Union membership and how it connects with their working lives.



© Gerard Collett

GEORGE SLEIGHTHOLME

I joined the MU as soon as I left music college, as I wanted a professional support network that provided advice and guidance, as well as practical help. Over the years it has helped me negotiate private contracts, provided insurance cover and advice on tax and copyright. I also attended a free marketing seminar in 2015, which provided marketing ideas for my group, iyatraQuartet. *The Musician* also gives insights into different areas of the profession, from touring rock bands to solo artists and producers, and actually gives me ideas on my own projects. It is refreshing and reassuring to have a publication that shows the diversity of MU members, all united by their love of making music.

George is a clarinetist, teacher and conductor based in London. As well as classical and contemporary playing, he has an interest in improvisation, leading to the formation of iyatraQuartet – iyatraquartet.com - who compose music together and perform extensively. They recently released their first album, *This World Alone* to critical acclaim (*Songlines Magazine* April 2016). George is currently a member of Academy Inegales. He will be performing in a new version of Purcell's *King Arthur* at the Spitalfields Summer Music Festival 2016.




© Rebecca Cresta

CHARLOTTE CAMPBELL

As a gigging musician, having public liability insurance (PLI) is absolutely essential for protecting yourself and your clients. So, when I read that musicians are advised to be covered up to £1m I found that an incredibly intimidating prospect. Especially to someone just starting their own business. Pretty soon I realised I could get 10 times that through the Musicians' Union, as well as access to advice and also be part of a community of musicians. I've since made continuous use of the PLI available on the MU as well as the legal advice that they offer. It's been a very strong foundation and a fantastic help in running my business – charlottecampbell.co.uk.

After writing music for 10 years, Charlotte Campbell's career really took off when she found herself on London's Southbank, guitar in hand and a case full of change. She found a stage there and an audience. She has captured the hearts of tourists and Londoners with her sweet vocals and thoughtful lyrics. Through glorious summers and bitterly cold winters Charlotte sings her favourite cover songs as well as performing her own original music. Her loyal fanbase helped fund both her albums and Charlotte now works full time in London as a gigging musician and renowned busker.



Find
yourself
decent
digs
while
on tour

HOW TO FIND GOOD DIGS

Touring musicians need comfortable accommodation at an affordable price, but that can be an elusive combination, says Neil Churchman.

You've got the gig, now what about the digs? Booking reasonably priced, convenient and safe accommodation for after the show – be it a one-nighter in a far-flung town or part of an extended stage musical – is a perennial worry for the roving musician.

Players hired for a theatrical run can face a scramble for the limited number of suitable places on offer on a venue's digs list – its catalogue of approved flats, rooms, bed and breakfasts and hotels. Meanwhile, touring bands and singer-songwriters also have to take pot luck, often finding themselves in squalid and overpriced rooms booked at the last minute.

Dave Webster, the MU's National Organiser, Live Performance, says accommodation is an increasingly fraught issue. "It can be really difficult, especially for gigging musicians who are trying to build their fan base in various parts of the country. The chances are you might get expenses, or you might get a small fee or a cut of the takings on the night, but there's not going to be a lot left for accommodation, so trying to find decent digs is a problem."

Working a long way from friends and family requires a special resilience. Landing up in sub-standard accommodation run by indifferent owners can turn even the dream engagement into a living nightmare.

The digs list

Gillian Park is in charge of the digs list for the Mercury Theatre in Colchester, Essex. It's her job to ensure that the stream of musicians and other performers who pass through the stage

door have the best possible accommodation experience. The list comprises dozens of flats, rooms in houses, and bed and breakfasts, all offered by local landlords and landladies.

"Different people want to join the list for different reasons," explains Gillian. "Some do it because they love theatre. Some simply think, 'I have a spare room' and want to earn a bit of cash, but a lot of the time we find that it's because they're interested in meeting new kinds of people."

On the lookout

Demand for good digs often outstrips supply, and Gillian and her colleagues are always on the lookout for new places to add to the list. "We try, as a standard, to find places that are about a mile or two from the venue," she says. "Many landlords are regulars at the theatre or have a performance background, but whoever applies to go on the list, we vet them. We go out and have a chat with them, to check they understand the principle of digs."

That includes making sure people understand that performers have special needs, and keep unsocial and often irregular hours. "For example, some would-be landlords don't understand that, for musicians, their hours can change over a long stay, to reflect changes from a rehearsal period to a show period," explains Gillian.

Gillian says it's up to musicians to establish the ground rules with their new landlords early on, such as finding out when the owner wants to

"Some landlords don't understand that musicians' hours can change over a long stay."

Gillian Park, Mercury Theatre

be paid. The majority want money in advance. Also it's important to agree on access, spare keys, and the times of day or night you are likely to be working. Musicians on long engagements also need to discuss how and when friends and family are able to visit.

Gillian's advice is always book early whenever possible and don't bank on finding the perfect place for a pittance. "First and foremost, get hold of a digs list well in advance," she says, "and be realistic about what you are going to get for your money."

When the digs list gets exhausted, some venues have a separate hotels list, with deals available. But, as you'd expect, these tend to be quite expensive, particularly if you have a long-term engagement.

The good landlady

Being on a digs list has been a rewarding experience for Clare Rowntree, who runs theatrical digs in Newcastle with her husband Martin. Both are former GPs, and drifted into the business after helping out a dancer who wanted somewhere to stay in the city. →

“Our allowances are low and you have to be a real trouper, loving what you do, just to make it work.”

Liz Sharp, viola player

“You encounter such interesting people,” she enthuses. “It’s a completely different world to the one we were used to. Our house can sometimes feel like an extension of the theatre. We have two pianos here and have musicians rehearsing, warming up their voices and singing in the shower.”

Production crisis meetings have even taken place in the dining room, and Clare often willingly goes above and beyond for her guests. “I used to meet one man at the stage door after the performance to pick up his very, very valuable violin and take it back home so he didn’t have to worry when he went out to have a drink after the performance,” remembers Clare.

Though Clare regularly receives five-star ratings from her guests, she acknowledges that not all digs are of the same high standard, and some even set out to exploit their guests. “It’s an unregulated area,” she says, “so young people especially need to be careful, because they can be quite vulnerable. Unlike some places we put photos of all our rooms online, so you can look and see what is on offer, rather than going in blind.”

On the road

Every touring musician has a favourite horror story about digs. It’s part of the folklore of the music industry. Fifteen years ago Jamie Pullman, now an MU Regional Officer, was travelling the country with the Carl Rosa



© Hayley Madden



Gillian Park (top left) is in charge of the digs list for Colchester’s Mercury Theatre. MU Regional Officer Jamie Pullman (above right) has lots of experience – good and bad – of staying in accommodation while on tour.

Opera Company. “It was the first time I had worked. I saw digs that were 12 quid a night, so I booked myself in for the week. The room was absolutely tiny. It had a hole in the wall where my head would be in the bed.

“I came back one night after the show in Bath and there was a chap drying his trousers over the fire in the room. It turned out he was the brother of the person who owned the flat, and had a key. He used to catch and kill animals in the woods, come back and dry his clothes in the flat.”

Lessons learned

It was a steep learning curve for Jamie and his fellow musicians. “We got a bit smarter as we went on,” he remembers. “We realised we could rent a house for a week and that worked out cheaper and better.” But, even so, renting houses sometimes has its pitfalls. After booking a four-bedroomed house in Manchester, they got there to be told it really only had two bedrooms. There was nothing for it but to search for alternatives at the last minute. “I ended up staying in a place that stank of cat litter,” he recalls.

Nevertheless, Jamie remains a keen advocate of sharing. “It’s much better, much nicer, a



HOW YOU CAN HELP

The MU is working to take some of the guesswork out of life on the road. It has started building the Fair Play venues database, a resource compiled with the help of members, of the best places to play. The next step, says Dave Webster of the MU, is to gather information about the best places to stay.

“We want to reach out to those venues and ask them about their accommodation links. We are very keen to learn which theatres have preferential rates with hotels – like the Mayflower Theatre in Southampton, which I understand has a deal with a local hotel that benefits musicians and others working on shows at the theatre.”

He also cites the Chichester Festival Theatre as having a particularly comprehensive digs list, and says he wants MU members to come forward and recommend venues that also follow best practice.

Top 5 Tips

How to bag the best accommodation

1

Research your options

Make the venue's digs list your first port of call, but don't forget the web. There are specialist websites for theatrical digs and social media communities dedicated to finding accommodation.

2

Pick up the phone

If possible, book well in advance. When booking, talk to the accommodation provider. Hotel managers, apartment owners and landlords are more likely to offer preferential rates to people with whom they have had direct contact.

3

Location, location, location

The nearer you are to your venue, the better. If you are forced to live further out, transport or car parking must be taken into consideration.

4

Avoid the cheapest digs

Don't automatically opt for the cheapest accommodation. It's cheap for a reason. Sharing can be a way of keeping costs down.

5

Agree ground rules

Before booking, try to establish the basic rules, particularly about access, privacy, noise and unsociable hours.

© Calaimage/Tom Merton/Getty Images

Getting poor accommodation with indifferent landlords can turn your dream engagement into a nightmare.

more convivial way of living while touring," he says. "Good digs probably don't make an enormous amount of difference to your performance, but they do make an enormous amount of difference to your wellbeing and quality of life. It can be a miserable experience sitting in a B&B all day. That's why renting a house is so much better. It gives you a much more homely focus."

Sometimes, however, it all goes right. MU member Liz Sharp has 30 years' experience of touring and currently plays viola with the English National Ballet. She fondly remembers a tour in 2011 as part of a large orchestra accompanying George Michael. "It was a completely different experience," she says. "We got put up in five-star hotels and had our meals provided. Basically we just turned up and everything was looked after."

Such experiences are the exception, not the rule, though. Liz reckons finding a decent place to stay has become harder over the years. She was recently told by one hotel manager that, on her budget, the best option would be to try the local hostel. "I have been a professional musician for 30 years and that's what it has come to," she says. "I found that really depressing."

Surviving on a pittance

Friends who work in what Liz calls 'proper' business tell her they can't believe the amount musicians have to survive on for accommodation. "It's not even the price of a


meal for them," she explains ruefully. Decades on the road have hardened her to the realities. Her advice to newcomers is to take the direct approach with hotel managers and landlords.

"Speaking to someone is much better than doing it by email. I have often talked people into giving us much better corporate rates by giving them a sort of sob story about impoverished musicians bringing culture to their town. It can be hard, but it's worth persevering," advises Liz.

She also says you must expect to pay in advance. Initially a deposit, then many private owners want the rest in full a month before you arrive. It's a big ask for musicians on increasingly tight budgets.

Security is another of Liz's main concerns when booking somewhere to stay. The lack of affordable accommodation close to venues can mean long walks back to digs late at night after a performance. Her advice is to do some research and seek somewhere as close as possible to the venue, and also arrange to walk back with colleagues.

"Our allowances are low and you have to be a real trouser, loving what you do, just to make it work. In effect, we musicians are subsidising the industry," says Liz.

"Playing the music has now become the easy part. I often reflect on how the audience have no idea of the stress we experience just getting ourselves to the place we are playing. It's really only once you are in your seat in the concert hall that you can relax." 

TOP TIP

RENT A HOUSE

If you're staying in one place for a week or more, renting a house with others is often cheaper, plus it's more homely and sociable than a room on your own.



A GUIDE TO... HEARING LOSS

Recent research sheds fresh light on how musicians are affected by excessive noise as Neil Crossley reports...

"If the music's too loud you're too old," goes the well-worn adage, but in the 21st century, the concept of unbridled volume is at odds with the prevailing health-conscious times. The reality, as we all know, is that exposure to high decibel levels, whatever their source, can do irreparable damage to hearing. And for those who earn their living from playing music, the dangers of excessive noise are abundantly clear.

A survey commissioned by the charity Help Musicians UK in November 2015 concluded that musicians are four times more likely to suffer hearing problems than members of the general public. The report concluded that 78% of musicians with hearing loss surveyed believe that their job was to blame and that musicians are 57% more likely to suffer tinnitus.

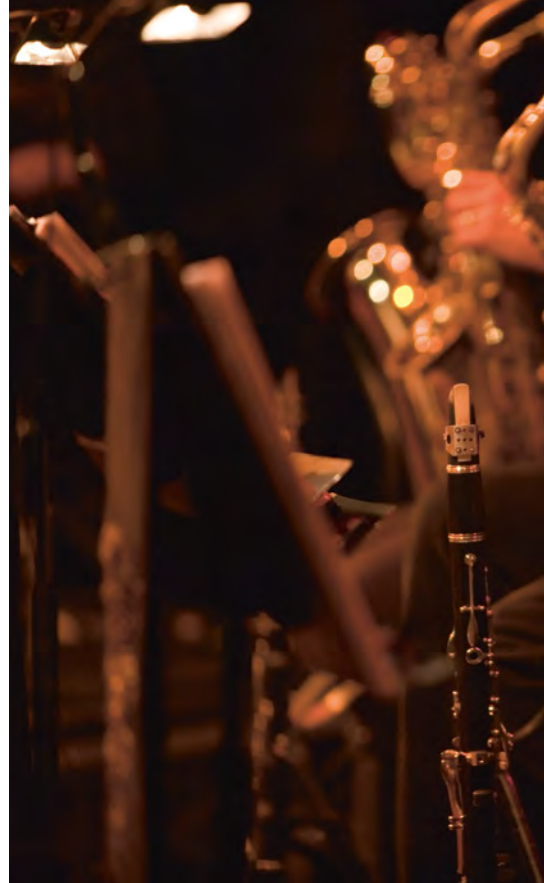
"Hearing is one of the most important tools a musician has and when we started looking into musicians' hearing more closely we realised how fragile it can be," said Nigel Hamilton, help & advice manager at Help Musicians UK. "Noise-induced hearing loss is preventable but also irreversible."

Hearing damage is not just an issue for rock and metal players. A survey conducted by the Finnish Institute of Occupational Health found that 15% of classical musicians suffered from permanent tinnitus, in comparison to 2% among the general population.

"Many varying factors are at play," says Dave Webster, National Organiser, Live Performance with the Musicians' Union. "Yes, a stack of Marshalls all turned up to 11 will no doubt quicken up the effect but the close proximity of the ear to a flute or violin will also do damage."

Help at hand

In a drive to help members protect their hearing in the workplace, the Musicians' Union has developed the Musicians' Hearing Passport scheme in partnership with the British Association for Performing Arts Medicine (BAPAM) and the Musicians' Hearing Services (MHS), which offers hearing health surveillance for freelance MU members at a reduced cost of £30. The scheme includes an in-depth examination by audiologists, a full written report outlining the results, regular call-back checks and a discount on custom-made noise-attenuating earplugs.

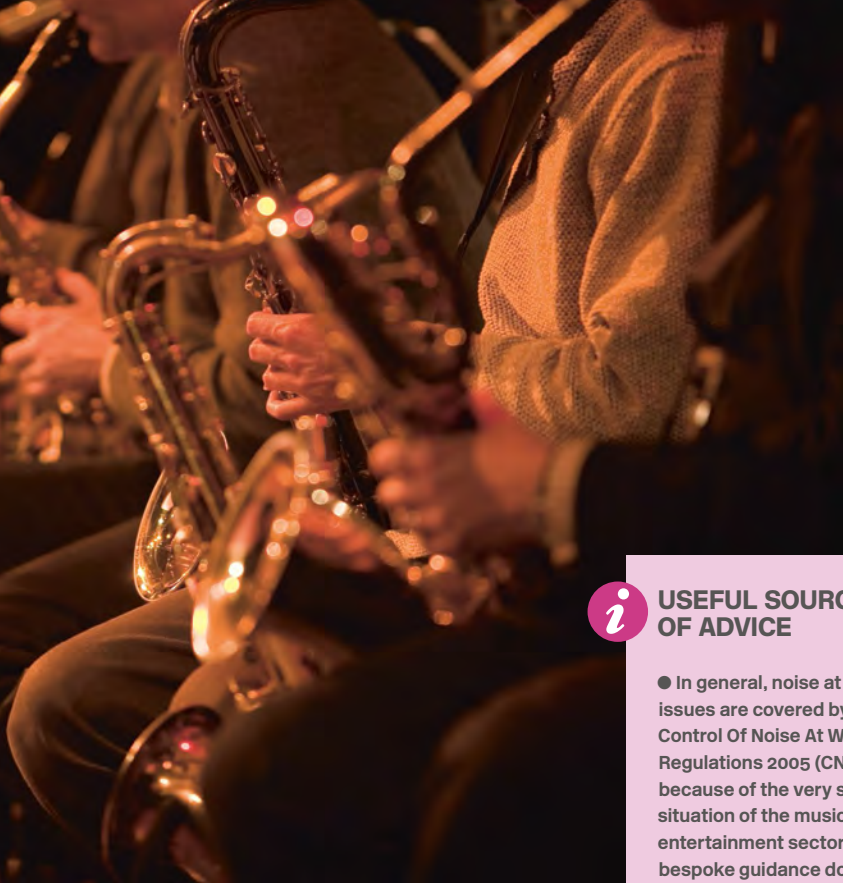


"Musicians are four times more likely to suffer hearing problems..."

Lack of awareness

Paul Checkley, Clinical Director at MHS says that too many musicians are unaware of the potential for hearing damage.

"The main issue is musicians not having real knowledge about noise exposure and the damage it does and that is why they come to us for hearing protection. Anyone who is regularly exposed to loud noise should have regular hearing tests. At Musicians' Hearing Services we work with the Musicians' Union to give musicians this information via the Musicians' Union Hearing Passport scheme. Musicians sometimes come to us when they have an issue and it is very hard to say what has changed if there is no previous knowledge of their hearing loss."



© Chris Schmidt/Getty Images



USEFUL SOURCES OF ADVICE

● In general, noise at work issues are covered by The Control Of Noise At Work Regulations 2005 (CNWR) but because of the very specific situation of the music and entertainment sectors, a bespoke guidance document called *Sound Advice* was drawn up. This useful resource is accessible on the HSE Sound Advice website at soundadvice.info

● For information on the Musicians' Union Hearing Passport contact Musicians' Hearing Services on 020 7486 1053, or email info@harleysthearing.co.uk Ensure that you state that you are a freelance member of the Musicians' Union.

● Visit pages 137 – 139 of the *MU Handbook* or contact the British Association for Performing Arts Medicine at bapam.org.uk

DECIBEL LEVELS

● Noise is measured in decibels (dB) and there are two action levels — these are at 80dB(A) and 85dB(A). It's worth noting that the typical dB(A) levels reached by a rock band can be anything up to 125dB(A), and for a symphony orchestra that reaches 94dB(A).

A better relationship

Checkley says the most important factor is the loudness of the sound in relation to how long the musician is exposed to that sound. Musicians, he adds, have "a better relationship" with sounds than an average person. As such, any small change in their hearing has a much larger impact on their life and livelihood.

"Tinnitus, noise exposure, early onset of tinnitus are some common conditions. However, the most common appointment at MHS is a musician coming in for regular check-up and hearing protection to make sure that they are doing all that they can to protect their ears before any damage can be done."

While it is essential for musicians to take care of their hearing it is worth remembering that the employer is responsible for the hearing of its employees.

"In an employed situation it is the duty of the employer to provide testing and undertake a raft of measures to reduce the exposure before resorting to the provision of personal protection," says Dave Webster.

Responsibility for ensuring that all premises comply with the Control Of Noise At Work

Regulations 2005 (CNWR) rests with the local authority enforcement officers, who have powers to serve a Health & Safety Improvement Notice if an employer's/engager's premises are found to be in breach of the regulations.

The thrill of it all


For many people there is a perception that the thrill of live performance is diminished by wearing hearing protection. But Checkley counters this misconception: "Proper noise attenuation ear plugs can give the musician the loudness, clarity and thrill with the added element of protection."

In recent years, there has been a slow growth in the number of musicians using hearing protection. Dave Webster says that musicians are more aware and that the technology surrounding in-ear monitoring has improved. Theatre pit bands are now using 'in-ears' as well as rock and pop bands, he says. He also highlights the risk to musicians who teach over a period of time, adding that more teachers are using protection when in the teaching studio.

"I think the real problem is finding the right appliances that will allow musicians to feel confident of not making musical mistakes, feeling disconnected from the music and their instrument and those they are playing with," says Dave Webster. "For wind and brass players the pressure that can build up when blowing is also a factor when considering hearing protection. So while not wearing protection will, over time and with continued exposure, cause hearing loss it's important that musicians can find the protection they are comfortable with."

Prevention is the cure

Raised awareness of hearing damage may have prompted an increase in the number of musicians wearing hearing protection. However, according to the Help Musicians UK study, only 67% of musicians use hearing protection. The message to the remaining 33% who do not is to take adequate measures to prevent problems occurring.

"Like most body ailments, prevention is key," concludes Paul Checkley. "The more musicians understand the impact on noise exposure, the more they can protect their hearing and their hearing future." 



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
T: 020 7840 5516, 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**
Jo Lavery on 020 7840 5532
- **Big AL Entertainment Group / Big AL Entertainments Ltd***
Scotland & Northern Ireland Office on 0141 341 2960
- **Brian Soundy / UK Jazz Radio & Now**
Dawn Rodger on 020 7840 5516 or Scotland & Northern Ireland Office on 0141 341 2960
- **Celtic Music / CM Distribution**
Horace Trubridge on 020 7840 5511
- **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 Lavery on 020 7840 5532
- **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***
Jo Lavery 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 Lavery on 020 7840 5532
- **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
- **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***
Jo Lavery 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**
Jo Lavery on 020 7840 5532
- **Speckulation Entertainment Limited**
- **St Petersburg Ballet**
Jo Lavery on 020 7840 5532
- **Sahin Pera (Turkey)**
Peter Thoms on 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

To submit an album or download track for review, send recordings and PR material to:

The Musician, 60-62 Clapham Rd, London SW9 0JJ 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.



reviews

Reviewers: Keith Ames & Tom Short

A look at some of the new albums, EPs and downloads released by MU members for 2016, together with links for more information on the featured artists.



SHOW OF HANDS

43

© Rob O'Connor

Leading acoustic and roots duo Show of Hands have developed an awesome and deserved reputation as one of Devon's greatest exports, capable of filling the Albert Hall with thousands of followers yet never losing touch with their roots and original inspirations.

Singer-songwriter Steve Knightley and multi-instrumentalist Phil Beer (often accompanied by the double-bassist Miranda Sykes) have created a catalogue of entertaining standards.

Performances on *BBC Breakfast* and national radio airplay (thanks to Mark Radcliffe, Bob Harris and Mike Harding)

have placed the duo's music in front of a mainstream audience. Their positions as a great songwriter and a master musician are assured and the fact that a breakthrough to becoming household names remains just out of reach says more about modern media than it does about the quality of these sublime artists. showofhands.co.uk



» SHOW OF HANDS The Long Way Home

The pair part with Americana and return to their West Country roots in this brilliant collection of modern folk that they will tour this April. Don't miss Steve's haunting and evocative vocal on the exquisite *Hambledon Fair*.

folk/ethnic



>> **GREN BARTLEY** Magnificent Creatures

Gren Bartley's brand of pastoral folk is bolstered by lush production from Ryan Adams producer Gavin Monaghan. Glen's songwriting is strong as ever and he is clearly enjoying the challenge of painting on a bigger canvas. He is quietly becoming a serious prospect.

grenbartley.com



>> **THE ELIZABETHAN SESSION** The Elizabethan Session Album

This modern-day British folk supergroup was formed to compose a suite of songs about Elizabethan society, its culture and manners. It does so, and more, with spectacular results.

folkbytheoak.com/tes



>> **KIM LOWINGS AND THE GREENWOOD HISTORIA**

Songwriter, dulcimer player and pianist Kim has a rich, distinctive voice, which is lifted by the cultured playing of her skilful band. *Maggie's Song*, in particular, is a hit-in-waiting, with its commercial chorus and elegant harmonic setting.

kimlowings.com



>> **ROB HARBON & EMMA REID** Flock & fly

Highly respected as traditional musicians, Rob (concertina/guitar/vocals) and Emma (fiddle/viola/harmonies) combine their talents to deliver a sumptuous palette of tunes, songs and polkas on this exceptional recording.

robertharbron.co.uk

blues/soul



>> **MERSEY WYLE** Don't Give Up On Me

This former session singer's vocals are pure Northern Soul backed by a snappy bass and percussion groove straight out of the Nile Rodgers' school of funk. Stabs of brass and tightly-arranged harmony vocals complete a street-smart release.

soundcloud.com/merseywylie



>> **HUSKY TONES** Time for a change

Currently gigging across the south west, this quartet has created a remarkably original sounding blues album. Recorded live with a vibrant urgency, these songs lurch thrillingly from one thumping groove to the next.

huskytones.com

jazz



JULIET KELLY Spellbound stories

A jazz vocalist with presence and talent to burn, Juliet's latest album is stripped back yet tellingly forceful. *The Guardian* describes her as 'a well-kept secret'. Absolutely.

julietkelly.com



SUE MCCREETH Queer bird

2016 is witness to Sue fulfilling her considerable promise backed by a top drawer foursome of guitarist Pat McCarthy, bassist Andrew Cleynert, trumpeter Martin Shaw and percussionist Andres Ticino. An impeccable production.

suemccreeth.com



PAUL KIMBER & PHIL MERRIMAN Duos, duets and duels

Double bassist Paul Kimber and pianist Phil Merriman effortlessly, encompass traditional easy-listening, gentle blues, Latin motifs and hints of far-reaching improvisation.

jazzrecords.co.uk

STAND OUT

We have chosen two albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



DELTA SAXOPHONE QUARTET Crimson!

A major name on the jazz scene for the past 30 years, the quartet of Chris Caldwell, Pete Whyman, Tim Holmes and Graeme Blevins are joined here by ace pianist Gwilym Simcock in a new collection of pieces inspired by rock legends King Crimson.

deltasax.com



CARA Yet we sing

This Scottish/German quintet have garnered acclaim for their uplifting instrumentals and ethereal acoustic ballads. Recorded without overdubs, the beautifully arranged material ranges in subject matter from the human spirit to family loss and rebirth.

cara-music.com

instrumental



» **SCOTT WOOD BAND**
Upsurge

Recorded over five days at Castlesound Studios, this 11-track album captures the band in top form, allowing their individual skill and collective dynamics to bewitch, burst with live energy and point towards an exciting future. Definitely one to watch.
scottwoodband.com



» **SIMON MAYOR**
The Mandolin Albums

Recognised for the mastery of his chosen instrument, Mayor shines bright on this 25th anniversary compilation of his two highly acclaimed albums. Already accorded the accolade of 'Album of the Week' by Radio 2 – this is pure virtuosity.
mandolin.co.uk



» **COLIN LAWSON, MICHAEL HARRIS, TIMOTHY LINES & FRIENDS**
A Mozart Soiree: Divertimenti, Arias and Nocturnes

This collection of the UK's most esteemed clarinetists provides a charming account of Mozart's works for the basset horn.
clarinetclassics.com/a-mozart-soiree/

rock



» **HATS OFF GENTLEMEN IT'S ADEQUATE**
When The Kill Code Fails

Malcolm Galloway confounds expectations on this accomplished debut. It's a prog rock album at heart, but for every extended ballad there are moments of wondrous invention.
hatsoffgentlemen.com



» **STEVE DREWETT**
Kulenga Society

This solo album from Newtown Neurotics' frontman Steve Dewett is a welcome discovery. It's an intense experience but The Proclaimers-style BV's and a fluttering mandolin sweeten the impact of songs about protest, love and the redistribution of wealth.
steve-drewett.com



» **LEWIS CREAVERN**
Folkstar

Departing from classic rock covers, the Lewis Creaven trio have turned their considerable chops to an album of original material. Reminiscent of the Laurel Canyon sound of James Taylor this is sure to be a grower with fans of laid-back, summertime rock.
lewiscreaven.co.uk

singer songwriter



» **EMILY WATTS**
From the blue

Emily has produced a powerful statement of intent with her debut release. During the delightful *Falling* echoes of early Adele mingle with classical overtones as her voice soars above her hypnotic piano. All of which confirms the impression that we are witnessing a star in the making.
emilywattsmusic.com



» **LUCY WARD**
I Dreamt I Was a Bird

26-year old Lucy Ward already possesses a back catalogue that would make most songwriters weep. Her latest album can only add to her reputation. Her gritty tales pull few punches, yet there is a telling beauty in the world that she so deftly portrays.
lucywardsings.com



» **PAUL HANDYSIDE**
Tide, Timber and Grain

Former Hurrah! frontman – known for releases on Kitchenware and Arista in the 1980s – serves up a slice of stripped-back, folk-infused Americana. Slide guitar and sighing harmonica complement his plaintive strums and there is a pleasing Celtic lilt to his sky-scraping melody on *Forgotten Farewell*.
paulhandyside.com/

vocal



» **CATHRYN CRAIG & BRIAN WILLOUGHBY**
In America

This talented duo's latest album was recorded in Nashville last year and is a excellent addition to their portfolio of mature folk/rock. The title track's theme of emigrants fleeing the famine reveals some some marvellous playing.
craigandwilloughby.com



» **NETER FT. A CUSTOM OF YOUTH**
Liquid Gold

Led by Cumbrian singer/writer/designer/artist Jade Moore and pianist/vocalist David Moore, Neter weave a blend of 80s synth-pop hooks around bluesy guitar lines and beats.
neter.co.uk



» **HELEN CHADWICK**
Fragments of Love

This brief set of experimental songs is formed from multi-tracked fragments of Helen's vocals that possess a timeless, intimate beauty.
helenchadwick.com

tributes

John Bradbury

The drummer of ska revivalists The Specials played on numerous hit singles.

John 'Brad' Bradbury, who has died at the age of 62, was the drummer for The Specials and played a key role in the history of the group, whose success was the catalyst for the 2-Tone ska revival.

Bradbury was born in Coventry in 1953. His father was a decorator for the council, while his mother worked for the GEC (where she was a shop steward) and, later, at Walsgrave hospital. She was committed to immigrants' rights and her beliefs had a powerful effect on her son: racial tolerance was a key tenet of The Specials' left-wing political stance.

Bradbury's mother also inspired him in other ways, including musically: when he was eight, she bought him a drum kit, and even put egg boxes on the walls as soundproofing in a bid to not disturb the neighbours.

After studying at Hull Art College and teaching in Birmingham, Bradbury moved back to Coventry, where he shared a flat with Jerry Dammers, the keyboard player and main songwriter in The Specials.

Following the departure of the original drummer Silverton Hutchinson, Bradbury was asked to join the band in 1979, just before they recorded their debut single, *Gangsters*. He was known for his dynamic playing style, which earned him the title 'the king of the rimshot' from the band's fans.

He was one of the group's most enduring members, staying with them until their split in 1984 (by which time they were known as The Special AKA), and rejoining them for their comeback, which began in 2008. He played on a string of hits – the group had seven consecutive top 10 singles between 1979 and 1981, including the haunting *Ghost Town* and *A Message to You, Rudy*, a cover of Dandy Livingstone's 1967 song.

When Dammers disbanded The Special AKA, Bradbury formed his own soul band, JB's Allstars, before leaving the music industry to work in IT. He is survived by his wife, Emily, and their son.

Oliver Hurley

"He was known for his dynamic playing style, which earned him the title 'the king of the rimshot' from the fans."



© Roberto Ricciuti/Getty Images

Colin Vearncombe

The singer-songwriter whose melancholy hit *Wonderful Life* brought him worldwide acclaim.

Colin Vearncombe, aka Black, was born on 26 May, 1962, in Liverpool. As a music-obsessed teenager in the late 70s he became part of the city's vibrant indie scene.

Moving to the suburb of Huyton, the awestruck fan found himself rubbing shoulders with many of his heroes, including Echo and the Bunnymen. He recalled those formative songwriting years as ones of "cluelessness, desperation, and intense periods of inspiration".

New Year's Day, 1981, saw his first gig. It attracted little interest, but his debut single, *Human Features*, released on a local label, sold well. An ill-fated deal followed with WEA records, who soon dropped him. Colin's best-known song, the ironically titled *Wonderful Life*, was a response to the personal and professional wilderness in which he then found himself.

Wonderful Life charted hard on the heels of his debut UK top 10 single, *Sweetest Smile*. The hits ushered in two years of global fame, with the album selling more than 1.5 million copies. Vearncombe was typically honest and self-deprecating

when reflecting on his time in the limelight, insisting that he had not been robust enough for the demands that worldwide recognition had made on him. "You need the sensitivity of a butterfly with the hide of a rhinoceros to function in this business," he observed.

The next two albums impressed critics but were not commercial winners. He went on to release several albums independently and toured extensively, building a loyal following for his thoughtful and beautifully crafted songs.

"Vearncombe was typically honest and self-deprecating when reflecting on his time in the limelight."

In recent years, Colin had also focused on writing poetry, producing two collections, which he illustrated himself. He was a key part of the artistic community in his adopted home in south-west Ireland. In 2015 he released a new album, *Blind Faith*, which was funded by fans and well received by the critics.

He died in January aged 53, two weeks after being injured in a road accident near Cork airport.

Neil Churchman



© Joby Sessions/Future Studios

Jimmy Bain

Scottish bassist who played with Rainbow, Dio and Thin Lizzy, among others.

Jimmy Bain, who has died aged 68, was one of the most admired heavy rock bass players of the 70s and 80s, an era when the genre was at its commercial peak. He featured in a succession of high-profile bands, alongside some of its biggest names, including Ronnie James Dio and Phil Lynott.

Born in the Highlands, Bain moved to Canada with his family as a teen before returning to the UK to further his career. His big break came in 1975 when he was recruited by ex-Deep Purple guitarist Ritchie Blackmore for his new band Rainbow. However, Rainbow's line-up was never stable and Bain lasted just two albums before he left in 1977.

He then joined ex-Thin Lizzy guitarist Brian Robertson in Wild Horses, an ill-fated group that recorded two albums before they themselves split in 1981. During this period Bain struck up a friendship with Lizzy's leader Phil Lynott; he played on Lizzy's *Black Rose* album and contributed to both of Lynott's early 80s solo records.

After a period of inactivity, Bain's career really took off again when his old Rainbow bandmate Ronnie James Dio called him up in 1983. Dio persuaded Bain to join him in his self-titled group and the bassist was a solid presence throughout Dio's most commercially successful era in the mid 80s. He was also one of the motivating forces behind Hear 'n Aid. The rock/metal fraternity's version of

Band Aid, this produced a hit single – *Stars*, which Bain co-wrote with Dio – and an accompanying album. The project raised over \$1m for famine relief charities.

In his later years Bain played in the 80s metal 'supergroup' Hollywood Allstarz, and Last In Line, whose line-up included a number of ex-Dio alumni. Indeed it was with this latter group he played his final gig in January the night before joining the Def Leppard 'Hysteria On The High Seas' cruise.

Will Simpson



© Denis O'Regan/Getty Images

Jimmy Bain (far right) playing live in Camden with Thin Lizzy and The Greedies in 1977.

“Bain was also one of the motivating forces behind Hear 'n Aid, the rock/metal fraternity's version of Band Aid.”

47

Tommy Thompson

A talented jazz musician who played violin and saxophone.

My grandfather Thomas Thompson was born in 1925 in Luton, and was known as Tommy. He had a passion for music throughout his life. When Tommy was old enough he joined the Merchant Navy and one of his trips was on the Empire Ploughman to Murmansk. While aboard he started a six-piece band on ship to entertain the seamen.

In 1946 he married my grandmother Amy and they had four children.

Tommy had his own jazz orchestra, worked very hard and would be out playing most nights. He finally retired only when his mobility let him down.

The Luton Music Centre was a huge part of Tommy's life. It enabled him to meet a lot of well known people and do what he loved – to play music and help other people get started with music. My grandad was a true professional and loved by many.

Julia Quick

Tommy was elected to the Union's Executive Committee (EC) to represent the East District in January 1973. He was elected to the post of EC Vice-Chair in 1979 and again in 1981.

He attended the 1983 International Federation of Musicians' Conference in Budapest as a delegate, alongside Stan Hibbert and a British delegation consisting of EC members John Patrick, Lionel Monte and Len Worsley.

Tommy joined the delegates' impromptu band on violin. By the end of the week, the band had become so accomplished it was

“By the end of the week, the band had become so accomplished it was invited to appear at the Prague Jazz Festival...”

invited to appear at the Prague Jazz Festival in 1984.

Tommy was an enthusiastic owner of Luton Music Centre for many years and worked in the busy store, which boasted a huge stock of instruments and was popular with local musicians.

Phil Garnham



Adrian Morris

Popular trombonist who could play in any style.

Adrian Morris, or 'Benny' as he was known, played in local brass bands from an early age. He graduated from the Royal Northern College of Music (RNCM) then went on to study at the Guildhall School of Music & Drama. During his time of study, Benny was a popular member of both the Leyland Band and Desford Band.

In 1988, Benny was snapped up by the Ulster Orchestra. There was much musical fun had in his formative years working with conductors such as Tod Handley and Yan Pascal Tortelier. It was in Ulster that he met his future wife, Carole. He also honed his passion for teaching and helped develop many young Ulster trombonists.

It was 1999 when Ulster lost a dear friend and Manchester's Hallé gained a much valued musician and character. Benny carried on his passion for teaching, and was appointed tutor in trombone at the RNCM shortly after arriving back in the North West. He was recently awarded a fellowship for his services to the college.

As bass trombonist for the Hallé, Benny was renowned for his large, rich sound and ability to play any style of music.

Ewan Easton

Jim McComb

Respected trumpet player and teacher.

Jim McComb, who has passed away at 82, learned the cornet age 11 with the Salvation Army. He later joined Morris Motors Brass Band at Cowley, Oxford, and performed with them at the Royal Albert Hall.

Upon Jim's return to Glasgow, he married his childhood sweetheart and turned professional aged 23. He learned the ropes in the ballrooms and theatres of Glasgow and Edinburgh. Jimmy recalled that he had "benefitted immensely" from working alongside named band leaders and conductors.

He then joined the Scottish Variety Orchestra, which offered plenty of challenges, including playing on *Come Dancing* with Terry Wogan at the Locarno Ballroom.

In 1973 Jimmy joined the newly formed BBC Scottish Radio Orchestra. His teaching career spanned 30 years, including tutoring the Hillhead Youth Jazz Orchestra, and before retiring Jim was a peripatetic brass teacher with West Dunbartonshire Education Department.

Jim would like to thank all the musicians he has worked with for their good company.

Cathie McDougall and Libby Stewart



Andy White

A session drummer who stood in for Ringo Starr.

Andy White, who has died at the age of 85 following a stroke, was a session drummer whose successful career in the 1960s saw him perform on records by Billy Fury, Lulu, Herman's Hermits and Tom Jones.

But it is a session in September 1962 for which he is best known. When The Beatles' producer George Martin expressed doubts about Ringo Starr's drumming on *Love Me Do*, White was called in to record a new version. White also played on the song's B-side, *PS I Love You*, and an early version of *Please Please Me*. He was paid a one-off fee of £5 for his three hours of work and received no royalties.

White, who was born in Glasgow in 1930 and started playing drums with a pipe band when he was 12, also toured with Marlene Dietrich and Burt Bacharach. He emigrated to the US in 1983 and he eventually settled in New Jersey, where he became a drum teacher – one of his pupils was *The Sopranos* actor Steven Van Zandt.

Oliver Hurley

Nat Peck

Jazz trombonist with Glenn Miller's band.

Born in Brooklyn in 1925, jazz trombonist Nat got his break through a speculative letter to Glenn Miller in 1944, asking to join his band.

Signed up for its European residency, Nat stayed on after Miller's fateful flight across the Channel that December. Despite losing their charismatic leader, "We played a few concerts in Paris which were so incredibly successful the Brass decided we could perform more usefully as musicians than infantrymen," said a relieved Nat.

After the war, Nat moved back to the French capital, becoming one of the fêted Americans in Paris, playing with Quincy Jones, Dizzy Gillespie and Duke Ellington, among others.

By the mid-60s, with a new home in London, Nat moved into the management side of the industry, booking musicians for film and TV recording sessions, from James Bond to *The Two Ronnies*.

Nat returned to RAF Twinwood in 2004 for the 60th anniversary of his wartime concert. He fondly reminisced, "For me, nothing can compare to the Glenn Miller band. The quality of our playing was unbelievable."

Clive Somerville

Geoff Driscoll

Respected saxophonist and teacher

"I never chose music, music chose me," said Geoff Driscoll, an acclaimed saxophonist who toured the globe with the brightest and the best from the world of entertainment.

Born in Balham, south London in 1947, Geoff was educated at Dulwich College and had one overriding ambition – to become a professional musician and make his living playing the saxophone. At 17 years old he joined his first band, gigging in clubs and travelling around the country in scarcely roadworthy vans. He went on to have an illustrious career with big bands, jazz bands and on sessions for major names. Musical theatre tours included *Catch My Soul* in the US and *The Rocky Horror Show*.

In his last years, there was less travelling as he played with his trio Quiet Life, Dave Marrion's Big Band, Jack Honeyborne's All Star Group and gigs with his beloved friend Ronnie Hughes. He also began teaching. "I have lived my professional life," he would say. "It is now time to give something back." His students, like everyone, will remember Geoff for his kindness, humour and warmth.

With thanks to Astrid Driscoll and Clem Cattini.

Musicians' Union Election Result 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

Midland Region

Result of ballot of members (1 to be elected)

James Dickenson	33	
Jason Hill	70	
Simon Lenton	75	
Daniel Logan	83	
Rosalind Page	111	Elected

Spoilt ballot papers	1	
Total ballot papers received	373	14%

Total ballot papers dispatched	2668	
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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
15 February 2016

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 0JJ with such a request enclosing a suitable SAE.

Check your details online

MU members are advised to check their membership records online via the Union's website at theMU.org

To benefit fully from MU communications, members should ensure that the Union has their latest contact 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 Public Liability Insurance (PLI) Certificate and check your account.

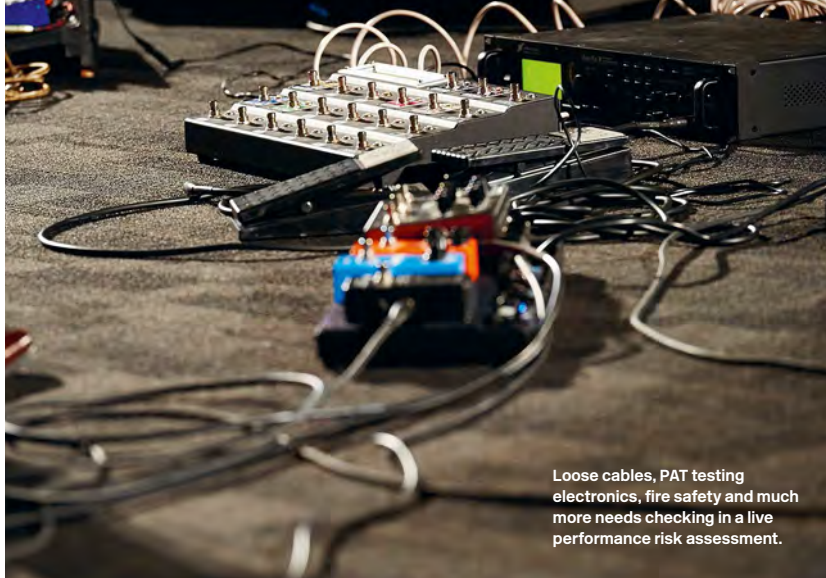
The Musician in audio format

In addition to *The Musician* being distributed quarterly in print format to MU members, we wish to remind members that the contents are also made available as a PDF, in large print and audio on the MU website (theMU.org → Learn → MU communications).

Each issue of the Union's Regional and Section newsletters (*The Musician Extra*) are also produced in large print and can be accessed and downloaded from the MU website. We wish to ensure that members receive our communications in the most appropriate format and any member with specific requirements should contact their Regional Office.

Additional audio resources – such as full interviews from *The Musician* journal – can also be found at soundcloud.com/musicians-union





Loose cables, PAT testing electronics, fire safety and much more needs checking in a live performance risk assessment.

“Health and safety officers in larger organisations have found it useful as an *aide memoire* on the many things that may need looking at in a production...”

so forth. But you also need to cover off (with good reason) technical riders, loading bays, makeup, footwear, wigs. The list isn't endless but it can seem that way.

As well as the concerns about getting the assessment wrong and the stress that comes with trying to avoid risk (as well as maintaining your reputation and licence) those overseeing a performance also have to have an eye on cost. Everyone on the team has to be a part of the health and safety process and one person has to be designated as the lead contact. So it takes time and it takes resources and getting it wrong is, rightly, unforgivable and unforgiven.

Fortunately there is now a free online tool called OIRA (Online Interactive Risk Assessment) to help those who have to carry out a health and safety risk assessment in the music and entertainment industry. It has been produced by representatives of both employers, unions, government ministries and those working on the ground and it aims to make risk assessment easier and cover off every eventuality. MU health and safety specialist Roger Sutton was on the OIRA working party, “The tool fills an important gap for the industry. It does cover the key problems facing those who have to get involved in risk assessment. It goes much further than most in risk assessment roles could do without its assistance. For the small outfits that have to do risk assessments there is nothing similar available and is far better than most commercial offerings – and is free.

“It is mainly designed for those in smaller set-ups or those with no health and safety experience but it has proved useful well beyond these categories. Health and safety officers in larger organisations have found it useful as an *aide memoire* on the many things that may need looking at in a production or show. It can similarly give a guide to safety reps as to what managers should be looking at. It is also an educational tool for those wanting to find out more about risk assessment in the industry.”

OIRA is up and running right now and you can start using it immediately. It's simple, effective and gives you a very simple checklist that you can add notes to, download the text from, and even view specific legislation. In short, it's everything any health and safe risk assessor has ever needed. The only way to check it out is to go online and have a go: oiraproject.eu/oiratools

MAKING THE MOST OF YOUR UNION

Health and Safety

Live performance risk assessments take time and bring their own set of stresses. But a free online tool takes the worry out of risk...

Anyone who has performed at or attended gigs has war stories about questionable venues. Places where too many people were squeezed into tiny areas or the audience was able to place drinks precariously next to electronics. Thankfully those days are a distant memory – often because previous lax attitudes led to tragedies that enforced greater vigilance and, in turn, legislation.

It might be that today the focus is on risk prevention but for many people organising a live performance or running a venue, a health and safety risk assessment can create its own stresses. Particularly if you happen to be a smaller venue with no designated health and safety officer. In addition, the clichés that surround conversations about health and safety don't help.

Often cynicism masks a set of very real worries. In the first place the checklist for live performance health and safety is comprehensive. There are obvious elements you have to cover off, fire safety and equipment, noise control and

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

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.



Instrument and equipment insurance

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.



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 musicianshearingsservices.co.uk

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

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To join, contact the relevant MU Official.

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Musicians'
Union



#BehindEveryMusician

A photograph of two musicians in a brick room. In the foreground, a man with short brown hair, wearing a blue denim jacket over a black t-shirt and black pants, is playing a yellow electric guitar. He is looking down at the guitar. In the background, a man with dark hair and a beard, wearing a maroon button-down shirt, is sitting behind a drum kit, smiling and looking towards the camera. The drum kit includes a bass drum with a graphic of a dog wearing a top hat, several toms, and cymbals. The background is a red brick wall decorated with framed pictures, including a portrait of a woman and a small picture of a horse. There are also some hanging lights and a small framed picture of a dog on the wall.

The Musician

Journal of the Musicians' Union
Summer 2016
theMU.org

EU Referendum

The importance of staying in the EU for working musicians

Arun Ghosh

The acclaimed clarinettist:
"Jazz is ultimately folk music"

Venue protection

Grassroots venues get greater protection from planning law

Creative advice

How to keep the ideas coming when the pressure is really on

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**Musicians'
Union**



Hope for the BBC

The changes to the BBC may be less draconian than first feared but we have to ensure that we at least maintain its music services and commitment to UK musicians.



© Katharyn Boudet
John Smith,
General Secretary

The much-heralded and anticipated White Paper on the future of the BBC was published on 12 May. It remains difficult to see how current BBC services might be affected going forwards, but all-in-all the government's proposals are less draconian than we feared they might be.

While there are few references to music in the document, we do have a reference to Radios 1 and 2 as being the most popular music radio stations in the country – “They play an important role in the BBC’s public service offering, particularly in support of home-grown talent in the music industry...” There is no mention of the BBC’s five orchestras or the fact that it is the biggest commissioner of new music in the world. Amongst other things the new BBC Charter will:

- Ensure that the BBC makes more great programmes by incentivising output that informs, educates and entertains.
- Create a unitary board fully responsible for the governance of the BBC. The BBC will be responsible for appointing at least half of the board members.

- Appoint Ofcom as an external regulator. Ofcom will also investigate certain aspects of the BBC in order to assess market impact.

- Remove the in-house production guarantees to open commissioning to greater competition.

- Establish a new contestable public service fund to create opportunities for others to provide a high-level of public service broadcasting.

- Ensure the board investigates issues relating to excessive management layers and over staffing levels.

- Promote greater transparency within the BBC, particularly on the remuneration of ‘talent’ paid over £450,000.

- Ensure that the BBC uses its size and leverage to enhance and bolster the creative industry sector by working with UK partners.

- Ensure that the BBC better serves the nations and regions of the UK.

In addition to the above, diversity will be enshrined in the BBC Charter, something that the MU welcomes. We also welcome the fact that the cycle of charter review will be increased to 11 years thus avoiding the general election cycle. We do have concerns about the make-up of the unitary board and are anxious that editorial decisions remain with the Director General, free from political interference. We also have reservations about the requirement to open up the BBC to commercial production companies and

doubt that this will work in the important area of radio. We must remember that the BBC will have to devote a significant chunk of its income to paying for the licences for the over-75s, so there will be an inevitable squeeze on budgets despite the fact that the government has guaranteed that the licence fee will rise with inflation over the next five years. It will be far from plain sailing, but we hope that the BBC will be in a position to at least maintain its music services and its long-term commitment to UK musicians.

Turning to other important issues of the day. We devote a number of pages in this issue of *The Musician* to the forthcoming referendum on the UK’s membership of the EU. The

“I want to welcome Sadiq Khan as the new Mayor of London.”

Union’s Executive Committee’s agreed policy is to back the ‘Remain’ vote. I won’t repeat the arguments here but I urge you not to vote to leave, as I believe this would be a totally retrograde step and against the interests of the vast majority of British musicians.

Finally, I want to welcome Sadiq Khan as the new Mayor of London. He is someone that the MU knows and I believe that he will work, to not just maintain, but to build upon the fantastic cultural scene that the capital already enjoys.

John Smith



**TO HEAR MORE FROM JOHN,
VISIT THEM.UK**

Contents

Summer 2016



16

“I’ve always been proud to be a member of the Union, and I’ve always felt its support.”

Arun Ghosh explores his Bolton upbringing and Indian heritage to create a mesmerising fusion.

This issue...

On the Frontline

- 6 MU responds to BBC White Paper and Trade Union Act
- 7 MU Pension Scheme and the Parliamentary Jazz Awards

Reports

- 3 MU General Secretary
- 8 Copyright infringement
- 12 The MU assesses the benefits of EU membership
- 26 FIM Congress in Reykjavik
- 31 The Hub Report 2016

Inbox

- 10 Emails, tweets and letters

Features

- 20 Grassroots venues gain greater legal protection
- 22 Music plagiarism – how the experts define ‘originality’
- 25 Why I joined the MU
- 32 New heritage site pays tribute to Handel and Hendrix
- 34 Music Glue: an e-commerce site for musicians

Profiles

- 16 The roof-raising talent of jazz clarinettist Arun Ghosh
- 28 Drummer Emily Dolan Davies on touring and recording

28

Advice

- 36 How to maintain creativity when the pressure is on
- 40 Keeping neighbours onside when playing at home

Reviews

- 43 CDs and downloads

Union notices

- 2 Key contacts
- 42 Ask Us First
- 46 Tributes
- 48 Union news
- 50 Roving Stewards
- 51 Member benefits

Cover: Rising London-based band Hunter & The Bear hunterandthebear.co.uk
Photographed at Tooting Tram & Social tootingtramandsocial.co.uk **Photo:** Joe Branstons

MU Contributors



Nick Hasted

Nick has covered music and film for *The Independent*, *Uncut*, *Classic Rock* and *Jazzwise*. He has written biographies of Eminem, The Kinks and Jack White. **p16**



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 & p40**



Neil Churchman

Neil is a widely-experienced journalist in broadcasting and print. A former BBC national newsroom assistant editor, he now writes on music and the media. **p12 & p22**



Tracey Kelly

A singer-songwriter, one half of jazz duo Tracey & Jason and an MU member. Tracey has also written for books on pop, jazz and rock. **p36**



Neil 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. **p20 & p32**



Will Simpson

Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. Will recently published his first book, *Freedom Through Football*. **p34**

Check your membership details online at theMU.org

Musicians' Union Key benefits

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

For more on benefits see page 51



On the frontline

Summer 2016

The latest news, views and events from the world of music.

MAY
12

MU responds to publication of the BBC White Paper

The BBC White Paper was launched on 12 May by the Secretary of State for Culture, Media and Sport, John Whittingdale MP. Although the Musicians' Union is disappointed that the BBC will still be losing a substantial amount of money by having to take responsibility for free licence fees for the over 75s, we are pleased that the licence fee will increase with inflation for the next charter period and that there is to be no top slicing.

We agree that measures to enshrine diversity in the charter are a good idea, as well as welcoming the separation of the charter review process from the political election cycle by increasing the charter period to 11 years.



The BBC White Paper received a cautious welcome from the MU.

© Peter Lane / Alamy

“The MU does have concerns over the creation of a new unitary board”

The MU does, however, have concerns over the creation of a new unitary board for the BBC, which will replace the current method of governance. We are anxious that editorial decisions remain the responsibility of the Director General and that the BBC should remain independent of government interference.

We disagree with the Secretary of State's assertion that the BBC is damaging to the commercial broadcasting sector and have reservations over the new requirement for the BBC to open up all of its broadcasting to commercial bids, as we

have serious doubts over the feasibility of this in areas such as radio. We also have concerns over the new emphasis that the government has placed on the BBC's 'distinctiveness'. Although much of the BBC's services are, indeed, distinct, we hope that this requirement will not be used to limit what the BBC does.

The MU hopes that the Secretary of State will stay true to his promise not to make the 'mid-term review' into a mini charter review. The BBC should now be allowed to implement the changes over the next 11 years without the goalposts moving again halfway through.

MAY
4

Assent of Trade Union Act

The Trade Union Bill received Royal Assent on 4 May, becoming the Trade Union Act. It contains damaging and unnecessary restrictions on trade unions, including strict rules on industrial action, additional restrictions on picketing and extended powers for the Certification Officer.

However, a significant number of important changes to the Bill were achieved in the House of Lords stages thanks to heavy lobbying from the TUC and trade unions, assisted by many sympathetic Peers and MPs. In particular, substantial wins were secured on check-off arrangements, facility time, political fund opt-ins and a review on the use of electronic ballots.

Although the Act is still extremely damaging to industrial relations, it has been watered down substantially and we would like to thank all union members for their lobbying efforts.

APRIL
21

Volunteers sought for MU Pension Scheme Committee

The MU Pension Scheme has been running successfully in its current format for many years, providing a way for members to make and receive pension contributions. There are now over 600 members of the scheme, and funds held within the scheme have reached more than £13m, with annual contributions exceeding £1m a year.

The scheme is overseen by a Governance Committee to ensure it is run in the best way for members, in particular to ensure its security for current members, and to assure new members that it is well run and will provide good outcomes at retirement. The committee meets twice a year at the MU's HQ in London.

The Committee is asking for volunteers from the scheme's membership to sit on the Committee. Although you must be a member of the scheme, no experience or pensions knowledge is required, as training will be provided, and you will be assisted by professional advisers. Reasonable travelling expenses are met by the MU. If you are interested in joining the committee, email david.ashley@theMU.org

Julian Argüelles: Winner of the Parliamentary Jazz Award for Jazz Album of the Year.



© Louis Decario © Niklas Godfrey / Alamy

MAY
10

Parliamentary Jazz Awards

A broad array of talent gathered at the 2016 Parliamentary Jazz Awards, sponsored by PPL and presented by MU General Secretary John Smith – in his role as Chair of PPL. Presenters included clarinettist and composer Arun Ghosh (see profile on p16) and vocalists Claire Martin and Jacqui Dankworth.

The winners included:

- Jazz Vocalist of the Year: Emilia Mårtensson
- Jazz Instrumentalist of the Year: Alexander Hawkins
- Jazz Album of the Year: *Let It Be Told* Julian Argüelles (Basho Records)
- Jazz Ensemble of the Year: Empirical
- Jazz Newcomer of the Year: Binker and Moses
- Jazz Venue of the Year: Seven Jazz
- Special APPJAG Awards: Evan Parker & Michael Connarty

Commenting on the awards, Jason McCartney MP, APPJAG co-chairman said: "The range and diversity of this year's winners shows the vibrancy and creativity of British jazz."

MARCH
24

Free guide to music funding

The Unsigned Guide has launched its *Essential Guide to Music Funding* for 2016, with contributions from the MU, PRS for Music, Help Musicians UK, Arts Council England and more.

The Unsigned Guide is a music industry directory providing emerging bands and artists, producers, music managers and start-ups with over 8,500 contacts across 50 areas of the music business.

Musicians can obtain their free copy of the *Essential Guide to Music Funding* by emailing louise@theunsignedguide.com

MU members are advised to check their agreements.

Union members entitled to promo music video payments

Have you performed on a commercial audio session and had your performance incorporated into the sound bed of a promotional music video for the track? If so, as an MU member you are entitled, under the BPI/MU Agreement 2011, to a further payment from the label, in addition to your original session fee.

The value of this payment is often around £250 per musician per video. However, you can only qualify for these 'Subsequent Payments' by completing, signing and returning a BPI Session Agreement to the record label after each recording session. The BPI Session Agreement is the contract under which the label agrees to make these further payments to you. If you do not complete one or – and this is fundamentally important – you sign a label-originated 'buyout' instead of a BPI Session Agreement, then you will not be eligible for any additional payment.

More information is available on the Royalties pages at theMU.org

APRIL
27

Where there's a hit there's a writ

MU Assistant General Secretary Horace Trubridge discusses the slippery subject of copyright infringement and hopes that common sense will prevail following several recent landmark cases brought before the courts.



The news that broke back in April, that lawyers representing the songwriting estate of a member of the US band Spirit had been granted the right to have their plagiarism claim against Led Zeppelin heard in an American court, caused more than a flurry of interest in the mainstream media. I was interviewed on the subject by Sky News, and the story was carried by the BBC, ITV and all of the national dailies. For those of you that missed it – there surely can't be many – the case against Led Zeppelin was filed by a trustee for the estate of Randy Wolfe, a member of the rock band Spirit. The lawyers are claiming that Robert Plant and Jimmy Page infringed the copyright in Spirit's 1968 song *Taurus* in the writing of the colossal Led Zep hit *Stairway To Heaven*.

I suppose the first question to ask is how come it's taken them this long to bring the legal action and I'm afraid I don't have an answer for that one. However, the statute of limitations in the US dictates that an action for copyright infringement must be taken within three years. So, I hear you ask, how are the representatives of Mr Wolfe's estate allowed to bring this claim over 40 years after the event? The simple answer to that one is that there has just been a reissue of *Stairway To Heaven* and it was remastered. That is how the lawyers got round the three-year statute of limitations.

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

"In my 26 years at the MU I've had to consider a number of claims of copyright infringement."

Interestingly, the request to have the copyright infringement case against Plant and Page heard was granted by the same court in the US that decided in favour of the estate of the late Marvin Gaye in the copyright infringement case brought against Robin Thicke and Pharrell Williams, in respect of the huge hit *Blurred Lines*. When the decision in that case was announced it raised more than a few eyebrows in the music industry both here and across the pond. The reason being that up until that judgement was announced it had always been assumed that copyright infringement cases could only succeed where it can be shown that there is a recognisable similarity between the melody and/or the lyrics of a song. The judge in the *Blurred Lines* case decided that Marvin Gaye's copyright had been infringed because there were significantly recognisable similarities between the style, mood and groove of the two tracks. This is not just a surprising decision, it's an alarming one.

I don't know for sure, but I wouldn't mind wagering that there are innumerable ambulance-chasing lawyers and legal firms in the US and here in the UK poring over record collections to try and find other examples of tracks that fit the above criteria in order to test them in court. God help us all.

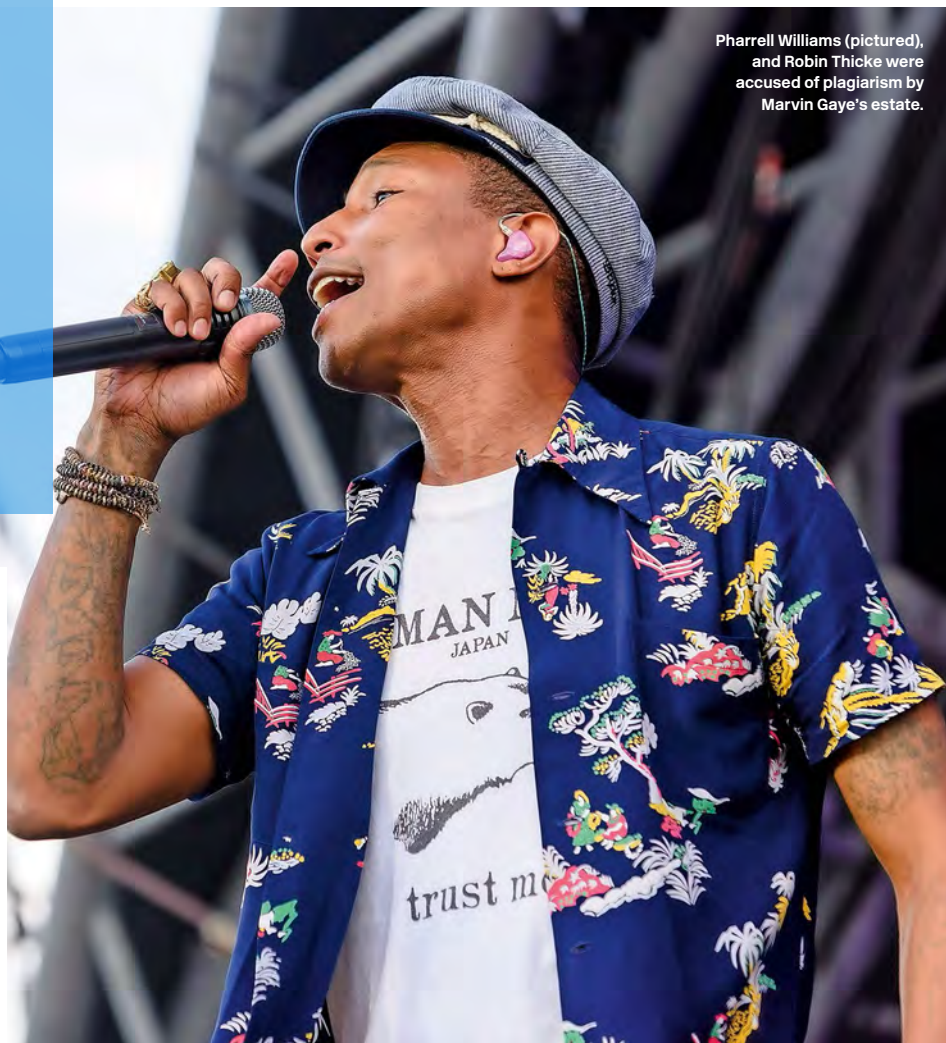
In my 26 years working for the MU I've had to consider a number of claims of copyright infringement brought to me by the members. Some of them have been borderline claims

“The judge in the *Blurred Lines* case decided that Marvin Gaye’s copyright had been infringed because there was significantly recognisable similarities between the style, mood and groove of the two tracks.”

inasmuch as, while there may have been similarities between the member’s song and the song that the member believes may have infringed their copyright, there was no way of proving derivation. In other words, in the absence of any clear evidence to show that the alleged infringer had access or exposure to the member’s song, it would be very hard to prove copyright infringement in a UK court of law.

There was, however, one very clear-cut case of copyright infringement that the MU funded on behalf of its members – the infringing track was Jazzy Jeff and the Fresh Prince’s *Boom! Shake the Room*. The case went to court and was subsequently settled in our member’s favour. Our members had released a very cool instrumental track, which bore striking similarities to the backing track to *Boom! Shake the Room*. When I first heard the two tracks together I simply couldn’t believe how similar they were. In fact, it was easy to surmise that the American artists had simply played along to our member’s record in the studios to create their backing track as the two tracks were in the same key and at the same tempo.

At the other end of the believable plagiarism scale, I have over the years dined out on the story I am now about to share with you because it’s a cracker. Many years ago when I was the MU’s Music Business Advisor I got a call from a guy who had just joined the Union and was claiming that Vangelis’ 1981 massive




Pharrell Williams (pictured), and Robin Thicke were accused of plagiarism by Marvin Gaye’s estate.

hit *Chariots Of Fire* had infringed the copyright in a song that he had written and he had a recording of his song which would prove the infringement. I asked him to send me a tape of his song so that I could consider his claim and it duly arrived the next day. I popped the cassette in the player, pressed play and settled back to listen. What I then heard, quite clearly, was a needle hitting a record and the beautiful opening strains of the original recording of *Chariots Of Fire*, over the top of this was a tuneless croaky vocal line which attempted to follow the top line melody with the lyrics “Oh baby I love you, I really do, oh baby I love you, I really do”. The ‘singer’ hadn’t even bothered to come up with lyrics for the next part of the song and instead had just croaked “Lalalalalalalalalalalaa”.

Needless to say I gave him a call and pointed out that not only did he not have a copyright infringement claim against Vangelis but he had in fact infringed Vangelis’ copyright by making an unauthorised adaptation of his copyright work. Strangely enough, I never heard from him again.

Back to the Spirit vs Led Zep case. I’ve listened to the two tracks over and over and of course there are stylistic similarities between the opening bars of the two records (and there are countless other records we could say that about).

That said, the song melody and lyrics bear no similarity and I sincerely hope that common sense will prevail in this case. 

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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musicians.union



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soundcloud.com/
musicians-union



Find us at theMU.org



Email us TheMusician
@TheMU.org



YOUR EDITOR

Welcome to the summer issue of *The Musician*, I hope you enjoy its mix of member profiles, reports and advice features. Please also look out for your monthly *MU News*, the email with all the news from the Union.

I also encourage members of the Live Performance Section and the Teachers' Section to take a moment to vote in the ballots for their respective Committees. Those members entitled to vote should find the relevant ballot documentation enclosed.

Keith Ames
TheMusician
@theMU.org

Free Miguel

Join more than 7,000 others calling to free imprisoned academic Miguel Angel Beltra
Justice for Colombia @JFColumbia

Justly proud

Much more to do, but union members can feel justly proud about what we've achieved against the #TUBill so far.

Frances O'Grady
@FrancesOGrady

Backing EU stay

Musicians' Union backs EU stay
<http://www.mi-pro.co.uk/news/read/musicians-union-backs-eu-stay/021040> ... @WeAreTheMU
miprofessional @miprofessional

Brexit & uncertainty

Another report confirms #Brexit would cause massive uncertainty for working people <http://ow.ly/4npbw0>

TradesUnionCongress @The_TUC

Music Is For All

Access to the Arts being moved by @StephenWr @WeAreTheMU - Music is for ALL, not just the rich & privileged #stuc16

Diljeet Bhachu @DiljeetB_Flute

Teacher challenges

Sobering report from @WeAreTheMU <http://bit.ly/1MYRE7Q>, reminds us of the challenges facing music teachers in schools
London Music Masters
@LDNmusicmasters



The BBC Charter renewal prompted fears for the future of Arts in the media.

© James Davies / Alamy

Planes petition

Sign the petition for fair treatment of musicians travelling with instruments on planes <http://www.musiciansunion.org.uk/Home/News/2016/Apr/Sign-the-instruments-on-planes-petition> ... via @WeAreTheMU

Ralph Salmins @ralphsalmins

New member

Just joined @WeAreTheMU <http://themu.org/join> #WeAreTheMU
M.Alexander Robinson
@M_AlexBass

Fighting back

MPs are questioning the Secretary of State for Culture, Media & Sport @JWhittingdale on the #BBCCharter White Paper <http://goo.gl/wXjXX8>

House of Commons
@HouseofCommons

Thanks guys

Thanks for our stickers and poster @WeAreTheMU let us know when you see it next #wearthemu #musicians #london #livemusic @WeAreTheMU
229 @229thevenue

Envy of the world

Horace Trubridge tells #greatBBC UK musicians owe tremendous amount to BBC and is envy of musicians across the world. @WeAreTheMU #LetItBeeb @LetItBeeb

Just joined

I just joined @WeAreTheMU! Feel like a real musician now :) #yay #sing #singer #lalala <http://themu.org/join> #WeAreTheMU Anna Aarons @Anna_Aarons

Staying in

Just renewed my Musicians Union membership @WeAreTheMU! <http://themu.org/join> #WeAreTheMU @WeAreTheMU Vankan @matthewvankan

Sign-up recommended

Musicians friends and foes, I highly recommend signing up with @wearethemu if you havent already! <http://themu.org/join> #WeAreTheMU Robert J. Hunter @RJHunterMusic

Award presentation

John Smith presents Jazz Album of the year award @PPLUK @WeAreTheMU #parliamentaryjazzawards UK Music @UK_Music

Got your back

In Manchester today, sitting on the regional committee of @WeAreTheMU! Northern Musicians, we've got your back. #behindeverymusician Fran Smith @fransongs

Training teachers

We're proud to host the @WeAreTheMU biennial Teachers' Continued Professional Development Weekend this October! <http://goo.gl/YaxJHx> Trinity Laban @TrinityLaban

Music in motion

Alexander D Great singing the Musicians' Union motion at the TUC Black Workers conference. <http://fb.me/7MfVNqU33> Nixon Rosebert @nixonbass

Chuffed winners

Delighted 2 have been chosen for the latest #FlashFunding Big thanks @PRSFoundation @WeAreTheMU & @wigwamacoustics! Flight Brigade @FlightBrigadeHQ

Honoured to win

It's an absolute honour to receive #FlashFunding from the @PRSFoundation @WeAreTheMU @wigwamacoustics - thanks for believing in what we do!! April Towers @april_towers

Fantastic! @WeAreTheMU proposed their motion with a song! @MidwivesRCM are loving our first #TUCBWC.

Amy Leversidge @amyloulily

Long-time member

@WeAreTheMU MU member since 1978! Both my classical albums were voted into @ClassicFM #HallOfFame2016 over Easter! Fiona Ann Bennett @FionaAnnBennett

Prevent duty

Excellent motion by @WeAreTheMU on Prevent. Proud to speak on behalf of @NUTonline We need to find the best way to protect children! #TUCBWC Nefa @fniparun

Inspiring classes

Spent yesterday among very inspiring masterclasses with @bbcintrowest & @wearethemu I am of the universe @iaotu

EU support

@WeAreTheMU support Britain staying in the EU as it supports intellectual property rights and touring: <http://www.musiciansunion.org.uk/Home/News/2016/Apr/MU-position-on-Europe...> #StrongerIn Stronger In Press @StrongerInPress

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Should we stay or should we go?

The Musician assesses the effects on musicians if Brexit wins the day.

Report by Isabelle Gutierrez | Interviews by Neil Churchman

As the EU referendum approaches on 23 June, the Musicians' Union (MU) has reaffirmed its support for remaining in the EU. Being part of the EU has long been the MU position because of the overwhelming benefits for musicians.

Open borders have made touring both easier and less expensive for British musicians, EU health and safety legislation has meant that the job of being a musician has become safer and workers' rights legislation in general has improved the working life of musicians in the UK. The Working Time Directive, for instance, redefined the definition of a worker for the purposes of working time and meant that for the first time the MU was able to claim holiday pay for part-time instrumental teachers. Perhaps most importantly, at least three

European Copyright Directives have been responsible for protecting the intellectual property rights of musicians and ensuring that they receive remuneration for the use of their work. While the copyright regime in this country is far from perfect, and further adjustments are urgently needed, the MU is confident that the situation for musicians would be far worse were it not for the EU Directives.

The effect that a vote for Brexit would have on musicians in Britain is not entirely clear and would depend on the terms negotiated. We could, however, expect touring to become more difficult and potentially see British musicians having to apply for visas and work permits in order to travel within Europe. Given the cost and difficulty many musicians face in obtaining visas for work in countries such as the US, this would be very unwelcome.

It is also important to remember that much of the lobbying that the MU and other music organisations are involved in happens on a Europe-wide basis. A good example of this is the issue of musicians taking their instruments abroad with them. Many musicians have experienced real problems with taking larger



Case Study #1 James Morton

Bristol-based saxophone player and band-leader.

As European tours go, they don't come much more hectic than saxophonist James Morton's recent foray across the Channel.

You can almost feel the shiver going down his spine as he imagines the bureaucratic hurdles he might encounter during a similar tour in a future where Britain has decided to quit the EU club.

"We probably went through a dozen countries in the space of 30 days last July. To have to get individual work and travel permits for each would have been an absolute nightmare. And, of course, things on tour often change at the last minute.

"All we really want is to play with the minimum amount of bureaucracy. But we have to ask whether the EU will make it more difficult for us to work there, if we leave.

James plays in Europe a lot, and in many roles. He's a sought-after session man and guest artist, he has his own band, and is a member of The Herbalizer. "A big chunk of what I earn is from gigs abroad," he explains.

"Open borders have made touring both easier and less expensive for British musicians."



Case Study #2 Kate Strudwick

Instrumentalist and founding member of Welsh traditional band Allan Yn Y Fan.

Touring in Europe is second nature for Welsh folk band Allan Yn Y Fan. The name itself is a clue – it translates as ‘going out in a van’ but it also has a subtle second meaning in Welsh, as founder member Kate Strudwick, explains: “In English it would be something like ‘on the spot’.”

Which is precisely where the music industry finds itself on the eve of the EU referendum, according to Kate, who plays flute, whistles and recorders in the six-strong band. Allan Yn Y Fan have a loyal following in Europe and she fears a leave vote on 23 June would begin to sever cherished links forged during years of touring in France, Luxembourg, the Czech Republic, Switzerland and Germany.

“I am old enough to remember the bad old days of border checks and difficulties of taking instruments from country to country. For the small venues in Europe that book bands, the hassle around work permits would make it less likely that we would get those gigs. It’s understandable that they would prefer to book a band where international work permits would not be an issue. So, if they are wanting something Celtic, they might prefer to go with a ‘safer’ option, such as an Irish band.

“If I wake up on 24 June and we’ve left the EU I think I will feel embarrassed. Music is a common thing that crosses borders – it is shared across humanity. Europe is a great musical inspiration for us and Brexit would just put up more barriers.”

He is also worried that a British exit will set off a domino effect, encouraging other countries to break away, further fragmenting the market for UK musicians.

“Britain has always been an originator of music and it is renowned for having some of the best musicians in the world and one of the most prolific musical cultures,” he says.

“Music will always be exported from the UK. However, the important thing about music is that it is inspired by meetings between cultures, people and minds. If you look at how jazz music was born in New Orleans, it came out of a melting pot of people and cultures from different parts of the world who played and learned together.

“I guess, if it’s more difficult for people from outside Britain to be here, live here and work here, musically and culturally, we might become less diverse.”

What will happen to workers’ rights if Britain leaves Europe? Will British musicians be worse off without the legislative protection we’ve benefited from thus far as members of the EU?

instruments onto planes due to inconsistent policies between airlines. Some will allow them in overhead lockers while others insist they are checked in, and some will ask you to book an extra seat. These rules not only change from airline to airline, but they also sometimes change depending on the staff at the check-in desk on the day.

The Musicians’ Union and FIM (the International Federation of Musicians) have lobbied together on this issue for a number of years and a fair and uniform policy is closer than ever. It is only by working at a European and international level that we can successfully tackle this issue, as the problem is much broader than just UK airlines. Any measures would therefore have to be brought in at a European level in order to have any effect.



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Case Study #3 Aaron Jones

Scottish Borders-based singer, bouzouki player and guitarist.



Go west, not east, if you are trying to imagine what the post-Brexit touring experience might be like. That's the advice from Scotland-based Aaron Jones, who sings and plays bouzouki and guitars with some of the leading lights of the traditional music world.

He warns that British players who venture over the Channel could soon face the hurdles they encounter when crossing the Atlantic. "I can say with first-hand experience that it's an absolute nightmare to go and play in the United States. The music is the smallest part of it – what with all the taxation and immigration stuff, it's becoming prohibitive. For the authorities it's become a licence to print money. You've got to jump through so many hoops, fill in so much paperwork.

"It used to be you could contemplate going to America – it was a great circuit and there was potential to make good money and build up a fanbase. But all the administration means it really isn't an option for young bands to go. The wonderful thing about Europe is that bands can take a chance because overheads are relatively cheap."

Aaron feels that musicians' rights and payments are better safeguarded when ties between British and European rights organisations are strong.

"At the moment those links have never been better – we are blessed that we can simply get on a plane and go over and play gigs. Groups like MCPS and GEMA are striving to help people collect royalties Europe-wide and anything that threatens that is going to affect the arts adversely. Why isolate ourselves from all that, not to mention all the pan-European arts initiatives? And, from a Scots point of view, the Celtic connections with Brittany, Asturias, Galicia. These are great collaborative things that have run for years. It seems odd that artistically we'd want to make those links more difficult."



Festivals such as Przysanek Woodstock in Poland could be less accessible for British acts if the UK opts to leave the EU in the referendum.

There are numerous other issues, not least copyright, where successes for musicians have come about only as a result of Europe-wide campaigns and legislation.

In terms of the music industry in general, its GVA (gross value added) to the British economy was £4.1bn in 2015. Over half of the industry's GVA is from music exports, which contribute £2.1bn to the British economy – and Europe is the second largest export market for UK music. Membership of the EU provides a big boost to these exports because it enables the UK music industry to trade tariff- and barrier-free across 28 countries, and to access bigger supply chains right across Europe. The music industry employs over 117,000 people in Britain.

Jo Dipple, the Chief Executive of UK Music, said in October 2015: "We export over 60% of the music made in the UK – our biggest markets are the European Union and America. Access to customers through the EU single market has undoubtedly helped the UK music industry become a world leader."

EU funding for creative projects also benefits the UK music scene. The EU's Creative Europe programme supports the cultural, creative and audiovisual sectors across Europe, running from 2014-2020 with a total budget of £1.1bn to support projects with the potential to travel, reach new audiences and encourage skill sharing and development. The programme also features a fund of close to £100m, worth €121m for loans to creative businesses, helping to unlock private finance to support the continued growth of the creative industries. This funding makes it easier for bands, start-up labels or music venues to find the financial support that they need to make their project a reality. The UK's success rate in securing access to EU cultural and creative funding is at 46%, almost double the EU average.

Case Study #4

Thomas Eisner

First violin with the London Philharmonic.

According to Thomas Eisner, first violin with the London Philharmonic, the Brexit campaigners "are not really interested in us. They are not the most artistic people."

"I feel passionately that it is important for musicians to be able to work in different countries," Thomas says as he recalls his first job, in Denmark in 1980, with the Aarhus Symphony Orchestra. He knew nothing about the country, but the experience proved hugely enriching, personally and musically. "I learned the language and it was my home for five years. If we hadn't been in the EU it wouldn't have been as simple to do that," he reflects.

The ease with which EU borders can be crossed has made it possible for him, and other musicians, to forge vital links across the Channel. "Five years ago I played for the first time with the Bavarian State Opera. There was no question of having a work permit or anything. I could just walk in, sit myself down, and play *Eugene Onegin*."

"Germany has a third of the world's orchestras and a third of the opera houses, all state funded. It would be terrible if it was harder for British musicians to go over there," he says.

And he is convinced that standards in British orchestras would fall if EU musicians face barriers in coming to the UK. "At the moment you have a pool of 300 million people. It doesn't matter where you are from, you are given jobs on the basis of your playing. But the pool of British musicians is shrinking."

Case Study #5

Brendan Thomas

Freelance London horn player, member of the MU Freelance Orchestras Committee and MU London Regional Committee.

Freelance horn player Brendan Thomas has extensive experience of touring Europe with some of the UK's leading orchestras. He is worried that a vote to leave the EU would deal a body blow to British classical music, which he believes is already being undermined by domestic austerity cuts.

Uncertainty over sterling in the aftermath of a decision to exit is one of his main concerns. Wildly fluctuating exchange rates do not appeal to promoters arranging costly overseas tours.

Brendan is convinced that the process of touring with large orchestras will become more complex, expensive and less attractive after an exit vote.

"The bureaucracy could become a lot worse. We might all have to apply for work permits again, who knows?"

"I think the playing field would shrink for British orchestras. The pressure would be to put on very small concerts with limited repertoires, which in turn would squeeze the players. If touring becomes less

frequent, then the finances of musicians like myself would be hit," he says.

Because cross-Channel travel and work restrictions are unlikely to operate in only one direction, Brendan predicts that Brexit will have unintended consequences, further weakening UK orchestras by starving them of urgently needed musicians from the EU.

"Because music education in Britain has suffered so much there is a shortage of players. Over the past quarter of a century the value of music in this country has, for want of a better phrase, been dumbed down, whereas musicians are more appreciated in Europe. A lot of orchestras benefit from musicians from the EU who come to Britain to help bolster them with quality playing. If they face restrictions in coming, the pool of talent that we enjoy will shrink, and the quality of orchestras here will go down as well.

"I shall be voting to stay in," he explains. "The EU is not without its faults, but what political organisation is? I fear the artistic fallout of leaving."

And what of our trade union brothers and sisters? TUC General Secretary Frances O'Grady recently commented on figures released by the Treasury showing that Brexit would cost £4,300 a year per household for the next fifteen years:

"Today's figures are a sobering reality check. For working people the message is clear: vote leave, get poorer. Brexit campaigners have yet to come up with any convincing answers for how a post-Brexit economy would function. They have nothing to offer but a future of lower pay and fewer jobs. They would rather divide and distract voters than come clean about the dangers of leaving the European Union.

"Many of the biggest cheerleaders for Brexit have spent years dismissing rights like paid

leave and maternity protections as 'red tape' to be binned. So we know from their hostility that the threat to workers' rights if we leave the EU is very real."

It is therefore very possible that European legislation which has protected musicians in the areas of copyright, health and safety and workers' rights would be watered down or removed entirely if Britain were to leave the EU. For this reason, the MU is clear: musicians should vote to remain. [mu](#)

"The EU has helped the UK music industry become a world leader."

Freedom of Expression

With his trademark fusion of Western and Asian influences, Arun Ghosh is creating a liberating new sound.

Feature by Nick Hasted



Arun Ghosh waves his Indo-jazz quintet forward like it's a cavalry charge, his own clarinet raised to the heavens. It's his first gig of the year, in the quiet Sussex town of Shoreham-by-Sea, but within a couple of minutes this is already roof-raising, fiery stuff, worthy of a much larger audience than the sell-out crowd at the local arts centre. The broad openness of Ghosh's music is suggested by a one-off performance of David Bowie's *The Man Who Sold The World*, finding all its melody and emotion shortly after its writer's death, and a tumultuous version of The Beatles' *Tomorrow Never Knows*, which brings out its Indian debts and adds new ones to John Coltrane.

Playing the clarinet and contributing to the instrument's renaissance in recent years – while making the Indian lessons learned by Coltrane at the feet of Ravi Shankar potently explicit – Ghosh's full-on desire to communicate with crowds also stands out from some in British jazz. Playing instrumental, improvised music in Britain still means he's frustratingly cut off from mainstream appreciation. But over three acclaimed albums, music for plays ranging from the Royal Exchange, Manchester's 2007 *The Tempest* to Theatre Royal, Stratford East's recent *The House Of In Between* (about India's 'third gender', the Hijras), and educational work including a 2014 residency in China, his work never stops.

Connecting continents

Ghosh likes to say he was conceived in Calcutta, bred in Bolton and matured in Manchester. The way these sides connect can be heard in his most recent album, *A South Asian Suite* (2013), originally commissioned by Manchester's Mega Mela festival in 2010. Musically, it journeys from Nepal in the Indian subcontinent's north to Sri Lanka in the south. "I was sharing how I feel about those countries and their music," he recalls, when we meet near his Croydon home. "It was meant to express the viewpoint of a musician from a Northern town who's imagining those places, as well. So my connection with Nepal was the feeling I had walking around the Lake District."



"WE'RE STRONGER TOGETHER": HOW THE MU HELPS

"I've always been proud to be a member of the Union, and I've always felt its support. The website's been wonderful for me. I've used it to get information about licensing, copyright, and interpolated music in theatre composition. And because I do so much education work, the public liability that you get as a member is really important. If I needed a lawyer or advice, they'd be the first people I'd go to. Of course we're stronger together fighting for things. And it's not the glamorous stuff. We're working people, and sometimes people who are working late in shows need somebody fighting their corner in terms of parking regulations. People expect you to almost be playing music for the good of your health, which in a lot of ways we are. But the MU respects musicians and music, and if we didn't have that representation, we'd be quite exploited."

Rejecting the conformity of classical music, Arun developed his own musical voice, fusing folk styles from his mixed British and Asian heritage.

"What I'm always trying to do with music, especially when using South Asian influences, is express my accent, my language. It's no different to how Jan Garbarek (Norwegian sax great) does it, or John Surman (free jazz saxophonist) is influenced by his West Country upbringing. Because jazz is ultimately folk music, I feel that any folk music from anywhere else has a place in it. You have blues from West African roots, but those inflections cross the world in a sort of simultaneous creative telepathy, with similar developments in Eastern Europe, the Middle East, Yiddish

"My main gig was playing as the sole wind player with a crew of 12 samba drummers."

and Indian. I love feeling a part of that. That's why I love jazz, when it's open, and not trying to be a conformist style. There's so much freedom of expression."

Ghosh played classical music on the recorder, violin and piano at primary school in Bolton. But it was watching Courtney Pine play soprano sax at the televised Free Nelson Mandela concert on 11 June 1988, when Ghosh was 10, which set his course. "He was a young black man, which you didn't see a lot of on TV in those days," he says of Pine's impact. "You didn't see a lot of instrumental music, either. You could describe him as a role model. I really love what the clarinet can express – the warmth I can get from it, the precision, attack, smoothness, vibrato, the way I can shape it with a South Asian sound."

Self-education

Studying at the Royal Northern College of Music turned Ghosh off the classical world. "It felt quite sterile in its attitude to what music was. Top-quality soloists Barenboim, Heifetz and Jacqueline du Pré use music as a means to express themselves and the human condition. But music colleges were doing what they have to to get students employment, by focusing on orchestral playing, where you can't have the distinctive sound I was searching for. But I had a half-hour every fortnight with a wonderful jazz educator, Mike Hall, who really got me playing and writing jazz. I'd hang around

outside his room, in case other students didn't turn up, to get extra lessons!"

This experience was part of an intense, diverse period of gigging and self-education in Manchester in the 90s. "My main gig was playing as the sole wind player with a crew of 12 samba drummers. As a clarinettist, I really had to learn how to project. It also gave me that freewheeling, rhythmic drive I'd been looking for, a free, modal approach to playing, and the party vibe I associate with music. I was also doing Indian dances at the same time, improvising in response to the dancers.

"And in the late 90s and early 2000s, I took my clarinet around and played with DJs at clubs. It gave me that front-person vibe that I try to maintain now. I learned on the bandstand," he says, summing up his musical education. "I didn't learn with a guru for years, carrying their instruments, as a lot of Indian musicians do. But that allowed me to not be downtrodden and held back by tradition. With jazz, the beautiful thing is I learned from records. Around that same time in

Manchester, I was transcribing Herbie Hancock, Wayne Shorter, Miles Davis's solo on *Footprints*, working out what they were playing over particular chords. That is like sitting with a master."

Ghosh's steady flow of commissions, from theatre companies to the British Council, are his professional bedrock today. "That's what sustains me as a musician," he explains, "not gigs. I'm very lucky to have the support of a creative producer, Chrys Chijutomi, who I've worked with very closely. Because she comes from a theatrical and arts background, she's able to think, 'This could be an interesting direction for the music to go in.' So we work on sourcing particular things. Sometimes there's a bit of luck, and I often find out what I'm doing at the last minute. But there are lots of great





Arun loves jazz because of the freedom of expression the genre provides, but he aims to reach out to people outside the world of jazz and speak to a wider audience.

LONG LIVE LPS

"I still believe in albums. I grew up listening to *Abbey Road*, Stevie Wonder's *Innervisions*, A Tribe Called Quest's *Beats, Rhymes And Life*, Primal Scream's *Screamadelica*, Neil Young's *Harvest*. I really believe it's the best medium for rock'n'roll. And in jazz, Herbie Hancock's *Maiden Voyage*, Coltrane's *Blue Train*, or Miles' *Kind Of Blue*. The collection of work is so important. These are our symphonies. The 45 single concept drives pop music, and it's also really important.

But when I make an album, though some people will download two or three tracks, others will still hear the whole thing. It has a shape, and it means so much. It doesn't matter what's happening to the music industry, or that no one's buying CDs, or downloading illegally, or only watching music when there's a video with it on YouTube. People are always going to be making and listening to albums."

opportunities happening, through organisations like PRS for Music, Jazz UK, the MU, the Arts Council and so on. Those organisations are recreating the role that would have been held by record companies in the past, in helping musicians to get their work out to audiences."


Valuable lessons

Ghosh values the lessons learned from his current, non-stop writing (he's working on three pieces for a young big band at the Ribble Valley Jazz Festival on the day we meet). "There's a lot of love going into all these pieces," he says. "There's a deadline, I've got to achieve something, with one rehearsal to make it work, and it teaches me something. Maybe a holiday would be nice. But at the moment, I've just got to keep on swimming, and not sink. I do need time to get a new musical direction, though. I'm very much at a crossroads where I think to myself: 'what is it that I want to express?' Love, my anger at what's going on in the world, my joy at the beauty of nature – I'm questioning that."

Ghosh mentioned the money he makes from albums with a sort of gallows humour at that Sussex gig. He's more sanguine today. "I don't



know what it was like before, in that recording heyday of the 80s. I don't know what it was like to film a video in Rio, record in the Bahamas, or get a 60-piece string orchestra in. For me, I think it's alright. I've got to be positive about it. We sell to one in four people at gigs, so if we get 200 people, we sell 50 CDs. That's our shop, and why it's good to gig. What I like to do is multiply my sales by 100, and say that's what I would've sold in the 80s. I'm multi-platinum already!"

As he prepares his fourth album, due in 2017, Ghosh is full of optimism for what his desired new direction may bring. Ideally, he'd like the barriers between audiences and the ghetto where his improvised music is kept to come tumbling down. "I just feel that this has to be it," he says. "It's not something that's going to take me into megastardom, just get out what I really want to say. I need to reach new people, beyond jazz, and beyond world music. I'm a performer, I've always played to people, and I ultimately want to communicate." 

Venues protected in planning law

Music venues and industry bodies welcome new legislation to protect against noise complaints.

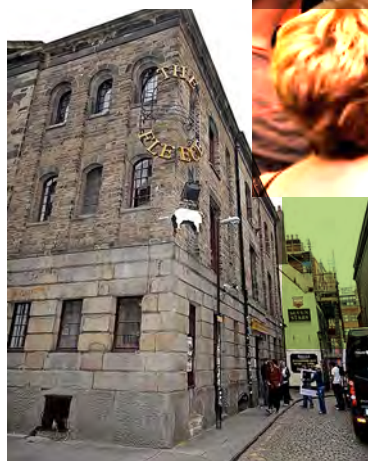
Feature by Neil Crossley

The welfare of grassroots live music venues in the UK was given a significant boost in April when new government legislation was introduced to protect music venues in planning law. As reported in the spring 2016 issue of *The Musician*, a number of iconic and long-established venues have been forced to close in recent years due to noise complaints from people moving into new apartments close to long-established music venues.

The extension of the planning laws under permitted development rights has enabled certain property developments to take place, which has created a climate where someone can move into a new block of flats next to an established venue, make one complaint and put that venue out of business.

But as of 6 April 2016, local planning authorities have to consider noise impacts on new residents from existing businesses under an amended permitted development right – the Town and Country Planning (General Permitted Development) (England) (Amendment) Order 2016, which was presented to Parliament on 11 March 2016. The new regulations mean that developers are now required to seek prior approval on noise impacts before a change of use from an office to residential building can be carried out. In short, developers can no longer change offices to flats if a music

“Developers can no longer change offices to flats if a music venue is nearby.”



New planning laws provide more protection to established music venues like The Fleece in Bristol (above and left).

venue is nearby. Instead, developers will need to work with the local authority and the music venue to ensure that live music is protected.

Reversing decline

The Musicians' Union, Music Venue Trust and UK Music have welcomed this new government legislation to protect music venues in planning law, following a meeting with ministers at the Department for Communities and Local Government, alongside Minister for Culture Ed Vaizey MP. Horace Trubridge, MU Assistant General Secretary said: “We have lost so many grassroots live music venues in the last few years, the venues have closed due to a number of reasons, not least amongst them is noise complaints from new neighbours. This change in the planning laws is a welcome first step in reversing the decline, but the work and the campaigning needed to protect our precious grassroots live music scene must continue in order to ensure the long-term health of the UK music industry.”

Praise for the legislation also came from Mark Davyd of Music Venue Trust, who welcomes this breakthrough for the UK's grassroots music venues. He describes it as “a common sense move by the government” that provides an opportunity for local authorities to use their powers to ensure that live music continues to play a vital economic, cultural and social role in UK towns and cities. “For music venues, this has never been about stopping development or preventing the creation of much needed new housing; it's always been about ensuring that new development recognises the culture, economy and vibrancy of city centres by building great housing, and enabling existing music venues and new residents to live in harmony. This is a major victory for the UK's music venues and music fans. The fight to protect, secure and improve them goes on.”

It's a view echoed by Dave Webster, MU National Organiser Live Performance. He believes this new government legislation is a significant breakthrough in the ongoing fight



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The MU's Horace Trubridge and Dave Webster; Brighton's Blind Tiger Club, a venue for more than 160 years, was forced to close after noise complaints.

Forced to close

A survey conducted in Bristol in March 2016 concluded that 50% of live music venues were concerned about closure due to noise complaints.

Recent permitted development right extensions that have allowed changes of use to take place have put pressure on music venues, making them vulnerable to noise complaints from residents once they move into the area. In London alone 35% of grassroots music venues have closed in the past eight years.

UK venues that have been forced to close include The Blind Tiger in Brighton, the 200 club in Newport, the Boardwalk in Sheffield, the Boilerroom in Guildford and The Princess Charlotte in Leicester, while large-scale redevelopment works in London have closed The Astoria, Madame Jo-Jos and the 12-Bar Club in the West End.

The UK live music sector as a whole contributed almost a billion pounds in GVA to the UK economy in 2014 and employs over 25,000 people across the country.

to protect established venues from closure due to noise complaints. "It gives venues some level of protection and redress should planning applications be made," he says, "as well as piece of mind that their existing business must be considered before planning is granted."

As the number of new properties built near city centre venues has increased, so too have the incidences of council rulings on noise complaints being overturned by developers. When in 2014, an old office building close to Bristol venue The Fleece was converted to flats, Bristol City Council approved the development on the understanding that soundproofed windows looking out onto the venue could not be opened. But the property developers appealed to the secretary of state and had the ruling overturned.

Greater protection

Kelly Wood, Live Performance Official with the MU, believes the new legislation will help prevent such incidences of property developers overturning council rulings. "It means that venues have a greater level of protection moving forward," she says. "Venues are up against so many challenges already that support or protection in relation to any area of their existence is hugely welcome."

For the venues and the industry organisations lobbying on their behalf, the best permanent

solution to the threat from noise complaints is the implementation of the Agent of Change. This principle simply states that if the person moving next to a venue is the 'agent of change' then they will be the one responsible for the soundproofing. The Greater London Authority (GLA) has indicated that it will adopt this principle and the hope is that it could then be rolled out nationally. But until then, the new government legislation is a significant step forward for the venues themselves.

"I wholeheartedly welcome any legislation that helps to enforce what I believe is common sense," says Matthew Ottridge, owner of Bristol venue The Exchange. "In practice I remain sceptical as a lot of new building developments are funded by multi-million pound businesses who are able to afford the best lawyers, whereas independent music venues do not have that luxury. I guess the acid test will be when the first case reaches court."

Having said that, I really value the work that has been carried out by Music Venues Trust, the Musicians' Union and UK Music, which has helped bring public attention to our cause. At the very least, I hope this makes developers think twice about suitable locations."

The new legal amendment can be found at tinyurl.com/hmcqn63 and the relevant section is inserted on page 3.

The SONG REMAINS the SAME

Accusations of plagiarism abound in music. But how do the experts determine copyright infringement?

Feature by Neil Churchman

Musical influences: most songwriters are only too happy to acknowledge them. But when musicians allow inspiration to become imitation, they can find themselves caught up in protracted, acrimonious and expensive legal battles.

Already shaken by 2015's surprise initial ruling in the US that Robin Thicke and Pharrell Williams plagiarised Marvin Gaye's *Got To Give It Up* in their huge No 1 hit *Blurred Lines*, the music industry on both sides of the Atlantic has been on tenterhooks for the outcome of the Led Zeppelin vs Spirit case.

At stake has been a share of what is arguably Led Zep's most famous song, *Stairway To Heaven*, which is estimated to have earned in excess of half a billion dollars to date. The *Blurred Lines* verdict saw Marvin Gaye's family awarded \$7.3m. Many experts were stunned by the jury's decision, saying it appeared to have been based largely on the feel and groove of the music, rather than any substantial

musical similarity. Such cases are rare, and the awe-inspiring sums of money and high-profile personnel involved mean they grab the public imagination and hog the headlines. But for every mega-dispute there are scores of less eye-catching battles to keep the experts and lawyers busy.

Rights to exploit

In Britain, the legislation governing such claims is the 1988 Copyright, Designs and Patents Act, a wide-ranging law giving the creators of literary, dramatic, musical and artistic works the right to control how those works are exploited. In essence, the act enshrines the principle that copyright applies to a work if it is original and is the product of demonstrable labour, skill or judgement.

Many rows are settled by the parties themselves, without recourse to the law, but when no agreement is reached, cases are generally heard before a judge in the High Court. They often involve evidence from forensic musicologists, highly-qualified experts hired to provide detailed technical analysis of the similarities or otherwise between two pieces of music.

Guy Protheroe, a busy conductor, composer, arranger and lyricist, is one of the industry's foremost forensic musicologists. His services are sought in some of the most contentious legal confrontations. Despite the significance and scale of the *Stairway To Heaven* dispute, the essential question posed is one that Protheroe and his colleagues seek to throw light on in all cases. Copyright attaches to originality in authorship, but what exactly is an original piece of music?

"In copyright, 'originality' is not a matter of whether something has ever been written before," he explains. "For instance, you can't copyright the 12-bar blues, but if the 12-bar blues are used in a particular way, in a particular work and other aspects of it – say the style in which it is played instrumentally – are copied, then that may constitute an infringement even though the actual chord sequence is commonplace."

Technologies such as sampling can further muddy the waters on originality. Protheroe explains that in some modern pop and dance music there can be little in the way of original material. But this does not automatically mean that the work itself is not copyright, even if much of the content is not the property of the composer or producer. It is the particular arrangement of the various sounds that creates the copyright work.

On the other hand, technology is making some cases simpler. One of the traditional excuses of musicians accused of plagiarism has been that they cannot have knowingly copied another's work, because they simply hadn't been aware of it. But the web is changing that.

"In theory, you can come up with a piece of music that coincidentally turns out to be identical to something else," says Protheroe. "And if you didn't know the other piece you can't have copied it. So the question of access in the pre-digital age was always a major issue, but these days with the internet and YouTube, it's much harder to argue definitively that you haven't heard something. If it is there on the internet, you might have, and been subconsciously influenced by it."

Protecting their creations

David Fenton, the MU's In-House Solicitor and a musician (as a member of The Vapors, he penned their hit *Turning Japanese*), understands why bands and songwriters are so protective of their work. Even so, he cautions against an immediate rush to the law. Infringement is notoriously hard to prove. Copyright cases are rarely clear cut and a judge's decision, in the end, is a subjective one.

"Unless you are talking about a really famous song it's probably not going to be worth taking it to court," he explains. "If the money's there, if it's worth one side throwing loads of money at it because there's a massive pot of gold at the end of the rainbow that's the only time you hear about it in the press."

David says most claims that come across his desk at the MU are genuine, and not opportunistic attempts to cash in. But only a handful will actually result in legal action. "I get two or three cases a year, sometimes more, that have any merit," he says. "If somebody comes to me and simply complains that 'they've nicked my chord structure' the chances are it won't succeed."



Advertising

Music written for adverts is a particularly sensitive area. Advertisers understand the persuasive mood-setting power of well known pieces of music, but they don't necessarily want to pay for the real thing. Writers can find themselves walking a fine line between plagiarism and originality.

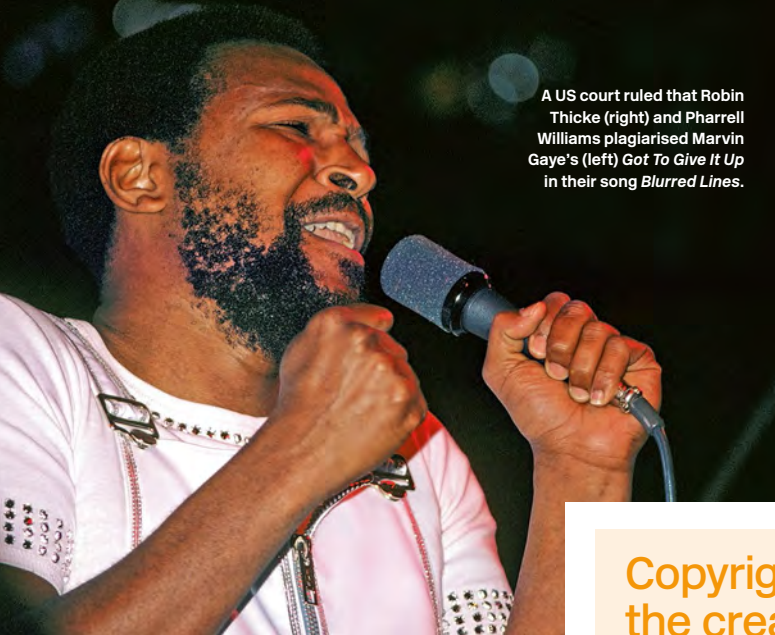
"Most agencies are more careful now," says Guy Protheroe (pictured above). "If they want a soundalike, they'll say 'we want it to sound as close to the original, but we want an indemnity from you, the writer, that you will not infringe copyright'. They put pressure on the jingle company by making them liable." The new mood of caution appears to be having an effect. "I used to get loads of requests for advice on jingles. There are far fewer now," says Guy.

Guy's advice to writers asked to mimic the style of a famous song is: "Having a reference to another work is fine, but it's important that the listener doesn't perceive it as the other work, or an arrangement of it. If you use aural references make certain that it begins differently so the listener isn't instantly reminded of the other work."

"In copyright, 'originality' is not a matter of whether something has ever been written before."

Guy Protheroe





A US court ruled that Robin Thicke (right) and Pharrell Williams plagiarised Marvin Gaye's (left) *Got To Give It Up* in their song *Blurred Lines*.

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Copyright and the creative process

Many copyright rows emerge from the creative process itself. Songs tend to evolve in the studio, with various musicians putting forward ideas as a recording session develops. More and more session musicians are claiming credit for their contributions – a trend, says Guy Protheroe, which has grown since the violinist Bobby Valentino won his case for unpaid royalties over The Bluebells' hit *Young At Heart*.

Valentino, who was paid £75 for the session, proved that the violin part he created made a significant enough difference to the song to be considered an original contribution. He was awarded £100,000.

Guy advises writers to record a basic version of their song before they enter the studio, in order to demonstrate exactly what they composed.

"The Bluebells case was the precedent," he says. "Since then there have been a lot of settlements out of court with session musicians making claims sometimes decades after the recording was made. It's a volatile area."

studies of the issue. It explains that the definition of substantial "does not depend solely on a note for note comparison but must be determined by the ear as well as by the eye, for the most uneducated in music can recognise that an altered work of music is, in effect, the same as, or is derived from, the original work."

David Fenton explains: "Substantial" can be quantitative; that is, it's a large portion of the song, say 90%, note by note.

Or it can be qualitative; that is, it's a very important recognisable part of a song, say a riff, for example."


Avoiding court

These days, great pains are taken to spare both sides the expense of going to court. Musicologists hired by the rival sides usually exchange their reports and meet without lawyers present, in an effort to establish areas they see eye to eye on. "We often agree on a lot, with only a few points of disagreement," says Protheroe. "It's only if it can't be resolved and the clients or artists are determined to go ahead that there is a court case."

"I get two or three cases a year, sometimes more, that have any merit."

David Fenton

Protheroe is a supporter of the British court system, where the final decision is made by a judge, as opposed to the US, where the outcome can be in the hands of a jury. A lot of UK judges know a great deal about music, he says. "The days of a judge asking, 'Who are The Beatles?' are gone. You will get an intelligent opinion from a judge – you don't always agree with them – but it can be so easy for a jury to be misled."

When settlements are reached they generally involve a share of past and future royalties, and a reassignment of writing credits. "Some songwriters are happy with a purely financial deal," explains David Fenton. "But most will opt for a writing credit which acknowledges their artistic input." 

"Obviously we look at it first. There's no point going to court with a weak or non-existent case. There are enough musicians in the Union, within the secretariat, and among the Officials, to get opinions internally. I always listen to something personally and decide for myself whether I think it has been copied."

24 Where the infringement seems clear, he advises writing to the other side as a first step, because "they might say, 'Sorry, we didn't know', and they might pay up." But when disputes can't be resolved so easily, it's time to call in the experts and be prepared for a hefty bill. "The first thing you need to do is hire a musicologist," says David. "They cost a fortune because they are expert witnesses. Effectively, the trial is a fight between the two musicologists and the judge will have to weigh up the evidence of both and decide which one to believe."

Substantial parts

A key point to be established is whether a 'substantial part' of the original work has been copied. And, style and mood can sometimes play as important a role in deciding a case as the key, rhythm and melody. On the question of what constitutes a substantial part Guy Protheroe quotes from *Copinger And Skone James On Copyright*, a book widely regarded as one of the most authoritative

Why I joined the MU

Members explain why they value their Musicians' Union membership and how it connects with their working lives.



CONTOURS

Discovering the MU was a happy coincidence. After we won the Music For Youth 2015 World and Roots Partnership Award they sponsored us to record a debut EP. We also discovered on joining the MU that the £20 subscription would benefit us legally, socially and financially. We joined because we feel very strongly that young musicians shouldn't be exploited with lesser rates and that funding for gigs, theatres, performance spaces and local festivals should not be cut by the government. As students, our plans for the future include a lot of touring, which is why £2,000 of instrument insurance cover was so attractive to us as well as the links the Union has with international organisations.

Contours are a three-piece gypsy jazz/folk fusion group from Cornwall playing standards and covers, stamped with their unique style, and original material. Comprising Georgia Ellery, 18, violin and vocals; Theo Black, 18, guitar, and Bryn Davies, 19, double bass. Their influences include folk, prog, bossa nova, and blues. After winning the locals of the South West Peninsula they have appeared at weddings, parties, Cornish festivals and most recently performed at The Royal Albert Hall for the last night of the MFY Proms, and recorded an EP with producer and artist Joe Broughton.

© Music for Youth / Gaëlle Beri



HÉLLENA

Since I joined the Musicians' Union I have felt as though a safety net has been thrown around me. I've received some excellent advice about different areas of my profession and, by following it, my career has shifted to another level. As well as that, the Musicians' Union organises frequent free seminars which are really insightful and helpful, both in terms of improving the way I run my business as well as helping me significantly grow my fanbase. I really respect the way in which the Musicians' Union are representing artists and I'm proud to be connected with them.

Greek-born singer/songwriter Héléna decided to take a leap of faith in 2011 and moved to the UK to work with MTV award-winning producer Stereo Mike. She made it into the MTV Unsigned Top 20 and gained six Gold awards on BEAT100. In March 2013 she performed at the SXSW festival and in early 2014 reached No 1 in ReverbNation's Soul/R'n'B UK charts. She has also appeared on Simon Lederman's BBC London 94.9 fm show. Héléna is building a strong fanbase and performing live with her band across the UK. Her latest single *Now I See* was released on 13 May.

© Tim Ward

When unions unite

John Smith, President of the International Federation of Musicians (FIM), previews the 21st Congress in Reykjavik, Iceland.



26

Every four years musicians' unions from around the world gather for the International Federation of Musicians (FIM) Congress. The 21st Congress takes place in June 2016 in Reykjavik hosted by the Icelandic Musicians' Union (Félag Íslenskra Hljómlistarmanna – FIH). We hope that most of the FIM 60+ affiliates will be able to attend and play their full part in the Congress proceedings.

FIM was founded in 1948 in a groundswell of optimism and goodwill that followed the end of World War II. It was originally based in Switzerland and comprised all of the major European and North American musicians' unions. Currently, the FIM secretariat is based in Paris and the Federation has approximately 70 members in 60 countries from across the world. FIM has created three regional groups for Europe (the FIM European group), Africa (FIM-AF, the FIM African Committee) and Latin America (GLM, Grupo Latinoamericano de Músicos). The Federation's main objective is to protect and further the economic, social and artistic interests of musicians represented by its member unions. FIM aims to achieve this by:

- The furtherance of the organisation of musicians in all countries,
- The furtherance and strengthening of international collaboration,
- The promotion of national and international legislative initiatives in the interests of musicians,
- Entering into agreements with other international organisations in the interests of member unions and of the profession,
- Obtaining and compiling statistical and other information regarding the music profession and providing such information to member unions,
- The moral and material support of member unions in the interests of the profession and in accordance with the objects of FIM,
- The furtherance of all appropriate means to make good music a common property of all people, and
- The holding of international congresses and conferences.

FIM has a permanent relationship with major inter-governmental organisations such as UNESCO, the International Labour Office (ILO) and World Intellectual Property Organisation (WIPO). It is recognised and consulted by the Council of Europe, the European Commission and the European Parliament. FIM is also a member of the International Music Council (IMC) and collaborates with all national and international organisations representing

workers in the media field. It has co-created the International Arts and Entertainment Alliance (IAEA) in partnership with the International Federation of Actors (FIA) and UNI-Media and Entertainment International (media and theatre technicians). The IAEA is a member of the Council of Global Unions.

Returning to the 21st FIM Congress: the format of the Congress is much the same as that of the MU Biennial Conference and the TUC Congress. A number of motions are received from affiliated unions; these will be subject to debate and voted on, and the Congress also considers constitutional changes. In addition, we will hold at least three panel sessions in Reykjavik including a Well-Being presentation and panel chaired by our own Diane Widdison, a panel on gender equality with input from the Nordic unions and, we hope, FIM Africa, and a panel on performers' rights *vis-à-vis* streaming services and the Fair Internet for Performers campaign. The motions will cover numerous topics ranging from online rights and the fierce 'streaming' debate that we are involved in, to live performance venues, arts funding, music education, health issues, instruments as hand luggage on planes, the role of intermediaries (such as agents and managers) in running musicians' organisations, and agencies that purport to defend musicians' rights without any democratic input.

“We’ll do our best to secure the prospects of professional musicians around the world.”

FIM Conference calls for fair share of online revenues

At the FIM Conference on Online Music – held in conjunction with Japanese member union MUJ in Tokyo in December 2015 – performers organisations reaffirmed their support for artists to receive a fair remuneration from online music platforms.


While the Fair Internet campaign is gaining ground in Europe, FIM has called for these principles to be promoted to the rest of the world. Recent

court cases bring into question whether music streaming platforms have sufficient rights to make the performers’ music available. The declaration emphasises the urgent need for a sound and reliable legal environment that the Fair Internet proposal would create. This proposal would guarantee a right for performers worldwide to receive a fair remuneration from online music platforms.

FIM’s delegates will convene in Reykjavik to discuss matters of great importance to the world’s music community.

© Dennis van de Water / Shutterstock

We will have some distinguished guest speakers; in addition to Peter Leatham, CEO of PPL from the UK, we hope to have a Brazilian government representative who has recently been instrumental in drawing up a paper on behalf of the Group of Latin American and Caribbean countries represented at WIPO in Geneva. This paper highlights the issues faced by music creators and performers regarding fair remuneration for the digital exploitation of their works and recorded performances. This, of course, is the rationale behind the coalition that set up the Fair Internet for Performers campaign in Europe.

So, through a combination of the motions and the panels, we hope to address all of the issues that impact upon musicians’ professional lives across the world together with all of the issues that FIM is currently working on. All-in-all it promises to be an exhilarating and busy three days. We may not come up with all of the answers but we’ll all learn from each other and do our best to secure the prospects of professional musicians around the world. 



Benoît Machuel,
FIM General
Secretary.

The FIM fight to lift Cameroon musicians' ban

In February 2016, the Cameroon government lifted a ban it had imposed on the country’s musicians’ union, SYCAMU. The ban was ordered by Cameroon prime minister Philémon Yangon on 22 July 2015 and it was lifted as a direct result of a complaint lodged by FIM and SYCAMU to the UN agency ILO (International Labour Organisation).

Yangon reproached SYCAMU for being in breach of its own rules by organising a meeting on the creation of a new collective management organisation. FIM argued that the ban was arbitrary and unacceptable, and highlighted the fact that the grounds invoked by the Cameroon government did not stand up to any serious examination.

FIM also concluded that the consequences of the Cameroon government’s decision are extremely serious, since Cameroon musicians are *de facto* deprived of the freedom of association guaranteed by the constitution and international order.

Girl's got rhythm

Boasting a glittering CV as a session musician, Emily Dolan Davies is a young drummer with solid rock chops and a promising career

Feature by Katie Nicholls

When an 11-year-old Emily Dolan Davies first took the seat behind the drum kit, she says it simply “made sense”. Inspired by her dad showing her videos of Bill Bruford performing with King Crimson and Neil Peart with Rush, it wasn’t long before she had set her sights on being a musician. Her dream was realised in 2008 when Emily took her first steps into the world of the professional session player hooking up with melodic rockers, The Hours. She can add to her CV stints with Bryan Ferry, Tricky, Bono and The Darkness, among others. Not bad for a girl yet to reach the age of 30.

Emily’s rock influences are clear. She’s a hard hitter with plenty of groove. Take a look at her YouTube video performing to Foo Fighters’ *Best Of You*. Wrapped in a string of fairy lights and a grin that lasts from first note to last, Emily’s locked into the song, playing with unalloyed energy and passion. “She’s got the chops and the attitude that you need to be The Darkness’s drummer,” said Justin Hawkins when Emily signed up to tour with the band in 2015.

Aged 28, Emily’s career has already featured many highs: stepping into the role of musical director for Tricky, joining Bryan Ferry to record his album *Olympia* and producing her own stage show, *Feathers and Cogs*. Riding high on such a promising career trajectory, Emily shares her experiences so far as a young, female drummer.

When did you first step behind the drum kit?

I started drumming at my school in North London when a drum club started up. I’d always loved music but I’d never been good at any instrument. I thought I’d try it and I sat down at the kit and, the only way I can describe it, is that it made sense to me. I had a moment of thinking, ‘I could actually be good at this’. I’d never had that feeling before and I haven’t since! I met my best friend Cherisse Ofosu-Osei, who’s also a professional drummer (Mika, Paloma Faith), at this drum club. We used to go in an hour early, an hour at lunch and an hour after school. So we did that for seven years and my parents would

take us to blues jams and I got into bands outside of school. When I was 14 I thought, ‘This is it. This is what I want to do for my career’.

Did you study the Grades as well?

Yes, my parents insisted and I’m so glad they did. It’s such a good discipline. I did my first Grade at 13 and finished Grade 8 at 15. I continued to do my A Levels just in case I lost a limb or something! Then I went out into the big bad world and got into some covers bands at 18 and started earning a living. Then I got a phone call from The Hours in 2008 and career-wise everything went from there.

How was your first audition with The Hours?

I was terrified! I try to not get too bothered now but in the early days I used to think, ‘All I need is my one big break. Everything’s riding on this’. Then you realise that that’s not how it happens at all. It’s much more gradual than that. I stayed with The Hours for a year and a half and got to work with some great people like Flood (producer). I did a gig with Bono and a few tours. From there I began to get a bit more known.

Who were your musical idols growing up?

I was brought up with Jimi Hendrix, BB King and Led Zeppelin and so I was always into blues-rock. That has and always will be in my blood. Drumming-wise, there were two moments that inspired me. When I initially came home and said to my parents, ‘I want to be a drummer’ my dad said, ‘Right, you need to listen to this then’ and he put on Rush’s *Exit Stage Left* and YYZ and he said, ‘This is a drummer’. The other thing was he showed me a *King Crimson – Live In Japan* video with Bill Bruford. It opened my eyes in terms of how far you can take your playing regarding independence. As I got more into it I realised that what I love playing are songs. I’m really into lyrics. I love singers and that always informs me.

How does your drumming sit with the vocals?

As a drummer you’re always taught, ‘You must lock in with the bass player or you must listen to the guitarist’, which is fair enough and makes sense but I’m very much into listening to the lyrics. There’s something about that connection with people – and lyrics are the most direct way to get that. My aim, at least when I play, is to support that. Never play over it or let the message get lost.

What you’re talking about is feel?

Exactly. It’s all about feel and conveying emotion. Some people don’t even listen to lyrics but if you’re making people move because of the way you’re playing to those lyrics, that’s just ➔

Emily and the MU

When did you join the Musicians’ Union and why?

I joined in 2003/4. I joined because I knew I wanted to be a professional musician and I thought it would be good for any advice I would need. Also, I was doing jobs and they were asking for my MU number. It was logical.

Have you ever used the MU’s services?

Luckily, no, not yet – but I do know a lot of people who have and it’s been great for them. It’s just nice knowing it’s there and to feel supported... and the diaries are great! It was a badge of honour using that diary. I use my phone now, but I loved that diary.

Why do you feel it’s important to be part of a Union?

Things are so ambiguous regarding rates and what’s allowed and what’s acceptable. Some jobs I go to, I think, ‘That’s ridiculous! You can’t get away with that!’ It’s my choice to say, ‘I decide not to do that’ but that choice is informed by the MU. It’s about having peace of mind and an organisation backing you up. As musicians, we’re not usually the greatest business people and it’s about having that extra bit of advice or reading an article in the magazine. It’s like having guidelines.

“I’m really into lyrics. I love singers and that always informs me.”

as valuable. That's what I believe. When I'm touring with artists before the show I'll be listening to songs to get into the right mindset.

Are you happy playing across the genres?

Variety is what I love about being a session player. The more genres I can cross the better. I'm the worst person to pigeonhole music – I have no idea! I can tell you that I really like the song but that's about it. It is good to be able to tap into other kinds of genre and as long as you're technically able to do what the song needs, you're fine. I've been in situations where I'm not comfortable that I'm proficient enough to put across what needs to be put across. I do like stretching myself... but to a point. If it becomes detrimental to the music then I wouldn't do it.

What challenges you as a session player?

The hardest things are also the most enjoyable. The uncertainty of it all. You can have a couple of tours booked in, then there's nothing in the diary for the next six months. That can be terrifying but everything can change within a phone call – you don't know. It keeps you on your toes, for sure. It keeps you creative definitely. It can be tough but it does make you look and assess things. For instance, I was playing with The Darkness until last year and when we parted ways in April, the first thing I thought was, 'No one is going to be calling me for the rest of this year because they think I'm playing with The Darkness, what can I do instead?' I've had this idea about putting a show together for a few years, so I thought maybe this is the right time to do that, and that's what I did.

What can you tell us about your show?

It's called *Feathers and Cogs* – it's quite avant garde. It's based around drumming, as you'd

“Whoever you're working with obviously sees something in you that you don't see in yourself.”



© Emily Dolan Davies



© Tony Creaney

expect, but the storyline is about the insecurity you have when you're younger, personified as this dark figure that follows you around, judging you and affecting the decisions you make. There are a lot of visuals, a light show, a few theatrics – it's a multi-theatrical experience based around drumming and it all accumulates around a finale where there's essentially three of me on stage doing a drum trio.

What's been a career highlight for you?

I've loved all the people I've worked with for different reasons. Sometimes I like the challenges they put me through. One career highlight was when I was playing with Tricky. We were in China and our keys player, who was also our MD, and the guitarist had to fly back home, so we were left with me, a bass player and a backing singer. No tracks. None of the electronics we'd been using and we had to put together a show. I have this habit, when things go wrong, of stepping up and going, 'I'll sort it out'. I put together a show using iTunes to construct backing tracks of the original songs. The poor front of house were trying to EQ out the drums and bass – it was crazy. It was a career highlight because it worked. It wasn't the best show in the world but it happened!

Do you ever feel overwhelmed by working with big-name artists?

I'm constantly intimidated! I try to think, 'Well, they want me here so I must be okay'. Whoever you're working with obviously sees something in you that you don't see in yourself. It makes me work my butt off but I always feel like a charlatan.

What is your advice to aspiring session players?

The ability to play with anyone and everyone. And, try to be flexible. When you're a session player, you're at the mercy of whoever you're

working for and you've got to be happy with that and have pride. Be a nice person generally. No one wants to work with a horrible person. But don't be a pushover. It's a fine balance.

Do you think the music industry is becoming more accepting of female drummers?

I think it is getting better. I used to get calls to do mimes on TV purely because I was female and then calls because people wanted an all-female band and I thought, 'Well, at least I'm playing live, that's a step-up'. Now I get called because someone needs a drummer. I went into a school to do a masterclass the other day and half the drum students were female. That wouldn't have happened when I was young. When I was growing up I never saw a girl playing drums ever. There was me and my friend Cherisse and that was it. We looked up to people like Sheila E and Cyndi Blackman but they were miles away and there was no in-between.

What do you have planned for this year?

I've been playing with Rosie Lowe so I've got more dates with her – festival dates and further into the year. I'm touring my *Feathers and Cogs* show around the UK and taking it to the States and Japan next year. I'm setting up a remote recording service as well as an extra thing to keep those spare three minutes busy. I keep myself out of trouble! 

The Hub Report 2016

The state of the education workforce in England four years after the introduction of Music Education Hubs.

Report by Diane Widdison,
MU National Organiser, Education & Training

As part of our monitoring of the impact the National Plan for Music Education (NPME) and the introduction of Music Education Hubs (Hubs) has had on the provision, quality and access of music education in England, we have just released our third Hub Report concentrating in particular on what is happening to the workforce.

From the outset, we realised how important it was that our members, who taught for music services, kept us informed at a local level as the changes in funding began to affect how music services operated and how Hubs were interpreting their new roles from very different starting points.

We initiated our Hub Rep scheme in 2012 and now have a core of 40-plus Reps covering nearly 50 Hubs who do the crucial job of keeping us informed of what is really happening on the ground. For the 2016 report, we surveyed our Hub Reps to collect information on the workforce that wasn't being collected by anyone else and it was this data along with case work from our Regional Officials – who have been involved with restructures of over 70 music services – that provided the basis of this report.

Previous reports

Our reports published in 2014 and 2015 respectively, comprehensively looked at the issues affecting the workforce as reported by our teachers and showed the unforeseen consequences of having a national plan when no other work in education had any national remit. It also highlighted the impact on the workforce as

redundancies across music services meant many teachers losing their employed work and the difficulties that had to be overcome to ensure that pupils were still able to have access to high-quality teaching.

So four years after the introduction of the NPME has the experience for children and young people accessing good quality music education improved? On balance, unfortunately, we would say it hasn't. Even though we acknowledge in our report the excellent work that some Hubs are doing to ensure that pupils have access to an amazing range of musical experiences, it is a combination of Government ideology, Local Authority cuts and changes in the education system generally that has ensured that the postcode lottery of opportunity the NPME was supposed to address actually appears to have worsened.

What is apparent from the information we collected is that having a career as a music teacher is increasingly difficult and that concerns about what is happening to the workforce are having an impact on the experience of music education for pupils.

**“What is apparent...
is that having a career
as a music teacher is
increasingly difficult.”**

Diane Widdison

© Marc Hill / Alamy




Positively the report includes examples of where teachers have taken control of the situation forming their own organisations, such as the Cornwall Music Service Trust, and highlights our work in supporting the creation of music teacher Co-operatives such as those in Milton Keynes, Salisbury and the Isle of Wight. The feedback we received on how teachers felt working in these environments contrasted drastically with the reports of low morale for those working for music services proving that enforced change can have a positive outcome.

The picture regarding music education in England, therefore seems as mixed as it ever was. We still have concerns as to what is happening to music within schools and what opportunities and access there is for the many pupils who are unable to afford tuition but ultimately our concerns are with what is happening to the workforce.

Teachers are the key

It is music teachers who are the key in making the NPME a success as it is those dedicated and talented individuals whose work inspires young musicians. Therefore it is crucially important that the profession attracts the best and gives them opportunities to have viable and fulfilling careers. It is also important that the alternative models of delivery are explored when difficult decisions are made to ensure that there are still opportunities to ensure teachers continue working together.

Follow **#SupportMyMusicTeacher** and for links to all three reports in full go to **[musiciansunion.org.uk/home/advice/education/hubs-co-ops/music-education-hubs-\(England\)](http://musiciansunion.org.uk/home/advice/education/hubs-co-ops/music-education-hubs-(England))** 

From Handel to Hendrix

A new heritage site salutes
two musical visionaries,
separated by a brick wall
and two centuries of time.

Feature by Neil Crossley

At 9am on Saturday 24 September 1966, a virtually unknown 23-yr-old guitarist from Seattle, Washington, landed at Heathrow Airport carrying a Fender Stratocaster, a small bag with a change of clothes, plastic hair curlers, some acne medicine and \$40 that he'd borrowed on his way to boarding the flight the previous day. Within days, the guitarist, Jimi Hendrix, was sitting in on sessions with London's rock elite and leaving everyone who witnessed his raw, visceral playing dumbstruck. As a stunned Eric Clapton allegedly told Hendrix's manager, Chas Chandler, after Hendrix sat in with Cream for two numbers at Regent Street Polytechnic on 1 October 1966, "You never told me he was that ***** good."

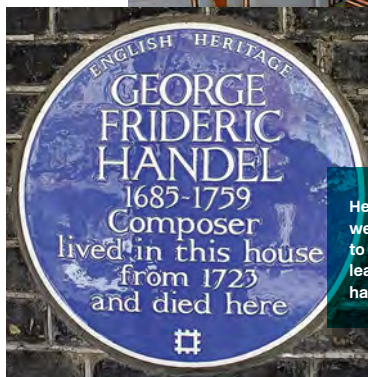
Fifty years on, the top-floor flat that Hendrix rented at 23 Brook Street in Mayfair, London has been restored to the way it was when he lived there from 1968-69, and opened to the public. The £2.4m restoration took two years, was supported by the Heritage Lottery Fund and encompassed the elegant Georgian house next door at 25 Brook Street, home over two centuries earlier to a musical genius of an entirely different ilk – George Frederic Handel.

This property was opened as the Handel House Museum in 2001 and in the process took over the adjacent woodchip-wallpapered space of Hendrix's old bedroom. Repeated requests from people wishing to see where Hendrix lived led to a temporary exhibition in 2010 marking the 40th anniversary of his death, and prompted the decision to open the space permanently.

The newly-restored development – Handel & Hendrix in London – opened in February this year and includes a new exhibition tracing Jimi Hendrix's life in London in 1968 and 1969. The exhibition also adds new colour and detail to this time in Hendrix's life, drawing on new interviews with visitors to the flat, as well as people who lived and worked in the boutiques and offices in the immediate area. Among the exhibits are previously unseen or rarely-seen images of Hendrix taken at the flat and in the

"The legacies of both Handel and Hendrix live on in the work that we do."

© Handel House Trust / James Mortimer



Hendrix admired Handel and went to HMV on Oxford Street to buy *The Messiah* when he learned that he and Handel had shared the same address.



local area. The site features original exhibits, such as the Epiphone FT79 acoustic guitar he bought in New York at the end of his first US tour with The Jimi Hendrix Experience, and brought back to London.

"Jimi used it for everything he composed in this country," recalled Kathy Etchingham, Hendrix's former girlfriend who moved into the £30-a-week rented flat with him on 4 July 1968. "He constantly used it to work out riffs and song arrangements, including his own version of Dylan's *All Along The Watchtower*."

In addition to being a heritage site, Handel & Hendrix in London fulfils an important role as a live performance and educational facility. The Studio, a 40-seat, state-of-the-art space with climate control, interactive screen and special acoustic detail is a place for teaching by day and a concert venue by night.

Both Baroque and contemporary concerts will be held at The Studio, which will enable Handel & Hendrix in London to open seven days a week, catering for school and community groups and presenting live music.


The learning programme includes elements of musical time travel between the work of Handel and Hendrix, exploring the differences

between writing and recording music in the 18th century, 1960s and present day. Students will learn the mechanics of the harpsichord,

the electric guitar and the record player. Workshops have been created to suit each key stage, including GCSE and A Level. Using one piece of Handel's music as a subject focus, students can learn about Handel's music and composition techniques, the Baroque period, 18th century costume and 18th century London.

Students studying Hendrix and the 1960s will learn about the 1960s as a defining era of popular music, exploring the development of technology in the music business, the creation of the LP and the multitude of different musical styles from crooners to soul.

Claire Davies, head of learning and participation at the heritage site, sees Handel & Hendrix in London as an invaluable resource for future generations of student musicians.

"Nurturing young talent is very important to us," she says. "We have a New Arts Programme that offers support to young Baroque musicians as they begin their professional careers. The legacies of both Handel and Hendrix, who have both inspired generations of musicians, live on in the work that we do and the work that we are planning to do." 

Handel & Hendrix in London is compiling an oral history archive and is keen to hear from anyone who visited Jimi Hendrix at his Brook Street flat. Anyone interested in sharing their experiences should contact Angharad Howell on ahowell@handelhendrix.org

Going global with Music Glue

Focusing on the e-commerce facility that enables artists to sell direct to fans without the middle man.

Feature by Will Simpson

Making a living as a musician is difficult these days. Recorded music sells a fraction of what it once did and getting people to gigs is an ongoing challenge. But there is one corner of the internet that is going out of its way to make music a more viable career option.

Music Glue is described by its founder Mark Meharry as an "artist-centric platform that allows artists to develop as global retailers". It began as an outlet to sell mp3s and soundfiles but has expanded to cover tickets, merchandise, visual content, 'experiences' and well, anything you, as a musician, might conceivably want to sell to your fanbase.

Meharry first came up with the idea in the wake of his own experience as the manager of an Antipodean band in the early noughties. "I used to work in the telecommunications industry," he recalls. "I was actually involved in the first transcontinental subsea fibre optic cable project back in the early days of the internet. At the same time I had this band called Goodshirt. They were triple platinum in New Zealand, gold in Australia. Over here we'd sell out The Garage two or three nights in a row no problem. We had a decent audience in London.

Record company rejection

"They were signed to EMI globally but EMI wouldn't release their album over here so I thought 'at least, can't we give it away on mp3s and then collect the email addresses?' When I suggested this I was told 'absolutely no way, never, couldn't possibly be done and get lost'. It seemed ludicrous to me. We had an audience that we wanted to build, we had an album, we didn't want to make money from it and we weren't allowed to by the record company."

The album was never released but it gave Meharry an idea. "At the time there was such a long supply chain for the music industry. We saw the changes happening with broadband speeds, social media and direct marketing channels and saw that there was going to be a need for a direct channel in terms of e-commerce."

Which, essentially, is what Music Glue is. Just as you would on eBay, you create an account and profile – both of which can be customised – and put products on it. The good thing about it is that it can be as simple or as complex as you like. It's as useful for the up-and-coming artist who is selling gig tickets, mp3s and CDs as it is for multi-million unit-shifting global titans such as Mumford & Sons (who are Music Glue clients).

10% flat fee

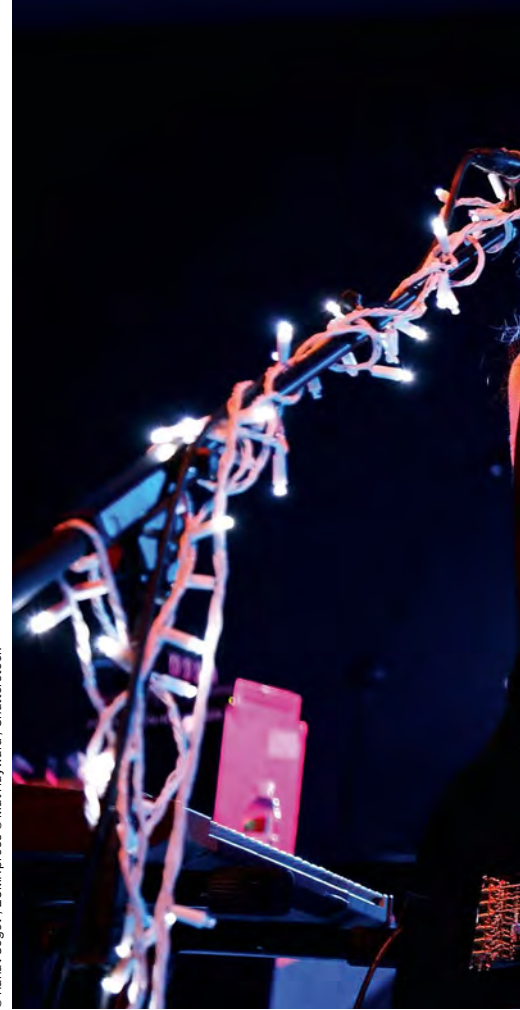
There's no upfront fee, only a non-negotiable 10% commission on all transactions. "There's quite a lot of work that goes on in the background. We have to pay the credit card fees, obviously the server costs, the R&D and the customer support," explains Meharry. "So we looked at our pricing and thought 'if someone like Metallica comes along and we get pushed against the wall in terms of our pricing what would that number be? And we came down to it and said 'okay, probably 10%'. That's what we should charge all bands'."

"Customise it as much as you want. Then start putting products on it."

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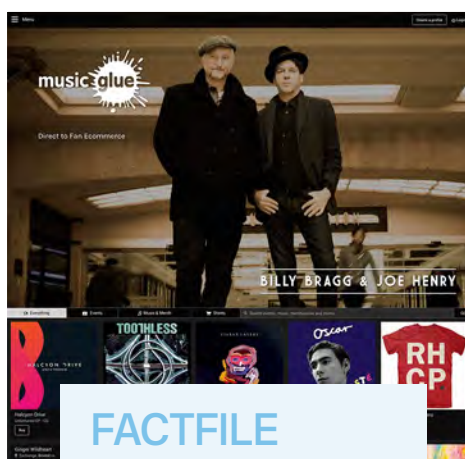
There are, of course, a number of similar sites around at the moment. So how is Music Glue different to, say, Bandcamp, which many up-and-coming artists now use to sell their wares? "Bandcamp has a lot of traction at the moment. They do advocate a future and a possibility for artists to sell recorded music and to make money from it. We've never been an advocate of that model because it was obviously going to become increasingly difficult, if not impossible, to commercialise recorded music in a world where subscription services are so obviously going to gain more traction.

"Roll this forward five years and for a band to try and sell music to a fan that already pays for all of the music they listen to is going to become impossible. However, you can sell all of the other things. And no one else enables you to do all the other pieces."





Mark Meharry (above), of Music Glue. Ladyhawke (far left) and Mumford & Sons (middle) have merchandising shops on the site.



FACTFILE

Company: Music Glue

Founded: 2007

What exactly does it do? It's a direct-to-fan platform that enables musicians to sell tickets, music, merchandise and much more to fans around the world

Based: London, with offices in New York and Sydney

Prominent artists include: Bryan Ferry, Mumford & Sons, Enter Shikari, Bear's Den, Ladyhawke and Rage Against The Machine

All well and good, but why not cut out the middle man completely and do all this through your own website? "If you're a musician who thinks you can build all of the kit that we've built then I would say 'don't be a musician, give me a call and come and get a job here'. It's taken us nearly 10 years to build this and it's incredibly complicated – there's just no way that a kid in their bedroom could do it and offer the same service. We're talking global scale, industrial scale e-commerce of multiple products. It's just not as easy as setting up a PayPal account."

Plus, as musicians, we'd rather be spending our days playing music rather than answering emails and posting off Jiffy bags.

Certainly the MU's Assistant General Secretary, Horace Trubridge, is impressed by what Music Glue appears to be offering musicians. "What I like about Music Glue is that it's straight commission-based. There are no transfer of rights involved, no long-term contracts. You can cancel your arrangement with Music Glue whenever you want.

"It seems to represent a good deal for us. The 10% commission is less than a manager would charge, it's probably less than an agent would charge. And it's certainly an awful lot less than a record company would expect from you."

Increasing popularity

Music Glue has over 26,000 artists on its platform – of whom 80% are UK-based – and that figure is only likely to rise as recorded music sales erode further. For Meharry, the site is there to help musicians navigate their way through a shifting commercial landscape which, for many, can often be quite baffling.

"The situation is very different even to when we started in 2007," he explains. "Back then bands had a Myspace page, some had their own websites but they had almost zero market reach. They could try and do some self promotion but no one really understood how that worked. Customers weren't engaging with them through those channels, so you were locked into the supply chain model. You had to get on radio if you wanted to get any attention. You had to go through record or live promotion companies to reach an audience.

"In 2016 that's completely and fundamentally changed. If a band doesn't promote their own show through social media no-one will come – that's a fact. Even with established artists, they push through social media, through their own direct marketing channels. And once you have that worked out what you need in the background is a direct e-commerce channel too. That's the bit that we solve."

For more information about Music Glue visit musicglue.com



Staying
creative
when the
pressure
is on...



THAT CREATIVE URGE

Songwriters and composers must know how to guide and develop their music, from first idea to finished piece. Tracey Kelly explores different ways to cultivate inspiration and overcome obstacles.

The creative process can be a mysterious and capricious beast that can seem daunting when ideas are elusive. But inspiration is always just a thought or feeling away. For composers and songwriters, it's all about learning how to channel that little flicker into a unique piece of music, and seeing it through to completion. The trick is to keep the energy and momentum going throughout the journey.

Here, we explore sources of inspiration, ways to enhance it, and how to rekindle the flame when you stumble upon the dreaded 'writer's block'. We also look at improvisation and what it takes to create exciting, spontaneous performances, both live and in the studio.

First flickers

When it comes to the motivation to write, anything can serve as inspiration: a feeling, a thought, nature, friends, lovers, children. Often, early influences are an ongoing inspiration, something to revisit again and again.

Anglo-American composer, pianist and conductor Stephen Montague specialises in

new music. He has toured internationally since the 1970s, and his works have been performed worldwide by leading ensembles, including the London Symphony Orchestra, the Royal Philharmonic Orchestra, the BBC Symphony Orchestra, The BBC Proms and RTE Orchestra Madrid. Montague's music has been inspired by a bevy of diverse influences starting with guidance from his musician father to living on a cowboy ranch in Idaho.

He describes a pivotal point: "I went to music camp at Florida State University, which was a life-changing experience for a 14-year-old. I was in this wonderful atmosphere with lots of people my age who were excited about classical music. And my first-ever conducting lesson was with Ernst von Dohnányi, who had been a student of Brahms. He showed all of us kids how to conduct in 4/4 and 3/4 time, and he was very fond of children."

Later, Montague had another amazing formative experience. "I did my doctorate at Ohio State in composition and won a Fulbright scholarship in Warsaw, Poland, where I spent two years behind the Iron Curtain, from 1972 to 1974. And that was another life-changing

"I was in this wonderful atmosphere with lots of people my age who were excited about classical music."

Stephen Montague

experience because of all the new music that was going on, in spite of the Soviet interest in things other than avant-garde music." There, Montague met influential Polish composers and musicians, an experience that revolutionised his musical perspective.

Artistic visions

Other art forms can be a huge inspiration for musical ideas. Kirsten Morrison is a classically-trained singer, composer and violinist who composes for film, TV, ads and theatre. Her credits include *The Plantagenets* (BBC2 TV) and her own album, *Proserpine's Gold*. For the past three years, she has also played keyboards with the Lene Lovich Band. So where does she find inspiration?

"Poetry, art and books are often starting points for me," explains Morrison, "anything that has a spark of the unusual, whether it be 19th century poetry or space travel or great artists such as William Blake or Frans Widerberg. It's trying to paint pictures with music, trying to capture something visual or poetic in music somehow: to convey a landscape, world or idea. Then you experiment until you hit upon something that you like."



“Improvisation is a language, something that you learn from listening to other people.”

Gary Alesbrook



Inspired composers:
Gary Alesbrook (left) and
Kirsten Morrison (right).

© Neil Godwin



Morrison feels that the initial intuitive ideas are usually the keepers. “You often end up going with an early response, even if you’re not sure of it,” she says. “Whether that changes or adapts and becomes something else, that’s all part of the process. As long as you just get going. It’s better to do something than nothing – even if it’s something small, even if it’s a little line. For me, I can procrastinate until the last minute when it has to be done because it’s the deadline, and then – lo and behold – you do it.”

Life leads

Bristol-based singer and songwriter Makala Cheung finds that life itself inspires her brand of Chinese-flavoured electro-urban pop music. “As a writer, I often find that living life is the biggest way to be inspired. I nearly made a terrible mistake of trying to be more productive by taking things out of my life that I love. And in the end, I realised that the more I do things I love, the more I get inspired.”

Major life changes such as relationship breakdowns have always given rise to material for music writing. But bereavements can also be a source of inspiration. Stephen Montague explains: “I would say if I had to pick one of my favourite pieces of my own, it would be my first string quartet *String Quartet No. 1: in memoriam*. That was a piece that came out about the bereavement of two very close friends who died suddenly. It’s a physical expression of mourning.

“Both my parents died this last year, and in a bizarre way, I have used writing music to console myself,” Montague continues. “It’s been not an escape, but an affirmation of the



BLOCK BUSTERS

Songwriter Jimmy Webb, who composed such pop classics as *Galveston*, *Wichita Lineman* and *All I Know*, has written a book called *Tunesmith: Inside the Art of Songwriting* about the creative process of songwriting, both music and lyrics. In it, he describes ways to overcome writer’s block and get inspiration flowing.

One method is to go back an old, unfinished song sketch and play it backwards. This process breaks the mental trap of thinking in typical ways, what Webb calls “an invisible cage of habit”. By listening to a tune in reverse, our brain is turned “wrong side out” thus bringing on a forced originality that gets you out of a rut. Webb adds that one of his best-known songs was composed in this way.

Webb also suggests ‘ghosting’ – changing the melody of a well-known song. Many songs have the same chord progression – Webb cites *Blue Moon*, *Heart and Soul* and *Wild Thing* as examples. Perhaps it feels a bit less lonely to kickstart your ideas based on a tried-and-true progression – always remembering the aim is not to plagiarise someone else’s work, but to use it as a springboard for your own unique compositions.

joy of life, of being alive. So I find composition a good companion for bereavement.”

Breaking the stalemate

When you reach a point where the ideas just stop, or you can’t seem to start or finish a piece, what then? Trumpeter Gary Alesbrook – who performs with Noel Gallagher, Kasabian and his own neo soul group, The Duval Project – explains his top writer’s block remedy. “I hang out with people who aren’t stuck in a creative rut,” says Alesbrook. “Playing with musicians who are on top of their game can help me out of my creative lull.” He also says “yes” whenever his writing partner, singer Marie Lister, wants to work on new music. “Marie is full of creativity, and it’s great to sit with her. Some of that rubs off on me.”

Makala Cheung balances work between songs at different stages, swapping between songwriting and production. “I definitely don’t power through a block if I really feel like I need to be somewhere else, though,” Cheung says. “When you’re creating, it’s always a fine line between being really clear about when you’re procrastinating and when you’re just banging your head against a brick wall. You don’t want to procrastinate, but you want to make sure you don’t punish yourself.”

Stephen Montague says he has never had writer’s block, where he literally cannot think



© Jo Russell



Makala Cheung (left) finds life itself an inspiration for music writing; Stephen Montague (above) is a firm believer in improvisation for all genres of music.

of anything. "I've had a good background in compositional training, and I know the roots and avenues around problems, how to rethink something, etc. But I've experienced the opposite, where something has come too quickly, and I almost subconsciously wonder if I'm using somebody else's music; 'This came way too fast – is it something that I heard as a kid, or three weeks ago in concert hall?'. For me, it's mostly just persevering – trying this, trying that, playing this way, that way – and ultimately, you are getting through to the next stage. It's more like being a little confused than being actually blocked."

Get wise and improvise

Ultimately, improvising is all about risk-taking, and some people find this easier than others. But a few other ingredients go into winging it. Behind every great spontaneous passage is a healthy dollop of musical know-how.

As a jazz trumpeter, Gary Alesbrook does a lot of improvising: "I think having a good ear is a good groundwork for improvisation, as well as being spontaneous and making things up. The preparation for improvisation is all about practice and scales and knowing your changes," he says. "Then, when you're prepared on the gig, no changes or scales could ever catch you out. And improvisation is a language, something that you learn from listening to other people, from playing with them and soaking up the wisdom and knowledge that they've got to impart."


Alesbrook voices another important element: "You do need a little bit of ego and a lot of confidence to get up there in front of people saying, 'Look, this is what I can do – I can play'. Let's not beat around the bush, we do have to be confident in our own abilities."

Practice really does make perfect. "If you feel confident in your voice or your instrument in terms of being able to get the notes, then you have more freedom in your playing," says Kirsten Morrison, who's been honing her violin skills since the age of eight. "You're not so worried about being able to perform well. I love improvising. I'm happiest thinking up tunes over whatever is already there, to add variety."

Freeing the framework

With many experimental elements to his music (his *Horn Concerto* is written for klaxon horn and an orchestra of automobiles), as well as having worked with avant-garde composer John Cage, it's not too surprising that Stephen Montague is a big advocate of improvisation, for all genres.

"The best music should sound improvised," Montague explains. "A Beethoven sonata, if it's done properly, should sound like it's spontaneous and just flows. Beethoven was evidently quite an extraordinary improviser. Certainly, my own improvisational skills were due to my father encouraging me at a very early age, to not just play things that were written down, but to play around on the piano and try out things that may or may not work."

"I think freeing yourself to come up with ideas spontaneously is something that's not taught enough at conservatories and universities," adds Stephen. "Improvisation should certainly be encouraged – it's never too late." 

TOP TIP

Top 5 Tips

for boosting inspiration

1

Create a timeframe

Deadlines are inspiring so make one up if you don't have one and stick to it. Focus on the piece of music in its completed form; feel how satisfied you will be when it is finished. Directing your mind to a particular goal can work well.

2

Persevere

If you're energised and on fire with an idea, just keep working at it. Make up a reward system for yourself. For example, promise yourself a cup of tea and a biscuit once you've finished the chorus.

3

Get physical

If writing isn't working, take a break and do something physical: take a walk, ride a bike, swim. When you release physical tension your body relaxes and inspiration is more likely to come.

4

Compose yourself

Use meditation, journaling and free association techniques to open mental and emotional space for inspiration.

5

Play around

Improvise with as many different musicians as possible. You will learn and be inspired by them, as well as increase your own confidence.

CHANGE INSTRUMENT

Compose using an instrument that you don't normally play. This will force you to think about the structure and melody of your music in a whole new way.



HOW TO...

PRACTISE IN PEACE

If practising your instrument at home is causing problems with the neighbours, it could be time to use your diplomatic skills to avoid noise becoming an issue, as Katie Nicholls explains.

As the UK population expands and economic growth is focused on urban areas, our cities are becoming increasingly compact. Along with decreasing amounts of space, it would appear that patience – and the walls – are wearing thin. The Chartered Institute of Environmental Health survey of a sample of local authorities in the UK reported that in 2014/15, there were just over 80,000 noise complaints received with nearly 1,000 abatement notices served on offenders. While a large majority of these are *bona fide* grievances regarding late night DIY or raucous revelry, the Musicians' Union is finding that working or studying musicians are also being accused of creating a noisy nuisance when they engage in necessary practice.

Stop that noise

Under the Noise Act of 1996 and the Environment Protection Act 1990, the local authority has an obligation to deal with noise that is considered a nuisance. Excessive noise is to some degree subjective depending on the time of day, frequency and longevity. However, official parameters exist. If an authority agrees that the noise is affecting the health of the complainant or interfering with the enjoyment of their property it can be deemed to be a 'statutory nuisance'.

"We get a lot of calls from members, particularly in London as we all live on top of each other," says Jo Laverty, London Official at the Musicians' Union, "Generally, we only hear from a member once so we presume they've managed to work it out." If a casual conversation between neighbours can't resolve it, local authorities will help neighbours come to a mutually agreeable situation – sometimes through mediation – but occasionally it can, Jo reports, "get completely out of hand".

If a complaint has been made and can't be amicably resolved, environmental officers will visit the property to monitor noise levels. If an authority agrees that the noise is a statutory nuisance, they can issue an abatement notice, which stipulates that: the noise stops, is reduced to an acceptable level or is only permitted during certain times of



"The consequences are punitive with potential fines of up to £5,000..."

the day. Once a notice has been served, the consequences are punitive with potential fines of up to £5,000 or seizure of equipment if the terms of the notice are breached.

"What we have a problem with," says Jo, "is authorities labelling playing music at home as a statutory nuisance, particularly when these are professional musicians or budding students".

Neighbours at war

Jo remembers a previous case dealt with by the MU that resulted in two professional musicians being forced to leave their home after an abatement order meant practising their instruments would result in draconian fines. "It's a shame you've got noise and environmental health officers dealing with this when really they should be concerned with genuine nuisance. It's almost like they're out of their depth, so they come to these extraordinary decisions."



© bikeriderlondon / Shutterstock



LOVE THY NEIGHBOUR...

● As a rough guide, local authorities often state that if your neighbour can hear you practise above the sound of the TV it can be considered a nuisance. Of course, this is a subjective guideline and depends on how loud your neighbour listens to the TV!

● Night hours are considered to be between 11pm and 7am, so acceptable noise levels are much lower during these hours, dipping to around 40 dB.

● If negotiating practice times or noise levels with your neighbour is ineffective, your council should offer mediation. To find a mediation service in your area visit civilmediation.justice.gov.uk.

● If you have had a noise abatement order issued on you, contact your MU Regional Office for initial advice. Overturning an abatement order involves bringing the case to a magistrates court, which can be lengthy and expensive.

The majority of cases are resolved with a courteous conversation between neighbours to agree practice times and noise levels. When communications do break down it can descend, not only into a litigious mess, but into a situation in which a musician can't work or a student will struggle to pass their exams.

If a professional musician or student does find themselves in such a situation, the Union is there to provide advice. "People presume that if you're being complained about you're a nuisance and you don't need any help," says Jo. "Some councils do have advice on how to handle these situations but mostly it's geared towards the complainant; the presumption being that the defendant must be a nuisance when that's not always the case.

Call that music?

Neighbours complaining about musicians practising raises issues regarding the definition of 'noise'. While most reasonable people accept that the sound of someone repeatedly playing scales can be tiresome, should society not celebrate the practice of instruments whatever the standard?

As the Union, music departments and teachers work hard to promote the benefits of learning an instrument, it's a mixed message to students if they can't practise at home


because it's considered to be nuisance. There's often a cultural hierarchy at play too with classical musicians being held in higher regard than musicians working in a more contemporary arena.

"I was once at an open meeting regarding the concerts at Kenwood house," says Jo Lavery. "Historically, they were classical concerts but when they changed to more mainstream events, many local residents were up in arms about the noise and people were getting very cross and shaking their fists saying, 'I was in my garden and I could hear music!' I was thinking, 'How lucky!'"

Protect yourself

Musicians' Union members who find themselves in a confrontational situation with a neighbour over the practice of their instruments, should contact the Union for guidance. Preemptive measures can also be taken. Approaching your neighbour to discuss whether they can hear your music, or to agree specific times to practice your instrument will lay a foundation for keeping relations friendly. Loud and late will inevitably create a problem. Unplug the amp, close the windows and ensure that drummers use practice pads. It's also wise to try and keep practice times limited to a few hours at a time. If possible, a sound-proofed practice room should resolve any issues as will playing away from adjoining walls.

Teaching at home

Diane Widdison, MU National Organiser, Education and Training, offers the following advice: "If you are teaching at home, check any leases, tenancy agreements and local authority guidelines to make sure you are allowed to operate a business from your home. Plus, consider what impact teaching from your home will have on your neighbours in relation to noise, parking outside your house and so on. Having good relations with your neighbours is important to avoid future confrontations, so we recommend addressing any issues they might have when they arise." 

Any members who would like to share their experiences of complaints from neighbours due to practising, can do so via Twitter at [@WeAreTheMU](https://twitter.com/WeAreTheMU), via Facebook at facebook.com/musicians.union or by visiting the forum on the MU website at theMU.org



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 any of the parties listed below, please consult the MU contact shown before you accept. Where no specific MU contact or office is listed, please contact MU Legal Official Dawn Rodger on 020 7840 5516 or email dawn.rodger@theMU.org

- **Andrew East-Erskine / Wish Music Ltd**
- **Ash Productions Live Ltd / Dancing Fool Theatrical Ltd / Antony Stuart-Hicks / Paul Leno**
Jo Laverty 020 7840 5532
- **Big AL Entertainment Group / Big AL Entertainments Ltd***
Scotland & Northern Ireland
Office 0141 341 2960
- **Brian Soundy / UK Jazz Radio & Now**
Dawn Rodger on 020 7840 5516
or Scotland & Northern Ireland
Office 0141 341 2960
- **Celtic Music / CM Distribution**
Horace Trubridge
020 7840 5511
- **Classical Festival Company Ltd* / Serenata / Anthony Malpas / Lesley Malpas**
Paul Burrows
020 7840 5536
- **Craigholme School for Girls (Glasgow)**
Scotland & Northern Ireland
Office 0141 341 2960
- **David Shepherd and Brian Daniels t/a D and B Productions Ltd***
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020 7840 5512
- **European City Guide**
Jo Laverty 020 7840 5532
- **English Martyrs Roman Catholic School**
Diane Widdison 020 7840 5558
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Paul Burrows 020 7840 5536
- **Leo Alexander**
Jo Laverty 020 7840 5532
- **Live & Unsigned**
Kelly Wood 020 7582 5566
- **Mitre Music**
Scotland & Northern Ireland
Office 0141 341 2960
- **Music Management (UK) Limited; Sally Civval**
- **The Music Practice Ltd**
Scotland & Northern Ireland
Office 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 020 7840 5512
- **Pamela Aird at the Unicorn Theatre in Abingdon**
- **Play Recording Studios Ltd* / Downtown Artists Ltd***
Jo Laverty 020 7840 5532
or Paul Gray 029 2045 6585
- **Ptarmigan Productions Ltd* / Mr Brian Willets / Ptarmigan Promotions Ltd***
Dave Webster 020 7840 5512
- **Royal Shakespeare Company Productions in London**
Jo Laverty 020 7840 5532
- **Speckulation Entertainment Limited**
- **St Petersburg Ballet**
Jo Laverty 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

** Businesses listed with an asterisk have been dissolved*

To submit an album or download track for review, send recordings and PR material to:

The Musician,
60-62 Clapham Rd,
London SW9 0JJ 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.



reviews

Reviewers: Keith Ames
& Tom Short

A look at some of the new albums, EPs and downloads released by MU members for 2016, together with links for more information on the featured artists.



BLAIR DUNLOP

Blair is a 24-year-old singer-guitarist from Derbyshire who, upon his move to London, was inspired to write this landmark set of 12 songs, which illustrates his wide-eyed observational style and polished ability as a player and vocalist.

The son of Ashley Hutchings – ex-Fairport Convention and currently of The Rainbow Chasers – Blair originally gained attention as a young actor in Tim Burton's *Charlie and the Chocolate Factory*. He also led The Albion Band for a period before focusing on his solo career as a musician. Recorded with a live approach at Blue Print Studios in Manchester and benefitting from the team

awareness of Jacob Stoney (keyboards), Fred Claridge (drums) and Tim Thomas (bass), this new offering confirms the promise he showed as a potential chart force on his earlier work. His development as a mature performer is underlined by a 'first take' mentality which cements the freshness and ambience of the sessions. blairdunlop.com



» **BLAIR DUNLOP** Gilded

In Blair's latest album, socially-aware lyrics abound, reflecting an air of a man with something to say and the tools with which to say it. Relaxed and upbeat, with powerful vocals and intricate acoustic playing, the future of classic English songwriting is in very good hands.

folk



» HATTIE BRIGGS Young Runaway

In the wake of plaudits for her debut release, *Red & Gold*, Hattie takes a significant step towards establishing herself as an award-winner, and a festival name to look for, thanks to this assured collection of originals. Traces of commercial country confirm the arrival of a star in the making.

hattiebriggs.co.uk



» KLEZMER-ISH Music of the Travellers

Performing Klezmer, gypsy-related swing, Irish folk and other ethnic material with links to traveller heritage, Klezmer-ish brings together music that's a touchstone for people often far away from their cultural homelands.

klezmerish.com



» THE COALTOWN DAISIES This Old House

Fife's Vivienne Bern and Lynzy Moutter have been hailed as 'brilliant' by no less a judge than Glenn Tilbrook, who certainly knows about writing and performing a heart-warming gem. Voices blending in sweet harmony create magical moments on this debut album.

thecoaltowndaisies.com



» ELLE OSBORNE It's Not Your Gold Shall Me Entice

Elle Osborne's lyrics and retro-minded production stand apart from the modern UK folk scene. Brilliantly eccentric, and in possession of an otherworldly voice, Osborne and her scene-stealing songs deserve to be huge.

elleo.com

songwriter/vocal



» 3 BUCKET JONES Take These Ghosts

Vocalist Gitika Partington, multi-instrumentalist Andy McCrorie-Shand and synth-master Garry Hughes may have come together relatively recently, but they gel so well it's as if they've been jamming together their entire careers. Cathedral-sized soundscapes complement Partington's sky-scraping vocals.

3bucketjones.com



» GRACE RODSON Red Hot Fire

Grace's performances – including singing with Salsa king Roberto Pla – have enabled her to secure residencies across London's West End. This is powerful contemporary electro/dance and could prove a breakthrough for this dynamic vocalist.

gracerodson.com

jazz



SHEZ RAJA Gurutopia

Shez Raja's exploratory jazz fusion has taken him across many musical boundaries. Guests on this CD include Randy Brecker (trumpet), Mike Stern (guitar), Monika Lidke (vocals) and Vasilis Xenopoulos (sax).

shezraja.com



BURUM Lef

This six-piece jazz outfit has reworked a dozen Welsh traditional folk songs into a contemporary jazz format. The result is compelling and remarkable, bewitching the listener with creative twists and imaginative improvised sections.

burum.org



PAUL RICHARDS TRIO Episodes

Already making waves at international jazz festivals, this trio meld together myriad styles with ease. Jazz samba explorations interplay with frantic percussion and guitar to create a hypnotic pulse.

paulrichardsguitar.com

STAND OUT

We have chosen an album that stands out from the crowd and has established itself as 'top pick' favourite on our playlists.



DEBBIE WISEMAN The Queen's 90th Birthday Celebration

A celebratory album of royal themes featuring a suite by award-winning composer and conductor Debbie Wiseman.

Debbie is currently Composer in Residence at Classic FM. Earlier this year she was commissioned to create a series of pieces for a live

performance in front of the Queen on 15 May, an event which was broadcast on ITV as part of a two-hour special.

This album, recorded with the National Symphony Orchestra at Angel Studios, commemorates that performance. It consists of five dramatic movements: *Overture*, *Buckingham Palace March*, *Royal Ascot*, *Sandringham and Windsor*, and *Finale*.

The collection also includes recordings of thematic classics such as *Fanfare for the Festive Occasion* by The Fanfare Trumpeters Of The Royal Military School of Music and *Crown Imperial* by the Band of the Irish Guards.

A donation from each CD sale will go to The Royal Society of Musicians of Great Britain.

silvascreenmusic.com

instrumental



» **SNAKE DAVIS BAND**
Classic Sax Solos

Snake Davis is one of our leading saxophonists and has performed with the likes of James Brown, Chaka Khan and the Eurythmics. This CD offers 16 legendary sax parts – a delightful set accompanies a succinct detailing of the original player and their style.

snakedavis.rock



» **RICHARD FOWLES**
Un Hommage à Erik

Erik Satie's works are deceptively simple, yet devilishly hard to imitate. Richard Fowles' marvellous tribute quotes heavily from his source material, but also manages to reveal moving snippets of the composer's life.

richardfowles.com



» **HAMISH NAPIER**
The River

Celebrated Scottish flautist Hamish Napier's solo debut explores an essential feature of his childhood landscape: the River Spey. The tracks surge with energy, but swirling polyrhythms also convey a sense of fast-moving menace, resulting in a remarkable effect.

hamishnapier.com

rock



» **THE WONDER STUFF**
30 Goes Around the Sun

30 years on from first making their mark on stage and chart, our heroes have returned with freshness and energy. The challenging lyrics, strong choruses and memorable violin are marvellous.

thewonderstuff.co.uk



» **MURRAY GARDINER**
Barebones

Murray Gardiner's mellow country and blues-laced pop-rock is stirring. Breezy, understated combinations of guitar and pulsing keys recall Sting's 1990s work, with a similar rhythmic strut underpinning Murray's searching, literate lyrics.

murray-gardiner.com



» **SECRETS FOR SEPTEMBER**
Insert Title Ear

Like many modern musicians, this melodic-rock trio turned to crowdfunding and it paid off. Rich in tone and well-produced, shimmering guitar lines and lofty reverb-drenched vocals shine through.

secretsforseptember.bandcamp.com

keyboard/piano jazz



» **ANDY NOWAK TRIO**
Sorrow and the Phoenix

Andy's adventurous Bristol-based three-piece has been garnering outstanding reviews and a growing fanbase for a number of years and this progress can only be enhanced by the release of the eight cuts of imaginative small-group piano jazz.

andynowaktrio.com



» **DORIAN FORD QUARTET**
Sharing

Dorian has gathered a considerable following for his style of thoughtful piano jazz. Joined by a premier trio – trumpeter Fulvio Sigurta, bassist Steve Rose and drummer Winston Clifford – the quartet swing and improvise through a charming set of Dorian's originals.

dorianford.co.uk



» **BRIAN MILLER**
Whatever Next?

Having worked with everyone from Isotope to Tom Jones, jazz keyboardist Miller has produced an album which showcases his mercurial compositional style. With atmospheric synth and percussion recalling the best of Weather Report, the tracks offer a seductive jazz-funk groove.

briankbs.co.uk

blues rock



» **MAT WALKLATE & PAOLO FUSCHI**
Kicking up the Dust

Blues harmonica master Mat forms a formidable partnership with guitarist Paolo and this live studio recording perfectly captures the duo's power and authenticity. Sharp and swift, you can almost taste the heat and intensity of the Memphis Delta.

walklateandfuschi.com



» **JOHN VERITY**
My Religion

John is a respected guitarist with an enviable CV. His latest CD pumps out a selection of six-string action in the company of rock bastions including bassist Bob Skeat, guitarist Max Milligan and harpist Lee Vernon.

johnverity.com



» **RICHIE MILTON & THE LOWDOWN**
Prekatrina

Tackling a subject like Hurricane Katrina is no easy task, but the mood – capturing the raucous atmosphere of this wonderful city – is never less than uplifting.

richiemiltonandthelowdown.co.uk

tributes

Andy Newman

Pianist and founder member of Thunderclap Newman.

Andy 'Thunderclap' Newman died in March at the age of 73. Born and raised in Hounslow, west London, Newman was a jazz pianist whose idiosyncratic keyboard style earned him the nickname 'Thunderclap'. He also played saxophone, clarinet and penny whistle. A pipe-smoking, bespectacled GPO engineer, his suit and bow tie contrasted with the long hair of his Thunderclap Newman band mates.

Formed by The Who's Pete Townshend, a friend from Ealing Art School, Thunderclap Newman will be remembered

for their single *Something In The Air*, an anthem that remained at No 1 for three weeks in 1969 and evoked the era's mood of social and political change. The band toured with Deep Purple and Leon Russell before splitting in 1971, after which Newman worked as an electrician.

In 2010, he reformed the band with Townshend's nephew and Big Country's drummer Mark Brzezicki and they played the 2012 Isle of Wight festival. When asked about the original line-up, Newman said: "To us, it was absolute bedlam. People would come up to me as though I was the person who knew how to pull hits out of the stratosphere."

Neil Crossley

Don Rendell

Saxophonist and leading light of Britain's modern jazz scene.

How British jazz became British jazz rather than an ersatz copy of the American template is a complex subject. However, it is fair to say that tenor saxophonist Don Rendell was one of several musicians who played a part in the transfiguration.

Having spent his formative years in dance bands, Plymouth-born Rendell served an invaluable apprenticeship with the John Dankworth Orchestra in the early 50s before going on to lead his own small groups. Rendell also worked with American stars such as Woody Herman and Billie Holiday, confirming

his ability to swing with a Lester Young-ish sophistry. Throughout the 60s Rendell worked with an array of up-and-coming musicians – Graham Bond, Michael Garrick and Ian Carr – and it was during that time that a more pronounced 'Albion' ambiance, often marked by pastoral subtleties, crept into the music.

Between the 70s and the millennium the saxophonist continued to record, tour, teach, and nurture talent, consolidating his status as a UK jazz legend.

Kevin Le Gendre

"The saxophonist consolidated his status as a UK jazz legend."



John Chilton, award-winning jazz musician.

© Leon Morris / Getty Images

John Chilton

Jazz trumpeter, historian, author and leader of the Feetwarmers.

Jazz trumpeter and bandleader John Chilton, who has died aged 83, was best known as leader of the Feetwarmers, the combo that accompanied colourful vocalist and raconteur George Melly from 1970 to 2002. Chilton was also a respected jazz historian and an award-winning author.

The son of a music hall entertainer, Chilton was born in Holborn, London in 1932, and began playing cornet while an evacuee in Northamptonshire during the Second World War. After national service in the RAF he worked for *The Daily Telegraph*, logging and archiving copy, while simultaneously leading his own part-time band. In 1958 he joined the Bruce Turner Jump Band, a swing band with whom he played until 1963.

A stint as a publicist for Merseybeat groups such as The Swinging Blue Jeans followed before Chilton returned to jazz, playing with big bands and his own quartet at the 100 Club. In 1967, he formed John Chilton's Swing Kings, a sextet that backed visiting US trumpeters such as Charlie Shavers, Buck Clayton and Earl Hines.

The collaboration with George Melly began in 1969 when Chilton was playing informal sessions with clarinettist Wally Fawkes as the Feetwarmers, at the New Merlin's Cave pub near King's Cross in London. The buzz grew when the then-retired singer Melly sat in. One of the biggest fans was The Beatles' former press officer Derek Taylor, who organised the release of an album, *Nuts* (1972), recorded live at Ronnie Scott's. Over the next 30 years, George Melly and the Feetwarmers released eight albums and played extensively in Europe, the US, Canada, Asia, Australia and New Zealand.

"Jazz trumpeter John Chilton was best known as leader of the Feetwarmers."

Between the 70s and the 90s Chilton produced a steady stream of acclaimed books on jazz. He was granted the Freedom of the City of New Orleans for his works on Sidney Bechet and Louis Armstrong. In 2007, Chilton published his autobiography *Hot Jazz, Warm Feet*, a work that showcased his factual prowess, elegant style and abundant humour.

Neil Crossley

**Sir Peter Maxwell
'Max' Davies**
Pioneering composer
and conductor

Sir Peter Maxwell Davies, known as Max, died of leukaemia in March at the age of 81.

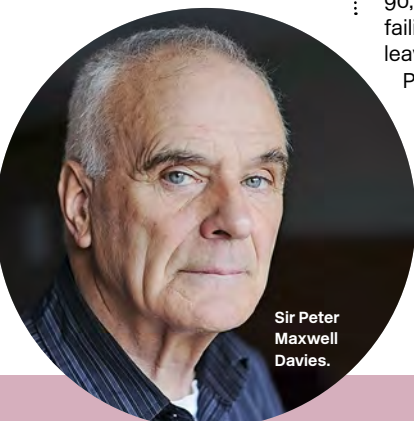
Born in Salford in 1934, Davies began composing music as a child. He was a pioneer who shocked audiences in the 1960s with his modern interpretation of classical music. During his long career he composed more than 300 works, including 10 symphonies, 10 concertos and two operas, as well as music for ballets, theatre and string quartets.

A passionate advocate for music education, he championed and wrote music for children and young people.

Davies was awarded a CBE in 1981, knighted in 1987 and was Master of the Queen's Music from 2004 to 2014.

From 1971 he lived in Orkney and was the founder of its renowned St Magnus Festival.

Jenny May Forsyth



Sir Peter
Maxwell
Davies.

Harry Graham
Double bass player
and band leader.

Harry Graham passed away peacefully on 13 March 2016, aged 96, at Abbey Gate care home, Weston-super-Mare.

Born in Redditch, Harry was christened Graham Harry Crow. In 1934 he went to work for the Redditch Gas Company, whose company orchestra, The Thermians, were looking for a double bass player. Although trained on piano, Harry started playing bass and never left it.

In 1938 Harry joined the Musicians' Union and at the outbreak of war joined the RAF. He was posted to India in 1943 and returned home in 1946.

Preferring the stage name Harry Graham because he thought it sounded better without his surname, he created numerous bands under that name over the years, playing at hundreds of different venues throughout the south-west.

He was still playing at 90, but retired due to failing health. Harry leaves his daughter Pauline, son David, four grandchildren and seven great-grandchildren.

Sara Williams



© Houston Rogers

Chic Lovelle
Lead guitarist and
band leader.

A native of Edinburgh, Chic Lovelle's first guitar, a Gibson L7, was a gift from his grandmother, and he played it throughout his career.

After the war, he moved to London and played with bands at many West End night clubs. He then formed his own quintet, The Sorrentinos, which became resident at The Savoy and The Dorchester hotels.

"His first guitar, a Gibson L7, was a gift from his grandmother."

A familiar face at Abbey Road and Maida Vale Studios, he recorded with Geoff Love, Ron Goodwin and Edmundo Ross, and broadcast with the Bowman Hyde Singers on *Friday Night Is Music Night*. In the early 60s he was invited to become Marlene Dietrich's lead guitarist and toured the world for more than 10 years.

He is sorely missed by wife Gene and double bass player son Laurie.

Laurie Lovelle

Gwyn Williams
Principal orchestral
viola player.

Gwyn Williams, who played viola with City of Birmingham Symphony Orchestra (CBSO), died in May after a long battle with throat cancer.

Gwyn served for many years as Principal in the viola section. His passion for music remained true throughout and I have fond memories of him raising the scroll of his viola, a trademark of his, when we had something particularly heartfelt to play.

He was a wonderful character to have in the orchestra as he had a great sense of humour and was always ready to share a joke and help colleagues relax if things were getting tense.

Gwyn loved life and was blessed with an infectious bonhomie. Even during the times of his illness, he remained positive and stoic and never lost his sense of humour.

Gwyn was a wonderfully supportive colleague, and was always keen to help with a word of advice and reassurance if necessary. Everyone loved Gwyn – he was one of those characters who everyone spoke highly of and his presence in the CBSO has been missed ever since he retired from the orchestra.

Chris Yates

**John Michael
'Mike' Taylor**
Freelance jazz pianist
and trumpeter.

A jazz musician for 60 years, John Michael 'Mike' Taylor passed away on 18 February, aged 81.

Mike learned to play trumpet, piano, keyboards and organ during his childhood and his musical career started in his early 20s.

He fronted the Mike Taylor Jazzmen before joining the Micky Askman Ragtime Jazzband, who he played with from 1959 to 1963. His last group was Hi-life Parade Band, who he played with from 1989 to 2016.

His broadcasting highlights included appearances on TV's *The Morecambe and Wise Show* and *Thank Your Lucky Stars*.

He lived in Staffordshire and enjoyed sailing.

Jenny May Forsyth

We also note the sad passing of: Derek Hyams (clt/sax, BBC Radio Orchestra), Tony Richards (drums and former EC member), Tony Akehurst (kbds and former MU Branch Secretary), Guy Henderson (piano/ double bass), George Hallam (violin) and Alan Elsdon (trumpeter and bandleader).

Statement to members 2015

Statement to Members as required under the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) for the year ended 31 December 2015.
Summary financial information extracted from the full accounts.

Main Fund and Benevolent Fund

Summary Income & Expenditure Account
For the year ended 31 December 2015

	2015	2014
	£'000	Restated £'000
Subscription Income	5,209	4,969
Other Income	2,440	2,809
Total Income	7,649	7,778
Total Expenditure	(7,594)	(7,704)
Operating Surplus	55	(74)
Net pension scheme income	201	216
Investment Operations	86	858
Taxation	(196)	(202)
Surplus for the year	146	946
Remeasurement of defined liability	734	57
Surplus transferred to reserves	880	1,003

Political Fund

Summary Income & Expenditure Account
For the year ended 31 December 2015

	2015 £'000	2014 £'000
Total Income	93	88
Total Expenditure	(135)	(126)
(Deficit) for the year	(42)	(38)

Collection and Distribution 3 & 4

Summary Movement in Monies Held for Distribution
For the year ended 31 December 2015

	2015 £'000	2014 £'000
Total Receipts	1,063	1,317
Total Payments	(1,268)	(1,863)
Net Movement For The Year	(205)	(546)
Monies Held for Distribution Brought Forward	454	1,000
Monies Held for Distribution Carried Forward	249	454

Summary financial information extracted from the full accounts

Combined Funds	2015	2014
Balance Sheet Summary	£'000	Restated £'000
As at 31 December 2015		
Fixed Assets	1,039	1,243
Investments	12,649	12,648
Current Assets	4,181	4,329
Current liabilities	(1,986)	(2,240)
Net assets	15,883	15,980
Accumulated Funds		
Main fund	17,060	16,210
Benevolent fund	456	426
Political fund	8	50
	17,524	16,686
Net Pension Scheme Asset	(1,641)	(706)
	15,883	15,980

Salaries and benefits

Summary of Salaries and Benefits

For the year ended 31 December 2015

John Smith, the General Secretary received a gross salary of £119,095, a pension contribution of £28,579 and benefits of £5,571.

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 £
H Bennett	60	S Levine	3,360
C Chesterman	NIL	D Lee	2,810
S Done	2,662	G Newson	NIL
K Dyson	NIL	R Noakes	400
T Edwards	NIL	D Pigott	NIL
R Finlay	785	A Seabrook	188
A Gascoine	NIL	E Spencer	95
A Gleadhill	900	B White	NIL
P Hartley	1,575	P Williams	NIL
A Hopgood	NIL		

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 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 2015.

We have audited the financial statements of the Musicians' Union for the year ended 31 December 2015, 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), including Financial Reporting Standard 102.

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 National Executive Committee on page 1, the Union's National 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 National Executive Committee; and the 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 2015 and of its income and expenditure for the year then ended.

Matters on which we are required to report by exception:

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: 11 May 2016



Roving Stewards will be able to raise issues with conductors and MDs on behalf of other players.

MAKING THE MOST OF YOUR UNION

Roving Stewards

The Musicians' Union's Orchestra Section and Theatre Section have introduced a Roving Stewards pilot scheme.

Roving Stewards are volunteers and activists from the Freelance Orchestras Committee and the Theatre Section Committee. The nature of their role means that they are not situated in one fixed workplace or organisation. They are able to carry out their duties in whatever work environment they find themselves: a recording session, a freelance orchestra/band, a muddy field gig, depping on a theatre show or working as an extra in an established orchestra.

There are 12 Roving Stewards. Between them they work over most of the MU Regions and they can be contacted in person on the gigs they are working on.

Some of the primary functions of the Roving Stewards are:

- To be the voice of the Union and represent the interests of MU members within the band or orchestra they are working with – to be the eyes and ears on the ground
- To offer a point of contact to help, advise and signpost MU members
- To act as an interface between MU members and the employer/engager/fixer
- To relay questions about agreements or working conditions back to the MU

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 ROVING STEWARDS ARE:

London: Karen Anstee (violin), Albert Dennis (double bass), Steve Gilbertson (drums), Steve Haynes (trombone), Dave Lee (horn), Brendan Thomas (horn), Matthew West (percussion, timps, drums)

East & South East England: Tom Carradine (MD, keyboard)

Midlands: James Dickenson (violin)

North of England: Mark Concar (percussion, timps)


Scotland & Northern Ireland: Fergus Kerr (horn), Diane Merson-Jones (violin)

- To liaise with an accredited MU H&S Rep, if one is available, and if not to liaise with the appropriate person on site or refer the issue back to the MU
- To provide information to the MU about the band or orchestra they are working in; who has left, and joined, who the employer/engager/fixer is, and to encourage non-MU members to join the Union

On-the-ground Roving Stewards are able to bring to the attention of conductors/MDs issues that other players may not want to raise, such as: keeping an eye on the time and stopping a rehearsal running over or speaking with the employer/engager/fixer about expenses or meal allowances.

They may also liaise with venue staff about working conditions onstage and backstage, which could include:

- Ensuring band rooms are secure if valuable instruments are to be left in them during intervals
- That there is drinking water available
- That there are no obvious trip or slip hazards
- That backstage facilities are heated or cooled to a reasonable temperature
- That there is adequate space to change and unpack instruments
- That there are adequate ways to hang up concert dress
- That the back stage areas are clean
- That fire doors are not locked or obstructed
- Ensuring raised band areas are safe
- Being aware of the use of any fog effects that may have an adverse effect on players or instruments
- Monitoring, reporting and dealing with noise levels if deemed unsafe
- That there is hot and cold running water and adequate toilet facilities

Although some of the issues listed above may appear minor they all contribute to the overall experience of a venue/engagement as well as the wellbeing and atmosphere among players. After all, would you want to pick up your valuable violin or bow and head on stage with wet hands? The Roving Stewards pilot scheme will run until 31 December 2016 when it will be reviewed and its future determined. 

Email orchestral@theMU.org or theatre@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.



Instrument and equipment insurance

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.



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 **musicianshearingsservices.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.

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
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F 0161 236 0159
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Recording & Broadcasting Section

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Teachers' Section

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Theatre Section

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Musicians'
Union
mu

CAR
SELL THE
KIDS

#BehindEveryMusician



A woman with curly hair, wearing a denim vest and a beaded necklace, is playing a saxophone. She is standing in front of a wooden door with a glass panel that has some graffiti on it. The lighting is warm and focused on her.

The Musician

Journal of the Musicians' Union

Autumn 2016

theMU.org

Captured On Film

Why musicians are objecting to the use of digital devices at gigs

Profile: Neil Cowley

A pianist balancing creativity with high-profile session work

Getting Involved

Members discuss the rewards of being active within the Union

Sources Of Funding

Exploring the range of options for funding your music projects

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
Naomi Pohl (*Recording & Broadcasting*)

National Organiser
Dave Webster (*Live Performance*)

Head of Government Relations
& Public Affairs
Isabelle Gutierrez

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

Acting Education & Equalities Official
John Shortell

Orchestras Official
Morris Stemp

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w theMU.org
@WeAreTheMU

**Musicians'
Union**



Life After Brexit

How to ensure that we get the best possible outcome for MU members in the wake of the result of the vote to leave the European Union and the unrest in the Labour party.



© Katharyn Boudet

**John Smith,
General Secretary**

In recent weeks we have been reflecting on the result of the EU referendum. The win for the leave camp was a profound shock for me and for your Executive Committee. My immediate reaction was to tweet that it was a bad day for internationalists and for the next generation, sentiments that I still stand by.

Since then we've witnessed the resignation of David Cameron as Prime Minister and a vote of no-confidence in the leader of the Labour Party, Jeremy Corbyn, with 172 MPs voting for the no confidence motion and only 40 voting against. This was followed by the mass resignation of Labour MPs from the Shadow Cabinet, including almost all of the MPs that the MU has been working closely with throughout the current parliament and during the years of the coalition government.

We have a new Prime Minister in Theresa May and an almost entirely new cabinet, with John Whittingdale being replaced by Karen Bradley as Secretary of State at DCMS, and Matt Hancock replacing Ed Vaizey as Minister for Culture. The Labour Party appears to be in free fall

with a challenge for the leadership being made by Owen Smith. Whatever the result of the leadership election, I imagine that uniting a divided Labour Party will take some time. I firmly believe that we not only need to have a strong focused opposition during the course of this parliament, but we need to be in a position where Labour can win the next General Election. This can only be achieved by rebuilding a strong united political machine, which includes all branches of the party, not just the grassroots, but also a strong and united parliamentary party.

The Labour Party needs its best and most experienced people in Westminster and our MPs and ordinary rank and file members need a strong leader who they respect and who will be focused on bringing the Tories to account and defeating them at the next election.

The Union's Executive Committee has decided to back Owen Smith for leadership of the Labour Party. Owen has always been a great friend of the Union and of musicians. He has met with us regularly over the past few years and has supported us on a wide variety of issues including protection of live music venues, copyright protection, fair pay for musicians and arts funding matters. He is also offering a second referendum based on approval of the terms of Brexit, which is undoubtedly an attractive option for many musicians concerned about what Brexit might mean.

The matters that the Union highlighted during the referendum campaign were: ease of travel and open borders, the EU copyright

regime, protection for rights at work, and continued involvement in the sectoral social dialogue committees concerning live performance and audio visual. Travel restrictions depend on the deal that David Davies, the new minister for Exiting the EU, and his team can negotiate. At the moment it seems that a number of EU leaders led by President Hollande of France are insisting that free access to EU markets will depend on the maintenance of the free movement of labour. This presents a real problem for Theresa May and her government.

We have been told that there are no plans for adjusting the copyright regime. However, moves to make the remuneration of authors

"It was a bad day for internationalists and for the next generation."

and performers currently being considered by the European Commission may fall off the UK's agenda. Already we have a number of Tory Ministers who want to act on relieving the 'burden' of regulation on business. Let's see what is proposed in respect of Health & Safety, Working Time, Maternity and Paternity leave etc. It's going to be an interesting couple of years.

John Smith



**TO HEAR MORE FROM JOHN,
VISIT THEM.UK**

“Having the MU card made me feel like I was a professional musician when I was young.”

Contents

Autumn 2016

Pianist Neil Cowley reflects upon the choices he's made, and his diverse, and often slightly dangerous career.

This issue...

On the Frontline

- 6 The MU's reaction to the vote to leave the European Union
- 7 A report on the latest changes to MU Orchestral Agreements

Reports

- 3 MU General Secretary
- 8 FanFair Alliance: an initiative to combat the ticket touts
- 20 AIM and the collective power of independent record labels
- 29 How the Union can help you to recover monies that are owed
- 33 The MU Teachers' Section
- 34 The work of MU activists

Inbox

- 10 Emails, tweets and letters

Features

- 12 Smartphones at gigs: why some artists are saying no
- 22 Mental health and musicians: how more can be done to help
- 25 Why I joined the MU
- 30 Funding for music projects

Profiles

- 16 The vast and varied career of pianist Neil Cowley
- 26 Modulus Quartet: a strikingly diverse new string ensemble

26

Advice

- 36 Selling musical instruments: the essential do's and don'ts
- 40 A guide to the fast-growing area of online session work

Reviews

- 43 CDs and downloads

Union notices

- 2 Key contacts
- 42 Ask Us First
- 46 Tributes
- 49 Union news
- 50 Benevolent funds
- 51 Member benefits

Cover: Nubya Garcia, member of jazz collective Nérjia, nerijamusic.com Photographed at The Blues Kitchen, Shoreditch, London theblueskitchen.com **Photo:** Olly Curtis. © Musicians' Union 2016

MU Contributors



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Nick has covered music and film for *The Independent*, *Uncut*, *Classic Rock* and *Jazzwise*. He has written biographies of Eminem, The Kinks and Jack White. **p16**



Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *MOJO*, *The Guardian* and *Kerrang!* **p30**



Neil Churchman

Neil is a widely-experienced journalist in broadcasting and print. A former BBC national newsroom assistant editor, he now writes on music and the media. **p20**



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Andrew writes for *The Times*, *The Guardian*, *Classical Music* and *BBC Music Magazine*, among others. He is also Director of Southwark Voices. **p26 & p33**



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Will Simpson

Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. Will recently published his first book, *Freedom Through Football*. **p36**

Check your membership details online at theMU.org

Musicians' Union Key benefits

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

For more on benefits see page 51



On the frontline

Autumn 2016

The latest news, views and events from the world of music.



© Andrey Kuzmin/Shutterstock

JUNE
24

MU reacts to the vote to leave European Union

The Musicians' Union has made no secret of the fact that it was strongly in favour of remaining in the European Union. We believe that the benefits of remaining for musicians were overwhelming, and now have serious concerns about what the future holds for our members.

As John Smith, General Secretary of the MU, explains: "We suspect that this will be very bad news for musicians. Over the years MU members have benefited from open borders, a protective copyright regime and various directives which directly benefit them in their workplaces. We will no longer be able to jointly campaign with our former EU

"We will certainly have to be vigilant over the next crucial few months."

colleagues, nor will we be able to take part in the EU social dialogue committees on live performance and audio-visual. We must prepare for the introduction of border controls with the possibility of work permits and/or travel visas for musicians working in Europe. My initial reaction is one of profound depression. We will certainly have to be vigilant over the next crucial few months.

"We would like to reassure all MU members that we will continue to monitor this fast moving situation, and that we will release further statements as information

becomes available. It is important to remember that negotiations to leave the EU are going to be long and protracted, and there should therefore be no immediate change in conditions or travel for musicians. We will ensure that we continue to represent our members' interests every step of the way. If you have any immediate concerns, please get in touch."

The MU will continue to take a leading role in the International Federation of Musicians (FIM), as well as lobbying all levels of government on behalf of Musicians' Union members.

ENO update

A restructure of English National Opera began in December 2015, following a £5m cut in Arts Council England funding, which represents 15% of ENO turnover.

After four months of detailed negotiations, the ENO orchestra has now accepted broad changes to its terms and conditions of employment, which ENO believes will help generate additional income to make up the shortfall and enable ENO to become more financially self-sufficient. Further ballots on touring and media are due to go out in autumn this year.

While the Musicians' Union is extremely grateful to have saved a post in the orchestra at risk of redundancy, the MU is still fighting significant changes to the contracts of the Music Staff. Great credit is due to Murray Hipkin, the MU's ENO Music Staff Steward, ENO Orchestra Steward Joe Arnold and the ENO Orchestra Committee for the time and expertise they have put into these very detailed and protracted negotiations.

JULY
01

JULY
15

Orchestral agreement news

The MU is pleased to report improvements to the following Orchestral Agreements:

Casual Seasons of Opera and Ballet – April 2016:

The fees and ancillary payments have been increased by 1.5%.

Scarborough Spa

Orchestra Agreement 2016:

The session fee (for up to ten sessions per week) has been increased by 11.4%.

Northern Ballet Sinfonia Agreements. Regular Orchestra and Es & Ds – with effect from 1 April 2016:

Both the regular orchestra and the Es & Ds received a 2% increase on fees and ancillary payments. A new clause covering mid-scale touring has also been added to the Agreements.

English Touring Opera

1% increase from 1 July 2016 on all fees excepting travel bands which increased by 1.1% and the Touring Allowance which had already received an 11% increase in 2015.

Ulster Orchestra Agreement – with effect from 1 August 2016:

The Agreement was updated to make the education work that the players undertake equal in status to the performing work, and provide a mechanism to equalise workloads transparently.

For the latest news of Agreements, please visit theMU.org/Orchestral



The MU were well represented at this summer's Pride in London march.

© Jonathan Stewart

JUNE
25

MU march in Pride

The MU was proud to march with members in the trades union section of the Pride in London march on 25 June. The annual event celebrates LGBT+ contributions to all aspects of life, raising awareness of issues affecting LGBT+ communities, and looking ahead in the campaign for equality.

Tens of thousands of people attended the event, which was celebrating its 43rd year. A major highlight of the MU's involvement was vibrant salsa band Rhythms Of The City, led by MU member Barak Schmooll.

AUGUST
04

Digs-booking website offers service for MU members

The MU has teamed up with an accommodation booking website called Theatre Digs Booker, to help MU members find accommodation while on tour. With over 2,500 hosts located across the UK, the website aims to find some of the best and most competitively-priced digs.

The website is offering MU members an exclusive 'tour code', which gives full access to all the digs on the Theatre Digs Booker website. Log in, register as a guest and when prompted, enter the tour code: MU2016TDB1107.

Members can also earn a £20 credit by recommending a host. If you stay somewhere that you think makes the grade, but is not already online, recommend the premises to Theatre Digs Booker and receive the credit. To learn more about making a booking or recommending digs, visit theatredigsbooker.com

AUGUST
01

Hearing services for MU members

Help Musicians UK, in partnership with Musicians' Hearing Services and the MU, has created the Musicians' Hearing Health Scheme. This scheme gives all professional musicians in the UK affordable access to specialist hearing assessments and protection.

The scheme costs £30 (£40 for non-MU members) and this is a one-off payment. Those who sign up will receive assessment and hearing protection worth over £300 in their first year of joining the scheme.

To join, fill in the form at helpmusicians.org.uk/hearinghealthscheme and you should be contacted within five working days. Alternatively, call the HMUK team on 020 7239 9103.

JULY
30

Online news

Members are advised that the results for the ballots to elect the members of the Live Performance Section Committee and the Teachers' Section Committee have been announced. To view the results log into the MU website at bit.ly/2b7xGXI

When visiting the MU website, members are also advised to check their membership records. To benefit fully from the MU's communications, members should ensure that the MU has their latest home address, email and phone numbers.

To check these details, log onto the site to view your membership status and date of renewal on the welcome page. Selecting 'Manage my membership' offers the chance to view and edit your profile, visit the Forum and Directory, download your PLI Certificate and check your MU account.

The MU Supports The FanFair Alliance

With secondary ticket resales becoming a multi-million pound industry in its own right, MU Assistant General Secretary Horace Trubridge reports on the formation of a music business body that hopes to halt the charge of the touts.



I'm sure we all feel that it's high time something was done about the rampant music industry practice of secondary ticketing. The fans of live music are being ripped off by individuals and companies that exploit their advantaged position in the business to capitalise on our love of live music to make big money. These companies put none of the money back into the industry, and they inflate ticket prices to a point which then restricts the fans' ability to afford to attend as many gigs as they would like to.

On the 14 July at Somerset House, London, a cross section of the music industry was brought together by the managers of Arctic Monkeys, One Direction, Mumford & Sons and Nick Cave to launch the FanFair Alliance – a new campaign, supported by the Musicians' Union, to unite businesses, artists, entrepreneurs and fans against online ticket touting.

The black market in ticket resales is now widely recognised to have reached an industrial-scale, with touts operating anonymously and with impunity on under-regulated secondary ticketing sites – systematically ripping off fans, breaching a range of UK legislation and diverting revenues from the creative economy.

It is estimated that secondary ticketing in the UK (based on resales from four platforms: Viagogo, StubHub, GetMeIn and Seatwave) is worth more than £1bn per year.

FanFair has highlighted the prevalence of ticket touting on these platforms with new evidence submitted to a Competition & Markets Authority review, including recent sell-out shows for The 1975 and Black Sabbath. For the latter's seven-date 2017 UK arena tour, 11,695 tickets were listed for resale within minutes of the general sale going live – close to capacity of an additional tour date. Many of the ticket listings were found to be in breach of the Consumer Rights Act 2015 and other UK consumer laws.

Initially backed by more than 40 individuals and businesses who have signed a declaration supporting fair ticketing practices, as well as music trade bodies including AFEM, AIF, AIM, BASCA, FAC, MMF, MPG and the MU, the FanFair Alliance is urging government to take four pragmatic steps that would disrupt the touts and help get more face value tickets into the hands of fans. These are:

Enforcement: The Consumer Rights Act 2015 needs teeth. As highlighted by consumer bodies such as Which?, as well as FanFair's own research, measures implemented in last year's Consumer Rights Act to regulate ticket resales are being systematically ignored. The Alliance supports Professor Michael Waterson's recommendation in his recent government review for a properly funded National Trading Standards investigation into secondary ticketing practices, with coordinated police action, and for strict penalties to be enforced if resale sites are found to be breaking the law.

Transparency: Fans need to know who they are buying from. Professional traders (or 'powersellers') are currently able to operate

Did you know?

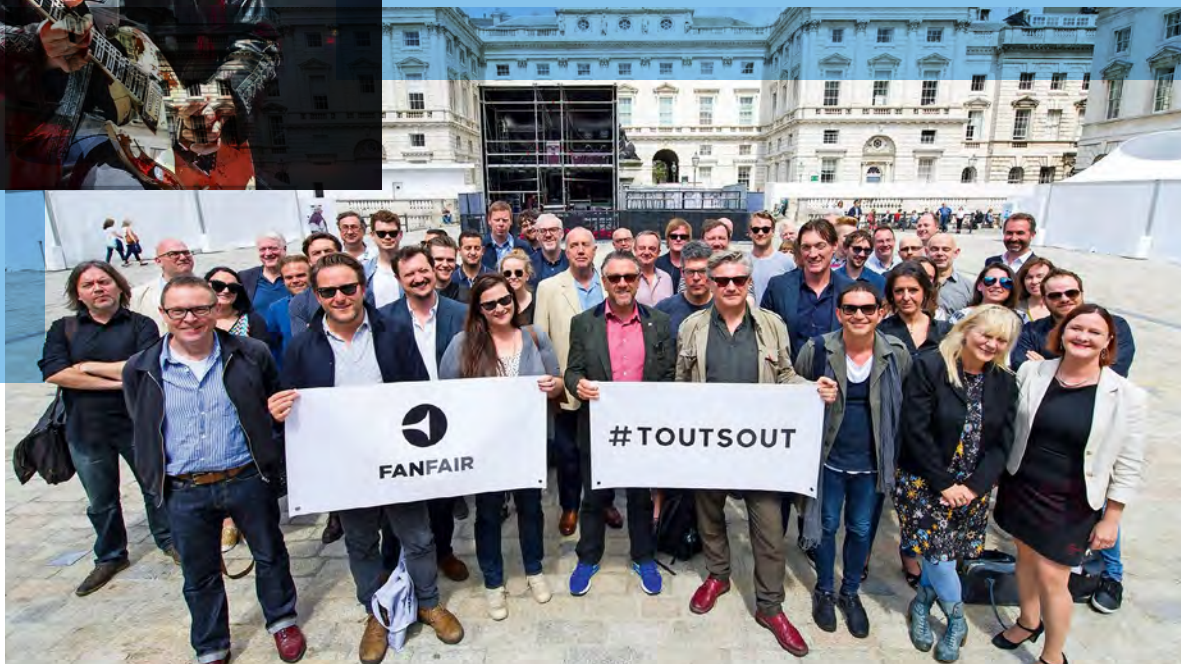
MU Assistant General Secretary Horace Trubridge writes a monthly column for *The Huffington Post* at huffingtonpost.co.uk/horace-trubridge/. Follow the Union on Twitter @WeAreTheMU

"The black market in ticket resales has now reached an industrial scale."



“We can seriously disrupt the more egregious touts and help get more face value tickets into the hands of fans.”

Above: Ticketing for Black Sabbath's farewell tour has been seriously affected by touting sites. Right: FanFair launch their anti-touting campaign.



© Kirsten Holst © Getty Images/Kevin Mazur

anonymously on secondary ticketing sites. This lack of transparency only benefits ticket touts, and the Alliance believes that their identity should be made clear to buyers. This is already a condition of existing legislation such as the Consumer Contracts Regulations 2013 (CCRs) – and is standard practice on true online markets like eBay and Amazon Marketplace.

Responsibility: Secondary ticketing platforms should show proper corporate responsibility. As demanded by Which?, we believe that resale sites (not their users) should bear responsibility for ensuring compliance with consumer legislation.

Supply: Abuse of technology (or 'bots') to scalp tickets should be a criminal offence. Touts frequently hack into primary ticketing systems to buy up inventory for resale. Government should clarify that such actions are breaking the Computer Misuse Act, and attach appropriate penalties.

The launch of the FanFair Alliance was well attended and Wildlife Entertainment's Ian McAndrew, manager of Arctic Monkeys and Royal Blood, had this to say:

“The aim of the FanFair Alliance is to take a unified stand against rampant profiteering in the secondary ticketing market. I am delighted we are launching with such a groundswell of support, and I hope more will come onboard and join us. By sharing knowledge, embracing progressive technology, and better informing fans, we can take significant strides in reducing a multi-million pound black market

that impacts negatively on all aspects of the music business.

“FanFair aims to take a pragmatic approach. That is why we are also urging government to take measures and commit resources to enforce existing legislation. With that in place, we can seriously disrupt the more egregious touts and help get more face value tickets into the hands of fans. But that support is crucial. Otherwise fans will continue to be ripped off and we in the industry will continue to fight an uphill battle.”

The MU is delighted to be part of this Alliance. The sooner we beat the pernicious and exploitative practice of secondary ticketing the better. **mu**

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.



YOUR EDITOR

Welcome to the autumn 2016 issue of *The Musician*. We have also enclosed your MU Members' Diary for 2017, which remains a popular benefit of membership for many musicians.

I am delighted to report that *The Musician* was Commended in the Best Membership Communications category at the 2016 TUC Communication Awards. Our 2015 video, *Behind Every Musician*, was also Commended as a Best Recruitment/New Member Communication.

Keith Ames
TheMusician
@theMU.org

A difficult future

Totally stunned, horrified and saddened by Brexit result. A bad day for internationalists and for the next generation.

John Smith @js11mu

Bad news day

Britain's vote to leave the EU is 'bad news for musicians,' says Musicians' Union.

The Strad @TheStradMag

Safe and easy

Ridiculously easy to set up my instrument insurance through the @WeAreTheMU just now.

M4-T @MatofKilburnia

No pay no play

Definitely avoid pay to play gigs and use @WeAreTheMU support if you need help.

Off The Record @OTRScot

Teach yourself

My teacher showed me how to teach myself. He told me memories of his own career, and always supported me! #SupportMyMusicTeacher

Robyn Blair @hornistrobyn

Positive vibes

Lovely comment from @WeAreTheMU on music co-ops at our event at the @The_TUC "It has been nothing but a really positive experience." :)

Ed Mayo @edmayo1



MU members flying the flag at the Pride parade in London in June.

© Jonathan Stewart

Great pride

Great to see the Musicians' Union out in force at Pride In London!

Will Harris @willonbass

Mega mag

Great articles in the latest issue of *The Musician*, @WeAreTheMU!

Owen Fielding @75Piano

Bands across the ocean

UK acts still face huge probs with US visas, damaging UK/US cultural ties, experts warn.

M Magazine @M_magazinePRS

The right choice

Joined @WeAreTheMU. First reply they send me: 'don't be nervous, you've got us now'. Totally made the right choice joining.

Jessie Scarlet @JessieScarlet_

Proud member

26 years as a proud Musicians' Union member and I still have every membership card.

Ski Oakenfull @skioakenfull



facebook.com/
musicians.union



Follow us on Twitter
@WeAreTheMU



soundcloud.com/
musicians-union



Find us at theMU.org



Email us TheMusician
@TheMU.org

Join us

For all my band, musician, singer friends in the UK. Join @WeAreTheMU for representation.

Marge von Marge
@MargevonMarge

Passion play

Great to see my fellow @WeAreTheMU reps today! Some great ideas and passionate opinions!

Fran Smith @fransongs

Strength in a union

Today @unionlearn celebrates the contribution unions and reps have made to help workers get to work. #ULconf16
TradesUnionCongress @The_TUC

Safe sax

New @WeAreTheMU card arrived today along with my PLI certificate. PAT test tomorrow, so I am the safest Sax player you can book!
Alison Diamond @ADSaxist

Joint meeting

Excellent joint meeting today of arts APPGs in advance of Monday's EBACC debate in the Commons. @Bacc4theFuture @WeAreTheMU @theartcriminal
Nick Clancarty @NickClancarty

Brushing up

#feuyoungmembers – It's about setting new good and small habits – the ones that are like brushing your teeth that make a small difference.
costanza casullo @costiguitar

Be co-operative

Unions are already doing a lot to support members to set up co-ops to help their position in labour market. EG: @WeAreTheMU @bectu @EquityUK
Derek Walker @derekwalker_

LGBT network

We are looking at setting up a network for LGBT+ workers aged under 30. If that's you or someone you know then please get in touch.
Huw Tindall-Jones @huwt_j

Music tourism success

27.7 million attended live music events in the UK last year
[#musictourism](http://bit.ly/1ZJaiSi)
UK Music @UK_Music

Freelance in France

Working freelance again in France. Thankful for the rights to do so, and hoping that this will be defended.

Anneke Scott @AnnekeScott

I support our music teachers (plural!) because they give confidence, discipline, enjoyment, skills.
#SupportMyMusicTeacher

Linda @Afrikabokkie

The talent is there

@Oona_King: 'When you want to make a breakthrough you have to look harder – the talent is there'.
#MusicDiversitySummit

Music Week @MusicWeek

Keep healthy

#BREAKING: We've announced our Health And Wellbeing Month of events in partnership with @WeAreTheMU and @ukbapam <http://bit.ly/29kko8g>
Help Musicians UK
@HelpMusiciansUK

Working for you

Thank you @WeAreTheMU. You are a fantastic organisation that all musicians should join. "Our toil for good pay."
Daisy Jaks @DaisyJaks

Survey help needed

Call for orchestral musicians! Take part in the UK largest ever study into musicians' health and wellbeing! <http://bit.ly/29897fv>
Musical Impact @Musical_Impact

Musicians' Union



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Live Screening

Are the fans who hold their phones aloft at shows spreading the love, or actually causing the artists more harm than good? *The Musician* investigates...

Feature by Neil Crossley

Any musician who has played live in the last few years cannot fail to have noticed the growing prevalence of mobile phones and tablet devices wielded aloft by fans to capture every last moment of the show. Gone are the days of fans taking a few snapshots for posterity. The high resolution and storage capacity of today's digital devices ensures that whole sets can be captured, edited and uploaded to social media platforms within seconds. Smartphones and tablets abound at live music events – they consume the audience's attention and have become part of the social fabric of our age.

But all of that could change. In recent years, an increasing number of artists have voiced objections to being photographed and filmed at gigs. Some are outlawing these devices at their shows, and there are concerns that their use is having a detrimental impact on the lives and livelihoods of musicians.

Why the fans do it

The use of smartphones at gigs has become a polarising issue for artists and fans alike. For fans, smartphones enable them to capture all the video footage they can and relive the experience after the gig. It also enables them to upload footage to social media sites such as Instagram, Facebook and Twitter, and live streaming platforms such as Periscope and Meerkat. Capturing video on smartphones is rarely about making a great recording of the event. Rather, it is a means to document that you were there, to let friends know what you are doing. Broadcasting your own presence also fuels the phenomenon known as FOMO – fear of missing out. In some cases, however, fans are simply using phones to text friends at the same event because it's too loud to actually talk to them.

Why artists object

For the artists, one concern is that those stood behind the people in the audience with iPads or smartphones are unable to see the stage. Another concern is that fans watching and filming a live show on a screen are not actually engaging with the very thing that they've come to experience – the music.

US artist Father John Misty has been critical of fans using phones at gigs, often sardonically grabbing the devices from their hands.



© Getty Images/Mat Hayward

"My main objection is that people are congregating in small rooms to enjoy live music but not engaging with it," says Bristol-based artist Laura Kidd – aka She Makes War. "Often, they're actively obstructing other peoples' enjoyment. It's antisocial media. For instance, photography enthusiasts with big cameras often stake out a spot right near the front so they can get good photos, usually without asking permission, and click away merrily throughout the gig. Other gig goers don't realise these people aren't the official photographer, and politely huddle around behind them instead of getting a decent spot for themselves. When I started promoting my own shows in 2012 I didn't mind people taking photos. I reasoned that everyone enjoys the experience in a different way. In the last four years though, I think it's got out of control."

It's a view shared by a growing number of artists. In April 2013, US band Yeah Yeah Yeahs became one of the first acts to take a stand when they put a sign outside their gig at New York's Webster Hall, requesting that their fans "do not watch the show through a screen on your smart device/camera". Since then, artists such as Savages, Jack White, Florence And The Machine, Father John Misty, Roger Waters and Adele have asked fans not to use cameraphones at their gigs.

At a show in Verona in May 2016, Adele appealed to her fans to watch her through their own eyes and singled out one woman in particular. "Could you stop filming me with that video camera?" she asked. "Because I'm really here in real life, you can enjoy it in real life rather than through your camera."

Less than two years earlier in August 2014, Kate Bush raised similar objections in the run-up to her much-anticipated comeback concerts at London's Hammersmith Apollo. Bush asked fans not to use smartphones or tablets as she wanted fans to "share in the experience". In a message on her website she wrote: "I very much want to have contact with you as an audience, not with iPhones, iPads or cameras. I know it's a lot to ask but it would allow us to all share in the experience together".

Controlling the content

Of course, it could be argued that some artists are simply put out that their fans are not giving them their undivided attention. It could also be reasoned that artists have no God-given right to dictate how fans choose to experience their shows. After all, screens – like it or not – have become part of our everyday lives, so why would it be any different at live music events? But artists of all levels and genres frequently look out from the stage to see individuals filming far more than just photos and video clips as personal mementos of the gig. Some audience members will be shooting footage of entire sets and the artists have absolutely no control over what happens to that content. In this social media age, fan-generated content is deemed invaluable for fuelling an artist's fanbase and career. But it can sometimes do more harm than good.

"I'm not the only musician who's sick of seeing terrible photos of themselves uploaded after shows," says Laura Kidd. "I appreciate it very much when someone wants to share my music, and I know that sharing photos and videos saying they were at my show is part of that, but I don't think people understand the wider impact. I was turned down for a festival slot specifically because the organisers saw a badly-filmed video of a show where I didn't play particularly well, where there was odd lighting and sound. It should be up to me what promotional materials are online."

It's a view echoed by John Park, vocalist and drummer with the tribute band Special Kinda Madness. He believes there has been an increase in the amount of footage being uploaded to social media platforms, due to Facebook and Twitter adding 'go live' facilities to their platforms. "It's a concern of mine as you can't control the content – and more importantly the quality – of the clips you find on social media. There are a few good ones posted up, but most are in wobble vision or too close to the PA speakers so the sound is distorted. And while it may be a great memory for someone at the gig, I don't think it does the band any favours. We played at the 100 Club recently and I was shocked to see a YouTube user apparently live streaming the entire gig as a pay-per-view event. Obviously without our knowledge or indeed consent. It turned out to be, perhaps more worryingly, a scam."

What can artists do?

The obvious quandary for the artist is how to stop someone taking photographs or video at their gigs. The fact that recording, editing, uploading and distributing such images is actually illegal – constituting infringement of the artists' copyright – seems little deterrent.

"Copyright infringement and performers' rights infringement are so widespread in relation to certain types of activity that it is virtually impossible to tackle with legal action," says solicitor Michael Gardner, partner and head of the intellectual property team at law firm Wedlake Bell LLP. "Since consent is an important part of legal liability for infringements of any intellectual property right, it would be useful at any venue to make



© Getty Images/Rob Ball

Radiohead (above) actively encouraged fans to film a recent show on their phones, but artists like Adele, Laura Kidd and Florence Welch all prefer the audience to keep their devices in their pockets.

© Richard Isaac/REX/Shutterstock

it clear on any terms and conditions, tickets, publicity information and at the venue itself, that no recordings should be made of the performance. Rather like the notices you get in a cinema before a film starts, warning people against recording the film. If that is done, then if anyone tries to claim they thought there was consent, they will be unable to make that defence good."

Gardner points out that any artist spotting an unauthorised recording of their performance online should contact the sites themselves. Many social media platforms such as YouTube or Facebook have procedures for reporting infringing content, and will take it down if you report it. In more extreme cases, ISPs or internet sites that are put on notice but fail to act could potentially have injunctions obtained against them, compelling them to block infringing content. "One of the rights artists have is the right not to have their work treated in a derogatory manner, so if there is a poor quality illicit recording, another of the grounds you can rely on for having it removed is that it is derogatory treatment of your performance."

NO OBJECTION

It's worth noting that some artists have absolutely no objection to being filmed at gigs. "I personally don't really object because of the state of the business with pub-club entertainment," says Cambridge-based guitarist/vocalist Dave Cass. "If I were to start trying to stop people filming at my gigs it could be met with less than polite remarks. I tend to use it as source for a bit of banter and make some corny remarks."

Some artists such as Radiohead are happy to let fans film gigs. In June this year, the band encouraged the audience to live stream their set at Iceland's Secret Solstice on Periscope. Another UK band, Kodaline, are also keen. In 2014, music start-up FanFootage decided to exploit the trend for fans filming at shows, and one of its more high-profile gigs was Kodaline's performance in the O2. Asking the fans to record one song, *All I Want*, it combined the best footage to produce an eight-minute video.

© Dina Karklina

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HALTING THE SHOTS

As the issue of filming at gigs gains momentum, technology is entering the market that offers artists, venues and promoters a potential, yet controversial, solution. In June 2016, Apple won approval from the US Patent and Trademark Office for technology that could be used to prevent fans filming or taking photos of gigs on their iPhones. The proposed technology uses an infrared emitter that disables a device's recording function. Apple has not confirmed that this technology will be aimed at gigs, although an illustration released by the company features a band on a stage and an iPhone in the foreground with the words 'recording disabled' on it.

Another technology, already adopted by artists such as Alicia Keys and Guns N' Roses in the US, is Yondr, a locked neoprene bag that prevents fans from using their mobile devices, and which can only be opened after a show. Of course, artists who impose such restrictions face the real risk of alienating their fan base.

"Is this what musicians want?" says Dave Webster of the MU. "As a performer you put yourself in the public domain and I would assume a certain amount of free publicity is welcome. Stopping it can be a double-edged sword and it might feel 'Canute-like' in its execution."

"If the artist demands no filming then the venue should do all it can to protect this condition."

Dave Webster, the MU

Dave Webster, MU National Organiser, Live Performance, is acutely aware of the disrupting effect such devices can have on musicians. He also underlines the importance of contacting sites direct if an artist is unhappy about any uploaded footage. "The band would have to be clear that they did not give their consent to be filmed," he says. "If supported by a record company, manager or agent, they too can say that consent was not given and the broadcasting of the show is a copyright infringement. It is often the case that the ticket purchased will come with clauses stating 'no filming', which, if broken would in effect be a breach of the agreement the purchaser enters into when buying the ticket. Just making and owning the recording does not give people the right over the content."

But the best solution is to prevent problems occurring in the first place, suggests Dave, and this involves having a good dialogue with fans and venues alike. He believes that signs saying 'no filming' can be a deterrent. He also highlights the need for musicians to make a choice about whether they want to be filmed,

and that this choice should be respected. Ideally, he suggests, any exploited footage of musicians should have an income stream attached to it for the artist, and footage should be limited to short clips, not entire gigs or songs. In cases where anything larger is used, then those hosting the footage, "and enjoying vast advertising revenues", should strike a reasonable deal with the musicians, he says. After all, it is the artists whose own intellectual property and content is driving the public to the site in the first place.

"I think if the venues can effectively police any policy they put in place then, yes, they can play an effective role," Dave notes. "It's going to come down to resources. However, if the artist demands no filming then the venue, in accepting the rider from the artist, should do all it can to protect this condition. The other alternative is for the artist to film their gigs and inform their fans that it will be available on the artist's website. They can then charge to download, for example, or promote a legitimate recording to those fans who couldn't make it. Perhaps a purchase price for a virtual ticket to watch a live stream of the gig. We are aware of one company, POBIT, that is starting to do this, with the artist taking the bulk of the revenue. However the start-up costs involved are quite high, so it's not always an affordable solution."

Compromise is key

The last thing any artist wants is to antagonise the very fans they are trying so hard to nurture. Most artists are acutely aware that heavy-handed restrictions on the use of smartphones and tablets at gigs is not the answer. The key must involve having a good dialogue with fans and venues and promoters alike. And this will inevitably involve compromise. Laura Kidd has recently started asking people to put their phones and cameras away after the first three songs, echoing bigger gigs. Kidd says she phrases it as a request for her and her fans "to spend time in the room together, just us". Most people have really appreciated it, she says. "Several have thanked me afterwards because they're sick of all the snapping too," she says, "it jolts them out of the atmosphere." **mu**



Keeping it Interesting

From session work with Brand New Heavies and Adele, to the ground-breaking jazz work of his own trio, Neil Cowley strikes a healthy balance...

Feature by Nick Hasted



"We thrive on going to war zones," says Neil Cowley as he considers the unpredictable and enlivening twists involved in leading The Neil Cowley Trio. "The British Council are good for that. Like when they sent us to Khartoum. It was an international music festival where we were the only international act. They found the only upright piano in Khartoum, a woodworm-eaten pile of driftwood that was totally out of tune. We just got up there and thrashed about. There were two leads that some guy onstage was holding together, and just as we did the last number, he dropped it and the whole stadium shorted out. We've also been to Algeria under armed guard. Invariably, when you get to a place, there's loads of normality going on far away from the headlines, and you dispel that fear that's been imposed upon you. And when you erase that from your brain you feel young again. So being a musician's good. Get out, find fear. Conquer it. We're going to the Istanbul Jazz Festival next week," Cowley adds, a week before the attempted coup. "We'll see how that goes..."

Such adventures are a needed contrast to the pianist's usual staid routines these days, raising two children in a quiet Surrey village where he plays badminton with his neighbours, and helps out at the local cricket club. This apparent idyll is partly paid for by a few hours' work with Adele Adkins, comparatively unknown when he answered a call to fill in on a session with her one morning in 2007. *Hometown Glory* and the piano intro to *Rolling In The Deep* ("the part they played over the sad bits of *American Idol*," he recalls) were among their eventually lucrative collaborations.

Funny business

Cowley's career has been studded with high-profile session work, including a spell with Brand New Heavies in his early twenties. The exuberant conversationalist I meet at the Royal Festival Hall, who says he'd rather have been a stand-up comic than a musician, has also parlayed his talent for communication into TV and radio presenting work. But his trio with double-bassist Rex Horan and drummer Evan Jenkins has been his focus for 11 years now. Their debut, *Displaced* (2006), won the BBC Jazz Award for Best Album, though he smarts at being called a jazz musician. His classical technique and knack for a nagging melody meet a hard-riffing, piano stool-tumbling style live, more like Jerry Lee Lewis than Bill Evans.

The Trio's sixth album, *Spacebound Apes*, is their most ambitious. Its elaborate concept is explored in an accompanying blog and illustrated novella, about a gloomy middle-aged man who takes a psychotropic trip into a self-created cosmos. In the process, as Cowley does on his British Council missions, he kills the fear that crippled him. The album sessions were appropriately full-on. "There were many rules applied," Cowley recalls. "We had 2001: A Space Odyssey on loop on screens around us, trying to get into that mode. If it felt right as we were playing 2001 back, it went on the album. We were in a quite surreal venue in Frome anyway. Cooper Hall is run by an opera enthusiast called Morag who built a venue in her garden with a Steinway. It's a bit like *The Prisoner* – you look round, and there's a gardener replacing plants on a daily basis. I like the experience of recording to be a beautiful thing – I've always sought after that. Generally speaking, I overindulge left, right and centre." ➔

"I like the experience of recording to be a beautiful thing."

Benefits Of MU Membership

"I joined the MU in 1989," Neil Cowley reflects. "Having the card made me feel like I was a professional musician when I was young. And I just understood that if you weren't a member, you weren't privy to many benefits. You would only get your TV money through the Musicians' Union. They also provide insurance for instruments."

"The Musicians' Union are good at chasing up record companies for residuals. There are some good people there, like Shirley Sands, who got on the back of record companies to follow things up for me. It's always good to know they're there. They're on your side."

"I realised that I was good at session work. Now, I'm a master at it. I say that without conceit."

Cowley's career began at the Queen Elizabeth Hall, where he played a Shostakovich piano concerto, aged 10. "I enjoyed the applause way too much", he remembers. "But then they said: 'Okay, great, now performance is over for five years, off you go to the Royal Academy to get your head down.' And I went: 'Woah, I need some more applause thank you very much.' And that's why I rebelled and left the Academy at 14. Because I had a couple of gigs on the go. And they might have been in a pub, but I preferred that to getting too studious. I was always trying to rid myself of the conservatoire mentality, and I think I got out just in time. I had a beautiful classical technique that I was given, but I didn't have all that other ingrained stuff. Looking back at that boy who left, I go: 'Well done. Good for you, you great little chap'."

Fast money

Session work filled Cowley's early twenties. "I came from an environment where we had nothing," he explains. "It was just me and mum in a maisonette in Hayes, and I needed money in order to gain my independence when I left at 17. And I quickly realised that I was good at session work. Now, I'm a master at it. And I say that without conceit, because I don't care about it. I know I'm just there to make the vocal sound better. That means playing a lot less than you would normally, which is an art in itself. But I immediately thought: 'One day, I'm going to stop this.' Because I was looking



at guys in their forties who were so desperate for that next gig. And at the age of 25, I went: 'No more'. And it was only five or six years later that I got another call, and I've done a few since. A few biggies, as you're aware."

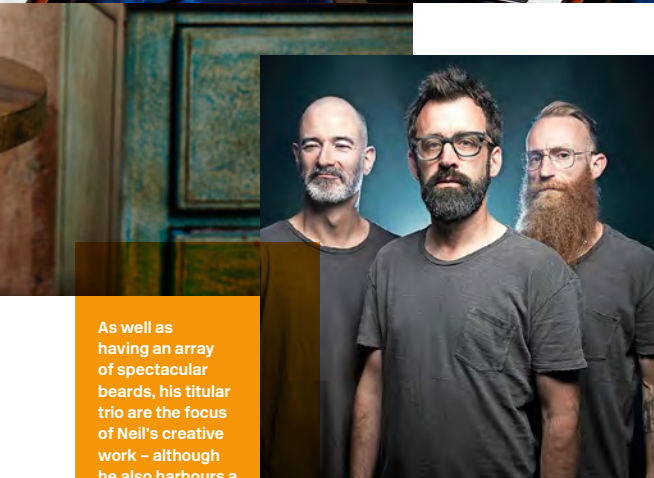
Cowley's session work taught him valuable lessons for the more creative work that followed. "You've got no time to be slack," he considers. "You're there to do a job. So there's always this underpinned discipline to what I'm doing. You might call it baggage in a way, that there is this spectre on my shoulder going: 'You need to make sure that you sound like a shit-hot musician'. So what I try and do is sound like a shit-hot musician, and mix it up with lyricism and innocence and freedom. The art for me has always been to make it challenging for a musician to play, but make sure it's simple on the top-line, so that anyone can understand and feel something from it."

The Neil Cowley Trio were so far off jazz's radar when *Displaced* won 2007's BBC Jazz Award that Julian Joseph handed it over while

honestly stating he'd never heard of them. "I didn't know who half of them were, either," Cowley remembers. "I never sought to be in the jazz scene, except maybe for a brief moment. My taste is too broad to be too tied to jazz. I don't feel any loyalty towards it. I just like lovely sounds. But everyone needs to be in a category, on iTunes for instance, and that's where we are. I wouldn't choose to be."

Pleasure and pay

Session life also continues, occasionally but crucially. "I'll tell you why I do it," he says of this lucrative sideline. "Because if you're going to make some art, then it has to have a patron. It used to be record companies more than it is now, before that it was Lord and Lady whoever. Now it's me. I patronise my own art. I finance it by doing these sessions. I p*****d all that income away on The Neil Cowley Trio! Gladly so. I get wonderful life experiences, and



As well as having an array of spectacular beards, his titular trio are the focus of Neil's creative work – although he also harbours a soft spot for soul.

The Price Of Fame

"When I'm watching say Glastonbury on television, there's a tiny bit inside me that goes: 'I should be doing that. And I wish I was'," Cowley admits, when asked if there's anything in the more high-profile life of his most famous employer, Adele, that he envies.


"It's very brief, and I immediately try and dismiss it, because the biggest killer of music is bitterness, and I will not allow it within myself. I've made my own path, and it's the only path I enjoy. I also know from the other side of it how fickle that world is, and how there's a lot of people in it who aren't enjoying a minute of it. It looks great. But it's not all it's cracked up to be."

I'm skint, all because of the band. I do get a lot of pleasure when I'm onstage with my trio, I'm addicted to that. So I'm quite happy to put a smile on my face and play for four hours in the studio, to feed that addiction."

How does earning a crust divide up for him? "There's session work itself," he considers, "PPL residuals from that, The Neil Cowley Trio, and then there's the income from writing for The Neil Cowley Trio. The session work pays well, the PPL very well, The Neil Cowley Trio probably breaks even. And general PRS and publishing royalties pay okay as well. I hope The Neil Cowley Trio comes back as publishing revenue one day. In terms of session and artistic work, income-wise it's

probably 70/30. It takes two hours in a session to do *Make You Feel My Love* with Adele. And that pays me 70% of my income. And the rest is from what I spend every single minute of every day obsessing about! But it's always for me about the 100%. And that's why it's important to know that you have to wear different hats."

Cowley wears one last hat almost in secret. Whenever he has time, he plays piano in the same soul covers band he's been in since he left the conservatoire aged 14. A lot of what he treasures most in music is there. "Much of what it takes to be the artist that I am is a bit joyless, actually," he explains. "There's so much emphasis put into presenting the art, that feeling the joy from doing it is minimal. So you have to find a busman's holiday, where you remove all the shackles and you just feel music moving you. One day someone is going to talk about that, and realise that with all these terrible, forbidden words like 'wedding bands' and 'pub bands', actually, the essence of what music can do is in there.

"So my secret other life is playing soul classics, and I just laugh and smile. I'm not joking when I say I dream of being in a wedding band. It feels like that'll be my retirement. Because if I went out every Saturday night in a pub band and played some music that I didn't have to care so much about, it'd be a liberating thing. And I'd probably smile a lot more." 

The State Of Independents

How the Association Of Independent Music has increased the collective power of smaller labels.

Feature by Neil Churchman

What – to borrow freely from the Jon and Vangelis song – is the state of independents these days? Pretty healthy, reckons Alison Wenham, the outgoing chair/CEO of AIM, the Association of Independent Music.

With around 850 UK independent labels signed up, AIM represents a sector that commands an impressive slice of the business. The global market share of independents by copyright ownership in 2015 was a fraction under 38%. They also cornered around 39% of the streaming market. Eye-catching figures that Wenham believes will only grow in future. But the impact of the indies isn't merely material.

"We are the cultural backbone of the entire music industry," she says. "Whereas the majors are narrowing their focus more on safe global artists and back catalogue, the indies today are finding artists in their local environment, that they just have a passion for and believe in, and they invest in those artists. So cultural diversity in music comes solidly from the independent sector," declares Wenham, who is moving on after steering the association through a tumultuous seventeen years. Her new role will place her at the helm of WIN (Worldwide Independent Network), the global cousin of the highly respected domestic organisation she has helped build.

AIM was born in the late 90s when UK independent labels found themselves under pressure from several directions. The sector was undergoing a sea change, with big independent beasts such as Virgin, Chrysalis

and Island being swallowed up by the majors, leaving the smaller indies feeling isolated and intimidated. At the same time, the internet was emerging as a disruptive force. AIM's founders recognised the potential of the web to alter the musical landscape, and the importance of independent companies to embrace and exploit it. And there was the pressing need to level an increasingly uneven playing field between the Goliaths and the Davids of the music business. "Independents are typically owner-managed companies and they were often time-poor and lacking in resources," explains Wenham. The result was that the voice of the independents was not being heard

"Independents are the cultural backbone of the entire music industry."

on key issues, particularly when the majors had the time and money to put on a united front. "They would all arrive at a position before meetings," she recalls, "while we hadn't really picked up the phone to each other. Without that little bit of extra time, resource and head-space, we were unable to co-ordinate what our response should be on behalf of the sector we were supposed to represent."

Vital support

AIM's mission is to be a rallying point for independents, and provide them with the support to thrive in a cut-throat industry. One of its core struggles has been to safeguard the worth of the intellectual rights of its members. "We remain committed to the idea that our copyrights are valued on a par with anybody else's" says Wenham. "They deserve to be, and they bring a rich diversity of music to any service – and without which that service, we believe, will fail. What we don't want to see is independents being short-changed on the value of their copyrights, because that way lies



Noel Gallagher, whose band Oasis represented the very spirit of independent music, speaking at the AIM Awards in 2015.



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Major artists like Jarvis Cocker (pictured here at an AIM AGM) and Pulp benefitted from AIM's work, according to its chair/CEO Alison Wenham.



© Tom Oldham/REX/Shutterstock

a slow painful commercial death." She explains that AIM fights hard to ensure that services such as Spotify, YouTube and Apple, who have to contract with the three majors in often quite brutal negotiations, don't regard independents almost as an afterthought – a soft touch.


Equal treatment

There were a number of well-documented and bruising confrontations, but Wenham believes what she sees as an attitudinal bias in favour of the majors is being overcome, for the good of all concerned. "I think those battles have had to be staged in a painfully public arena," she says. "We have eventually been able to convince the contracting parties that the independent sector must be taken seriously and must be given equal terms for the benefit of everybody: the majors, the fans, the service, the independents, and the artists in particular. It goes without saying that if you damage the independents' income, you damage the artists as well."

AIM's portfolio for all members includes legal, financial, and business advice. There is also automatic access to AIM's famed agreement giving labels the rights to sessions and performances used on any BBC outlet. Soon AIM will roll out new anti-piracy software for its members, so they can keep track of their music wherever it is used, or abused, online. The association also has a rapidly expanding advice and support service focused on live music festivals, and stages awards ceremonies, seminars and conferences.

This vibrant exchange of expertise and information is the organisation's lifeblood, Wenham believes. "You are going to learn from the best," she says. "But you are also going to network with a lot of people. We believe in providing members with social opportunities that will build the network that will serve them well over the years."

AIM prides itself on its democracy and inclusivity. Its board is directly elected by its members, a constitutional imperative designed, says Wenham, to ensure the organisation remains in step with a changing industry, and which also guarantees its directors, as she puts it "cannot grow old gracefully". As for inclusivity, all members – from a host of self-releasing artists right up to Adele's record company – are treated equally.

"We don't work only for the large independent labels. It is an eco-system of the large labels understanding that nurturing the grassroots is vitally important for their commercial futures as well. We see it on a much broader canvas. Small companies get the same service that Beggars Group or Domino or any of the big firms can access. And the successful powerhouses in our industry want you to succeed as much as them." It's all a stark contrast to the majors, where, according to Wenham, there can be jealousy and resentment when a rival is having a particularly good time with a string of hits. "We celebrate the successes of our members in AIM," she asserts. 

The Future

Despite the recent political and financial upheavals caused by the EU referendum, Alison Wenham remains positive about the future of British independent labels.

"The UK industry is very successful in Europe," she says. "It was before the EU, and will be afterwards. Whether the terms of trade may change somewhat is yet to be determined."

"I wasn't a fan of Brexit myself, but we are where we are and there may be advantages that we can build for ourselves in the UK. For instance, if state aid rules are relaxed, maybe we will finally be able to persuade the government to introduce tax incentives for the music industry. That would help Britain be a great place to come and do business and record."

"I think the future is one of creative entrepreneurs," she adds. "The majors will obviously remain very powerful, but in this crazy, mixed up, but really exciting time, independents can find success."



State of Mind

Life as a musician can lead to a range of mental health issues. But you don't have to suffer alone...

Feature by Rhian Jones

22

The lifestyle of a working musician may not afford much time for mental health care, but evidence suggests music makers should exercise extra caution when it comes to matters of the mind. Late-night gigs and the temptations they bring, hectic touring schedules, and the transition from stage to sofa all take their toll on the human psyche, not to mention the unique pressures that working in the creative industries bring.

The MU is all too aware of the psychological pressures exerted on some musicians. On 11-14 September 2016 an MU motion is being submitted to TUC Congress to recognise mental health issues among musicians and to promote better mental health in the creative industries. In May 2016, the MU also submitted a motion to the TUC Disabled Workers' Conference urging support for union members with mental health issues.

Other organisations are also addressing the issue. In 2014, a survey commissioned by the charity Help Musicians UK highlighted the fact that of 552 respondents from the music community, 67% had, on occasion, suffered from depression or other psychological

problems, and 75% had experienced performance anxiety. In May 2016, the charity unveiled its mental health and music academic study – *Can Music Make You Sick?* – which was launched at The Great Escape festival. The report explores how the music industry can have a negative impact on the mental health of those working in it, and investigates initiatives to tackle the issues.

The MU reinforces the need for the music and creative industries to do more to support the mental wellbeing of performers, and highlights this point in its motion to the TUC Congress in September. Diane Widdison, MU National Organiser, Education & Training, believes the competitive nature of the music industry and the unstable nature of work within it can make musicians susceptible to mental health problems. “Sometimes, the more creative you are, the more inclined you are to have mental health issues that may affect your performing career,” she says. “But it’s also to do with the way musicians work. They are less likely to have a job that is 9-to-5 with a regular income, more likely to be working anti-social hours, and having to accept every kind of work that comes their way because they are very worried about sustaining their income.”

Life on the road

Common problems include: performance anxiety and the expectation of perfectionism resulting in obsessional worries; depression due to loneliness felt while away from family and friends on tour; and the mental effects of succumbing to what can easily turn into a damaging lifestyle of little sleep, junk food, alcohol and drugs while travelling. “For musicians, working long or irregular hours and dealing with the unstable nature of the industry may lead to stress,” notes Stephen Buckley, head of information at the mental health charity Mind. “You can see why, left unsupported, musicians could experience a deterioration in their mental health.”

Musician Rob Harvey had a hard time touring while a member of his previous band, The Music, and turned to alcohol as a result. “It was after a year or two of touring that signs of anxiety started to show,” he said in a film produced by the magazine and website *Vice*, which was screened at The Great Escape. “Every night you would be hitting the

drink, and looking for girls. The attention on stage makes you feel powerful, but it gives you a false sense of self. I could never get to the point of being comfortable in social situations,” he adds. “I’d only feel like everybody else at two drinks in. That’s a slippery slope, because two drinks soon lead to more. I’d wake up feeling bad every day, and my only remedy was to keep drinking.”

A range of mental health problems cover multiple musical disciplines. Being in a band brings potential relationship conflicts that can result in feelings of isolation, and rock’n’roll is often associated with an unhealthy lifestyle that can lead to substance abuse. The fame and pop world, meanwhile, hold a host of opportunity for negative scrutiny, furthered by the rise of social media. And the tortured artist cliché can make both sufferers and their support network believe that any problems they might be experiencing are part and parcel of a creative mind. Former Shadow Minister for Mental Health, Luciana Berger, explains: “Too many people dismiss mental health problems among musicians as part of their unique creativity. In fact, depression, anxiety, and many other forms of mental illness can have a devastating impact on a person’s life and leave them unable to work.”

Dr Carol Chapman, a psychology practitioner for BAPAM, works with a lot of musicians in the classical arena, a genre where the use of beta blockers to enhance performance has long been documented. “The ethos of learning an instrument classically, doing grades and getting a job in an orchestra, chamber or choral group requires people to know repertoire very well, with teachers typically quick to point out mistakes and being perhaps less aware of the value of being positive and encouraging,” she says. “It results in a degree of performance anxiety and unhelpful perfectionism.” As a result, anxiety is the most common problem among her patients.

Help is at hand

So what help is available? Help Musicians UK can assist with payment for treatment and therapy, and refer people to relevant expert charities, predominantly Mind. BAPAM offers free one-to-one advice and clinical service assessments via its national programme of education and training, with psychologists such as Chapman offering their services at a comparatively low rate. Musicians can also get funding for specialist medical help from organisations like PRS for Music and The




Managing your stress

BAPAM offers free resources online to help performers with all aspects of their health. General tips for stress management include:

- Recognise your stressors and develop proactive strategies for dealing with them. Be aware of your effective and less effective coping strategies.
- Understand how stress affects your body, thoughts, feelings and your behaviour, so you can recognise and manage these aspects.
- Consider any circumstances in your past that may be contributing to present difficulties, such as relationships or events that may have triggered difficulties. Look out for any signs of self-neglect, self-harming or self-sabotage, however small.
- If stress levels lead to symptoms of distress and anxiety, periods of absence from work, inability to cope with daily living, and serious problems in your relationships, it is time to seek further professional help. Be aware of any unhelpful habits, patterns or addictions. Seek help and support to keep you on track.

“It was after a year or two of touring that signs of anxiety started to show.”

Rob Harvey, musician



MP Luciana Berger (right) wants to see more cross-department governmental co-operation on mental health.



© Stokkete

Royal Society of Musicians. New charity Music Support provides a 24/7 helpline, manned by volunteers and professionals, offering help and support for individuals in any area of the music industry who are suffering from alcoholism, addiction, emotional or mental health issues.

BAPAM chief executive Deborah Charnock recently called for a creators' health service, to provide more performers with career-specific medical advice. This begs the question of who would provide the funding? "Ideally, it should be available through the NHS or social services. But these are stretched, so it's now down to charities and private providers," she explains. "However, employers and those who benefit commercially from the industry have some responsibility, not only to fund services, but to provide conditions that foster good physical and mental health."

During her time as Shadow Cabinet Minister for Mental Health, Berger was trying to get government to recognise that mental health should be a cross-governmental responsibility, and not just dealt with from the Department of Health. "I want to see the business department work with employers, the education department working with schools, and the Department for Culture, Media and Sport working more closely with community organisations," she says. "In that way, key industries, such as the music industry that touches the lives of millions of people, could be supported to improve people's mental health. Unfortunately, there simply wasn't enough of that innovative thinking from the government. It is important for us to see a culture change, led by government," she adds, "that supports

Guiding light

The TUC Young Workers' Forum and Welsh mental health charity Gofal have commissioned a guide that provides information on supporting individuals with mental health issues in the workplace and practical steps to promote a healthy workplace. For details, visit: tinyurl.com/hxoe57g

ArtsMinds Project

The ArtsMinds Project is a partnership between BAPAM, Equity, *The Stage* and Spotlight that began in 2014 following some high-profile suicides among actors. Its work focuses on mental health issues affecting the performing arts community. It undertook a survey of the physical and mental health conditions of its respondents, and the possible causes, actions taken and recommendations for support. The survey attracted more than 5,000 responses from creative industry members, including musicians, songwriters and music technicians. This led to an online resource based on the results, which can be found at artsminds.co.uk, and which provides information and signposting on the issues that were raised.


organisational initiatives and encourages them to link up with community organisations. BAPAM does great work with the MU and others, but it needs the support and encouragement from government to do more."

For musicians with management and label deals, the consensus at The Great Escape was that those companies should be helping to alleviate stress by advising on money management, health and lifestyle, and offering financial support if needed for rehab or therapy. There are also a number of self-help measures musicians can take to reduce the chance of being hit with bad mental health in future. Creative consultant Clare Scivier, who has been coaching musicians for eight years, advises: "If you've had mental health issues in your family or you know that you have triggers, before you sign a contract or get involved with anyone on the business side I would recommend having some cognitive behavioural therapy, neuro-linguistic programming or coaching to understand why you are going into this, and what kind of people you need to be working with."

On stage persona

Creating an alter ego is one of the measures Scivier schools musicians to adopt so they can better manage the ups and downs of a life spent performing. "The performer is different to the person who goes and buys sandwiches and does normal functioning things. If you build a healthy avatar that you step into for performance, it makes your normal life a safer place to go back to once you've finished," she explains. Some of Scivier's other tips include being in a safe and comfortable environment when writing or practising music, and remembering to loosen up and breathe when faced with potentially stressful situations.

But perhaps the most important step to take is communication. When Rob Harvey was suffering, he told his management and they advised he speak to someone professional about how he was feeling. He took a train to London and went to a mental health care facility that set him on the road to recovery.

"One of the most amazing things about being there was sharing what I was going through with people openly," he remembers. "It felt good that I wasn't the only person feeling those things. To recover you have to understand at some point that you're broken. If I could give the 18-year-old version of me any advice, it would be to speak sooner." 

Why I joined the MU

Members explain why they value their Musicians' Union membership and how it connects with their working lives.



STEPHEN BRYANT

When I joined I was a young musician just out of music college. I had been aware of the MU – mainly from the yellow stickers I'd seen on instrument cases proclaiming 'Keep Music Live'. As I began to be offered work I soon learnt that any talent I had lay in performing and not dealing with the practicalities of life outside the practice room, concert hall or recording studio! Because the MU fights for fair contracts and working conditions for all musicians and keeps an eye on unscrupulous promoters and fixers I could worry less about negotiating the minutiae of every contract before I accepted work. I've always thought of the Union as something like a circus safety net – a vital tool for any performer.

Stephen Bryant was born in Croydon and studied at the Royal College of Music. He is Leader of the BBC Symphony Orchestra with whom he regularly appears as a soloist. In addition to this role he has worked as a guest concertmaster with orchestras in the UK, Europe and the US. He appears on the jury for a number of competitions and sits on the panel for Help Musicians UK and the Royal Philharmonic Society Awards. Stephen coaches and adjudicates at the London music colleges and is a visiting artist at The Music Academy of the West in California.

© Ian Bond



ROSHAN 'TOSH' WIJETUNGE

I mainly joined for the support and to be part of a larger organisation. As a freelance musician it can be a bit of a jungle out there, and it's great to be able to call on the MU for advice on things like tax and contracts. Admittedly, I was also attracted by some of the financial benefits of membership, such as the insurance and discounted parking. I've had to provide public liability insurance on a few occasions and the included instrument cover was handy when I tripped over my double bass and cracked it. Over the years I've made more and more use out of my membership, and I like the fact that whatever stage you're at or direction you're heading in your career, there's always some kind of support available.

Tosh came relatively late to the party, quitting his job at 30 and moving to Barcelona to study double bass. Since then his musical shenanigans have included recording for TV ads, playing major festivals, writing and collaborating with a variety of artists and scoring for short films. These days he spends more time in the studio, recording, mixing, mastering and producing music (and you can find him at wijproductions.com). He's even taken a bit of a shine to building audio gear and designing music software, though he still plays a bit of jazz now and again.

© Tony Brown.



a FEAST *for the* SENSES

New classical outfit Modulus Quartet showcase the work of modern composers in a visual and compelling style.

By Andrew Stewart



Performing in tunnels is usually a job for buskers – seasoned musicians ready to work underground to serenade shoppers or raise the spirits of harried commuters. Modulus Quartet found a superior subterranean site for their launch concert in July. They attracted a capacity crowd to the Brunel Museum in London's Rotherhithe, the starting point of the world's first underwater tunnel and a thriving venue for live events. They navigated their way through a set of strikingly diverse compositions, complete with recent pieces for string quartet by Terry Davies, Ash Madni, Richard Norris, Eliot Lloyd Short and Matthew Slater, and the world premiere of Finnish composer Veera Lummi's haunting *12 Seconds Of Light*.

Their debut outing, streamed live online, set down a bold marker of the group's commitment to new work and new ways of presenting it. Their deftly-devised show amounted to a celebration of classical composition as a living artform. Flexibility is reflected in the group's repertoire and in its name: Modulus echoes a common term in physics concerned with the properties of a substance, elasticity among them.

The quartet's members – first violin Jonathan Truscott, second violin Craig Stratton, violist Mircea Belel and cellist Nick Allen – possess the ability to stretch to a striking variety of work. Truscott comes to the job armed with limitless passion for contemporary music and connections to composers from the broadest range of backgrounds. Stratton's credits include solo recitals, film session work and dates as a hand double for screen actors. He's also active as fiddle, banjo and mandolin player with the country-folk group Pig Earth. Belel served as co-principal viola with the Madeira Classical Orchestra for four years before moving to the UK in 2012. He has since established a busy freelance career and works as an extra with the Philharmonia Orchestra. Allen's career summary includes everything from dates with the Carl Rosa Opera Company and Welsh Chamber Orchestra to gigs with Billy Bragg and Mike Batt. He also works as a teacher for Newham Music Trust.

"Collaboration is central to Modulus Quartet," comments Allen. "We've built a team, not just of musicians but of filmmakers, lighting designers, and so many others who are part of

Modulus Quartet want their performances to be highly visual and creative events, as their first show in the Grand Entrance Hall of the Brunel Museum in Rotherhithe clearly demonstrates.



the whole." Before performing a note in public Modulus invested in a promotional video. They booked award-winning production company Keen City to develop a visual narrative where they played underwater in a derelict factory. "We wanted to create something that was unique and totally different from what people associate with string quartets," says Allen. "It comes from our desire to create concert experiences that are all-encompassing."

Old friends

Stratton points out that they knew each other for many years before they formed the group. "We decided that we wanted to explore contemporary work for string quartet," he recalls. "Above all we share a passion for performing works by living composers." That passion is matched by a determination to expand the public's perception of contemporary classical music, and connect with new audiences. "People usually associate contemporary classical with squeaky gates," observes Truscott. "But there's incredible music, really gorgeous stuff, lurking beneath the radar. We want to promote composers who are writing the highest quality music for string quartet." He notes how audiences new to contemporary classical work prove open to compositions nourished by tradition without being stifled by it. "It's so exciting when people who've never attended a string quartet concert come along and have their ears opened to really fine contemporary music."

What makes Modulus different from ensembles such as the Arditti Quartet and the JACK Quartet, the established champions of contemporary work for string quartet? "They haven't played underwater, for one thing,"

jokes Stratton. Truscott notes how Modulus are about setting attractive programmes in a context that includes visual elements, the provision of post-show food and wine, and the use of venues rarely touched by mainstream classical music. "Whether it's the lighting, the sound, the live streaming or the atmosphere of the places we play, everything is done with care," he explains. "It's not just the standard contemporary music programme on a plate. A lot of thought goes into every part of the concert experience."

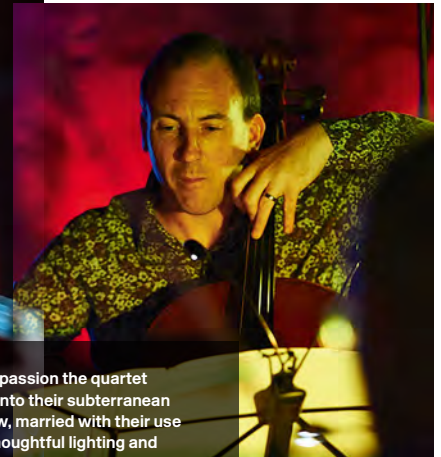
New music

"Playing new music puts us in the fantastic position of being able to speak to the composers about what they want," notes Allen. "They value the experience of working closely with us in developing works over months or even years. This personal



"We want to promote composers who are writing the highest quality music for string quartet."

**Craig Stratton,
Modulus Quartet**



The passion the quartet put into their subterranean show, married with their use of thoughtful lighting and projections, mark their shows out as a treat for both the eyes and the ears, and events not to be missed.

collaboration is inspiring. It means that we can create an interpretation of the work knowing the composer's vision for it."

Sound and vision

The Thames Tunnel showcase included space for video projections by filmmaker Diego Barraza, an abstract animation by video DJ Tom Brown, filmed comments from composers Madni and Lummi, and an elaborate mix of film and audio counterpoints to Richard Norris's rousing *Mumbai Nights*. "The beauty is that every piece we perform can stand alone as music of the highest quality," comments Allen. "But we can enhance this with the visual experience. We certainly wouldn't choose music just because it worked with visuals. We have to feel that it's worthwhile in its own right. I feel we've reached a time when music is once again a live artform. Audiences want live experiences that are powerful."

Performing string quartets has never ranked high on the list of musical money-spinners; performing contemporary classical string quartets, however, sounds like a guaranteed way to lose money. "You have to start with a passion for it," interjects Stratton. "The minute you think about money you're doing the wrong thing. We realised that there are countless quartets playing Mozart, Beethoven and so on, and that we didn't want to join them. And we also knew just how much incredible new quartet music was out there. We're determined to build an audience for this incredible new music."

While the group's members have underwritten heavy start-up costs and accept that their efforts will deliver no immediate financial



return, they remain optimistic about its prospects as a sustainable small business. "I've wanted to play in a quartet since I was a child," observes Truscott. "We all do other things outside this group to pay the bills. Because of that, we're always looking for new projects. It's only natural that we would branch out in search of new artistic horizons." Modulus Quartet, he adds, recognises the artistic and commercial potential of multimedia work, and the creative possibilities offered by digital platforms.

Finding an artistic identity matters to Belei. "It's not about being like this or avoiding being like that," he observes. "We sense that people need something more than a classical quartet. Yes, four people playing together is very powerful and I love doing this. But we want to explore different ways of presenting new music for quartet, whether by collaborating with visual artists, filmmakers and others. We play Mozart and Haydn, but feel that we must do something to develop the 21st-century string quartet repertoire. Jonathan and I have a passion for music production and photography, Craig for film, Nick for photography, and so on. That's part of who we are as individuals and I'm very pleased to see that it's part of who we are as a group. We're very different personalities. But when we play music, we come together as one." 

The MU And Me

Jonathan Truscott

"I joined the MU many years ago. They gave me very good advice on partnership agreements. I went along to a talk and was impressed by the practical nature of what they had to say about setting up a partnership to suit any group of professional musicians."

Craig Stratton

"The MU provides clarity in legal and business matters, which gives you protection whether you're working with your own group or with others."

Mircea Belei

"There will always be a need for the MU. The work they do to protect the rights of musicians and fight for their interests is so important."

Nick Allen

"I've used the Union for contract advice from the start. They intervened in one of my first jobs, when the production I was with decided to axe two of the five band members three weeks into a six-month tour. The MU made sure we were paid and kept our work. Their advice has also been invaluable when I've fixed orchestras and in many others ways."

Recovering Your Money

How the Union helps to retrieve money owed to members from clients who are refusing to pay.

Report by Dawn Rodger,
MU Legal Official

Has a client been dragging its heels with a payment for work done? We're here to help. The MU has a long history of recovering fees for our members, and in the first quarter of 2016 we recouped the not inconsiderable sum of £55K. So what should you do if monies are late in coming in?

The first port of call is always the member's Regional Office. If the money relates to an employment law issue, this is where the matter will stay, and the Regional Officer will liaise with the Union's external employment lawyers to obtain advice for them. The majority of recovered money claims relate to unpaid or cancelled gigs, and teaching fees. There is a fairly even distribution of unpaid fees relating to live work and teaching work. A common problem for our teaching members is when notice of termination of lessons is not given and the parent does not wish to pay for the contractual notice period.

The minimum sum that we can provide legal assistance in trying to recover is £50. It is very rare that we see anything for less than this, and this small fee usually relates to a part payment owing rather than this being a whole fee. Claims below this are simply not cost effective to pursue as the court fee for bringing a claim under £300 is £35.

Immediate action

For unpaid money claims, your Regional Officer will write a standard letter in the first instance requesting payment of the sum due. Sometimes this is sufficient to prompt payment, and if this is the case the matter goes no further. If, however, the letter is

ignored, or the person owing the money responds to say that they are not prepared to pay, the case gets passed on to me as the MU's Legal Official. A decision will be made using the Union's established criteria for legal advice and assistance as to whether we are able to take the matter further.

Assuming the criteria are met, we will write a further letter before drafting a claim form for the member to approve. I will then continue to provide assistance to the member through the small claims process, and enforcement measures if necessary. If the court processes have been exhausted and the member does not recover the debt, the Union will reimburse the member for all court fees that they have incurred in pursuing the claim. There are many reasons why this might happen, such as the debtor or the debtor's company becoming involved in insolvency proceedings, the court bailiffs failing to recover the debt, or the debtor disappearing.

My advice to members would be to act on unpaid fees swiftly, as the prospect of success usually decreases the longer the


"The prospect of success decreases the longer the debt has been owing."

Dawn Rodger

debt has been owing. The debtor has more opportunity to disappear, or the likelihood of a limited company being wound up increases as time goes by. The member should write a clear letter requesting payment of the debt giving a deadline for such payment (be sure to keep a copy), and, if this doesn't result in payment, to swiftly get in touch with their Regional Office. They will send the necessary form to complete and send back, along with all relevant correspondence and documents.

The best help

There will always be non-payers, and membership of the MU does not mean that you won't experience not being paid for your work. However we can provide you with the tools you need to give yourself the best chance of recovering money owed should this ever happen to you. This means where possible using a contract, ensuring that it is completed correctly, and that you have proper contact details for whoever is booking you. Your Regional Office can provide you with simple standard MU contracts for both gigs and teaching. You will always need a postal address for an individual, but often this information is missed out. Even when a booking is arranged by an agent, make sure you have the full name and address for the person actually engaging you, as a mobile number isn't going to be enough if you need to chase for unpaid fees.

Steve Haynes recently recovered money for an unpaid gig with our assistance. "When a client didn't pay I went to the MU for help. The process was really straightforward and took all the pressure off. I forwarded the contract and all the emails, signed a few forms for the Court and the money came through a few weeks later." 

© Andrey Artyagov/Alamy



Finding The Right Funding For You

Musicians looking to fund projects will find a variety of potential sources that could help catapult their career to the next level.

By Katie Nicholls

Emerging musicians traditionally put the hours in on the live circuit before garnering attention from a record label in order to have the funds to record, tour and produce. In a digital age, this model is ever shifting. The live circuit offers little or no finance to lesser-known bands and musicians, and with less money in the music industry, labels are more cautious than ever before signing artists. For musicians working at the grassroots level, engaging in the process of finding funding is becoming increasingly essential. "There's definitely less money in the music industry in the emerging artist or composing level," says Joe Frankland, Senior Grants & Programme Manager at the PRS for Music Foundation. "Organisations like PledgeMusic have caused people to be much more open to the idea that they have to be proactive and start working in this field before they can attract future funding from more traditional sources."

The benefits and pitfalls of crowdfunding is a topic to be discussed elsewhere, but it is indeed notable that the paradigm of PledgeMusic and Kickstarter have initiated a psychological shift for artists on the search for funding. While competition for funding is inevitably fierce, the good news is that musicians can find financial satisfaction

"Potential funding opportunities are available for all genres and career stages."



© Rob Watkins/Alamy

Rozi Plain (above) and Laura Mvula (right) are just two acts who've benefitted from PRS for Music funding.



from potential funding opportunities that are available for many artists working in all genres and at every stage of their career.

Start your search

MU members looking for funding will find sources ranging from the obvious (Arts Council England) to the more obscure (ESTA Nannie Jamieson Nutshell Fund, anyone?). A good starting point is to begin with three of the major funding sources for musicians in the UK: PRS for Music Foundation, Help Musicians UK and Arts Council England. Between these three organisations, you can find a variety of schemes that apply to those with differing ambitions, such as developing your music overseas, increasing an already burgeoning reputation, or funding a new recording.

In 2015, independent music charity Help Musicians UK invested more than £600,000 to help emerging artists. The charity has three potential routes for financial help. The Creative Programme provides funding for

artists in higher education and offers bursaries of up to £5,000. The Career Development Bursaries are for emerging musicians looking for financial support that will benefit their professional development. "From summer schools to songwriting residencies, periods of research to lessons finessing a certain playing technique or preparation for a series of concerts, we can offer some support," says creative director, Claire Gervaux. Help Musicians UK's third major funding stream is the Emerging Artist Fund, run in association with PledgeMusic whereby musicians can receive between £2,000 and £5,000 once they have run a successful Pledge bid. There have been many successes through this scheme, including a band called The Lottery Winners, who were recipients of the Emerging Artist Fund and who are now signed to Warner Bros.



© MusicLive/Alamy



Claire Gervaux (left) notes that Help Musicians UK has successfully funded acts like The Lottery Winners (above).

PRS for Music Foundation was set up in 2000 in order to support any music creator in the UK and has since spent £22m on UK-based music projects. "Our main funding priority is to enable the creation and performance of music in the UK, but also to ensure that the projects we fund develop both the music creator and audiences in the UK for any genre," says Joe Frankland. There are numerous funding schemes that target artists at different stages of their career and with varying requirements, including the Open Scheme that offers grants of up to £5,000, and the Momentum Music Fund, aimed at artists at the tipping point of their careers (recipients include the likes of Years And Years and Ghostpoet). Other schemes include Women Make Music (Laura Mvula), the International Showcase Fund (Rozi Plain), the brand new Composers Fund, and the Flash Fund – run in association with the MU. "We deliberately have several strands, so we have our Open Fund as well as more targeted schemes that appeal to people at different levels of their career," says Joe.

Arts Council England's Grants for the Arts is awarded to musicians and organisations for new projects that engage people in England in arts activities. Grants range from £1,000 to £100,000 and they are awarded on a rolling system throughout the year, so there are no deadlines. Creative Scotland and Arts Council Wales also run a range of funding schemes, which local MU members can apply for.

A fourth scheme aimed specifically at bands and musicians who are looking to develop projects overseas is the Music Export Growth Scheme. Launched in 2013, the Growth Scheme is funded by UK Trade & Investment and run by the BPI, which represents the British recorded music businesses. It requires artists to put forward a solid business proposal, including a return on investment.

There are, of course, other smaller or more locally-based schemes that are well worth having a look at. Head to the Help Musicians UK website at helpmusicians.org.uk and click on Funding Wizard to find a list of potential funding sources.

Meeting the criteria

Once you've located sources of funding, choosing the appropriate scheme for you, your band or organisation is the next step. Applicants should note that a scattergun approach to applying for funding is ineffective

and a frustrating process for both applicant and recipient. "If you're a touring jazz musician and the fees for your gigs aren't very high, you should be coming in for touring funding in order to gig more rather than making a music video because that's not what's going to have an impact," says Joe from PRS for Music Foundation. Competition is fierce and PRS for Music Foundation has seen a 10% increase year-on-year in applications. Selecting an appropriate scheme for your project is simply a case of clearing the first hurdle of many. Funding consultant Remi Harris – former AIM general manager and UK Music director of operations – is also author of *Easy Money?*, an online book giving guidance on how to successfully apply for funding. She says that one third of applications are rejected because they don't meet the funder's requirements.

"Always read and re-read the guidelines," adds Claire Gervaux of Help Musicians UK. "I'm sure this is the mantra of all funders, but we are oversubscribed for all of our schemes, and it is very clear who hasn't read the guidelines! If the guidelines specifically say what you cannot apply for, then don't spend your time and effort writing an application that clearly isn't going to be supported. If you are not sure, call us. We're happy to help and give advice on the phone."

Getting it right

Remi Harris refers to a common consequence of applying for funding, which she calls 'funding block'. "I call this form-phobia



Ghostpoet (left) benefitted from funding. The charity Help Musicians UK (above) can show you where to get funds. The Remi Harris (right) book *Easy Money?* is full of valuable guidance for funding your career.



© Brad Bird

Understand applications

On 1 August, the MU staged a one-day event entitled Funding And Grant Applications, hosted by Remi Harris. The event covered all aspects of applying for funding from understanding eligibility, to developing your idea to submitting applications.

"Funding is a vital issue for musicians these days," says MU Regional Officer Jamie Pullman. "Local Authorities have lost 50% of their central funding, so aren't able to provide the kind of money for local projects that they once could. Furthermore, the Arts Council has had its funding cut by a third, putting it in a very difficult situation.

"There are more and more organisations and individuals bidding for money," Jamie adds, "so it is really important that bids look as good as possible and fulfill as many of the criteria that the funders set as possible. Knowing which funds to approach can make a huge difference to the success of a bid. Some large funds will deal mainly with larger organisations, while smaller charities may be more inclined to help individual applications. Doing initial research can save a lot of time and effort."


– the fear of articulating the project you feel deeply passionate about and making applications for money in case of facing (more) rejection and disappointment." If this sounds familiar, there are some basic steps to take to alleviate the symptoms of the condition: "Don't rush your application," advises Claire Gervaux. "Check that it makes sense, look for basic errors such as typos and broken links. Allow yourself time for someone else to read it before you submit it. Presentation is just as important as content, so think about what someone else will have to read or look at! Funders will also be looking for credibility, so make sure you tell us if you have been broadcast on the radio, what venues you have or will be performing at, or any good reviews online or in the press. If there's something new in the pipeline, we're always interested to hear what your plans are."

Joe Frankland is keen to clarify that all applications to the PRS for Music Foundation are judged by music experts, "not faceless administrators like me! For some funding opportunities you have to change the language that you'd usually use for the application form but it's safe to say that whatever language a musician uses when they're talking to the promoter in their local town, it's that tone that we expect." Joe's biggest piece of advice for potential applicants is to get in touch first. "Have a quick chat to find out which fund is the most appropriate. Otherwise it's just

about being clear about each of the bullet points we have on our application forms so we're not spending a disproportionate time on one section. A common mistake is that musicians talk a lot about what they've achieved, whereas funding opportunities are about what you want to do next. If you can get your achievements out of the way quite quickly it enables you to score higher when discussing the project."

Future funding

While the former Culture Secretary John Whittingdale had said that Brexit will not affect arts funding ("I am confident that our creative industries will continue to thrive and take advantage of the new opportunities that are opening up to do business across the world"), there are fears among the creative community that the loss of EU contributions to British projects and institutions will affect future government-led funding schemes. Not good news for musicians. However, both PRS for Music and Help Musicians UK are optimistic about the year ahead, with both organisations planning new projects, schemes and events.

"We have had the opportunity to refresh our ambitions through a new strategy, Agenda 2021," says Claire. "We are currently reviewing all of our funding streams to ensure they really respond to the needs of musicians, now and over the next decade. There will be more opportunities to receive support from us over the coming year." As well as new funding schemes, the Composers Fund and the Flash Fund, Joe says that PRS for Music has numerous projects planned for the rest of the year. Check their website at prsformusicfoundation.com for updates. 

Teachers' Section

The first of a new series reflecting on the work of the MU's Sections.

Report by Andrew Stewart

The MU's campaign to protect music teachers has become ever more necessary in the wake of central government austerity measures, local authority cutbacks, the downgrading of music in secondary schools and a host of other music-limiting conditions.

The MU's Teachers' Section offers a positive response to present threats facing music teachers. Diane Widdison, National Organiser, Education & Training, arrived in post in September 2006. She has spent the past decade developing the MU's involvement in music education, building a strong portfolio of services to support instrumental teachers and drawing national attention to the high quality of their work. Diane worked for a local authority music service for over 20 years before she joined the MU's staff. "I came here to build on the services and benefits the MU offers to teachers. We have since addressed the issues facing our members who teach and tried to influence decision-makers in how they respond to the main issues affecting music teachers and music education."

The breadth of the MU's reach and influence, she adds, is reflected in its joint membership agreements with the National Union of Teachers (NUT), the Educational Institute of Scotland (EIS) and the University and College Union (UCU). "Many of our members teach in music colleges, so our latest partnership with

"Music services appear to be easy targets for saving money."

Diane Widdison




© Dmytro Vietrov/Shutterstock

the UCU is an important development. All MU members working in further and higher education can now get joint membership."

The creation of Music Education Hubs in England has subjected many of the teachers who work for them to severe pressures. Heavy funding cuts to local authority music services have been matched by a rise in the number of music teachers employed on zero-hours contracts. The MU estimates that up to a third of music teachers have been removed from permanent posts with music services over the past four years. While most have been re-employed under freelance contracts, they have effectively lost the benefits attached to full-time work. Local authority cutbacks, observes Diane Widdison, will continue to affect school music services and the teachers who work for them. "Music services appear to be easy targets for saving money, so we're seeing a very precarious situation with many of them."

Under Widdison's watch, the Teachers' Section has done much more than raise objections to government policy. Its list of benefits to MU members includes everything from template contracts and career development advice to DBS checks (formerly CRB) on behalf of self-employed music teachers, and access to disclosure checks and professional indemnity insurance. It also convenes biennial CPD weekends for music teachers – the next of which is set to take place at Trinity Laban in London on 28 and 29 October 2016. In addition to practical workshops and specialist sessions on

everything from Dalcroze Eurhythmics to being a mindful musician, the weekend will also encompass presentations and open Q&A sessions alongside a package of professional development surgeries for those in need of one-to-one advice.

The MU is ready to help individuals build and sustain teaching careers under the new reality of music hubs and reduced funding. In response to the loss of full-time teaching contracts and redundancies within school music services, it also offers members practical advice on how to form music teacher co-operatives. "It's surely better to work as part of a co-operative, under ethical guidelines, than for unscrupulous teaching agencies that exploit teachers," comments Diane. "We are here to represent all our members, whether they are a private teacher who hasn't been paid, someone who has been made redundant by a music service, or a college professor." 

Diane Widdison

"My role at the MU was created to address the issues affecting members who teach. We know that most of our members are musicians first and teachers second. The reality, though, is that teaching frequently becomes the biggest part of somebody's career. Around two thirds of our members teach regularly, either as a major or even as a significant part of their portfolio careers. They teach across the whole spectrum, from private teaching at home and working for school music services to teaching at university or music college."

Getting Involved And Why It Counts

Want to make a difference? *The Musician* speaks to MU members on the benefits of active membership.

Many musicians not only benefit from membership of the MU, but go that step further and become actively involved in the organisation. *The Musician* speaks to a number of members about how they are involved and what it means for them.

Nikki Dancey

Organist/synth/keyboardist

Becoming involved in the MU has been an amazing experience for me. Being able to focus my lifelong interest in equalities activism into the MU has enabled me to push forward important motions supporting women and LGBT members to the TUC and beyond. I also held a seat on the Wales and SW England Regional Committee, and it was fascinating to learn more about how the MU works at Regional level. I encourage every musician not only to join the MU, but to use their voice and experience within the Union, and help to extend our collective voice to the industry, government and our society.

Dave O'Higgins

Saxophonist

I joined the MU in the 1980s when I embarked on my professional career with Cleo Laine and John Dankworth, and Mezzoforte. Several years ago I was approached to participate in the Jazz Section at the MU – now absorbed into the Live Performance Section. I stand on this, plus the Recording and Broadcasting Section, and I am a member of the London Regional Committee (LRC). I have always felt that as a collective, musicians have a stronger voice. The MU is a well-organised and value-for-money institution that enables me to represent my gigging colleagues and endeavour to improve things. As an elected MU representative I always encourage fellow musicians to join and discuss with me what they feel their Union can do.

Kathy Dyson

Jazz guitarist/educator

I became an MU activist in 1996 after years of touring abroad. On joining the Manchester Branch I attended Conference as a visitor, and soon understood the scope and complexity of the issues that the MU deals with. I was later elected to the EC and subsequently became Chair. Proud as I am of the MU's achievements to date, it needs to be stronger. We need more committed members, and a more effective political voice, with the kind of activism that encourages musicians to support each other, to collaborate, and to generate their own well-paid work.

Rick Finlay

Drummer/teacher

I've worked for 30 years in West End musicals, acting as MU band steward, which got me involved in what became the LRC. Now I'm an Executive Committee member. I'm very involved in negotiating and upholding the MU agreement with West End producers, and also particularly interested in health and safety matters, and issues around music on the internet. The more I put into the MU, the more I get out in terms of skills and experience, which keeps me a working musician. I've learnt from my activism how to talk and negotiate with clients and colleagues. I value enormously the working relationships I have with other activists and MU officials.

"The more I put into the MU, the more I get out in terms of skills and experience."



© Jonathan Stewart

Claire Mooney

Singer/songwriter

I have been on the North of England Regional Committee for over six years and I'm a member of the Union's Equalities Committee, because I believe the collective is always in a stronger place than the individual to protect musicians' rights and health and safety. In the future I hope more people will see the benefits of joining a union, because working together can only make us stronger. A change of government is essential. We need one that recognises it's the workers who create the wealth and need to be valued and protected.

Alex Gascoine

Violinist, BBC SSO

I still believe what I discovered 30 years ago: that our profession, however wonderful and rewarding, is a tough way to earn a living. Nearly everything we do in the BBC Orchestras is negotiated by the stewards and officials of the MU. All the hours, salaries, overtime, recordings, sick pay, free days, annual leave and all the contracts of our



extras and deputies are part of the BBC/MU Agreement. The MU is our insurance policy. Our officers and officials are expert negotiators, and our committees are full of activists who work every day in our theatres, studios, concert halls, schools and colleges.

Peter Byron-Smith

Composer

I first became an activist when I joined the committee in York during the 1980s. Since then I have served on many committees, often as chair. In the Music Writers' Section Committee we decide upon appropriate rates and fees for writing and arranging. With the Live Performance Section Committee, among many things, we have worked alongside the Association of Independent Festivals to develop a code of practice with the MU, which benefits both musician and promoter. As a professional musician I still think it's essential to be a member of the MU now in these uncertain times, just as it was 30 years ago.

Sally Morgan

Double bassist, CBSO

I joined the Birmingham Branch Committee for three years in the 90s and went to Conference as an observer. Two years ago I joined the

Midlands Regional Committee and recently I have joined the TUC Midland Women's Committee. At work in the CBSO I am part of a hearing protection team. Players work with the management to try and alleviate noise issues. Over time we have made positive improvements. The advantages of being an activist are that you get to be part of a wider group of people, and this can make a difference. I have felt empowered by meeting other women from the TUC committee and hearing about their workplace situations.

Kit Packham

Saxophonist

I joined the MU in the 1980s and subsequently the committee of the South London Branch. Since then I have attended all but one biennial Conference. I have taken part in several demos with the MU over issues such as the use of recorded music in a pantomime, and Westminster City Council's attempt to severely toughen parking restrictions in the West End. Through my activism I've been able to better use and understand the full benefits and activities that the MU provides, help to

"I have felt empowered by meeting other women and hearing about their workplace."

shape its policies for the future and meet many other musicians working in a huge range of our rich musical spectrum.

Jonny Walker

Singer/guitarist

I derive the majority of my income as a musician from busking across the UK, and in 2012 I helped lead a campaign against a restrictive busking policy in Liverpool. Since then I have helped to challenge and change busking policies in York, Birmingham, Bath, Canterbury and Chester, helping to make the UK landscape more welcoming for musicians who busk. The MU has consistently offered support by challenging unfair systems, and helping to negotiate cultural policies that benefit all musicians. Having the voice of a union with 30,000 members behind you gives weight to any cause, and helps to engender a sense of community.

Sarah Freestone

Violin, BBC Concert Orchestra

I became involved as an activist following the representation I received from the MU during disputes as a touring theatre musician and as a college lecturer. I was then voted on to the LRC, and during the next six years learned a lot about the work of the MU in London from theatres, opera houses and orchestras, to gigs and the rates for crematorium organists. I have had the privilege of seeing in action many experienced, dedicated and passionate musicians thrash out issues and negotiate on our behalf alongside union officials, and it's been a really positive experience. I've recently stepped down from the MU BBC Orchestras committee, and what I'll miss most is the camaraderie, knowledge and support of these colleagues. I'd highly recommend getting involved and getting your voice heard.

If you would like to play an active part in the MU's work, please contact your Regional Office or Section. Contacts for these can be found on the inside front and back covers of *The Musician*, in your *Members' Handbook*, and on the website: theMU.org



Getting
the best
possible
price for
your
gear...

Selling your gear via a reputable specialist dealer might be the best way to get your item seen by the right people. But there are many other methods that you could use to offload your excess instruments and amplification, including internet auction sites and specialist forums.

A GUIDE TO: SELLING YOUR INSTRUMENTS

Offloading instruments that you don't want or need any more can be a tricky affair. Will Simpson outlines the most effective ways of getting a fair price for your gear.

It's something that most musicians will have to do at some point during their careers. Whether you want to upgrade your equipment, change your sound or just free up a little more space in your loft, being able to negotiate the often fraught process of selling your instrument is an under-appreciated skill that is well worth acquiring.

But what is the best way to go about it in 2016? A mere generation ago, selling your surplus instruments would involve putting a classified advertisement in a free ads rag, or a trip to your local specialist dealer and a bit of a haggle with the owner. These routes still exist, to an extent, but as with everything else these days, much of the trade has now gone online.

Identifying the best places to sell your gear online is not difficult. eBay and Gumtree have shifted the UK retail landscape considerably, and alongside virtually every other consumer product you could think of, musical instruments – particularly lower-priced items – crop up regularly on their sites. However, both

come with a warning. eBay's fee structure has recently changed, and perhaps most significantly, the company has abolished the £40 upper limit on its final value fee, meaning it represents perhaps less of a bargain than it once did.

MU member and bass player Dave Williamson is not a trader himself but has had plenty of experience selling instruments through both online and physical routes. "Traditionally eBay has been a good place to sell. It tends to attract buyers out for a quick bargain, and it does at least have the facility to monitor feedback on a buyer, so you can check if they're trustworthy. Gumtree really is the Wild West. It's a good way of selling lower-priced items, although without feedback the general reputation of buyers can't be quantified quite so easily," he says.

Find your forum

Instead, Dave recommends looking at forums for your chosen instrument: in his case Basschat and Talk Bass. Both include a facility to insert small ads in return for a small fee that gives you access to their classifieds for a whole year – considerably less than the commission now charged by eBay. This way, you'll get directly to a host of apt customers.

Graham Dalzell is another musician (and bassist) who has used forums extensively. "Generally I've had a good experience of them.

Over a period of time you develop a feel for the people on the site and get a good handle on whether people are good eggs or not. I think the whole wiki nature of forums works well. People know that if they transgress it's going to be there for everyone to see. It's a very good regulatory thing."

In Graham's case, a contact over the forum will be followed by a private email message or phone call. Quite often purchaser and vendor will meet, the instrument will be tested and the final deal done in person, just like in the old days. "I've done plenty of halfway meets with guys in service stations," he laughs. "I've met some good people – you shoot the breeze with them because you both have the same interests."

That's the good side. The downside is that occasionally you'll come across time wasters. Neville Marten is the editor of *Guitar Techniques* magazine and, having bought and sold his fair share of guitars down the years, can sniff them a mile off. "You'll get people come to your house and after a while it becomes obvious that all they really want to do is have a play on a £2,500

"I've done plenty of halfway meets with guys in service stations. I've met some good people."
Graham Dalzell

Fender custom and go home. It's like people who visit houses when they have no thought whatsoever of buying!"

Of greater concern is when something goes wrong with a sale. "One time someone said that there was an issue with an instrument that they'd bought from me that I wasn't aware of," remembers Graham Dalzell. "I compensated him for it and it wasn't a massive amount of money, but the instrument was up again for sale in the next week at its original valuation. In those situations you do feel a little... cheated."

Look out for fraud

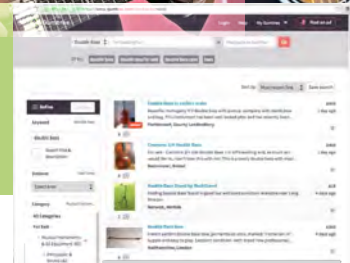
Then there are the out and out fraudsters. Dave Williamson: "I've had a number of people who have wanted to buy something in the past and said: 'Oh I'll send you a cheque for your asking price plus £500 if you just send £500 onto a friend of mine. Usually these come from Africa and the 'friend' is somewhere in the UK. Other times the cheques that they send are from bank accounts that have been hacked, or cheques that are out and out forgeries. You'd be surprised how long it takes for a bank to spot a forgery and in the intervening period your instrument has gone forever."

The online world can be hazardous. So for more valuable instruments it is advisable to make contact with a dealer face-to-face. Gary Bridgewood is the co-founder of the North London-based string specialists Bridgewood & Neitzert, and advocates in the first instance getting a valuation. "It definitely helps and can make a difference. It all depends on what you have. Most musicians aren't completely up-to-date on their valuations. If you want to sell it, it does help if you have papers, a certificate or a condition report – where it's been to someone like ourselves, and we've said: 'yes it's in good shape'."

One option is to sell to that dealer there and then, which, in many cases, you could do in return for a commission fee. However, these usually start around the 20% mark, and there is no guarantee your instrument will sell quickly. Or at all. Another – if your instrument is worth four figures – is to go to an auction house. "If you have something that is well-known and is on the crest of, say, an increase

© Future Publishing

Choosing whether to sell your gear via the internet or a dealer is half the battle. Guitarist Neville Marten (above) warns sellers to be wary of time-wasters.



SO JUST HOW OLD IS YOUR INSTRUMENT?

For more valuable instruments, one recent addition to providing accurate valuations is dendrochronology, a process that can date a stringed instrument by testing its softwood front. It can even identify the age of the tree ring it was fashioned from. Bridgewood & Neitzert is one of a growing number of dealers that offer this service.

"Say you had a Stradivarius," says Gary Bridgewood, "and everyone has been saying this for years, but there have been all sort of valuations. If you did a Dendro test it might say 'the wooden front was made 100 years after his death, but the back and the ribs might still be by him'. In other words it would give you the unequivocal answer. Generally speaking, the market is moving more towards embracing new methods and sciences to identify items like this."



in value, if people are suddenly looking at these things then you might potentially get a good price," advises Bridgewood. "You might have something that's very decent sounding but has always been a bit unknown, but at auction, dealers – if there are enough of them there – might recognise it and start a bidding war on it."

He adds a note of caution, however. "But be aware, commission rates can be very high. Typically, the more average thing is that you don't tend to do that well at auction. It's a high risk strategy. The way to safeguard yourself – depending on what sort of auction it is – is to set a reserve price."

However, for the majority of us who don't have exceptionally valuable instruments the usual way to sell is through a dealer or online – in which case there are a number of ways you can ensure you get a sale and the best possible price. Number one is writing a proper description of the item you are selling. "Think 'what is a potential buyer going to want to know about this product'?" suggests Neville Marten. "Write enthusiastically about it: 'this Strat is fantastic. It's a lightweight one. It weighs seven pounds two ounces, it's got great such-and-such pick-ups on it.' Be specific, be descriptive. Say what kind of condition it's in."

© Lebrecht Music and Arts Photo Library/Alamy



© Chris Howes/Wild Places Photography/Alamy

This, of course, entails being honest – really honest – about the state of your instrument. If it's got marks or scratches, mention these. Were a buyer to find out about these, once a sale is completed they would be well within their rights to demand some money back. "Don't fail to mention something, especially if it's a high ticket item," says Dave Williamson. "People will get mightily p*****d off. You really don't want the aggro and the damage it will do to your reputation as a seller."

Show your wares


Then there is a photograph – which is essential, if you're selling online. "Put on as many photos as you can, so that everyone can see every angle. They should be as high quality as possible, well-lit and in a good setting," Dave insists. "I'm always astonished when I see people who have expensive instruments and they think it looks stylish to have it lying in their back garden on the grass. I'm thinking: 'this guy leaves his bass out in the garden and he's not concerned about it getting wet! I don't want to buy that!'"

Next there's the asking price. If you're unable to get it properly valued, do your research and look around at similar items to try and discern

what would most likely be a fair price for your instrument. Search the forums and ask what makes and models like yours are currently fetching. Neville Marten: "You might think: 'this one is in better condition than that one, so it'll get a little bit more' or 'it's a little dented so I'm prepared to get a little bit less'. Everyone is prepared to haggle a little bit."

Serious offers only

Of course, whatever the price you're looking for you are always going to come across chancers who'll ask you to drop the price. "When I get a ridiculously low offer I just disregard it straight away," shrugs Graham Dalzell. "I think those people aren't particularly serious, and I just tend to either not respond or be dismissive. Best wait for a reasonable offer. A lot of time it's difficult to get exactly what you want, but if the instrument is in good condition and you're not being unrealistic, eventually you will get someone who'll offer you the asking price – or very near."

Finally you are able to exchange the instrument for a cheque or bank transfer and the sale is complete. If you're selling online, remember to leave feedback, thereby preserving (and maybe enhancing) your reputation. Even if you're not a wheeler dealer type, the chances are that – whether buying or selling – at some point you'll need to dive back into the world of instrument trading once more... 

Top 5 Tips

for selling your instrument for the right price

1

Write it up

Write a good description of your instrument. Be honest. Make it sound great, but don't guild the lily too much.

2

Guard your reputation

Don't let your buyer feel short-changed – especially if you're selling online. Bad feedback will count against you in the long run, so always be honest, friendly and prompt with your dispatch.

3

Be flexible

If someone offers you £10 short of the asking price don't quibble too much. If your instrument isn't selling at its original price, tweak it a little.

4

What do they want?

Put yourself in the place of the purchaser. What would entice you to buy your instrument? And how can you portray that to potential buyers?

5

Make it look good

How can you make your photos and description appealing to a potential buyer? Be creative, and show it from all possible angles.

TOP TIP

HORSES FOR COURSES

Choose your method wisely. If you want a quick sale for a low cost item go online. If you have a more valuable instrument, try to find the right dealer for your kit.

A GUIDE TO... ONLINE SESSIONS

In today's highly competitive session market, musicians have to consider broadening their horizons to get regular work, and many are looking online, as Roy Delaney explains.

If you've already got a studio set-up that you are familiar with, what could be better than working in the comfort of your own home, without having to carry all your kit around with you on the off chance that you might need some of it? Of course, this way of working can also have its pitfalls. You might not have such immediate contact with the client, and making small changes to the piece may take far longer than if you were there in person. But in these days of ultra fast internet connections and the capability to speak to a customer in real time via facilities like Skype, even these issues are gradually being eroded.

Going online

According to the MU's Sessions Official Pete Thoms, online sessions are a fast-growing area of work for professional players, that can cut out the middle men and get directly to the customer. "If you are an ambitious and talented young player it is still hard to break into the established fixer or contractors' books," Pete explains. "This way, you can market yourself directly to the clients without waiting for a fixer to recognise your ability."

London-based singer Talia Cohen has been offering online sessions for around four years, and she loves the options that it gives her. "I can work from home, I can record until I am pleased with the result without stringent time limits, travel costs are non-existent, and I can work around my own schedule as long as I am adhering to the time-frames of return." Talia got into online session work almost by accident, but it now makes up a significant part of her revenue stream.

"I began to work with a top-line team writing for some big names in UK and US pop," she notes. "Everything they did was remote. There was very little/no direct liaising with other artists and producers. It was all done through agents, managers and publishers. This is when it occurred to me that the internet has opened up the ability to work with people across the globe from the comfort of your own bedroom studio."

© Brian Whar



Musicians Talia Cohen and Adam Goldsmith both value the flexibility that working online sessions can bring them.

New ways of working

But it's not just emerging musicians who are getting into the online fray. Many more established players are finding that it's an ideal way to work too. Tim Sanders is a member of Kick Horns, a much sought-after horn section that has seen its online work increase massively over the last few years. "Most of our work still involves inviting the artist or producer round to the studio," Tim explains. "But we do often work alone and send completed audio files out to the client via a file-sharing service. For us, we have the flexibility of arranging the session at a time that suits us, and the option of completing more than one commission in a day. For the client, they get a straightforward package deal: studio, musicians and arrangements all for a single price agreed in advance."

Seasoned session guitarist Adam Goldsmith enjoys the flexibility that online work offers: "I have a pretty large collection of guitars and amps, which are all there to choose from. I'd never take them all on a session. I've got maybe 35 guitars and a few amps. If you're in a big commercial studio with an orchestra, if you think what you played was fine but you know you could have played it better, chances are they'll move on to the next cue anyway. But if you're at home you are free to do it as many times as you like, and get all the musical details as best you can. You can give people multiple options on different guitars and sounds, so they can experiment in the final mix."

How to get started

There is no single definitive route into online session work, but just as with face-to-face studio recording, there's a lot that you can



© Will Ireland/Guitarist Magazine/Future Publishing

“Market yourself directly to the clients without waiting for a fixer to set it up.”



FOUR GOLDEN RULES

Good kit

Make sure that your equipment is up to scratch, and that you can offer a range of different instruments or services.

Web presence

Have the best looking web presence that you can afford. Remember, this is your calling card to the world, so make sure that it's clear about what you offer, and how much you charge.

The right price

Never undersell yourself in an attempt to be cheaper than your rivals. This may actually discourage higher ticket clients from hiring you, and set a precedent for any future work you may get from a customer. If you're working in the UK, the official MU rates should apply.

Get it in writing

Ensure that you have clear instructions of what is expected of you, and a mutual agreement for how much you are expected to deliver and when it is to be delivered. Always try to get this agreement written in an email too in case there is a dispute later on in the process. Wherever possible, use an MU session agreement, as without that the MU's ability to follow up any problems may be weakened.

do to make yourself more employable. First of all, decide on exactly what it is you can offer. Do you have a specific style or range of instruments? Or are you quick at turning around short, high quality jobs? When you've established your unique selling point, invest a little in your studio set-up. A decent DAW (digital audio workstation) is a must, and get the best microphones that you can afford – the outlay will be worth it in the long run.

Furthermore, set realistic fees that take into account your time, your experience, and how long it takes to engineer and prepare files for transmission. Also be sure to set fixed terms for your work. It is likely you will be working for people who you don't know and will never meet, so establishing a clear framework can help avoid any misunderstandings. Tim Sanders suggests that time spent in preparation will save you hassle later in the process. “Make sure you get a really clear brief, give the client options, and don't underestimate your value by working too cheap. You're already saving the client a huge amount of time and money.”

Terms and conditions

Often the future use of the recording may not be known, so effectively you may be granting all rights in all media unless you specify some limitation in your agreement with the client. Talia Cohen very nearly fell foul of this. “I ran into some trouble when a client had released

songs using my vocals without my permission, which I found out by chance. Pete Thoms at the MU was incredibly helpful in getting this resolved, and I have since amended my contracts to ensure penalties for this kind of breach of are laid out clearly.”

If you play on what you were initially informed was only a record session and the music ends up in a film or advert, you need to be clear that further use of this type is not covered by your agreement. The MU regularly obtains these synch use fees from advertisers and film producers under the terms of the BPI/MU agreement, but be sure that all this is laid out in your agreement before you start any work. For PPL purposes, you are recording in a qualifying territory even if the artist is, for example, American. Should that recording be broadcast in Europe or the UK you will be due equitable remuneration as long as the label registers the recording with PPL, or a similar collection society. It is essential that you are able to provide PPL with proof that you contributed to the recording. A signed consent form will achieve this.

Part of the attraction of online work is the chance to record for clients across the globe from your own studio, but Pete Thoms urges caution. “The MU can only act for UK cases. We can certainly assist in any way we can, but we cannot sue a Spanish producer in Spain under UK law, for instance.”

An online future?

So with more and more people offering online music services, is this going to be the future of session work? Adam Goldsmith isn't so sure: “It's certainly an element that is going to be a feature of our jobs. I like the convenience of online work, but nothing beats playing with other musicians in the same room.” Tim Sanders agrees: “It's one part of the future, but nothing will ever replace a group of people making music in a room together.”



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 any of the parties listed below, please consult the MU contact shown before you accept. Where no specific MU contact or office is listed, please contact MU Legal Official Dawn Rodger on 020 7840 5516 or email dawn.rodger@theMU.org

- **Andrew East-Erskine / Wish Music Ltd**
- **Andrew Marshall t/a AS Marshall P&P, Andrew Marshall PD & Dir Ltd**
- **Ash Productions Live Ltd / Dancing Fool Theatrical Ltd / Antony Stuart-Hicks / Paul Leno**
Jo Laverty 020 784 05532
- **ATP /North West Festival Limited/ Barry Hogan**
- **Big AL Entertainment Group / Big AL Entertainments Ltd***
Scotland & Northern Ireland
Office 0141 341 2960
- **Brian Soundy / UK Jazz Radio & Now**
Dawn Rodger on 020 784 05516 or Scotland & Northern Ireland
Office 0141 341 2960
- **Celtic Music / CM Distribution**
Horace Trubridge 020 784 05511
- **Classical Festival Company Ltd* / Serenata / Anthony Malpas / Lesley Malpas**
Paul Burrows 020 7840 5536
- **Craigholme School for Girls (Glasgow)**
Scotland & Northern Ireland
Office 0141 341 2960
- **D/A Music Group Ltd / Oren Rosenblum**
Barry Dallman on 0161 236 1764
- **David Shepherd and Brian Daniels t/a D and B Productions Ltd***
Dave Webster 020 7840 5512
- **European City Guide**
Jo Laverty 020 7840 5532
- **English Martyrs Roman Catholic School**
Diane Widdison 020 7840 5558
- **Expo Guide**
Scotland & Northern Ireland
Office 0141 341 2960
- **Getty Images Music**
Ben Jones 020 7840 5557
- **Grubser's Limited***
Jo Laverty 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**
Scotland & Northern Ireland
Office 0141 341 2960
- **Keko Promotions London**
Paul Burrows 020 7840 5536
- **Leo Alexander**
Jo Laverty 020 7840 5532
- **Live & Unsigned**
Kelly Wood 020 7582 5566
- **Mitre Music**
Scotland & Northern Ireland
Office 0141 341 2960
- **Music Management (UK) Limited; Sally Civval**
- **The Music Practice Ltd**
Scotland & Northern Ireland
Office 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 020 7840 5512
- **Play Recording Studios Ltd* / Downtown Artists Ltd***
Jo Laverty 020 7840 5532 or Paul Gray 029 2045 6585
- **Ptarmigan Productions Ltd* / Mr Brian Willets / Ptarmigan Promotions Ltd***
Dave Webster 020 7840 5512
- **Royal Shakespeare Company Productions in London**
Jo Laverty 020 7840 5532
- **Speckulation Entertainment Limited**
- **St Petersburg Ballet**
Jo Laverty 020 7840 5532
- **Sahin Pera (Turkey)**
Peter Thoms 020 7840 5559
- **Stig Edgren / Soundstage Theatre (UK) Ltd**
- **Wayne Maughn / Maughan**

** Businesses listed with an asterisk have been dissolved*

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

To submit an album or download track for review, send recordings and PR material to:

The Musician,
60-62 Clapham Rd,
London SW9 0JJ 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.



Reviewer: Keith Ames

reviews

A look at some of the new albums, EPs and downloads released by MU members for 2016, together with links for more information on the featured artists.



KIM EDGAR

43

© Clear Photography

Already a star on the Scottish scene, Edinburgh based singer/pianist/writer Kim Edgar has released an impressive set of recordings to sit alongside the hugely positive reviews of her landmark live performances.

Her music has been described as 'heart stopping', 'exceptional' and 'extraordinarily original', and her third album is guaranteed to build her national reputation. Joined by a peerless team of contemporaries, including Inge Thompson, Mattie Foulds and Gudrun Walther, her delicate originals benefit from a natural setting featuring violin, cello, French horn, trombone and

sousaphone. An ambassador for the value of choral singing, comparisons with Kate Bush and Tori Amos are also understandable, but this does not give Kim sufficient credit for the rare combination of emotive, observational lyrics and superlative arrangements she presents throughout this latest work. kimedgar.com



» KIM EDGAR Stories Untold

On this winning selection, *Anchor In The Sky* captures a night time mood, while *The Whole Rainbow* delights in the wise words from a parent: 'Don't let others limit you, you can choose the whole rainbow. Why be hemmed in, pink or blue?' Marvellous.

roots/folk



» HOMEBOUND Adroneline

A seven-piece world fusion act who place the drone as their root sound, this multi-cultural outfit utilise a mind-blowing range of instruments and weld dazzling musicianship to an understanding of their formative influences. Fabulous.

homebound.info



» THE HARRIET EARIS TRIO Alignments

Engrossing herself in Gaelic culture, Harriet is now regularly acknowledged as one of our leading exponents of the harp. A charming album, and well-worth seeking out for its range and beauty.

harrietearis.com



» CHEYENNE BROWN & TORY DUGAN Road Soda

Having completed research in the Scottish harp, and after playing with the North Atlantic Trio, Cheyenne has teamed up with Alaskan fiddler Tory to produce a CD of prime interpretations and acoustic delicacy.

cheyenneharp.com



» IONA FYFE BAND East

Vocalist and pianist Iona has graced many stages across her native Scotland and in Europe with her portfolio of haunting ballads and upbeat modern fare. Here her debut CD just sweeps from the speakers.

ionafyfeband.com

instrumental



» BERESFORD HAMMOND HUME The Lightning Bell

Outstanding songscapes from this bold and experimental trio. Traces of single lines and fragmented chords rise and fall, brilliantly evoking a fractured world. They're joined by Judie Tzuke on two tracks: *Then The Cloud Comes* and *In The Dark Hours*.

the52nd.bandcamp.com



» JESSICA DIAMOND Reflections

This CD of polished instrumentals provides a stunning launch pad for Jessica's modern violin fusion, and its well-considered production should generate even further media attention and acclaim.

jessicadiamondofficial.com

jazz



TOMMY SMITH Modern Jacobite

Ace jazz saxophonist, composer and educator Tommy Smith adds to his peerless lexicon with a three-track CD in the company of the BBC Scottish Symphony Orchestra.

tommy-smith.co.uk



ALEX WEBB & THE COPASETICS Call Me Lucky

Alex brings together an awe-inspiring list of vocalists and musicians. An excellent project, that captures so many of our leading artists at the peak of their powers.

alexwebbsongwriter.com



THE NICOLA FARNON QUARTET So Farnon - So Good!

Her latest release features David Newton (piano), Jim Mullen (guitar), Steve Brown (drums) and is produced by bassist Andrew Cleyndert.

nicolafarnonmusic.com

STAND OUT

We have chosen a pair of albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



THE BOATERS PROJECT The Boaters Project

This is an exhilarating album of modern soul classics with such evergreens as Al Green's *Let's Stay Together*, Motown gem *How Sweet It Is* and Stevie Wonder's *Knocks Me Off My Feet* performed by a superlative line-up of vocalist Jacqui

Hicks, keyboard king Simon Carter, bass great Phil Mulford and cool drummer Frosty. Class from start to finish.

theboatersproject.com



RAY GELATO & CLAIRE MARTIN We've Got A World That Swings

Sax legend Ray and world-renowned singer Claire

are joined here by an ace team consisting of pianist Dave Newton, bassist Dave Whitford and drummer Sebastian de Krom to deliver a party-bound masterclass. If you like your music hot, sassy, witty and worldly-wise, then press those creases, slick your hair back and hit the floor with the UK's king and queen of swing.

linnrecords.com

singer/songwriter



» JOANNA WALLFISCH Gardens In My Mind

Joanna's third release is another striking step in her musical development, and part of her seamless partnership with pianist Dan Tepfer. A beautifully packaged CD accompanied by a stunning video. joannawallfisch.org



» PARENT Parent

Manchester duo Rachel Kern and Jason Brown take to the skies with their relaxed but charming debut. These twelve subtle tracks highlight their mainstream potential and their place in our acoustic firmament. facebook.com/parentmusic



» MIKE REINSTEIN A Long March Home

A singer/guitarist in the classic mould, Mike has been serving up crafted songs and fingerpicking guitar for many years. His refined anti-war sentiments remain as relevant today as ever. Recommended. mikereinstein.co.uk

country



» THE SLAP YA MAMA BIG BAND I Heard The Voice Of A Donut

Jug band joy and authentic Stateside stompin', their wry asides and irresistible thigh-slapping combine for a spicy stew of old-time country. facebook.com/SlapYaMamaBigBand



» EVE WILLIAMS Peregrini

Eve has established herself as an artist of considerable sophistication, and has been recognised by the Nashville Songwriters Association International for her powerful toplines and moving lyrics. evewilliamsmusic.com



» ALEX MEANEY Dutch Courage

Heartening Americana from the pen, guitar and voice of homegrown country rocker Alex, who impresses with his mature lyrics and delightful melodies. This is deserving of both day and night time airplay. alexmeaneymusic.com

vocal/acoustic



» VOICE Patterns Of Love

The London-based trio of 21st Century classical singers commit a delightful series of songs focusing on love from medieval to contemporary times, including commissions by a number of our leading composers. A glorious collection. voicetrio.co.uk



» THE BEAU-BOWBELLES A Thing Of Reality

This astounding quartet confirm their timeless qualities courtesy of ten crisp slices of harmony vocals, gypsy swing and Victorian balladry. The group never falter as they cascade through the stirring set with precision and gusto. theBBBs.com



» PENNYLESS In The Park

A highly-enjoyable mix of English rebel folk and gentle musings from the Lincolnshire multi-instrumentalists who call upon folklore and medieval history for inspiration, and blend vocal harmonies, fiddle, flute, bouzouki, mandolin and djembe to great effect. pennyless-music.co.uk

rock



WILLIE LOGAN Change

This collection of new songs can only increase the reputation of this no-nonsense Edinburgh rocker as a dynamic player and performer, with energised six string action and spirited vocals at its heart. willielogan.bandcamp.com



PADDY GARRIGAN & THE STROLLER PRIESTS I Jumped Ship

This Lancashire threesome have already made a splash on BBC6, and are setting their sights on UK-wide acclaim. strollerpriests.com



PETER GILL Middle Age Crazy

A stalwart of the live circuit, pianist Peter never fails to entertain, and this CD exhibits his prowess on the keys and as his winning touch with a range of timeless classics. petegill.com

tributes



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Harry Rabinowitz

Popular pianist, conductor and composer, and a familiar face from light entertainment TV.

Quick wit, native charm and a winning desire not to waste time in rehearsal were among the formidable talents of Harry Rabinowitz. The conductor and composer, who died at the age of 100 on 22 June, was among the leading figures in post-war British light and film music. His professional career spanned more than seven decades, during which he gave life to the music of more than 60 films and bore witness to seismic changes in the music business.

Harry Rabinowitz was born on 26 March 1916 in Johannesburg. He studied classical piano and composition at the University of the Witwatersrand, making his first radio broadcast in 1933 and prefacing wartime service in the South African Army with a spell as a department store song-plugger. In 1946 he travelled to

London to study conducting at the Guildhall School of Music and soon found freelance work with help from his old army friend, Sid James.

Rabinowitz made his mark as a pianist for *Variety Bandbox*, a popular fixture of BBC Radio's Light Programme. He served as house conductor of the BBC Revue Orchestra from 1953 to 1960 and was the BBC's Head of Music, Light Entertainment for much of the 1960s. He reached vast audiences as music director of *The Val Doonican Show* and other primetime television series. In 1968 he took up a comparable role at the newly-formed London Weekend Television where he played a significant part in shaping the station's variety content.

He left LWT after nine years to pursue a freelance career. He scored multiple successes in film, theatre and television, underlining his versatility as composer of soundtrack scores to TV series such as *Reilly*, *Ace Of Spies*, as music director for movies such as *Chariots Of Fire* and *The Talented Mr Ripley*, and conductor of the opening weeks of Andrew Lloyd Webber's *Cats*. He retired from conducting at the age of 94 and continued to play the piano almost every day until his death.

Andrew Stewart

"Quick wit, charm, and a winning desire not to waste time were among his formidable talents."

Dave Swarbrick

Brilliantly inventive violinist, singer-songwriter and shining light of Fairport Convention.

On reading of his own apparent demise at his Midlands home, in *The Daily Telegraph* in 1999, Swarbrick remarked: "It's not the first time I've died in Coventry". In truth he felt rather flattered by the piece, which revered "a small, dynamic, charismatic figure, cigarette perched precariously on his bottom lip... who could electrify an audience with a single frenzied sweep of his bow". Signing photocopies 'RIP Dave Swarbrick', he sold them to delighted fans for a quid.

Mentored by influential pianist Beryl Marriott, Surrey-born Swarbrick joined the Ian Campbell Folk Group, then guitar maestro Martin Carthy in a groundbreaking duo. Audiences were treated to a folk first – an electric violin, with Dave ingeniously running a telephone receiver from an amp and taping it to his instrument. "No one came near them for innovation," recalls Ian Campbell/Fairport Convention bassist Dave Pegg. "He adapted to rock amplification very quickly. He soon had a huge effects board – phase, delay, wah-wah pedal."

Joining Fairport in 1969 for the pioneering folk-rock album *Liege & Lief* (voted the most influential

folk album of all time by Radio 2 listeners in 2006), Dave became the core of a band in constant flux and a surprisingly talented singer-songwriter. "They were the happiest years I spent on the planet," he recalled.

Virtual deafness prompted retirement in 1984, but Dave returned to the acoustic violin soon after, forming Whippersnapper in 1986, touring folk clubs and reuniting with Carthy for acclaimed albums *Life And Limb* (1990) and *Skin And Bone* (1992). By the late-

"A small, dynamic, charismatic figure, who could electrify an audience with a sweep of his bow."

1990s, emphysema from heavy smoking meant gigging with oxygen bottles, but a double lung transplant in 2004 gave him a new lease of life. He returned to performing, also promoting young acoustic artists through the Folkstock Foundation.

Among many industry accolades, Dave's huge contribution to British music was recognised with a lifetime achievement award at the 2004 Radio 2 Folk Awards.

Clive Somerville

Peter Owen

Orchestral trumpet and cornet player who had a long, illustrious and incredibly varied career.

Born in 1931 in Watford, Peter was given a cornet at the age of five by his grandfather who was in the Salvation Army. By the age of ten he was playing the trumpet in the British Legion Band. Peter's first paid job as a musician was at 13 years old when he played a solo with an American Dance Band that came to his town.

By the time he was 15 he was playing first trumpet for Benny Hill. Eventually, Peter took it upon himself to write to George

"Peter played under Sir Thomas Beecham during the early years of the Royal Philharmonic."

Eskdale at the Royal Academy of Music. He auditioned and had a few lessons with him, and at 17 was given a scholarship place at the Academy. He studied there until 1953. He had to earn a living

while a student so he played twice-nightly variety shows for Max Bygraves and Frankie Howard, playing at Reading and Chatham. He would get up very early after playing the evening shows and get what he called 'the workers train' at 4am for a tuppenny fare to London to study at the Academy in the day.

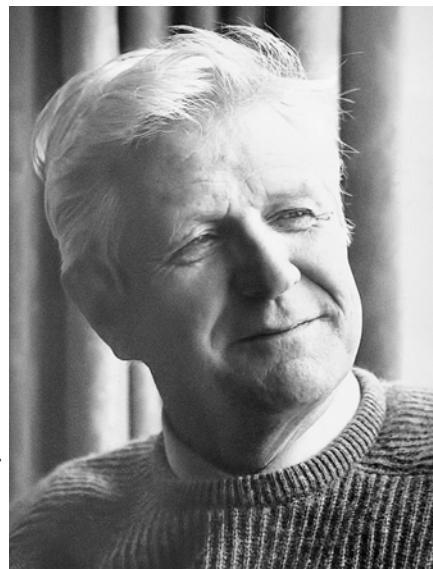
Peter played for many of the best orchestras, including the London Philharmonic, Bournemouth Symphony Orchestra, London Sinfonietta, the Roger Wagner Chorale, the Philharmonia, and, under Sir Thomas Beecham, during the early years of the Royal Philharmonic. He was also a regular part of the orchestra at Sadler's Wells and at the Opera House, playing for Maria Callas, and also for Margot Fonteyn and Rudolph Nureyev.

In 1971, his career took a new turn as he was asked to play for the recording of the musical *Jesus Christ Superstar*, and then for the show itself when it opened in the West End in 1972. He was also asked to manage the orchestra for this show, and thereafter he moved into a new phase of his career, creating and managing the orchestras for Andrew Lloyd Webber and Tim Rice's shows, and also for other composers such as Carl Davis.

He died, surrounded by his family, on 8 June 2016 at the age of 85.

Frances George (née Owen)

Peter played in many of the great orchestras and with some huge names.



© The Owen Family

Guy Woolfenden OBE

Head of Music for the Royal Shakespeare Company for 37 years, and a Radio 3 favourite.

Guy was an integral, essential and vital part of the RSC that I joined and loved. The RSC values were in his very soul. He dedicated the principal part of his working life to the company. He believed that live music should be at the heart of a classical theatre company, as it was for Shakespeare. His music formed the soundtrack to many of the great productions that laid the foundations of the RSC's worldwide success in the 60s and 70s.

He wrote music for film, radio, television, and for the concert hall, composed three musicals and a children's opera, and, perhaps most notably, more than 150 scores for the RSC, where he was head of music for 37 years.

His artistic contribution to the company and beyond was immense. His judgement was invariably spot on, usually delivered with his wry humour and characteristic laugh. He wore his intelligence lightly and his musical knowledge was famously encyclopaedic – a book open to anyone who cared to dip in.

He composed the music for the first production I assisted on, Terry Hands' *As You Like It* in 1980, and I can still sing his tunes to this day. He composed the score for my first production the following year, and was delighted when I suggested a saxophone for an Ostrovsky play, and he was similarly thrilled when I asked for a carol for my production of *Hamlet*. He also organised the music for my wedding in Holy Trinity. The last time I heard his music was in a concert of madrigals sung by the Magdalen



Guy was devoted to music, as a player, composer and a mentor.

© Heritage Images/Getty Images

"His judgement was invariably spot on, usually delivered with his wry humour and characteristic laugh."

choir from punts on the river in Oxford, his musical voice clear and unmistakable on the evening air.

He was very kind to me as a young director, and immensely supportive when I ran the company. He just loved to introduce new composers to the company, and this generosity was his hallmark.

The legend of musical talent that he promoted, nurtured and protected is astonishing – together they sound a mighty anthem that is perhaps Guy's lasting legacy. That and the love that he generated in people's hearts.

Adrian Noble



Paul Davis
Stalwart of the big band and swing scene.

The world of big band swing music lost a champion of some 60 years with the passing of this musician, composer and arranger. Born in Eltham in 1938, Paul showed exceptional musical ability from an early age, encouraged by his father who was also a fine musician. Inspired by the film *The Glenn Miller Story*, Paul formed his first band at the tender age of 16.

He studied music at the renowned Kneller Hall Military Music Academy and became an accomplished trombonist as well as pianist. Paul served in the musician's branch of the Royal Artillery before leaving for a career as a full-time musician. His passion for big bands never waned and he formed bands and staged concerts at every opportunity. It was said by Radio 2's John Dunn that if Paul was stranded at the North Pole he would somehow form a band.

Hugely popular among his fellow musicians, his enthusiasm, kindness, good nature, and sense of humour, along with a prodigious musical talent, will be sorely missed by us all.

Chris Hare

Malcolm Cornford
A popular South Coast pianist.

Born 16 February 1937 in Heathfield in Sussex, Malcolm was a highly-respected pianist who played for many well-respected vocalists, and was musical director for a broad panoply of shows including pantomimes, old time music hall and variety productions in theatres, as well as in an array of hotels and halls all along the South Coast.

He appeared with his dance band on many occasions for Eastbourne Borough Council, and steadfastly played on the Eastbourne bandstand on Boxing Day every year for 21 years, whatever the weather, usually to audiences of around 5,000 people. He formed his agency, Sounds Easy Entertainments, in the 90s, and booked many local hotels, giving work to artists and musicians.

Due to failing health he gave up playing several years ago, and around the same time he became a life member of the MU. He still continued to run the agency until January this year, and sadly passed away on 12 April.

Malcolm will be greatly missed by all of his friends and our sympathies are with his wife Jill and his family.

Brian Pollard



© Lisa Carpenter

Karen O'Connor
CBSO oboe player and performance trainer.

This much-loved oboe player started her career at the Orchestra of Opera North in Leeds after graduating from the Royal Northern College of Music. Six years later she was poached by a young Simon Rattle to take a chair at the City of Birmingham Symphony Orchestra, where she stayed for 25 years.

While with the CBSO she performed in many of the world's great concert halls, and regularly took guest engagements with ensembles including the BBC Symphony Orchestra, the Chamber Orchestra of Europe and the World Philharmonic.

While performing, Karen wondered how professional musicians might learn from the world of sport. This curiosity led to her ground-breaking performance psychology work, which helped many musicians with anxiety issues and performance training, after she had retired from the CBSO.

Roy Delaney

Bernard 'Bunny' Lewis
Veteran trumpeter, noted for his TV work.

Bunny began playing with the Jewish Lads' Brigade at the beginning of the Second World War. Although too young to enlist in that conflict, he joined the RAF for his National Service not long after. When his captain found out he played trumpet he was quickly drafted into the squadron band.

Bunny was never a star, but worked consistently all through a long career, beginning with Eddie McGarry then playing with Morris Mack, Phil Moss and other Mancunian bandleaders. One of his longest stints (some sixteen years) was with Bob Sharples' ABC TV Showband, on *Opportunity Knocks*. This led to regular work on TV shows and films, and to this day residuals still trickle in – most recently for a few episodes of *Nearest And Dearest* at 23p each.

Even longer was his time with Satin Brass, a Herb Alpert-style combo that accompanied the regular dance nights at the Southern Hotel in Chorlton, and later at the Oakfield Club in Sale, for well over 20 years.

Late in life, Bunny took up teaching trumpet at local schools, and was very well-liked, regularly getting Christmas cards from former pupils.

Martin Lewis

Don Cheeswright
A versatile and pioneering player.

Don learned to play the piano at seven, followed by the trumpet and then later on the double bass. He soon mastered how to play the cornet, trombone, euphonium, tuba, bass tuba and electric bass guitar. He went on to become a professional musician with jazz and classical music being his main loves.

His main instruments became the double bass and electric bass guitar, and Don was the first person in England to play bass guitar in a dance band.

Don was always generous with his time and advice to fellow musicians, whether young or old, and was a great advocate of keeping music live and had many muso friends from different genres. He played his last gig with the Gipping Valley Stompers, led by Norman Jones, in the last quarter of 2015.

Wendy Stuart

We also note the sad passing of: Rachel Brand (jazz vocalist), John Scott (organ), Robin McKidd (country guitars, banjo and fiddle), Eddy Clayton (MU Branch Secretary), and Ronald Edgar (clarinet, sax, violin).

General Secretary Election

The Executive Committee has announced that an election for the position of General Secretary will take place in early 2017. A formal invitation to make proposals for nominations will be published in the winter edition of *The Musician*, along with full details of the election procedure.

The proposals will be considered by members at Regional Nomination Meetings, to be held in January 2017. If more than one nomination emerges from the Regional Nomination Meetings, a ballot of the membership will take place. The EC has approved a skills and competence profile in order to advise potential candidates of the nature of the General Secretary's role and responsibilities. The profile is set out below:

The General Secretary should possess and demonstrate:

- Excellent leadership skills, along with honesty, integrity and trustworthiness.
- Strong organisational ability in order to provide effective management of an organisation with some 30,000 members, over 50 staff and a turnover of more than £7m.
- Excellent communication and interpersonal skills, including negotiation, persuasion and representation, as well as the preparation and presentation of reports and submissions on complex industrial, legal and political issues.
- Sound strategic planning skills, together with the ability to identify and deliver organisational objectives.
- Well-developed prioritisation, delegation and time management skills.
- The ability to act as an advocate for the Union in influencing key figures in the industry, employers, governments and the wider labour movement at both national and international level.
- The ability to react quickly and responsibly to rapidly changing situations, often in a stressful environment.
- A full appreciation of technological developments both in relation to the administration of the Union and within the music industry.
- A comprehensive understanding of copyright and performers' rights issues.
- Knowledge of, and sympathy with, the aims of the trade union and labour movements.

Retired members who have been excused subscriptions under Rule XI 2 are excluded from:

- Standing as candidates.
- Proposing or seconding nominations.
- Voting in a nomination ballot at a Regional Nomination Meeting.
- Moving or voting on a nomination motion at a Regional Nomination Meeting.
- Voting in a General Secretary ballot.

For reference, Rule VIII (paragraphs 1-5) governs the General Secretary's election.

Your Executive Committee and Regional Committee nominations

Paid-up members will have received their printed copy of *The Musician Extra* from their Regional Office during August. This contains information on standing for any vacancies on their own Regional Committee (RC), plus standing for any vacancies on the national Executive Committee (EC).

Nominations for the Executive Committee

Candidates for the Executive Committee must be nominated by another member of their Region. To be eligible for nomination, candidates must have held MU membership for at least three consecutive years immediately prior to the date of nomination, as well as be resident, or undertake the majority of their work as a musician, in the region in which they are nominated.

Nominations must be made using the form contained in your *Extra* (photocopied if necessary) and must be received by the Regional Organiser at or before the appropriate Regional AGM, details of which can be found in your *Extra*.

Nominations for Regional Committee

Candidates for a Regional Committee must be nominated by another member of their Region. To be eligible for nomination, candidates must have held MU membership for at least one year immediately prior to the date of nomination, as well as be a resident, or undertake the majority of their work as a musician, in the region in which they are nominated.

Nominations must be made using the form contained in your *Extra* (photocopied if necessary) and must be received by the Regional Organiser at or before the appropriate Regional AGM, details of which can be found in your *Extra*.

Full details of the elections can be found in the autumn issue of *The Musician Extra* and on the Union's website: theMU.org



MAKING THE MOST OF YOUR UNION

Benevolent Assistance

If you require help in times of need, the Musicians' Union can offer support and financial assistance via its benevolent fund...

One of the stated objectives of the Musicians' Union is to provide benevolent assistance to members or their dependants in times of need, whether due to illness or another cause. To this end, the MU maintains a benevolent fund, from which grants may be authorised by the Regional Committees. So here's a quick run through of some of the benefits that we can offer, and what similar assistance you can get from other sources outside of the MU.

Maternity Grant

Maternity grants of £250 are available to female members. The claim must be supported by a copy of the maternity certificate (form MAT B1) or a statement from your GP on the claim form. Grants are available on a per-birth basis.

Paternity Grant

Paternity grants of £250 are available to male members. The claim must be supported by a copy of the birth certificate, on which the member is named as the father of the child.

Adoption Grant

If you are adopting a child, grants of £250 are available to both male and female members.

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

OTHER SOURCES OF ASSISTANCE

Help Musicians UK

Provides help and support to musicians and their dependants, and those in related occupations, when illness, accident or old age bring stress or financial burdens to bear. For more info, call **020 7239 9100**, or visit helpmusicians.org.uk

Royal Society Of Musicians

The RSM was founded in 1738 to support musicians and their families when in distress due to 'age, infirmity or disease'. For more information, telephone **020 7629 6137**, or visit royalsocietyofmusicians.org

PRS For Music

The help their members fund offers includes short-term loans to cover unexpected financial crises and one-off payments in cases of hardship or illness. For full info call **020 3741 4067** or visit prsformusicfund.com

Cinema and Television Benevolent Fund

The industry charity of the film, cinema, television and affiliated industries. Whether salaried, freelance, retired, or on a short-term contract, you (your family or dependants) are eligible for its help, providing you have worked in the industry for two years. For more, call the CTBF Support Line on **0800 138 2522**, or visit ctbf.co.uk

Medical assistance

BAPAM is a unique charity delivering specialist health support to musicians via free and confidential GP assessment clinics, and referrals to the best treatment available. BAPAM now has clinics in Birmingham, Cambridge, Cardiff, Dublin, Glasgow, Leeds, London, Manchester, Newcastle and Portsmouth. For an appointment, please phone **020 7404 8444** or **020 7404 5888** between 9am and 5pm, Monday to Friday.

For more information, a list of complementary and mainstream practitioners, and guidance on staying fit and healthy, please visit bapam.org.uk

None of these grants are available until the second consecutive year of membership, and must be made within six months of the date of adoption or birth. In the case of a multiple birth, only one grant is payable. Such grants are not payable to those members who are disqualified from benefits and services under Rule XI.2 or Rule XI.4 at the date of birth of the child. If both parents are members, only one maternity, one paternity, or one adoption grant is payable.

MU Funeral Grant

A funeral grant of £250 is payable in respect of Union members whose death occurs during their membership.

Claim forms for each of the above grants and awards are available from your Regional Office.

For more info and advice, email info@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.



Instrument and equipment insurance

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.



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 **musicianshearingsservices.co.uk**

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

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The Musician

Journal of the Musicians' Union
Winter 2016
theMU.org

Save Our Venues

The importance of protecting our grassroots music venues

Profile: Ray Gelato

The hardworking bandleader on keeping the spirit of swing alive

Check.... One... Two...

The fine art of getting the very best out of your soundcheck

Delegate Conference

Stand as a delegate and submit a motion for Conference 2017

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**Musicians'
Union**
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A Time Of Change

Why we must continue to lobby for Europe-wide legislation, despite the vote to leave the EU, and how you can stand to be the next General Secretary of the MU.



© Katharyn Boudet
**John Smith,
General Secretary**

Welcome to the last issue of *The Musician* of 2016, which is also the last time that I'll be writing for the journal before the election of my successor as General Secretary that takes place in the New Year. You'll find more about the nomination and election process on p48-49.

What a tumultuous period we've had in the second half of this year – the victory for the Leave campaign in the EU referendum followed swiftly by the resignation of David Cameron, the appointment of Theresa May as his successor as PM and the challenge to Jeremy Corbyn as leader of the Labour Party.

More recently we've had the potentially seismic decision of the High Court, which upheld the sovereignty of parliament in the British constitution, saying that the final decision on Brexit must be determined by a vote of both Houses of Parliament. In a sign of the times that we're living through the government has chosen to appeal against this decision – in order to prove that parliament is not sovereign? And, across the Atlantic, Donald Trump has been elected as the next President of the USA – the world appears to have gone mad.

You will know that the Executive Committee (EC) decided to back Owen Smith for leader of the Labour Party. This decision was not without its critics and the EC was berated for its stance by a vocal minority of Union members. I'm not going to go into all of the reasons that the Union backed Smith here. If you're interested, a statement on the matter can be found on the MU website.

However, I will mention one reason – Europe. Smith was and is firmly in the Remain camp, as is the MU – so much so that in his personal manifesto he offered the opportunity of a second referendum on the terms of Brexit. Now I'm not a fan of referenda as a form of government. I firmly believe that the system of representative democracy where parliament is sovereign is a much better system, and to be realistic a second referendum is unlikely to happen.

We at the MU still believe membership of the EU is better for professional musicians and we are actively lobbying on four issues that we believe must be taken into account during the Brexit negotiations. These are:

- a) Ensuring that there are no burdensome restrictions associated with touring across Europe. We don't want to see the introduction of work permits and the reintroduction of carnets.
- b) The maintenance of the *acquis communautaire*, or the body of European law that governs the application of performers' intellectual property rights that we are currently signed up to. We also have to be conscious that there is another directive – on the digital single market – in the pipeline, and there are three articles in the draft

directive that could have a significant effect on performers' remuneration... and we don't want UK performers to miss out.

c) Workers' rights, in particular health and safety regulations and the working time regulations.

d) Replacement of funding streams when the current European funding channels are closed to UK artists.

If we do not have access to the single market all of these issues will be in jeopardy.

“A second referendum is unlikely to happen.”

I close by mentioning the launch, in September, of the history of the MU – *Players' Work Time* – written by John Williamson and Martin Cloonan of the University of Glasgow (see p28-30). This fascinating book chronicles the working lives of musicians and the development of the Musicians' Union from the formation of the Amalgamated Musicians' Union in 1893 up to 2013. It was a pleasure working with the Glasgow team over the last few years and watching the project develop. I extend our thanks to them for putting the MU's place in the history of the British music industry on the map.

I wish you all the compliments of the season and all the very best for a successful 2017.

John Smith



**TO HEAR MORE FROM JOHN,
VISIT THEM.UK**

Contents

Winter 2016

16

"As the Queen was leaving, we sang Louis Prima's *Buona Sera* and she looked round and smiled. That was really nice."



Swingtime bandleader and jazz saxophonist Ray Gelato explains how he kept the jive flame burning, and talks of playing popular jazz in the present day.

This issue...

On the Frontline

- 6 The MU fights for musicians' rights in the run-up to Brexit
- 7 A decade of PPL members claiming royalties directly

Reports

- 3 MU General Secretary
- 8 The EU and digital copyright
- 20 The *Dirty Dancing* protests
- 26 How orchestral musicians can register for PPL payments
- 28 *Players' Work Time*: new book charting the history of the MU
- 32 Teachers' CPD weekend
- 34 MU Delegate Conference 2017

Inbox

- 10 Emails, tweets and letters

Features

- 12 Focusing on the efforts to save UK grassroots venues
- 31 Why I joined the MU

Profiles

- 16 Ray Gelato: bandleader, sax player and king of swing
- 22 Dobs Vye on composing music for film and TV
- 50 Cover star King G

36

Advice

- 36 The importance of an effective soundcheck
- 40 The wide-ranging skills needed for leading a choir

Reviews

- 43 CDs and downloads

Union notices

- 2 Key contacts
- 25 EC ballot results
- 42 Ask Us First
- 46 Tributes
- 48 General Secretary Election
- 51 Member benefits

Cover: Gurcharan Mall, aka King G (see profile on p50) dholblasters.co.uk
Photographed at Spotlight, Birmingham therainbowvenues.co.uk Photo: Joseph Branston. © MU 2016

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Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. Will recently published his first book, *Freedom Through Football*. **p22**

Check your membership details online at theMU.org

Musicians' Union Key benefits

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

For more on benefits see page 51



On the frontline

Winter 2016

The latest news, views and events from the world of music.

The MU is arguing against the need for visas and work permits for UK musicians booked to play in Europe.

NOVEMBER

19

MU fights for musicians' rights in the run-up to Brexit

The MU was overwhelmingly in favour of remaining in the European Union. The benefits of free movement, copyright protection and joint lobbying to musicians were innumerable. As the government now works towards Brexit, however, we would like to reassure members that we are doing everything in our power to protect musicians' rights.

General Secretary John Smith is representing members in high level Brexit discussions at the Trades Union Congress (TUC), and the MU is also represented on the Brexit working group at UK Music,

the music industry's umbrella organisation. We are working with our parliamentary group, the Performers' Alliance APPG – in both Houses of Parliament – to raise issues such as free movement for musicians. The MU is also providing regular questions for MPs to raise in parliament.

In October, the MU, along with Equity and the Writers' Guild, hosted a question and answer session for MPs in parliament, specifically on the subject of the impact of Brexit on the creative industries. We are also meeting

with the Intellectual Property Office, the Department for Culture, Media and Sport and numerous MEPs and individual MPs. In all of these discussions and working groups, the MU's priority is to represent our members' interests and ensure that musicians, as far as possible, do not suffer as a result of the UK's exit from the EU.

With this in mind, we will argue against any introduction of visas and work permits for travel within Europe, we will fight to maintain all existing copyright protections for performers, and we will work with the rest of the trade union movement to ensure that workers' rights – such as paid leave for instrumental teachers – are not eroded by Brexit.

SEPTEMBER

24

© Christian Bertrand / Shutterstock



Taking instruments abroad

The 17th conference of the Convention of International Trade in Endangered Species of wild fauna and flora (CITES) was held this Autumn. Its aims were to ensure that international trade in specimens of animals and wild plants does not jeopardise the survival of any species.

There are strict border controls for musical instruments containing substances protected by CITES, including those made from rare woods, exotic leather, ivory, and parts of any endangered species. This can give rise to lengthy delays at borders, and can lead to confiscation or even destruction of the instrument concerned.

FIM lobbied for the convention to take the needs of the music sector better into account. This included an extension of the Musical Instrument Certificate (MIC) to cover instruments that are not owned by the musicians, and a recommendation that the MIC be considered as a sort of passport for the instrument concerned.

“We will argue against any visas and work permits for travel in Europe.”

NOVEMBER

01

Major milestone for PPL

Royalties collection service PPL is celebrating a big milestone in its history. November 2006 saw the completion of the formal mergers of PAMRA and AURA into PPL, and its members were for the first time able to claim royalties directly.

It was a big change. In that year international revenues stood at just £6m. The latest figures reported for 2015 now stand at more than six times that amount at £36.7m, while total revenues come in at approximately £270m.

What's more, there are now 79 reciprocal agreements in place. PPL collects in territories that represent over 95% of the value of the Neighbouring Rights market at a time when it is one of the fastest growing sectors in the recorded music industry – with something in the region of 6.7% (at constant currency exchange rates) to record companies and 4.1% to performers (source: M&C). Over 65,000 performers received at least one payment from PPL in 2015.

PPL, along with other organisations, pioneered term extension and became the first CMO in Europe to pay its extra revenues. These figures demonstrate how PPL has adapted to change in the industry and how performers now have a greater voice. We congratulate PPL on this important anniversary.

For more information on what PPL can do for you, visit ppluk.com



Photo: Joseph Branstetter @ MU 2016

DECEMBER

06

Accessibility needs: get in touch

The MU strives to meet members' requirements at all times and it is imperative we consistently communicate with members in an appropriate format.

To do this we rely upon members advising the Union of their needs. So that we match acceptable standards for usability and accessibility for all members, should you – or a member you know – have specific needs, please advise the appropriate MU Regional Office.

NOVEMBER

17

MU Partnership Advisory Service

MU members are strongly advised to have a written agreement with their partners to avoid disputes, particularly if the band breaks up or someone leaves or is sacked.

Are you in a partnership? The Partnership Act 1890 defines a partnership as two or more individuals 'carrying on a business in common with a view of profit'. Provided that the members of the band are sharing income and debts, then the broad view is that they are in partnership. Always seek expert advice on the legal, tax and other implications of your band arrangements.

The MU can provide you with a free, tailored written partnership agreement as long as you are all MU members. For details, contact your MU Regional Office.

NOVEMBER

09

Members' Handbook

The Union's Executive Committee has approved the proposal for the *MU Members' Handbook* to become a biennial production and distributed to members every two years. The next fully-revised edition will be available for the period 2018-2019. Members requiring the very latest information and advice should contact their Regional Office or visit our website at theMU.org

OCTOBER

28

Grants and assistance

Following the feature in our autumn issue that focused on support for members through maternity, adoption and parental grants, together with how the Union can offer benevolent assistance, we wish to remind members they can also apply to their Regional Committee for a short-term grant in times of hardship. Contact your Regional Office for more details.

GENERAL SECRETARY ELECTION 2017 Executive Committee Statement

The Executive Committee has expressed its support for Assistant General Secretary Horace Trubridge in the forthcoming General Secretary Election. Dave Lee, Chair of the EC said:

"The Executive Committee is delighted to support Horace's candidacy in the forthcoming election. The EC has taken this decision in recognition of Horace's outstanding contribution in a variety of roles in the Union over the last 25 years. Should his candidacy prove successful, we very much look forward to continuing to work alongside him over the next five years."

For full details of the process see p48-49.

Are UK performers set to be the poorest in Europe?

The EU has tabled a proposal to overhaul copyright law on a continent-wide basis, and take into account monies accrued by labels from streaming and other electronic means. But what happens if we leave the EU before it is ratified?



So, we now have a proposal from the EU to reform copyright. It's called the EU Copyright Directive for a Digital Single Market... stay awake at the back there. It's currently out for consultation and it contains some interesting proposals for performers. No really, it does.

These proposals, which are designed to better reward performers when their recorded performances are commercially exploited on the internet (downloads, streaming and the like), have come about due to the concerted efforts of musicians' unions and performers' organisations. The Fair Internet campaign (backed by actors and musicians across Europe) has been influential in Brussels, and has put forward radical proposals to address the growing inequity in the way performers are paid for digital. Unfortunately, the Brussels mandarins failed to adopt the Fair Internet proposals and have, instead, put forward their own ideas as to how the problem should be tackled.

The pertinent bits for performers – naturally, most of what's in the new directive is there to combat unlicensed uses of recorded music as a result of concerted lobbying by the record companies – are Articles 14, 15 and 16.

Article 14 basically says that if a performer has made a 'significant contribution' to a work, then they are entitled to transparency in the value chain. In other words, if you are the vocalist on a recording (surely a lead vocal counts as a 'significant contribution') then you

should be given access to your label's accounts so that you can make sure that the royalties they are paying you fully reflect all of the income that the label is receiving from all of its licensees (Spotify, Apple, Deezer, Tidal, Amazon and the rest). That's a good idea... if you can make it work. The problem is that the labels will just turn round and say: "Sorry, but we can't tell you about our deals with the digital platforms as they are all subject to non-disclosure agreements (NDA's)". So, if, and believe me all of this is riddled with ifs, you try and invoke Article 14 you are likely to find yourself in dispute with the record label – more about that when I get to Article 16.

Article 15 (my personal favourite) says that if you can show that the remuneration you are receiving from the rights owner (in this example a record company) is disproportionately low compared to that which the rights owner is receiving, then you would be due a secondary stream of income. Nice. So, how do you show that your payment is disproportionately low compared with the money that the label is receiving? Well, that shouldn't be too hard, for instance, if you are on a 10 per cent royalty, then by definition your share is disproportionately low as the record company is receiving the other 90 per cent!

You don't need detailed forensic auditing to win that argument, it's de facto. Also, and this is where it gets even more interesting, Article 15 is not limited to contracted performers (artists with record deals). It includes all performers, in other words, session musicians too. Now, currently, most session musicians receive a one-time only payment in full and final settlement for their recorded performance on a track. No matter how

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

"Most of what's in the new directive is there to combat unlicensed uses of recorded music."



Are session players about to get an unexpected bonus from the new EU legislation?

successful the track is, the record companies don't have to pay any more money to the session musician. I know, doesn't sound very fair does it? However, Article 15 could change all that, if a session musician who played on a hit record (apologies for the old lingo) was only paid a basic session fee (£120) or something close to it then, just like in the example above of the contracted artist, it doesn't take Hercule Poirot to work out that the payment is disproportionately low compared to the revenue that the record company is receiving. The Directive is silent on exactly how this additional stream of income would be administered, and by whom, but it is at least an acknowledgement

that performers, both signed artists and session musicians, are not being properly rewarded from streaming and downloads when the recordings that they make become successful.

So finally, Article 16. The legislators must have realised that the implementation of Articles 14 and 15 is likely to lead to almighty rows between performers and rights owners which, if taken to court, would only serve to make the lawyers rich – and so Article 16 proposes that a dispute resolution mechanism be established in member states to quickly and cheaply decide who is in the right. Again, who, how, and at what cost to whom is not made clear, but a simple cheap process to sort things out is a good idea.

So, nice one EU. It could have been better – it could have been a whole lot better – but sometimes you just have to work with what

“Of course, this is an EU directive, and if we are no longer a member of the EU when it's ratified by member states, then what then?”



you're given and make the best of it. Of course, this is an EU directive, and if we are no longer a member of the EU when the directive is ratified by member states then what then? Well, the music industry is worth roughly £4bn to the UK economy right now, and if we're going maintain those returns we have to make sure that the industry remains attractive to young talent. I fear that unless our government takes steps to improve performers' income from digital in the way that this directive suggests should happen, then our performers will soon be the poorest in Europe. [mu](#)

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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musicians-union



Find us at theMU.org



Email us TheMusician
@TheMU.org



YOUR EDITOR

10

Welcome to the Winter 2016 issue of *The Musician*, which contains our acclaimed mix of features, profiles, campaign news and crucial advice for working musicians.

You will see this issue has several calls to be involved in our key democratic procedures. I heartily recommend taking some time to become an active member of your Union, whether this is by standing as a Conference delegate, for example, helping out at an MU event, or contributing to our growing social media channels.

Keith Ames
TheMusician
@theMU.org

Happy Member

I continue to be amazed by the support I am getting from @WeAreTheMU – I am blessed to be a musician in the UK!

Camilla Mathias
@camillaCmathias

Fast Service

Just a little tweet in praise of unions. Especially for freelancers. Nice work recently @WeAreTheMU – Very speedy response to a predicament.

Kate @Kateviola

Diversity Counts

With the @WeAreTheMU at Trinity Laban to discuss diversity in orchestras.

Claire Hawk @clairehawk

Lone Voice

I grew up playing in orchestras/jazz bands as often the only ethnic minority. Thanks @WeAreTheMU for addressing the issue.

Pavan Verma @iPavanVerma

Sound Advice

En route to my @WeAreTheMU @HelpMusiciansUK hearing scheme appointment. Hoping all goes well! #hearformusicians

Jon Fellowes @JonMFellowes

Keep Music Live

Live music is so important – keep it going!

Taylor Notcutt @TaylorLouiseNot

Member Nell Farrally liked the violin picture on the cover of the 2017 MU Diary. So here's a bit more of it to enjoy...



© Shutterstock / Stokete

Autumn's Here

Feels like summer's over when the @WeAreTheMU diary lands on the mat. Like the violin pic!

Nell Farrally @nellfarrally

Diary Dates

Thanks @WeAreTheMU for reminding me I need to start filling up my 2017 diary!

Zoe Konez @zoekonez

Checking In

Good to know before you go – use the International Federation of Musicians Tool to Check Airline

Instrument Policies via @WeAreTheMU

Becky Taylor @yorkshirepiper

Taxing Times

Heading to the @WeAreTheMU for a tax workshop. Ready to learn some adult things!

Sam Wilson @samwilsonsounds

Hear Hear

I'm passionate about hearing. @WeAreTheMU helps #hearingloss #itsuptoyou

#tinnitus hell #protect yourself
Ann Bailey @ThunderlungsAnn

Teacher Training

Off to the @WeAreTheMU Teachers' CPD Weekend. It was fantastic last time!
Jo May @JoSpoons1

Protest And Survive

@WeAreTheMU members to protest Dirty Dancing as real musicians are cut in favour of a backing track.
MI Pro @miprofessional

Come And Help

So Dirty Dancing arrives in York on Monday and the show is using backing tracks! @WeAreTheMU members come down and help us leaflet please!
Dave Hughes @Dave_Hughes

Strong Support

Poll shows strong support for @WeAreTheMU's Dirty Dancing protests.
The Stage @TheStage

Safety First

On the way to a @WeAreTheMU Health & Safety course, one of the many courses the MU offer for free. #keepmusiclive
Nat Witts @NatWitts

Happy Parent

Lovely review of our 'relaxed yet charming' debut album in @WeAreTheMU Autumn mag
#parentmcr #newmusic
Parent @parentmusic

Cowley Fan

I always enjoy hearing what @neilcowleytrio has to say, today's interview in @WeAreTheMU mag is interesting as ever. #music #jazz #piano
Robin Phillips Jazz @RobinPjazz

Mental Health

Mental health in the arts: Are we talking about it enough? @WeAreTheMU... great to have this aired in mainstream media.
Chandos Arms Jazz @chandosarmsjazz

Always a pleasure to catch up with friends John Smith and Isabelle Gutierrez of @WeAreTheMU to discuss issues affecting musicians in Cardiff.

Jo Stevens MP @JoStevensLabour

Value Your Agent

Over and above their booking role, our agents nowadays are forging relationships and networks from which we benefit. They are often organising showcase events and other promotional initiatives from which we benefit. They work long hours, often away from home and family, from which we benefit. Good agents treat artists well, so let's treat them well.

We all understand how tight budgets can be on the road, but we must play fair. If your topline fee is £1,000 then, with a 15% deal, immediately calculate the fee to you as £850.

Agents aren't in essence MU members, although often they are. They are a vital part of the structures which provide employment for artists and musicians. We can be quick and decisive in condemning those who conduct business badly but, by the same token, we welcome wholeheartedly all those who are enlightened, contributory and, most relevant, honest. So, let's all do the right thing here.

Rab Noakes

Songwriter/performer and elected member MU EC

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Putting Venues First

As smaller venues continue to close, we look at the moves to protect our grassroots scene....

Feature by Katie Nicholls





Vince Ray And The Boneshakers rocking out at the now-lost 12 Bar Club in London's West End.

© Roger T Smith / REX / Shutterstock

The plight of the UK's vital network of small and medium-sized venues has become a well-publicised scandal over recent years, with hundreds of stalwarts of the UK music scene slamming their doors shut for the last time. The sheer scale of the threat is eye watering, with an estimated 40% of venues lost in the UK in the last 10 years alone. Alongside the many tiny-yet-important back-room style venues, there are some big names who have also come under the cosh: the Astoria and the 12 Bar in London, Leeds Cockpit, Sheffield Boardwalk and Leicester Princess Charlotte to name a few. Each and every one a rich breeding ground for musical talent from every genre.

The size of the venue closure problem in London became so pressing that in 2015 the city's Mayor created the London Music Venues Taskforce to research the causes and potential solutions to this growing problem. The Taskforce concluded that alongside "market failure within the music industry" the principle causes of venue closure were due to "planning, licensing, policing and fiscal policy, and struggling to balance the needs of grassroots music venues with those of residents and businesses. This pressure, coupled with rising property prices and increasing costs for grassroots music venues, is proving too much and venues are closing".

Leading the London Music Task Force is Mark Davyd, founder and CEO of the Music Venue Trust (MVT). Also sitting on the board is the MU's National Organiser Live Performance, Dave Webster. The MVT is a charity that was set up in 2014 to try to stem the loss of the UK's valuable network of music venues. Mark Davyd says that the situation reached a crisis point about a year-and-a-half ago: "We were in

"Rising property prices and increasing costs for venues is proving too much and venues are closing."

danger of the entire venue network creaking to a halt. I think just about enough has been done in the past 18 months to prevent that from being the outcome". While he is cautiously optimistic about the slowing of these closures, the problem needs further attention from within the music industry, and support from the government, local authorities and the general public. In a bid to explore causes and solutions, as well as to garner public attention, the MVT organises an annual Venues Day, the third incarnation of which took place on 18 October 2016 under the theme 'Building On Progress'.

Debate and music

The Roundhouse in London was host to this year's Venues Day, and guests on the panel included Steve Lamacq (BBC 6Music), Jo Dipple (UK Music) and Adam Sherwin (*The Independent*). Musicians invited to debate the key issues included Mark Morriss from The Bluetones, Tom Clarke from The Enemy, and The Anchoress singer Catherine Ann David. The day concluded with a gig featuring Public Service Broadcasting, Ed Harcourt and Everything Everything. "It was an incredibly positive day," says Davyd. "It sold out a couple of weeks in advance and delegates came from all over the UK. Everybody has walked away from it quite energised."

In 2015, panel discussions focused on licensing and planning, and as a result, the MU, UK Music and the MVT worked closely with government to change the Town & Country Planning Act in order to protect grassroots music venues. As a result of lobbying by the MU, MVT and UK Music, the law was amended in 2015 to incorporate the Agent Of Change principle, which states that whoever creates the change carries responsibility for the change. Planning and licensing again rose to the fore as pertinent issues at this year's Venues Day. Davyd says that the focus has now shifted to local authorities whose →

interpretation of the law often leaves venues as vulnerable as before. "I think it was fairly clear that there were lots of cases in which what was intended to be a national policy is not being delivered locally." Dave Webster agrees it's an area that demands scrutiny. "If you've got something in planning law that says you can't go and build a block of flats next to a venue without making sure it's properly sound proofed, then it shouldn't be overturned by a property developer who pressurises the council. It needs to be robust. The venues are always struggling with money, and who's got the money to fight big corporate giants."

Music industry pressure

While external pressures regarding licensing, planning and development undoubtedly cast a shadow over the future of grassroots venues, Davyd believes that internal pressures are just as important, and that the music industry needs to review its own contribution to the demise of small and medium-sized venues. "The mechanics of how the music industry works at the top end are clearly no longer appropriate for how we all work at the bottom end," Davyd believes. "For years within the music industry we were content to see one venue close down and another one open and, frankly, the attitude from the top reeks of: 'Don't worry there'll be another mug along in a minute'. We need to recognise that a lot of the people who are running these venues now are the people who are the most passionate and dedicated or most professional – in most cases both."

Paul McCartney recently endorsed this work saying: "Throughout my career I've been lucky enough to play in venues of all different shapes and sizes, from tiny clubs to massive stadiums all over the world. Artists need places to start out, develop and work on their craft, and small venues have been the cornerstone for this. If we don't support live music at this level then the future of music in general is in danger." Dave Webster agrees that such celebrity endorsement is valuable: "If it wasn't for the grassroots scene, the people at the top wouldn't be there. I'm a supporter of investment at the grassroots level."

A Good News Story

Small venues feeling the pressure from property developers were given a boost in recent weeks as news reached them that the much-loved London venue Passing Clouds had evaded almost certain closure.

The venue, which has hosted hundreds of emerging artists as well as big names such as Lee Scratch Perry, Sun Ra Arkestra and Jazzie B, was facing a gloomy future when developers threatened the site.

In October 2016, after huge protestations from the local community that the venue has served for many years, Hackney Council announced that the club had been made an asset of community value (ACV). This means that any landlord wanting to sell the building must give the community six months to buy it. A signal, hopefully, that the tides are turning in favour of UK's small venues.

For more info on their campaign go to www.passingclouds.org

When you've got people like Paul McCartney coming out in support... great! But let's have a bit of top-down investment."

Positive action

Venues Day is as much about finding solutions as debating the issues. There were some dramatic new initiatives announced at this year's debate. Sound & Vision is a scheme for regenerating small venues, and investing in lighting and PAs; grassrootsvenues.tickets is a new ticketing platform operating in collaboration with TicketWeb. The new system provides clarity about where the money goes, and features a 'maintain and sustain' fund ensuring that a proportion of ticket sales is invested back into the venue.

Venues Day was also a good opportunity for the MU to touch base with venues involved in the MU's Fair Play Venue Scheme. "We have a really good number of venues that are on the scheme now," says MU Acting Live Performance Official Alex Mann. "The venues themselves have found it incredibly helpful, as have the members when they're looking to play

© Alberto Pezzali / Alamy



(Right) When Passing Clouds in Dalston was faced with closure, the community came out in protest to try and save it. But Fabric (above and top right) wasn't so fortunate.



“I can’t imagine what these towns will look like without their local venues.”



© Sarah Ginn / PVMCA / REX / Shutterstock

venues in the area and don’t know where to start, or are perhaps unsure about the treatment they may receive. With the Fair Play Venue network starting to build nationally, it’s becoming a force in itself. Tying in with the work that Music Venue Trust is doing, the Fair Play initiative is beginning to create a more positive mood in the grassroots world.”

Strength in numbers

Increasing public awareness and celebrity support has shone the spotlight on an issue that affects not just musicians and venues, but the wider community too. Without The Cavern Club, there would be no Beatles, without The 12 Bar, no Ed Sheeran, and without The Troubadour, no Adele. Davyd says that it’s not just the ‘long tail influence’ that makes small venues important. “I can’t imagine what these towns will look like without their local music venues because it isn’t just a space for somebody to build a career (although that makes economic sense). It’s where anybody who’s even the slightest bit odd can find a home! That’s not just about musicians, that’s about photographers and designers – anybody with any kind of alternative lifestyle.” **mu**

Popular venues all over the country have long since closed down, while Bristol’s Fleece (below) has been threatened with closure.



Independent Venue Week

This seven-day celebration of small music venues around the UK has become a much-loved part of the musical calendar, giving emerging bands the chance to play live. Supported by Arts Council England, the Week brings together artists, promoters, labels, opinion leaders and the media.

Last year’s event saw 109 venues across the country play host to a hefty 981 artists, who in turn played in front of 38,231 gig goers. The event acknowledged the people that own, run and work in these important venues, week in week out.

Alongside Venues Day, the Week plays an important role in celebrating the treasure that is the UK’s network of small venues. Head to independentvenueweek.com for details of the next Independent Venue Week, set to take place in January 2017.



© Natasha Quarmbay / REX / Shutterstock © Adrian Sherratt / Alamy



The Godfather *Of* Swing

Ray Gelato has been keeping the flame of British swing alive since the 1980s, and he doesn't look like slowing down.

Feature by Nick Hasted

As Ray Gelato sits outside a Soho café sipping espresso, it takes just 10 minutes for the first passer-by to shake his hand. The saxophonist and singer is the Godfather of modern UK swing, and although he bemoans the savage gentrification that is tearing apart London's old bohemian quarter, Soho remains his kingdom. He and his seven-piece band The Giants will soon take up their usual Christmas residency at Ronnie Scott's – a gig he inherited from George Melly. He's written a theme song for the area's venerable Bar Italia, and featured one of its last late-night basement bars, Trisha's, in a video. Like these favourite haunts, Gelato at 55 is a hold-out, a hard-gigging bandleader who's survived every shift in fashion, and played to fans from Paul McCartney to the Queen along the way.

Puffing on a cigar, he's a gruff yet big-hearted personality, just as on stage he's the sort of hard-blowing showman jazz now shies away from. He credits his New Jersey-born airman father's record collection with his music's punchy mix of swing, old-school R&B and rock 'n' roll. "He was stationed here in the 1950s," he says, "and was a rock 'n' roll fan. So I grew up with Fats Domino, Little Richard and Bill Haley & the Comets. But what I really loved was the sax breaks on those records. Because when those saxophonists like Lee Allen with Little Richard played, they were really no different from jazz and R&B saxophonists like Arnett Cobb or Illinois Jacquet ten years before. That's what those rock 'n' roll and R&B players were. They were jazz players making money."

Gelato's showmanship also came from such models. "I guess I got it from my early rock 'n' roll heroes," he considers. "Cab Calloway was the jazz version of that, and Louis Jordan in

rhythm and blues. And Lionel Hampton was a guy I saw live a few times who did that jazz showmanship with incredible musicianship. And that's what I wanted to do – to keep that high level of musicianship, but bring it across to people. You've got to be built that way, or you don't play that way – like Miles or Coltrane, it's not their thing. It came naturally to me."

Learning from experience

He played along to the sax solos on his dad's records as a teenager, fascinated with their sound. Though the perfect age for punk, he spurned it. "When I started to get into jazz and swing, I had no time for what was going on," he says. "I had to go my own way." When he began to play live, he soon realised his limitations. "I'd got into a rock 'n' roll band, playing on my back in a tartan jacket, and I realised I didn't understand how to improvise." Private study, night-school, and the raiding of Record and Tape Exchange's jazz racks helped his education. Where more recent jazz musicians study at conservatoires, Gelato also saw his heroes play. "In the late 70s and early 80s, you had a few of these guys still →

Bandleading In The 21st Century

"As much as I love my band, when you're a bandleader you don't grow much as a player," Gelato believes. "Because band-leading requires 80% business and 20% music. And anyone who says to you otherwise is wrong. It's really hard work, in that I've got to keep the guys motivated. I book flights, and I like to keep as much control as I can, because when I've left it in other hands it doesn't work. I've got a PR person, and several good agents who I trust. But it's down to me. You've got to lay out the standards you need, of rooms and everything else. I'm 55 this year. And if it ain't right, I'd rather stay at home. If anyone takes the piss when I go away, I'm not going to work with them again. I've done my apprenticeship. I don't want to do it anymore! I would love someone else to do the whole thing, and to only concentrate on the playing. But the guys in the band like to deal with me, they know I'll get them the best deal. So it's needs must."



"I had no time for what was going on, I had to go my own way."

One of British jazz's true survivors, here's Ray Gelato in full swing with his illustrious Giants.



around," he recalls. "We used to go to Ronnie's all the time, and there was a club called The Canteen in Covent Garden that booked these people. I always went towards that big-toned playing, and seeing my sax heroes live – Stan Getz, Johnny Griffin, Illinois Jacquet – helped me develop that, because you can't get it off the records. It wasn't the notes so much. It was the drive, and the sound."

After rock 'n' rollers The Dynamite Band, Gelato met a Django Reinhardt-inspired guitarist busking in Camden under the name Maurice Chevalier. As The Chevalier Brothers,

their band regularly gigged at Camden Palace [now Koko]. "We were one of the first of that era to revive swing music," Gelato says with pride. Winning a talent contest there also encouraged him to start singing. "They need a vocal," he recalls the conversation going. "Just sing in the car on the way, you'll be fine." By his early twenties, Gelato had turned pro.

Having a ball

This was the early 80s. Gelato looks back at being a working musician then as if at a lost world. "You made your own circuit then," he explains. "But once you got known, you could work in London every night. And the money was probably the same as it is now. We weren't earning a fortune, and we weren't even appreciated. But there were so many more venues. What I remember mostly was The Wag Club in Soho, The 100 Club, which I still play, and rooms in pubs, which were proper venues then. We built a following there. And there was also the university circuit. I remember doing the Oxford May Ball at 10pm, then driving to Cambridge for 4am."

The circuit was usefully diverse, too. "We were on a bill with Sade several times, and Elvis Costello, and The Pogues – they were supporting us. Lots of guys coming out of college now play strictly jazz venues. I've never done that. We were doing contemporary venues, to crowds of our own age. It enabled me to learn how to read a room, and project your sound. It was good to be playing to those audiences. Because this is what our heroes would have done. You want the energy."

In 1988, he began another sideline when movie producer Stephen Woolley, a regular at Chevalier Brothers gigs, asked them to perform in the Profumo Affair film, *Scandal*. "That opened up quite a lot of things," he says happily. "We did so many soundtracks. John Altman, a big band leader who writes a lots of

"It wasn't the notes so much. It was the drive, and the sound."



As much at home behind the microphone as he is playing his sax, Ray's been a fixture on the swing scene since the early 80s.



Photo: © Darren Russell



film things, used to throw me a lot of those, and I've got a publisher who pitches stuff. I was in *Enigma* [2000] as a bandleader. Then we did the 1998 Levi's Dockers commercial, where I sang *Tu Vuoi Fa' L'Americano*, which helped put us on the map in the swing revival in America."

Gelato had already switched tracks by the early 90s, putting together a seven-piece band, The Giants. "The scene was changing," he explains. "In the late 80s, acid house was coming in, with venues closing. The university scene completely closed down to people like us. And we were unhappy. So I thought, I'll start my own band.

We wanted a big band sound, and we then had to work out a scene in Europe, because the UK was slowing down. My band spawned a lot of European copycats, and I'm very flattered. But sometimes these guys just put the suits on, and think that's enough. The people that we

What The MU Means To Me

"I've been a member since the early 80s. They've advised me on a couple of contractual disputes I've had, like a noisy neighbour complaint from a lady next door – the first complaint I ever had... and I grew up on a bloody council estate in Ladbroke Grove, where we were packed in, and no-one ever complained! So the MU helped me with that. Fortunately, I've not been in too many disputes where we've had to get legal, which is a real fear of mine, because it's such a waste of time. I haven't been stiffed with money too much, and if it's a bad situation, I've often just walked away. But I keep my membership going, and I believe in it. I've got friends in the MU, and they've always been very helpful to me."

love were top-class. And I don't know if I've ever got there. But that's what we've always aspired to be."

Gelato's Giants have attracted fans of the highest profile along the way. "We played Paul McCartney's wedding to Heather Mills. The lovely thing was, McCartney would come and see us at Ronnie's after that. And Van Morrison's a big fan. He turned up at Ronnie's last year. It's really nice to know people like that are into it. Playing to the Queen was from an agency, too. But the story goes that her or her people liked it so much that they asked me back. We did an intimate thing at The Ritz, a small room. I remember as she was leaving, we sang Louis Prima's *Buona Sera*, and she looked round and smiled. That was really nice."

Keep on swinging

Such career boosts have become harder to come by. "Things have changed beyond belief," he says. "To pack venues now is 20 times harder. You've got to do all your own promotion. But rather than being a dinosaur and fading out, we've had to adapt. With the seven-piece now, I keep it for good things like Ronnie Scott's at Christmas, or The Blue Note Milan, where there's a period of work that can pay for it. I've got a quartet in Spain that I just take a pianist over for, and I play in a trio with Claire Martin, who I've just made the album *A Swingin' Affair* with. You have to have several projects on the go now. If you try to do one thing, you're finished. Two or three years ago, it was dying on its arse because I was only doing The Giants, and with the closure of venues the economy can't support it. But this summer was my busiest in 20 years."

The Giants' reduced part in his life, though a matter of survival, has also awakened creative ambitions. Having ridden with bandleading's punches so long, Gelato is in the mood to make music that's more for himself. "I was doing a Texas tenor sax project recently, in the south of Spain," he says, "which was marvellous for me. I just sang one song. People turned up and asked for *Buona Sera*, and I refused. And I want to do a strict jazz album, on vinyl, with a lovely trio, and a dozen tunes I like to play – some late-night tunes, some ballads, some swingers and some stompers. That's not going to be commercial. But it's something that I have to do." 

When Is A Live Performance No Longer Live?

The reduction of live musicians, and a reliance on recordings in a touring production of *Dirty Dancing* has set a worrying precedent...

Report by Neil Crossley

The practice of musicians being replaced by recorded music in live theatre productions was brought sharply into focus in 2016 when the MU protested against musicians being reduced on the current *Dirty Dancing* tour.

The MU raised objections back in May when it learned that the latest production of the show, once dubbed 'the ultimate live experience', would feature more recorded music and fewer live musicians than previous tours. Instead of the live band of eight or ten musicians, the MU believes that the show features only five actor/musicians, plus unauthorised backing music recorded in Italy. But despite the scaled-back production, ticket prices remain comparable with all the show's earlier tours.

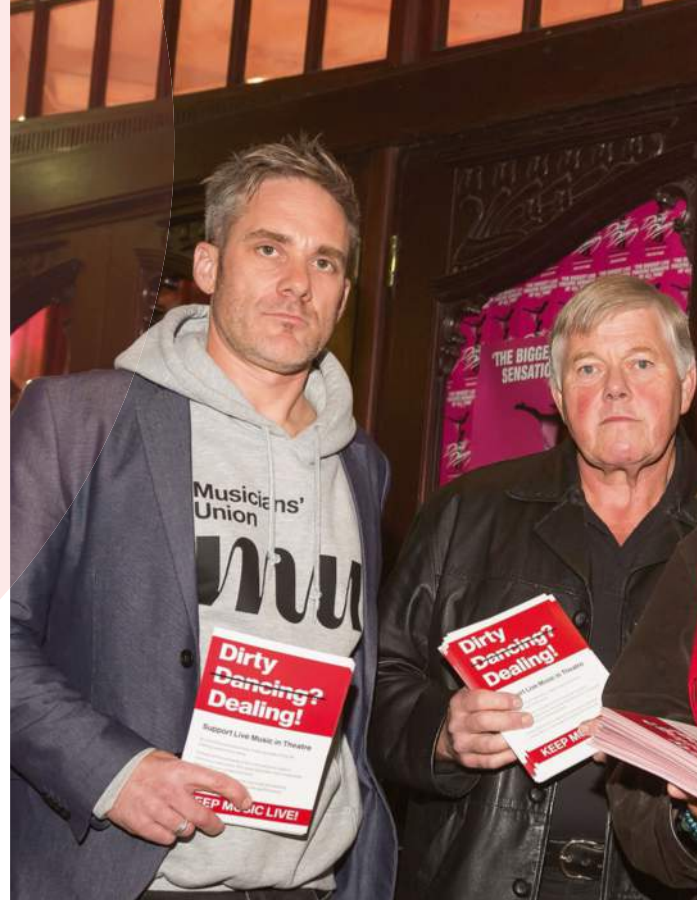
"We think there is an issue here for the ticket-buying public, as we gather that prices are not reflecting the fact that it is effectively a reduced production," says MU Assistant General Secretary, Horace Trubridge. He acknowledges that touring shows often use recordings to augment the sound of an existing live band, something the MU accepts as a financial necessity of touring, but believes that *Dirty Dancing* is doing precisely the opposite,

by using a recording with some live music mixed into it. "The MU believes that live theatre should be just that," he says. "Returning fans keen to see this show based on their enjoyment of previous tours may be disappointed to witness the apparent cost-cutting changes."

Audience Expectations

It's a point reinforced by Sam Hambley, who contacted the MU after attending the show in August. "Having had a fantastic experience at *Dirty Dancing* at Manchester in 2014, I booked again for what I assumed would be a repeat in Blackpool last month," said Sam. "Marketing material was identical, pricing was comparable, I reasonably presumed the music would be the same... not at all. The whole production and experience was different, dumbed-down, and without the pull of making the audience believe, and feel, the music and emotion."

"Despite the scaled-back production, ticket prices remain comparable with previous tours."



The producers of *Dirty Dancing* have rejected the MU's claims, emphasising that the show is a "play with music" and has always featured at least 40% pre-recorded music. Speaking to *The Stage* in August 2016, one of the producers said he deplored the attempts of some MU members to "prejudice the audience against our production". He claimed the show's publicity did not refer to itself as a musical, that "none of the leading characters sing," and that the music was used as an underscore. But Dave Webster, MU National Organiser, Live Performance, totally refutes this claim.

"I would strongly disagree that it's a 'play with music'. The music is, alongside the dancing, the most integral and important part of the show. If the track failed due to a technical fault, could the show continue with the band that is currently engaged? Replacing musicians with recordings in shows where you would naturally expect to hear live music is a red line for us." When this *Dirty Dancing* show originally came into the West End, the then producers and the MU came to an agreement for some supportive brass and string tracks to run alongside the



Main image (L-R): MU Regional Organiser Matt Wanstall; MU member Brian Pillsbury; EC Vice-Chair Kathy Dyson; MU Regional Officer Barry Dallman, protesting outside the *Dirty Dancing* show in York.



Positive Protest

The North of England Region orchestrated the first protests against the *Dirty Dancing* show. Here, MU Regional Organiser Matt Wanstall talks about the public response...

"Most people are very positive and supportive of our position, while disappointed to hear that the show they are about to see features less music. Where we've had conversations with audiences it is almost always the case that they expect live music as part of the show, particularly when they've paid significant sums of money for tickets. When told that previous shows included live pit bands for similar prices they generally come to their own conclusions around being short-changed. This is a shame for the audience, and for the reduced number of musicians who are on the show whose performances, as far as we're aware, aren't always being heard."

10-piece live band. This was done in full consultation with the Union, ensuring that there was live music providing employment for musicians. The recorded element provided employment for session musicians and usage fees were paid for the recordings. The further use of the supporting recordings was agreed with the Union and subsequent tours featured eight musicians. The MU then learned that this situation was about to change.

The Live Element

"Their initial idea was for no musicians at all, which was presented to us as a *fait accompli*," explains Dave. "We heard a rumour back in early 2016 and met with the producers in May to seek a solution. The MU's agreements have specific clauses within them surrounding the use of recordings and the Musicians' Union needs to give its consent." In this case, the Union refused consent for the use of the non-UK recording and one of the producers resigned from UK Theatre, the trade body with whom the MU holds its agreement.

"It's our job to push back and argue for live music," says Dave. "Our members' livelihoods depend on it. We are always happy to talk in advance – to find a solution as has been done in the past. While we are pleased that employment for musicians has been found, the fact that the recording was not done in the UK also gave us concern."

At the time of going to press, the MU continues to demonstrate outside theatres where the production is being staged. To date there have been a dozen protests at shows nationwide, at towns including Dartford, Stoke, Aylesbury, Carlisle and Manchester. Response from the public at these protests has been very positive says Dave. "The MU must continue to be vigilant, to ensure through collective bargaining that we protect employment for musicians, and by showing producers that the Union can make life uncomfortable if we have to. The flipside is that the recording industry has taken a beating over the years, and where we can reach agreement we provide work for our session players. But we need to ensure it's done strictly within agreed parameters. Ultimately musical theatre is the domain of the live musician and we need to keep it that way."

Latest developments

The show will be in the West End for 30 performances in December, and through constructive negotiation the Union has secured employment for six musicians working under the SOLT/MU Agreement. It is hoped this could open the door for further dialogue with the producers with a view to finding a mutually acceptable solution for the rest of the tour. **mu**

Photos: Kevin Nixon. © MU 2016

Vying for Attention

Composing music for films and TV can involve much more work than the actual music making alone, says Dobs Vye...

Feature by Will Simpson

22

Photos: Jonathan Stewart. © MU 2016

"I'm as much of a detective as I am a musician," Dobs Vye laughs. By this he doesn't mean he taps strangers' phones or spends his evenings dusting suspects' fingerprints. No, it's just that for the BAFTA-winning composer, who has created the music for over 100 TV series, work consists not just of time spent in the studio, but hours of tracking down producers, figuring out when programmes are going to be made, and gleaning information about when and how their music is likely to be commissioned. It's a plate-spinning life. Right after this interview he has to get back to work on a pitch for a new BBC Entertainment show.

Unsurprisingly, working in this field wasn't his original intention when he began his career as a musician. Dobs started out playing piano and guitar, plus cello in an orchestra before music went by the wayside at college when he discovered the joys of rowing. "In terms of the virtuoso use of instrument skills, I've definitely let them wane," he admits. "The thing I play most often now is the mouse."

After college he played in a variety of bands before drifting into management – he represented Dido for a while, as well as top name DJs like Sasha and John Digweed. "Dance music taught my ears a lot. The fine details, the fine changes – it was like a completely different language. And without that I wouldn't be doing what I'm doing, because I became intrigued with the building blocks of production and how little details can be ear candy. That fascinates me more now than a chord progression."

At the same time he was becoming jaded with the industry. "I think I got fed up with people and the flakiness, with things not coming through and jobs not coming good. So my mindset after quite a while of unemployment was: 'if I won the lottery tomorrow what would I do?' And the answer was that I'd build a studio in my garden and just make music."

"I asked lots of people if they knew anyone who worked in TV."

So Dobs went to The Prince's Trust, secured a loan, and set himself up as Adage Music Limited, with the notion of creating music for advertising. It was tough at first. The Prince's Trust asked him to write a cashflow forecast for two years in advance. "I pestered and asked lots of people if they knew anyone who needed music. I volunteered to replace library music for architecture videos, all kinds of weird stuff."

He chanced across a Radio One producer who had just switched to BBC2's late 90s music show, *The O Zone*. "I started by writing her a congratulations card," Dobs recalls. "Then I offered some fresh music for the show which I thought she might like. I think they wanted Basement Jaxx, and obviously she couldn't afford them, so she came back to me."

"After that I pestered everybody if they knew anyone who worked in TV. A friend worked at Sky who then put me in touch with the guy in charge of *Sky News*. I went to see him and found out they were rebranding soon. So I pitched. And I won the gig. That was a huge development, as that was a big job to win. Looking back, it was definitely a breakthrough."

Pitch perfect

The process of actually getting the work varies. Quite often, as with so many freelance jobs, it's down to word of mouth. "The most delightful way of working is for somebody to call me up and say, 'We want you to do this'. That does happen and it has happened thankfully quite a lot this year. Often though it's a pitch situation."

A good relationship with the series producer is key. "Some are good at talking about music, some are not. It's my job to actually find out what they want. Sometimes they are very organised and have a brief and send me music. I'll be asking questions about tone, instrumentation, and what is happening visually on the programme."

Things get difficult when a producer provides only vague directions. Or worse, starts changing their mind about what they want. "Some people say things on a whim which can then take me days to create. Then when I come back to them they go 'ah no actually I didn't mean that'. There was one time with this producer – with whom I'd had some hit



Dobs' CV

In his long composing career, Dobs has created music for, among others:

BBC: *Blue Peter*, *Last Choir Standing*, *Rogue Traders*, *Rank The Prank*, *House Swap*, *Eurovision: Making Your Mind Up*, *Watchdog*, *Animal Antics*, *The Travel Show*, *Jackanory*
ITV: *Big Star's Little Star*, *Let Me Entertain You*, *Beat The Star*, *Life On Marbs*, *Fake Reaction*
Sky: *Sky News*, *Antiques House*
Channel 4: *The Games*, *Secret Eaters*, *Forty*
Channel 5: *Violets Are Blue*, *Half Built House*, *Inside Out*
Other clients: Discovery, Nickelodeon, Endemol, UK Play, Radio 2, Talkback, 12 Yard, Zodiac Media, Mentorn, STV, Lion Television, Freemantle

Elsewhere, Dobs' self-titled *Public Symphony* album was released first in 2006, and then again as *Inspire* in 2010.

While at 7PM Management, he co-managed artists such as Sasha, John Digweed, BT, Dido, Blue Amazon and Shiva.

“Royalties are the core part of my business. I consider myself a miner at the PRS coalface.”



Like any freelancer, Dobs Vye suggests that putting the footwork in pays great rewards.

shows – he’d given me guidance that I’d then delivered on, which he then later disagreed with and the job got taken away from me. That sort of thing can be very demoralising.”

Digging deep

It can be a lucrative job, depending on how much work you do and how successful those shows are. Fees vary, but of more value long term are royalties. “That is the core part of my business. I consider myself a miner at the PRS coalface.” But while commercial musicians have had to adapt to the way the internet has turned the industry upside down, Dobs has had to go through a similarly uncomfortable period of adjustment to changes in the TV landscape.

“When PRS changed the rates between prime and non-primetime, that was hugely wounding to my income, because suddenly my shows that were on during the daytime were being paid a third or even half less. Then even worse: the BBC decided to take all the kids shows – ‘cos a lot of my shows were kids’ shows – off their flagship channels. BBC1 primetime is edging towards £100 a minute and CBBC is £4 a minute, so my income took a massive hit. But then I just had to work on getting more primetime terrestrial shows, which I’ve actually managed to do.”

These days Dobs rarely meets his clients in person. “It’s very faceless. Sometimes I feel that I might have more loyalty if I did have more meetings. But the fact is I’ve been able to do transatlantic work. Now you can work anywhere in the world, for anybody, across time zones. You can do things quite remotely, which works for me because I’ve got a studio out here in the woods in High Wycombe.”


Music business

He advises those who are curious about pursuing a similar route to develop a business head: “It’s not just an artistic pursuit, it’s a business, and for you to remain in business you have to be good at business. That’s why I’d recommend writing a business plan and get experts in to advise you.”

“Do everything and anything to hone your production skills. And that means making music for everybody – in other words not restricting yourself to one niche genre or style. I’m still trying to get better. My ears are getting better and my mixing is getting better. That’s the great thing about what I do. You’ve never arrived or ever finished learning. There are always new toys to play with and different styles of music to get into and try to create.”

Dobs has been an MU member since the late 90s, and in all that time hasn’t had to use the Union’s services, beyond insurance. “I’ve been

lucky when it comes to payments. Usually my clients tend to be big enough companies to pay. People are reasonably good at that, even if you have to chase them sometimes. But even though I’ve never had to fall back on them, the Union is important. It’s a lobby group that is necessary in a digital world. I can’t speak for jobbing instrument players because that isn’t really my sphere, but in terms of there being a voice for musicians to government, I’d say it’s crucial.”

He has no regrets about the route not travelled as a commercial musician. Like any freelancer, the life of a TV composer is precarious, but it can be immensely rewarding – although any glowing moments of satisfaction when he kicks off his shoes and switches on the TV to hear something he was working on six months ago are a rarity in the Vye household. “I don’t indulge myself like that very much!” he laughs. “Never have. I’m just thrilled when I get the work in. Occasionally when you win a pitch you think: ‘Ah I got that in front of the usual suspects’. It’s probably like any sport in that respect – you get your losses and victories. But for me, the fact that I’m still doing it, still working, is the main thing.” Time then, to get back to the studio, to that pitch, and the ongoing detective work. 

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)

Rab Noakes

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

(One to be elected)

Philip Barrett	91	
Vernon Fuller	121	
Brian Pilsbury	51	
Eileen Spencer	195	Elected

Spoilt ballot papers	26	
Total ballot papers received	484	9%
Total ballot papers dispatched	5112	

Midlands

(One to be elected)

Rosalind Page

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 Midlands Region does not exceed the number to be elected, and a ballot is therefore not required.

Wales & SW England

(One to be elected)

Ruth Ballantyne	244	Elected
Ceri Williams	158	

Spoilt ballot papers	2	
Total ballot papers received	404	12%
Total ballot papers dispatched	3318	

London

(Four to be elected)

Steve Done	289	
Jacquelyn Hynes	344	
David Lee	484	Elected
Gerald Newson	415	Elected
Mike Poyser	179	
Maxim Rowlands	217	
James Topp	134	
Barbara White	391	Elected
Sarah Williams	428	Elected

Spoilt ballot papers	15	
Total ballot papers received	896	10%
Total ballot papers dispatched	9169	

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
8 November 2016

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 0JJ with such a request enclosing a suitable SAE.

There were no vacancies within the East & SE England Region for the office of Executive Committee member, as the current EC members for the Region all complete their two-year terms of office at the end of 2017.

PPL Registration For Orchestral Musicians

Are you getting all the money you are owed for your recordings? *The Musician* explains how you could benefit by registering with PPL...

Report by Andrew Stewart

Orchestral players could be earning money every day without knowing it. While record companies have been swift to track business and broadcast use of their products, aided by membership of PPL – the UK-based music licensing company – individual musicians remain less likely to click the 'My PPL' link on the organisation's website. This is often because of perceived difficulties with registration and assumptions that there is little to be gained from the process.

But Alex Gascoine, MU Executive Committee member and violinist with the BBC Scottish Symphony Orchestra, is certain that registering with PPL is worth the effort. "I want to see every orchestral player in the UK signed up to PPL," he says. "If you're not registered for PPL, then you're missing a potential income stream from work you've already done."

Stream of cash

The size of that stream has grown thanks to PPL's close collaboration with other collective management organisations. Its 90,000 members received a share of their largest-ever quarterly international payment of £18m in October. The continued growth of PPL's international, public performance and broadcasting revenue, and the extension of UK copyright terms have also filled the payment pot available to PPL. Other initiatives have boosted what PPL distributes: a 2009 agreement with the IRS in the USA means that PPL's UK members can be exempt from paying withholding tax on US royalty payments.

While it would be wrong to imagine that fortunes are waiting to be claimed, orchestral players with a healthy list of recordings to their names stand to gain quarterly royalty payments in return for the initial effort of registering. "This is about raising awareness of PPL among orchestral musicians," comments Gascoine. "It really pays to register and keep up to date with your account." The violinist's awareness-raising campaign grew from his sense of frustration at the apparent difficulty of claiming PPL payments. He and his colleagues would submit an annual collective claim and felt lucky if anyone received £60. So Gascoine phoned PPL to discover how they

"You're missing a potential income stream from work you've already done."

When Alex Gascoine (right) realised that he was due extra money, he alerted his colleagues at the BBC Scottish Symphony Orchestra (far right) to sign up to PPL.



accounted for player royalty payments. The more information members supplied, he was told, the greater their payments. "I began by asking our management for player-lists for our recordings," he recalls. The BBC's digital record-keeping (launched in 2004) helped match players to albums. "I then asked the BBC for our orchestra's discography, which took just seconds to print."

Armed with a decade's worth of player-lists and a detailed discography of all recordings made since 1989, he was ready to approach PPL. He began by checking his own payment status via the collecting agency's website. "Once you're on their system, it's straightforward. You have your own password-secured PPL account, just like online banking; you can monitor money coming in and money being paid out in tax, and can make sure that you receive payments arising from works you've recorded."

His contact with Ben Hogwood, classical repertoire specialist at PPL, paid off when the latter called in December 2015 with news of a significant personal royalty payment.



© John Wood © Joanna Dudderidge

Gascoine subsequently announced that, thanks to supplying PPL with detailed player-lists, most orchestra members were in line for a Christmas bonus when the next round of payments were made. "That put the bit between my teeth," he notes. "I realised I had not been claiming for every recording. We needed to make the effort, as best we could, to give PPL details for every player who had taken part in recordings with the BBC Scottish. The money was ours, after all."

Update your profiles

Hogwood points out that PPL expects rights holder members to supply performer line-ups with new submissions. "If we don't receive those from record companies, we ask orchestras to do that wherever possible. Many orchestras have impressive archives stretching back to the 1960s. We also ask individual players to get confirmation from managements of when they served."

Sign Up Now

"I want PPL registration and payments to be on every UK orchestral player's radar," enthuses Alex Gascoine, "whether they're contracted to an orchestra or a freelance. Each of the 3,000-plus members of the MU's Orchestral Section needs to sign up for PPL and then check their online account regularly. The people at PPL are very helpful and excellent at giving advice on the phone. It's a case of getting registered, using the system and making sure that PPL is delivering payments for every track you've ever recorded. Take the time to register, provide details of the recordings you've made and don't miss out on money that is yours."

For more info, call PPL Member Services on 020 7534 1234, or visit their website at ppluk.com

Gascoine soon discovered that only half his colleagues were registered with PPL. Many complained that it was too complicated to register. "That's the attitude I want to change," he observes. He provided advice on the registration process and explained that PPL membership benefits were likely to be greater than people imagined, a point underlined in June when he received a further payment. "I stood in front of the orchestra, told them about my latest return and said: 'Guys, you have to register!' That was the turning point. Most players signed up to PPL after that. And now we're reaching out to the extras and deputies who work with us, to spread the word about PPL membership."

Thanks to more efficient systems and dedicated work by its specialist classical staff, PPL is now paying significant amounts to orchestral players. Ben Hogwood notes that he was moved when several veteran musicians called to say they'd been overpaid by PPL last Christmas. "I was very happy to tell them that the money was due to them. That's what we're here to do." **mu**

An Enduring Legacy

For more than 120 years, the MU has played a pivotal role in the lives of musicians across the UK, as a new book on the history of the Union reveals.

Report by Neil Crossley

The history of the Musicians' Union from 1893-2013 is the focus of a new book entitled *Players' Work Time*, launched on 7 September at Senate House in central London. The book – the culmination of four years research by Professor Martin Cloonan and Doctor John Williamson of the School of Culture and Creative Arts at the University of Glasgow – explores the working lives of musicians over the 120-year period. It argues that the MU's role at the centre of all major agreements covering the employment of musicians across the UK's music industry has been largely ignored. The book endeavours to remedy this oversight, by providing fresh insight on musicians' working lives, the industries in which they work and wider British social life.

"We wanted to get the story of this idiosyncratic but very interesting union across to as many people as we could," says Martin Cloonan. "One of the things that was very noticeable to John and myself when we started the research is that previous accounts of the music industry in Britain marginalised the MU and were largely disparaging, describing it as Stalinist, bureaucratic and obstructionist, that kind of thing. Similarly, most trade union histories in Britain don't make much of the MU. But I think the story that emerges from our research is a bit more nuanced, and I

think the MU has played a very important but unrecognised role in how the music industry has developed in the UK. Under General Secretary John Smith, it's repositioned itself as a music industry organisation, which is how it sees its future. It's no longer the kind of proletariat body fighting the rip-off bosses."

Addressing the challenges

At the book launch at Senate House, Cloonan praised the MU for its support in providing unlimited access to its extensive archive at the University of Stirling and encouraging a wholly independent "critical history of the Union" to be written. "The Union has approached this in a very mature and understanding manner," he said. The book focuses on the unique challenges of unionising musicians, a group that is frequently not perceived as workers

"The MU has played a very important but unrecognised role in how the music industry has developed in the UK."



by the majority of the populace. One of the most prominent challenges for the MU has been technology, says Cloonan, and he cites as an example events of 1927, when the Union faced the biggest threat to its existence – the emergence of talking pictures.

"The talkies is one of the seminal moments in the MU's history," he says. "In 1927, *The Jazz Singer* is released. The Union at that point has about 20,000 members and silent cinema was anything but silent because it had orchestras of 20, 30 or 40 people, featuring some of the top musicians of the day, so a lot of the membership was in those orchestras. Within five or six years the Union's membership went from 20,000 to 7,000, just because of the impact of talking cinema. So in the very early years of its history it was almost driven out of business by developing technology."

The threat from new technology has been a prevailing factor throughout. A fierce row erupted in 1952 over whether Hammond organ players should be admitted into the



John Smith on *Players' Work Time*

"This is really exciting. It's great to have a chronological history of our Union. We are still one of the few unions that really haven't changed. We merged with the National Orchestral Association in 1921 and we've been the Musicians' Union ever since then. We've had to change, we've had to adapt, we've had to adjust internally, but we are the Musicians' Union. We're very much a craft union and that's what we do, that's what we're experts in. And we've maintained a pretty good membership – at the moment it's getting towards 31,000. So I'm delighted. And I'm really indebted to John and to Martin for getting this off the ground and for really working very hard at it."

Union and MU members were asked to report if they came across anyone playing such an instrument. This dispute was echoed in 1978, when synthesisers became the latest technological point of contention after they were introduced to replace string players in theatres. When Barry Manilow toured the UK in 1982 with a bank of synthesisers replacing his orchestra, the London branch of the MU called for an outright synth ban. It didn't get it and synth players were subsequently welcomed into the MU, just as DJs were in 1997 following the rise of remixing and sampling.



© Joanna Dudderidge

Main picture: L-R: Horace Trubridge, EC Chair Dave Lee, Professor Martin Cloonan, John Smith, Dr John Williams, David Ashley. Left: John Smith. Above: EC members Rick Finlay and Rab Noakes.

Rapid advancements in digital technologies, such as music streaming, remain an ongoing issue for the MU. "I think you have to get into the Union's mind," says Cloonan. "The Union is there to protect its members' jobs and its members expect it to bloody well do that. So it's between a rock and a hard place with technology sometimes."

John Smith raised this issue in his introduction at the launch of the book at Senate House in September. "The Union has had to battle with technology throughout its history, losing all the while with what now look like now ridiculous campaigns," he said. "Talking pictures was the main one, then the drum machine, Hammond organ, skiffle groups. We produced leaflets saying 'This is not real music'. But you do what you can to protect the members."

Fear of the new


John echoed his own comments of three years earlier, on the MU's 120th anniversary. "There will always be a distrust of the new, that's the nature of things. People complained about synthesisers and wanted the Union to kick them out, but how do you do that? Take a



Luddite approach and try to destroy them? We have to manage expectations and some people think all we have to do is put in a call to Number 10. But it doesn't work like that. We don't always win our battles, but it's still important to fight them and to start a debate. We play a long game."

A true survivor

When asked to pinpoint the MU's greatest achievement, Martin Cloonan cites its ability to thrive against the backdrop of dwindling union membership. "Surviving for 123 years as that small craft union is pretty impressive," he says. "If you look at the anti-union legislation in the 70s and 80s, and what's happened to union membership overall. It used to be 11 million, it's now about four million. The MU's membership has held up and that's an astonishing achievement. Most of its members are freelance, so what they have to do is provide very good services, such as free insurance and career advice. And they do that pretty well. I'm really struck by the fact that the membership's held up. It's a pretty remarkable achievement."

Cloonan hopes that *Players' Work Time* will spark more academic interest and change the way people perceive the Union, the music industry, and Britain's musical life over the last 120 years. "That's my aspiration," he says. "The MU has been a very important organisation in ways that people don't realise. And that contribution should be acknowledged." 

For full details on how to buy a copy of *Players' Work Time*, visit bit.ly/2cpUULA



>> PLAYERS' WORK TIME: A HISTORY OF THE BRITISH MUSICIANS' UNION 1893-2013

John Williamson & Martin Cloonan

Manchester University Press

"This is an account of the MU as a music industries' organisation," note University of Glasgow academics John Williamson and Martin Cloonan in this book's introduction. "It is a history of the MU – not *the* history."

Their tale is a major contribution to the sociological and political history of British music. Here is the first book to document and analyse the role of the MU in promoting the interests of the nation's professional musicians. It is about musicians as workers, skilled individuals often employed by competing, competitive markets. The book trawls public and private archives to capture a wealth of information about the working conditions of countless musicians whose collective contributions to Britain's cultural life carry major historical significance.

The MU was founded as the Amalgamated Musicians' Union in Manchester by Joe Williams, and by the first meeting of its executive in 1894 it had identified issues that affected professional musicians, the employment of amateurs and visiting international players among them. Many of its original concerns, including undercutting and replacement, surface as constant themes of this book.

Williamson and Cloonan trace the MU's roots in 19th-century unionism and earlier musicians' societies before charting its enduring mission to protect the rights of its members and negotiate collective agreements. They also examine the impact of technology on the musical workforce, including the positive benefits of new and affordable instruments, and the devastating effects of the talkies on silent cinema orchestras.

The MU learned lasting lessons in the 1930s from failed attempts to oppose new technologies, and the book's authors

suggest that it took far longer for officials to recognise and address the needs of the nation's army of freelance players, jobbing musicians working across a multitude of non-classical genres. It shows how the powerful post-war MU responded slowly to seismic changes in musical tastes and employment, despite notable advances under General Secretary John Morton's leadership. "Despite Morton's open-minded approach and the efforts of some key officials, the Union was institutionally slow in adapting to changes around it".

The authors are as alive to the MU's shortcomings as they are to its virtues. The former, they explain, emerged following the advent of pirate radio in the 1960s, the rise of independent local radio stations in the 1970s, the steady march of privatisation in the 1980s, and the glacial progress of proposed reform in the 1990s. The virtues, meanwhile, are present in the book's compelling narrative of the MU's landmark 1946 agreement with Phonographic Performance Limited (PPL), and in its summary of the MU's recent modernisation, its successful campaigns on live music and copyright, and issues around equality and diversity.

Unusually, the MU numbered almost as many members in 2013 as it did in 1970. "This remains its biggest achievement," the book concludes. "The MU remains the largest musicians' organisation in the UK and, even after the [anti-union] legislation of the Thatcher and Major governments, continues to represent a significant proportion of the country's working musicians." This thoroughly researched, carefully constructed book helps explain how and why the MU, so neglected by serious scholars before, has stood at the heart of Britain's music profession for well over a century.

Andrew Stewart

Why I Joined The MU

To celebrate Black History Month in October the MU asked three musicians why they treasure their Musicians' Union membership.



NADINE WILD-PALMER

"Joining the MU was one of the ways that I first demonstrated to myself that I believed in my work. The MU provides a community, and with it a sense of belonging. The chances are if you are working in the music industry, at some point you will wind up working for yourself and on your own. It's at these times that the MU has provided the support, information, and more importantly the encouragement that I have so sorely needed. For me what it comes down to is this: the MU has welcomed me with open arms in my hour of need and held me up when I needed people to believe in me. It has been an authority, a friend, and a lawyer, and I know there is so much more to come! If you are serious enough to invest in your career, the MU is a great place to start!"

Nadine is a London-based singer-songwriter. Although she has been singing since she could speak, she began her professional career by starring in MasterCard's Priceless Surprises campaign. Following on from these successes she released her first solo EP, *Precipice*, in December 2015. Her EP is available for download on Soundcloud. If you want to learn more about Nadine, got to nadinewildpalmer.co.uk



SHERIKA SHERARD

"I spent so many years perfecting my craft but not enough time learning how to protect it. The more work I got offered, the more exposed I felt as a self-employed musician. Joining the Musicians' Union has not only made me feel protected, but has also enhanced my confidence as a working professional, through accepting and expecting the right deals, and collecting a healthy catalogue of contacts. Pursuing a career in music can sometimes feel like a lonely uphill battle, but by joining a union you receive the professional support you need to allow your creativity to lead to longevity."

London singer-songwriter Sherika exploded on social media when a video of her performing her self-written London anthem *Give Me A Job* went viral, notching up over 25,000 shares on Facebook in just 24 hours. She also performed with legendary British soul and R&B singer Seal when he paid her a visit on the Waterloo Southbank where she regularly busks. Their performance together was streamed live on Facebook. With appearances like these, Sherika has gathered an impressive number of loyal fans. Her album *Just Saying* is available now. For more information, visit sherikasherard.com



REBEKAH UBUNTU

"I initially joined the MU as a music teacher. I found resources such as CPD weekends, training days, and free £10m public liability insurance cover invaluable for my job. Now a full-time music student, I pay just £20 a year for full access to MU services and benefits. I have used the MU for career development advice at every stage of my progress regarding live performance pay rates, contracts, and how to further my career as a singer-songwriter and electronic music performance artist. With the MU I feel like I am a part of the music industry, because they remind me, that like other musicians – whether established or just starting out – I am integral to the music industry landscape, and thus should be supported to navigate it and thrive within it."

Rebekah is a London-based performance artist and musician whose work has featured on BBC Radio 1's Annie Mac show, at London's Serpentine Galleries, and in UK-wide arts institutions. Studying Creative Musicianship at the British Institute of Modern Music, her current works in development include songwriting, electronic music performance, and live performance art. Find out more at [instagram.com/Rebekah.ubuntu](https://www.instagram.com/Rebekah.ubuntu)

The Fifth Musicians' Union CPD Weekend

Teachers get together to share ideas and learn new skills in London. Andrew Stewart reports...

Music teachers from across the country came together for the fifth Musicians' Union CPD Weekend. The biennial Continuing Professional Development (CPD) event, held at London's Trinity Laban on 28 and 29 October, offered teachers a rich mix of practical workshops, open discussions, panel presentations, and a general sense of belonging to a professional movement prepared to tackle uncertainties about the future of music education.

The MU's National Organiser, Education & Training, Diane Widdison, reflected on a decade of development in her team's work with teachers. The Union, she said, was the only organisation gathering data from Music Education Hub representatives throughout England on job losses, contract changes, and threats to teachers' livelihoods. "They keep us informed about what's happening on the ground," noted Diane, adding that the hub representatives' data stream helps the MU to lobby government, Arts Council England, and other arts education policy-makers.

Claire Mera-Nelson, director of music at Trinity Laban Conservatoire of Music and Dance, underlined the community ethos of CPD training for music teachers. She invited delegates to look around them. "We as music educators have an important role to play in society," Diane noted. "Grasp that opportunity and take every ounce of courage and energy

"We as music educators have an important role to play in society."



you can from the discussions you enjoy over the next couple of days. They will sustain you over the year ahead and, I hope, stimulate you in your professional careers."

Music journalist and broadcaster Tom Service voiced a call for the promotion of 'active listening' in his keynote address. His argument at times sounded like a prospectus for a return to old-fashioned music appreciation, albeit modified to accommodate the broadest possible range of genres. He also expressed passionate support for music teachers, and the fundamental importance of music in education. "However many reports are published which say that this is the government that is going to guarantee music education for all our children – no matter their background or where they come from – it still hasn't happened. The MU's third Hub Report reveals that there is still that patchiness in provision."

Broad menu

Service noted how his frustration at government's failure to recognise the value

of music within education was offset by the inspiration he drew from the work of music teachers. "What you are doing is by far the most important thing you can do in musical culture, and is making the biggest difference." The weekend's warm-up session propelled delegates to choose from a menu of workshops that explored everything from learning in improvisation, ensemble technology, and music and autism, to more arcane discussions of quality in music, and of nationalism, multiculturalism and globalisation in music education.

Continuing professional development fell under the spotlight of a lively debate chaired by Trinity Laban's assistant director of music, Andrea Spain. Evidence presented by Kerry Boyle from her ongoing doctoral research suggests that only 32% of the 338 instrumental teachers she questioned thought that CPD was 'moderately influential'





Far Left: Tom Service presenting his keynote address at the CPD Weekend. Left and above: Music teachers from across the country get together for classes, workshops and more.

Diane Widdison



© Kathryn Boudet


"We understand the importance of providing affordable CPD training for music teachers who often work in isolation from their peers. Giving an opportunity to share good practice, contacts and information is a crucial part of our events, as well as acknowledging that musicians who teach work across the whole of the education sector. In working with the Learning and Participation Team at Trinity Laban for this, our fifth biennial event, we put together a programme of workshops, presentations and debates that were inspirational and challenging, while addressing the needs of the music teaching workforce. It also provides a chance to hear from members about the issues they are facing, so we can look at policy and strategic directions for the future."

in their work. Chris Walters, former head of music qualifications at Trinity College London, welcomed Boyle's research as confirmation of anecdotal reports about the low engagement among music teachers with CPD. "The reasons behind that have been outlined this weekend: people are isolated, have to pay for it, and need to take time off. But I was also struck by the statistic that, where people had done it, they hadn't necessarily thought it was meaningful." Walters considered why many music teachers appear not to be engaging with CPD. He concluded that music teachers should be at the heart, not the margins, of the debate about music education. "As a sector, do we have the right leaders in place who can help us understand the importance of CPD?" Walters suggested there was room for improvement here.

Helping teachers

Diane Widdison introduced an overview of current MU policies and strategies in education, and called for members to voice their opinions on music education to Union officials. She recalled the feeling of isolation experienced by so many self-employed music teachers, a condition multiplied by cutbacks to local authority music services,

and the consequent withdrawal of contracted employment. The MU was there to respond to attacks against workers' rights and adverse changes to their terms and conditions. Its policy decisions, explained Widdison, often arose from issues recurrent in the weekly round of MU case work.

Matters of ethnic, gender and social diversity were explored before David Barnard, freelance consultant and part-time education official for the MU, reflected on the success of Altogether Now, the Union's guide to forming music teacher co-operatives. "We're about to produce another guide on setting up a charitable trust, and are looking at other guides to give teachers ammunition to make informed decisions and choices," he said. "I call the MU's education and training section the Department of Hope! I think that together we represent an amazing force, and we need to get that message across." 

Delegate Conference 2017

How to attend the 2017 Delegate Conference, and put forward a motion...

The MU's 2017 Delegate Conference will be held at the Hilton Brighton Metropole Hotel on 25 and 26 July 2017. Conference receives a report from the Executive Committee on its activities since the last Conference, considers Conference motions and amendments originating from Regional Committees, discusses and decides matters of policy, and determines rule changes.

Conference Motions

Members are invited to put forward motions for Conference to consider via their Regional Committee. Please note that Retired (Free) members are not eligible to submit motions.

Each Region is entitled to propose one Conference motion for every 750 members in the Region at 31 December 2016. This is subject to a minimum of three and a maximum of fourteen motions per Region. The Regional Committee will determine which motions are to be submitted for inclusion on the Conference Agenda.

Conference motions must be supported by five fully paid-up members of the Region and should address matters of Union policy at a national level. Motions must be submitted in writing with the names and membership numbers of the supporting members of the Region attached. Motions may be submitted via email. Acknowledgement of receipt will be provided on request.

Motions should be sent to your Regional Office as set out below:

— **London Region:** The Regional Organiser, Musicians' Union, 33 Palfrey Place, London SW8 1PE. To be received by no later than midday on Wednesday 25 January 2017. Email: jo.lavery@theMU.org



— **East & South East England Region:**

The Regional Organiser, Musicians' Union, 1a Fentiman Road, London SW8 1LD. To be received by no later than midday on Friday 13 January 2017. Email: paul.burrows@theMU.org

— **Midlands Region:** The Regional Organiser, Musicians' Union, 2 Sovereign Court, Graham Street, Birmingham B1 3JR. To be received by no later than midday on Monday 23 January 2017. Email: stephen.brown@theMU.org

— **Wales & South West England Region:** The Regional Organiser, Musicians' Union, 199 Newport Road, Cardiff CF24 1AJ. To be received by no later than midday on Friday 20 January 2017. Email: paul.gray@theMU.org

— **North of England Region:** The Regional Organiser, Musicians' Union, 61 Bloom Street, Manchester M1 3LY. To be received by no later than midday on Friday 20 January 2017. Email: matt.wanstall@theMU.org

— **Scotland & Northern Ireland Region:**

The Regional Organiser, Musicians' Union, 333 Woodlands Road, Glasgow G3 6NG. To be received by no later than midday on Friday 27 January 2017. Email: caroline.sewell@theMU.org

For full details of submitting a motion to a Regional Committee please refer to Rule VI on p194 in your *Members' Handbook*.

This information is also available at theMU.org. A large print version of this information is available on request from your Regional Office.

Conference Delegates

Any member who has been in membership for one year at the time of nomination may stand for election as a delegate for their Region. However, Retired (Free) members are not eligible to attend Conference as delegates, nor to nominate other members. Nominations for Conference delegates must be made in writing by another member of their Region.

As well as attending Conference itself, delegations are expected to meet in advance of the Conference in order to reach a position on Conference motions which best reflects the views of members in the Region which they represent.

Delegates are provided with accommodation and meals during Conference, and may claim reasonable expenses in accordance with rates fixed by the Executive Committee.

Each Region is entitled to one delegate for every 500 members at 31 December 2016. A ballot will be held should the number of nominations exceed the Region's entitlement. Should you wish to stand for election as a delegate, please complete and forward a nomination form to your Regional Organiser. Completed forms must include the signatures of both the candidate and a proposer. Photocopies will be accepted, as will scanned copies submitted via email. Acknowledgement of receipt will be provided on request.

Nomination forms should be sent to your Regional Office as set out below.

- **London Region:** The Regional Organiser, Musicians' Union, 33 Palfrey Place, London SW8 1PE. To be received by no later than midday on Wednesday 25 January 2017. Email: jo.lavery@theMU.org
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For full details of standing as a Conference delegate please refer to Rule IX on p195 in your *Members' Handbook*.



The MU's Delegate Conference is where the Union's work over the last two years is reported and new motions are tabled and voted upon.

© Joanna Dudderidge

Conference Delegate Nomination Form

I (print candidate's name) Signed (candidate)

MU membership number Date

accept nomination as a candidate for the delegation of

- ☐ London Region ☐ East & SE England Region
- ☐ Midlands Region ☐ Wales & SW England Region
- ☐ North of England Region ☐ Scotland & Northern Ireland Region


to the 2017 Delegate Conference.

Nominated by (print name)


MU membership number

Signed (proposer)

Date



! Tips for achieving the best live sound



Spend a little extra time getting your sound right at the beginning and your gig will go a whole lot better. And don't forget, a little politeness now will pay dividends later.

A GUIDE TO: GETTING A GREAT SOUNDCHECK

A great show starts with an effective soundcheck. Henry Yates explores how musicians can go beyond the standard 'one-two' and tame their live sound...

It's easy to sound good in your own rehearsal space. But as any touring band will tell you with a shudder, once you introduce the wildcard elements of an unknown venue, a rogue soundman and a bewildering PA, every show can throw up a fresh set of sonic challenges. Soundcheck, then, shouldn't be seen as optional. It's your one chance to iron out the inevitable glitches and chase down a live sound that lets your music shine, whether you're a full-throttle power trio or a string quartet with a pathological fear of feedback. This guide picks the brains of five industry professionals to help you avoid the pitfalls.

Plan ahead

Arriving on time at the venue is a minimum requirement, but to hit the ground running at soundcheck, email the house engineer in advance to tell them your tech spec. This information should include your channel list and stage plot, setting out the position of monitors, mics, drumkits, amps and keyboards, along with details of whether these are to be mic'd, DI'd (or both). Check that your gear is in working order before you load it, and if you need any specialist equipment be sure to call ahead. "That way," says MU Regional Officer and former Damned bassist Paul Gray, "the more diligent engineers will be aware of what's needed for you stage-wise well before you arrive."

Get the engineer onside

Everyone has heard horror stories about sabotaged shows, but the vast majority of sound engineers are accommodating unless wronged, and by being friendly and polite, you should be paid back with a good tone. "The old adage of 'treat people how you'd like to be treated' is key here," says Erica Nockalls, the multi-instrumentalist whose roles include fronting her own solo band and playing violin with The Wonder Stuff. "Make sure you introduce yourselves to the house crew and remember their names. Your new sound engineer isn't going to like being referred to down a microphone as 'Oi, sound guy'."

A bond with the engineer will also make them more receptive to your band's individual quirks. Before you even start playing, describe the sound you hope to achieve and flag up any songs that deviate from it. "Make sure your engineer has the setlist," says Erica. "If you're working with them for the first time, take a few minutes to go through and talk about any un-obvious aspects. Make them aware of when any additional instruments will make an appearance, point out any tracks where you may have a laptop running, or request any special FX, such as a specific type of reverb on your vocals."

If you can afford one, touring with a dedicated engineer who knows your setlist and sound will unquestionably make life easier onstage. "Our set-up is a full-on proposition for someone who's never done it before," says Hannah Miller of Moulettes. "We want to replicate the sounds on the record, and there's

"Make sure you introduce yourself to the house crew and remember their names."

Erica Nockalls

a lot of actual artistry and knowledge that's needed for that. A good sound person is an extra member of the band, really."

Be systematic

Soundchecking is like building a house, explains MU Sessions Official Pete Thoms, and should start with the foundations. "Generally, you begin with the drums. They'll go from high cymbal sounds right down to the bass drum, so it covers a lot of the audio spectrum, and by soundchecking them first, you can get a good idea of the acoustics of the space. Then you work through. Add the bass. Add the guitars. So you get a basic rhythm section sound, which obviously is going to anchor the whole feel of the music."



"In The Damned
it was a case of
everything louder
than everyone else."

Paul Gray

© Gaz Mather © Jonathan Stewart Photography



WALK THE LINE

For club bands used to a relaxed soundcheck, it can be a nasty surprise to find yourself on a packed festival bill and asked to settle for a line check. "This is an invaluable mini individual soundcheck," explains Erica Nockalls, "where you'll have no more than a couple of minutes per musician to walk out on stage to make sure your equipment works and you can hear yourself. I always do this personally so I know roughly what to expect when I walk out to play."

In this scenario, adds Erica, you'll need to work fast. "A good tip for getting your sound quickly in either a line check or soundcheck, particularly for electro-acoustic instruments, is to look into using your own EQ system and incorporate this into your pedalboard. I use a simple preamp with a 5-band graphic where I can easily control the sound I'm sending to front of house. I also control the majority of my own FX, too, leaving the sound engineer to concentrate on more pressing issues."

Respect the engineer's opinion as they listen from front-of-house, and be wary of the band member who tries to dominate the mix.

"In The Damned it was a case of everything louder than everyone else," says Paul, "which is the main reason why I have significant hearing loss. Every instrument has its place, and it's a truism that the best out-front and stage sounds are at gigs where the backline volume is kept to a minimum. It only takes one instrument to be over-loud and the whole out-front balance goes pear-shaped. Ideally, everything should be quiet enough to be patched through the main PA system. These days, a big sound is easily possible at a low volume."

Give acoustic instruments extra attention. Some instruments will behave in a studio context, then betray you on the stage. It's a familiar problem for Hannah, who performs cello, synth and vocals with Moulettes. "What we're trying to do is take a mixture of acoustic and electronic instruments," she explains. "Electronic instruments like synths are straightforward, because they're consistent, but you should still cycle through all your patches at soundcheck. The tricky thing is trying to replicate that relaxed control that you have acoustically with everything amplified. For a while, I struggled with my acoustic cello, and it became clear that the nice frequencies that you'd want to keep, you end up cutting, because they feed back with the rumble of the drums and bass."

"I'm lucky," she adds, "because my dad is a guitar-maker and built me a five-string semi-acoustic cello. It's got a hardwood top and it's purposefully less resonant. I've got one pickup and one mic on the top of the cello. I run them through a multi-band compressor and an Aura Spectrum, which takes the DI signal and gives it air, makes it sound more like it's a mic. Cellos have resonant frequencies that pop out, so once we've got everything working, I'll make sure I cycle from top to bottom and search out any wild notes."

The matter of monitors

Many bands obsess over what the audience will hear, but forget that their performance lives or dies on the monitor mix. "When setting your monitor levels, consider how loud your audience is likely to be," says Erica. "If you're in an arena and have a pretty good idea that later you'll have 10,000 people singing along, compensate for this in soundcheck and boost your levels. As far as your monitors are concerned, though, you are simply trying to achieve a workable sound, not a perfect sound – because you'll be there all day."

The traditional wedge is one option. "But in-ear monitors (IEMs) can also be a worthwhile investment," says Erica. "These days, I use both moulded IEMs and floor monitors – IEMs

Artists like Hannah Miller (far left), Erica Nockalls (left), Becky Baldwin (below) and Paul Gray (right) all offer up valuable advice for soundchecking.



© Philip Goddard

for tuning purposes and floor monitors so I can feel the vibrations of what my bandmates and I are playing. This failsafe approach can come in handy in case either one of the monitoring systems ceases to work.”

Play like you mean it

The best way to establish whether the engineer has achieved a balanced sound is to play songs that best represent your live sound. “Song choice is possibly the most important part of the soundcheck, but can be overlooked,” explains session bassist Becky Baldwin. “Soundcheck with a song that you’re confident with, so you can concentrate on what you’re hearing, not what you’re playing. Ideally, use a song with the loudest dynamics so you can tell if everyone can be heard while your drummer is thrashing the kit at full tilt.”

The venue might be empty, but don’t hold back. “Play with the energy and passion you would during the gig,” advises Paul. “It’s surprising how many bands go through the motions of soundchecking or are nervous about giving it some welly. It stands to reason that if the engineer balances your sound on a half-hearted soundcheck and you later come out all guns blazing, your sound and balance

is going to be considerably different – read ‘worse’ – and then you’ve got problems, not just onstage, but out front too.”

And if it all goes wrong...

Live music doesn’t run like clockwork, and however attentive you’ve been during soundcheck, at some point, you’ll find yourself battling with a bad sound. The best tactic, suggests Erica, is to be assertive and professional. “If it becomes apparent that the onstage monitors have been mispatched, I’d advise band members to down tools for ten minutes and physically leave the stage while the problem is rectified. I can’t count the number of times where I’ve asked to hear more of one instrument and received either a completely different instrument or simply screaming feedback, and this will certainly test your temper. If you can, calmly explain why you’re experiencing difficulties and ask for the problem to be resolved before you play another note.” **mm**

Top 5 Tips

for getting the most out of your soundcheck...

1

Get organised

Draw up a tech spec and distribute it to all the venues in your tour diary. It’ll give you a head start when you arrive for soundcheck.

2

Communicate

If it’s your first time working with a venue’s engineer, use the soundcheck to both befriend them, and politely flag up anything they need to be ready for.

3

Don’t overdo the dB

Technology lets you achieve a powerful front-of-house sound while keeping the backline at practical volumes. You’ll play better and protect your hearing.

4

Be disciplined

Don’t treat the soundcheck as an excuse to noodle – and remember never to play while other band members are testing their levels.

5

Snap your settings

If you’re sharing a backline with other bands, use your phone to take a shot of your settings – and avoid a nasty surprise when you take the stage.

TOP TIP

ON YOUR BIKE

The old ‘one-two’ isn’t actually the most effective phrase for soundchecking vocals. Instead, try ‘bicycle clips’ – it’s sure to show up any issues.

HOW TO... LEAD A CHOIR

If you're thinking about leading a choir, there are a number of wide-ranging skills and talents involved, as Tracey Kelly explains...

Choirs are big news these days, and rightly so. There's nothing quite like the rush of energy and sense of connectedness you get when singing with a group of other singers. In the wake of some recent TV series, new choirs are popping up all over the country, comprising many sizes, styles of music and ability levels. But whatever the membership or style, leading a choir requires a blend of musical, business, and people skills.

Choir leaders must first be proficient musicians themselves, able to lead a group of singers who may be amateur, professional, or a mix. Being adept at choosing repertoire appropriate for the choir's singing ability is essential, as is the ability to teach and arrange music. Practical skills are needed as well, for things such as hiring rehearsal rooms, obtaining sheet music and promoting concerts. And importantly, diplomacy skills are helpful for dealing with any challenges that arise with, or between, choir members.

Audition... or not

Jim Hawkins is a choir director, composer, arranger and music producer based in London. He has led many choirs, but his own Eclipse choir takes a two-pronged approach: it features both the Total choir, with competitive standards of singing, and the Focus choir, which aims to build musical ability and confidence in more novice singers.

Jim explains that the audition process for the amateur score-reading Eclipse choir is more a 'potential finding' to see where singers' strengths are. "It also helps me learn

Leading a choir can be a very rewarding process. But there's a whole lot more to it than simply choosing the songs.

how I should teach, so I try to work through the choir's needs," says Jim. "I actually love teaching novices and amateur singers, coaching them into making sounds that perhaps they didn't realise they could make."

Practicalities

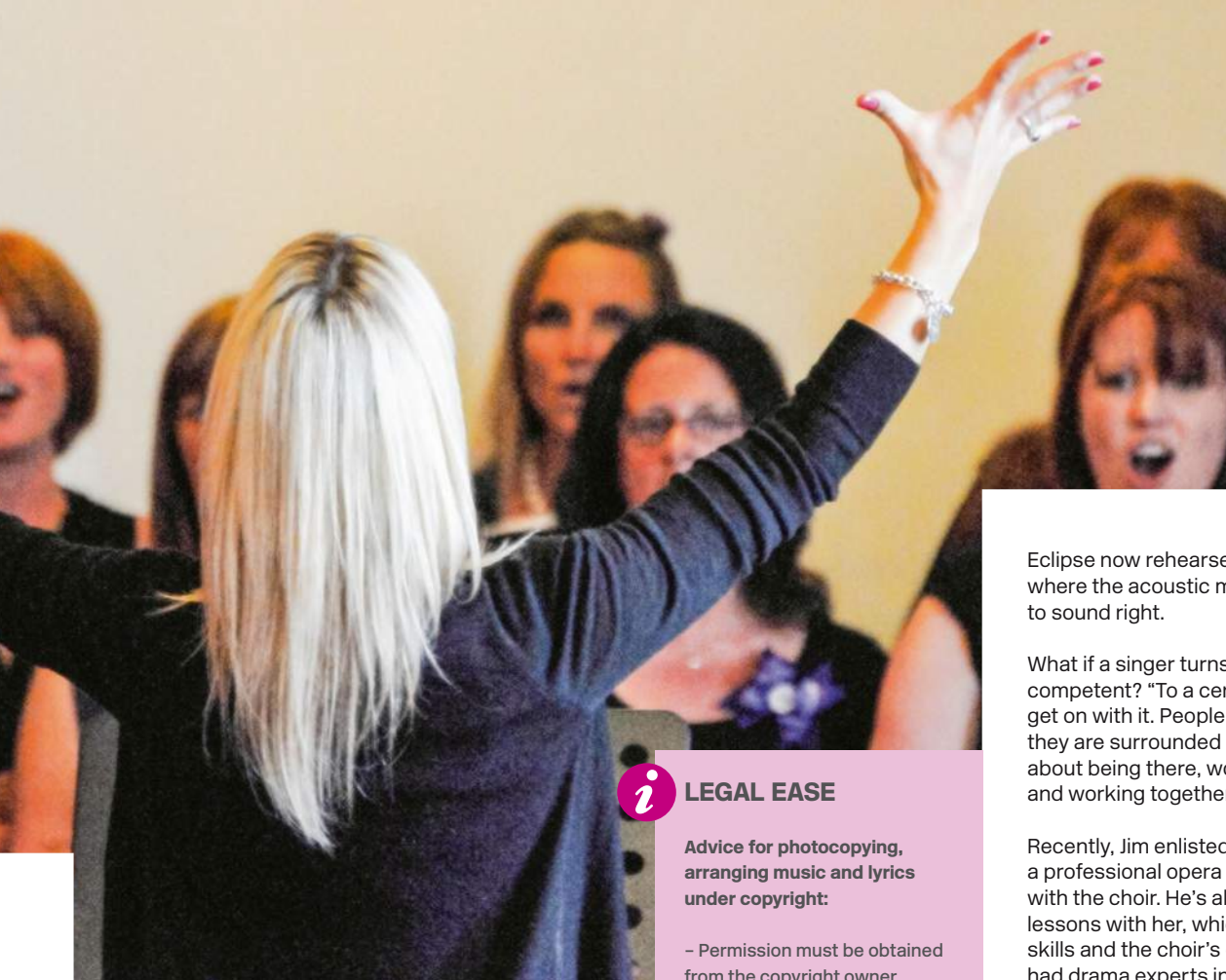
Most choirs require a membership fee, typically £70 per term. This covers costs such as the rehearsal space, music scores and equipment. The actual business of running and promoting the choir takes on different forms. "We have a committee with a treasurer, secretary and chairperson, and a rep from each section of the choir," says Andi Hopwood, founder and director of the 40-strong Suffolk Soul Singers, an eclectic non-auditioning community choir in Ipswich. "We have one person that co-ordinates our Facebook, Twitter and Instagram, but there are lots of people who have the login details, so people can update as they want as well." Andi also organises busking for an hour in the town centre before concerts, where the choir also collects money for charities.

Jim Hawkins takes on many of Eclipse's non-musical roles – treasurer, PR, social media person. "I lead from the front," he laughs.

© Stephen Barnes / Music / Alamy



"Hiring music can really reduce your costs, but of course, you have to return that music."



LEGAL EASE

Advice for photocopying, arranging music and lyrics under copyright:

- Permission must be obtained from the copyright owner and print publisher before photocopying and distributing any work under copyright.
- A literary work (lyrics) has its own copyright; you must obtain permission from the copyright owner before photocopying.
- New musical arrangements or lyric changes of a copyrighted work must be approved by the copyright owner before being exploited.
- You may make a new arrangement of a public domain work, but your arrangements should be different from any version of the work already protected by copyright.

For more information:

p106-107 of *The MU Members' Handbook 2016*
 – Music Publishing Association (MPA): mpaonline.org.uk
 – Printed Music Licensing Ltd: printmusiclicensing.co.uk
 – MCPS: prsformusic.com

"I do have a PA who does my administration: payments, communications, emails. And my partner happens to be a web designer, so she takes care of the website. But that's my team. I manage the register, the choice of repertoire, buying the music and organising." He notes that buying sheet music is one of the biggest expenses. "Hiring music can really reduce your costs, but of course, you have to return that music – and you can only write notes in pencil."

Navigating the sound


The importance of rehearsal space in creating a choir's sound is stressed by Jim Hawkins. "We started off a year ago in a small, low-ceilinged room with soft furnishings, so that the room was very dry. The point was to expose the sound of the choir as they were coming together for the first time. Because this can show up all the flaws very obviously, it makes a choir work harder for their sound, and it helps the director to give them good, detailed feedback." The choir then moved on to a large, high-ceilinged room with lush, bright acoustics – very enjoyable to sing in.

Eclipse now rehearses in All Saint's Church, where the acoustic must be 'earned' in order to sound right.

What if a singer turns out to be less than competent? "To a certain extent, I let them get on with it. People improve so quickly when they are surrounded by other singers. It's all about being there, working hard at the music, and working together," says Andi.

Recently, Jim enlisted Naomi Scott de Moncloa, a professional opera singer, to do a workshop with the choir. He's also sent choristers to take lessons with her, which sharpens both their skills and the choir's overall sound. "I've also had drama experts in to help with confidence, to break down the barriers and deal with performance anxiety and nerves," says Jim.

Recording rights

There are many rights issues involved in releasing a choir single or album. In autumn 2016, Jim Hawkins led the London Hospices Choir, featuring singer Paul Carrack, in releasing the charity single *The Living Years*. "We didn't need a formal agreement with Paul because it's a charitable cause," says Jim. "I had to source permission from the writers of the song, though, so I contacted the music publisher. They were very quick at getting back to me, saying: 'Yes, we are happy for that to happen.' There was no charge for it. I don't think there ever is, it's just a courtesy. But it's very important that courtesy is upheld because it's such a legal issue. The MU highlighted that courtesy to me when I asked for advice. Good business makes people feel better and safer." MCPS forms are also needed for CD or online release. 



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 any of the parties listed below, please consult the MU contact shown before you accept. Where no specific MU contact or office is listed, please contact MU Legal Official Dawn Rodger on 020 7840 5516 or email dawn.rodger@theMU.org

- **Andrew East-Erskine / Wish Music Ltd***
- **Andrew Marshall t/a AS Marshall P&P, Andrew Marshall PD & Dir Ltd**
- **Ash Productions Live Ltd / Dancing Fool Theatrical Ltd* / Antony Stuart-Hicks / Paul Leno**
Jo Lavery 020 7840 5532
- **ATP /North West Festival Limited/ Barry Hogan**
- **Band Management Universal Ltd**
- **Big AL Entertainment Group / Big AL Entertainments Ltd***
Scotland & Northern Ireland
Office 0141 341 2960
- **Brian Soundy / UK Jazz Radio & Now**
Dawn Rodger on 020 7840 5516 or Scotland & Northern Ireland
Office 0141 341 2960
- **Celtic Music / CM Distribution**
Horace Trubridge 020 7840 5511
- **Classical Festival Company Ltd* / Serenata / Anthony Malpas / Lesley Malpas**
Paul Burrows 020 7840 5536
- **Craigholme School for Girls (Glasgow)**
Scotland & Northern Ireland
Office 0141 341 2960
- **D/A Music Group Ltd / Oren Rosenblum**
Barry Dallman on 0161 236 1764
- **David Shepherd and Brian Daniels t/a D and B Productions Ltd***
Dave Webster 020 7840 5512
- **European City Guide**
Jo Lavery 020 7840 5532
- **English Martyrs Roman Catholic School**
Diane Widdison 020 7840 5558
- **Expo Guide**
Scotland & Northern Ireland
Office 0141 341 2960
- **Getty Images Music**
Naomi Pohl 020 7840 5557
- **Grubser's Limited***
Jo Lavery 020 7840 5532
- **Hemmings Leisure**
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- **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**
Scotland & Northern Ireland
Office 0141 341 2960
- **Keko Promotions London**
Paul Burrows 020 7840 5536
- **Leo Alexander**
Jo Lavery 020 7840 5532
- **Live & Unsigned**
Kelly Wood 020 7582 5566
- **Mitre Music**
Scotland & Northern Ireland
Office 0141 341 2960
- **Music Management (UK) Limited; Sally Civval**
- **The Music Practice Ltd***
Scotland & Northern Ireland
Office 0141 341 2960
- **Neil Pennock**
- **Oliver Weindling / Babel Label**
- **Online Music Ventures Limited* / Andrew Smales**
- **OP Productions Ltd / Olexy Productions**
- **Orchestra Europa Limited**
- **The Orion Orchestra Management (Jan Cassidy)**
Dave Webster 020 7840 5512
- **Play Recording Studios Ltd* / Downtown Artists Ltd***
Jo Lavery 020 7840 5532 or Paul Gray 029 2045 6585
- **Ptarmigan Productions Ltd* / Mr Brian Willets / Ptarmigan Promotions Ltd***
Dave Webster 020 7840 5512
- **Royal Shakespeare Company Productions in London**
Jo Lavery 020 7840 5532
- **Speckulation Entertainment Limited**
- **St Petersburg Ballet**
Jo Lavery 020 7840 5532
- **Sahin Pera (Turkey)**
Peter Thoms 020 7840 5559
- **Stig Edgren / Soundstage Theatre (UK) Ltd**
- **Wayne Maughn / Maughan**

** Businesses listed with an asterisk have been dissolved*

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

To submit an album or download track for review, send recordings and PR material to:

The Musician,
60-62 Clapham Rd,
London SW9 0JJ 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.



Reviewer: Keith Ames

reviews

A look at some of the new albums, EPs and downloads released by MU members for 2016, together with links for more information on the featured artists.



JOANOVARC

43

© Ray Tarantino

This formidable four-piece arrive in barnstorming fashion from their blackened rehearsal rooms to capture your hearts and minds. They sit alongside a growing field of female rockers taking up the challenge laid down by classic trailblazers Girlschool...

Boasting a first-rate lead guitarist in Shelley Walker and the skyscraping vocals of her bass-playing sister Sam, constant gigging both home and abroad has created a loyal fanbase and generated airplay on rock radio and internet stations across the globe. With an unshakable foundation forged by drummer Debs Wildish and rhythm guitarist Laura Ozholl, their endless

energy and stage-seasoned skill has been fully-realised and expertly produced by Grammy award-winning producer Gil Norton at the hallowed Rockfield studios. Plaudits are coming thick and fast, with Gil confirming they are "A pleasure to work with in the studio, great musicians and one of the most hard-working bands I know." joanovarc.co.uk



» JOANOVARC Ride Of Your Life

Hot on the Cuban heels of their trailblazing singles, JoanOvArc release eleven tracks of razor-sharp hard rock, topped by fine vocals and an in-your-face attitude. As 21st Century as anything else around. See them live and live again.

roots/folk/world



» RANAGRI Voices

A blend of contemporary Irish and English styles rises from Real World Studios as the acoustic quartet bear their haunting vocals, flute mastery, harp and bodhran to significant effect throughout an album of fragile melodies and reflective lyrics.

ranagri.com



» HEYWOOD-MOORE Goodbye Yesterday

Singer Dawn Moore and guitarist Brian Heywood serve up a melodic country rock and roots brew supported by a cast of Australian and UK musicians. Barnstorming.

heywood-moore.com



» DENNIS Open Your Eyes

Hailing from Hetton in County Durham, this eight-piece traditional folk and colliery brass group has material that calls upon a working class heritage, yet retains an up-to-the-minute feel throughout their crafted songs and fine harmonies.

dennisband.com



» SEAFALL Tides

Atmospheric and ethereal originals from Cardiff's seminal Moira Morgan (vocals) and Davy Cartwright (guitar). Tender and foreboding, it makes an immediate impact with its plaintive setting and performances.

seafall.net

classical



» JEAN MULLER Reflets Et Symétries

Described as 'a major talent' by Bryce Morrison (*Gramophone*) this pianist has worked his magic on sonatas and études by Brahms, Prokofiev, Gyorgy Ligeti and Ivan Boumans, which make a delectable compilation of pieces.

pianistjm.com



» BRIAN WILSHERE Music For Strings

This latest CD, with its widescreen orchestral setting and classic English harmonic structures and melodies, can only confirm Brian's status as one of our leading composers of music for percussion and strings.

brianwilshere.com

jazz



NIGEL THOMAS QUARTET Hidden

This double bassist leads a new line-up through a stylish collection of small band jazz originals. His creativity and improvisation are instantly to the fore.

real-live-jazz.co.uk



ALISON RAYNER QUINTET A Magic Life

Alison has always performed at a high level and is always found alongside highly-regarded players. Here she brings a freedom and joy to eight originals, including a reflective *Swanage Bay*.

blowthefuse.com



CHET BAKER Live In London

Ten live tracks from 1983, which unerringly exhibit the talent and command of Chet over two hours of glorious playing in Covent Garden's Canteen venue with The John Horler Trio.

chetbakerjazz.com

STAND OUT

We have chosen a pair of albums that stand out from the crowd and have established themselves as 'top pick' favourites on our playlists.



KATE RUSBY Life In A Paper Boat

Kate's latest album is destined to be a standout in her catalogue with its mix of gorgeous ballads, such as opener *Benjamin Bowmaneer*, and heartwarming upbeat fare, of which the wonderfully humorous *Big Brave Bill* is sure to be festival favourite for years. Charming,

thought-provoking and exquisitely produced by Damien O'Kane.

katerusby.com



GEOFF EALES Transience

Recorded following the loss of his mother and influential jazz luminaries Kenny Wheeler and John Taylor, Geoff adds

enhanced sensitivity to his already hugely-respected musicianship to produce a career-defining set of piano-based instrumentals and songs. Geoff is joined by the premier team of vocalist Brigitte Beraha, trumpeter Noel Langley, bassist Chris Laurence and drummer Martin France, all of whom give stellar performances.

geoffeales.com

rock


» MIKE ELLIS
Me/LP v.1

Mike has carved a major career from playing in semi pro covers and originals bands in his native Manchester, touring in support of Iron Maiden and Saxon, via extensive session work. His first solo album is both powerful and dynamic.
mikeellis.bandcamp.com


» THE STINGRAYS
Ticket From Home

Formed in 1977, the revitalised trio is still rocking to great effect exuding traces of The Pirates and The Jam, but keeping a high energy level – as opener *Summer Haze* leaps from the speakers to bear witness.
facebook.com/thebristolstingrays


» DEAD DAYS
Start Over Again

A rousing debut CD by the Home Counties' outfit. *Liar Liar* may take no prisoners with its edgy lyric and driven rock, but its catchy topline and structured hook betrays a commercial awareness and indie chart potential.
deaddaysband.com

blues/soul


» SAN2 & HIS SOUL PATROL
Hold On

Timeless soul from vocalist San2, his four-piece band of guitar, keys, bass and drums, plus an impressive list of session players. A supreme menu of hot blues, swinging soul and jazz to taste.
san2.de


» MELISSA JAMES
Live Again

In August, this singer/songwriter staged a Big Sing for Sing4Sane in a bid to promote mental health awareness. A moving and soulful ballad, *Live Again* is a timeless track. Please support this valuable charity release.
melissa-james.com


» VICTORIA KLEWIN AND THE TRUE TONES
Dance Me To Heaven

In the pocket from the very first downbeat, the band offer eleven originals, all penned by Victoria, all steeped in classic grooves and bursting with potential.
victoriaklewin.com

jazz vocal


» ALEXANDER STEWART
I Thought About You

This rising star continues down his path to mainstream recognition thanks to a highly-adept album of classics that illustrates his undoubted ability to front a big band of stellar musicians in full flow.
alexanderstewart.net


» TRUDY KERR
The House

Recorded in the company of pianist/writer/arranger Andrea Vicari, bassist Geoff Gascoyne and the sax/clarinet/flute of Martin Hathaway, a more intimate, percussion-less style places the emphasis on the songs and should prove extremely popular.
trudykerr.com


» DANNY MADDOCKS
Save Yourself

Very enjoyable mid-tempo songwriting and delivery in the styles of Randy Newman and James Taylor by Midlands guitarist Danny, who steps out of his usual role as session performer to present his own relaxed piano-led material.
dannymaddocks.com

songwriter


TOM BELL
Face To Face

A versatile and unique performer choosing, unusually, to combine classical pieces and boogie piano in the same album. Equally at home in both, his lightness of touch gives a most pleasurable experience for the discerning listener.
tombellpiano.co.uk


TONY GOWLAND
Life Drawing

Gateshead-based Tony's latest piano-based work highlights his mature and considered approach with opener *Boys' Army* a moving testament to our forebears.
facebook.com/gowlandmusic


ANGELINA
Vagabond Saint

Dark, earthy and fascinating, there is something magical about Angelina's music. Elements of early blues soar in her vocal, in a perfect partnership with ethnic rock rhythms.
wonderfulsound.com

tributes

Basil Tchaikov

Clarinetist, educationalist and pioneer of musical archiving

Throughout his long and many-faceted career, Nick (as everybody called him) exerted a powerful influence on the artistic and professional thinking of musical performers, educators, promoters and employers. His strong views and complete integrity led him to engage in combat with those overseeing the orchestras he played with, but also the colleges where he taught and other organisations throughout the music world.

A member of the wind sections of the London Philharmonic, The Royal Philharmonic and The Philharmonia, he played

under the baton of legendary conductors such as Beecham, Walter, de Sabata, Karajan and Klemperer. This special artistic background inspired him to campaign throughout his life for advances in musical education and employment structures for orchestral musicians.

His work culminated in the founding of the National Centre for Orchestral Studies. He later became the prime force in creating the unique archive Music Preserved, which enables many thousands of valuable recordings to be made available. His excellent book *The Music Goes Round And Around* details not only his own career, but also the experiences of his father.

Sara Barns

Laurie Lewis

Hugely popular session violinist and *Les Mis* stalwart

Laurie had a happy East End childhood, learning the violin from six years old. At 18 he won a scholarship to The Royal Academy of Music. Three years of National Service followed in The Life Guards, where he often played for the Royal family. His first civvy job was in the original 1958 production of *My Fair Lady*.

Always a freelance session player, Laurie was in great demand for films, records, jingles, radio and TV. The latter included *Sunday Night At The London Palladium*, *Morecambe And Wise*, *The Two Ronnies*, *The Muppet Show* and nine *Royal*

Variety Shows. He backed many great stars – Frank Sinatra, Pavarotti, Freddie Mercury, Boy George, Bing Crosby, Tom Jones and Shirley Bassey to name but a few. After a long day in the studios, Laurie could often be found leading the string section for The Burt Rhodes Showband at The Talk Of The Town's 11pm star cabaret. This is where he met his wife Carolyn, with whom he shared nearly 40 happy years.

As session work declined in the 1980s he agreed to lead the RSC's Barbican production of *Les Misérables* as a diary filler. The final 16 years of his career were spent leading and fixing this phenomenal success.

Peter Boita and Stephen Henderson



© Erich Auerbach / Stringer / Getty

Sir Neville Marriner

Conductor, violinist and founder of his own chamber orchestra

Long before orchestras acquired marketing departments, Sir Neville Marriner created a global brand in classical music. The conductor, at work just two days before his death in October aged 92, promoted the best of British music-making worldwide in partnership with The Academy of St Martin in the Fields.

His brainchild originated in the late 1950s, when he and around a dozen leading London string players began to explore chamber repertoire without being told what to do by an all-powerful maestro.

Marriner's Academy gave its first concert at London's St Martin in the Fields in November 1959, defying superstition by performing on Friday 13th. Arts patron Louise Hanson-Dyer invited the group to record baroque repertoire for her pioneering L'Oiseau-Lyre label.

The enduring quality of the Academy's work arose from Neville Marriner's uncompromising pursuit of perfection. He directed from the leader's chair during the orchestra's formative years, and following lessons from The London Symphony

Orchestra's veteran conductor Pierre Monteux shaped its interpretations from the podium.

Marriner juggled Academy commitments with guest conducting dates and appointments elsewhere,

"A formidable defender of his players' rights and an equally determined promoter of harmony within the ranks."

including spells as associate conductor of The Northern Sinfonia and music director of The Minnesota Orchestra. He became the Academy's Life President in 2011 after more than 50 years as music director.

The Academy of St Martin in the Fields set records with a relentless schedule of overseas tours, earning a Queen's Award for Export in 1993. Neville Marriner cultivated a family atmosphere at the Academy. He was a formidable defender of his players' rights and an equally determined promoter of harmony within the ranks. "If they are miserable devils, they don't get invited back," he once observed.

Andrew Stewart

John Whittaker

Bass trombonist, MU veteran and conductor

My husband was brought up in Heywood, near Manchester, and started to play the trombone when he was seven. Because he was so young, he couldn't hold the instrument up for long, so his dad put a hook in the kitchen ceiling, and tied its bell up with string to help support it.

He played his first professional symphony concert when he was 14 when he performed in the off-stage brass for *Belshazzar's Feast*, under the legendary baton of Sir John Barbirolli and The Hallé Orchestra.

John was a truly amazing performer, and could play anything put before him. He was a founder member of The Antonine Brass Ensemble, and as able to play in smaller-scale settings as in the great concert halls of Europe and the US.

Always a staunch trade unionist, John proudly held a gold pin for 55 unbroken years membership of the Musicians' Union.

Ruth Whittaker

Francis Howard

Violinist with a long connection to the BBC

Francis was born in Swansea in 1929, into a family in which music was an important feature. As a teenager he formed The Howard Piano Trio with his brother and sister, who became very well known locally. During National Service he joined The Royal Artillery Band. He was given a clarinet and was told to "learn it", which he duly did.

Later he played with several London orchestras, but he decided to return to Swansea, as there were plenty of opportunities there for freelancing and teaching. In 1961 he became a member of the newly enlarged BBC Welsh Orchestra, and during his years there saw its growth into full symphonic strength, working under international conductors and playing in concert halls across the globe. He remained there until 1987 when owing to sight problems, he decided to retire. He was a gentle man, in every sense of the word.

Gaynor Howard



Eddy Clayton

Hertfordshire drummer and MU representative

Born in Watford in 1931 Eddy learned to play the drums at the age of 11, and at 14 put his first band together. He carried out his National Service in Lineham, Wilts, and played with the RAF Skyliners band at dances at the Swindon Locarno.

On his return to Watford he set up his own band – a 16-piece outfit called Eddy Clayton And His Music, and played at dances and private functions throughout the 1950s and 1960s.

Eddy joined the MU in 1951, and was Secretary of the Watford, and then the Mid-Herts branch for many years. A true gentleman, there are countless musicians who will always be extremely grateful for all the work opportunities that he put their way and all the top-flight musicians they met and played with over the years. He was also a very good friend to so many musicians and was always there to help and to advise when the need arose.

Jenny Rollins

Adrian Hopgood

Musician and MU man, known to all as Slim

Slim was born in Essex, in 1946. After working as a musician on the cruise ships he became an MD for P&O in the 70s, and spent time working in California. He later returned to settle in Ipswich, and continued gigging. He also did peripatetic work and school music teaching.

Always willing to make a stand for fair rates of pay, he stuck to his principals, even if it made him unpopular with employers.

"He stuck to his principals, even if it made him unpopular."

The MU was important to him and he was elected onto the EC, where he represented the East for two years in the 90s. His colleagues remember him as quietly persistent with a passion for people and fairness. He was a big part of the shift to recognise teaching as a part of musicians' lives.

Andi Hopgood

Tony Richards

Jazz drummer, music teacher and radio star

Born in Wolverhampton in 1935, Tony's love of music and drums was his life, and when not playing all over Britain, he demonstrated an unswerving commitment to teaching and learning.

He enjoyed teaching in secondary schools across the West Midlands, and revelled in presenting his jazz show on local radio. When not playing or teaching, Tony was a devoted MU member, having joined in 1959, and fought hard for what he believed in. He was always available to offer help and advice to colleagues and others when needed.

As Wolverhampton Branch Secretary, he was elected onto the MU Executive Committee. He was a respected and long-serving activist who dedicated considerable time to the Union. John Patrick, former Chair of the EC, said: "He was a very good, listening drummer in the jazz field with an excellent feel and sense of timing."

John Richards

The MU also notes the sad passing of:

- **Goudie Charles** Double bass player and arranger
- **Brian Willis** Keyboards, The Brian Willis Four
- **Bobby Wellins** Jazz tenor sax (full tribute in next issue)
- **Lyle Jenkins** Sax, flute, clarinet
- **George Bennett** Drummer (tribute on MU website)
- **David Dorfman** Sax, flute, clarinet
- **Brian Joules** Piano, keyboards
- **Ted Brennan** Arranger, trumpet, composer



General Secretary Election

How to stand as, or nominate, a candidate to be the next General Secretary of the MU.

General Secretary John Smith's term of office expires on 16 October 2017. In accordance with current trade union legislation, the Executive Committee (EC) hereby announces that an election for this position will take place.

Proposals for nominations are invited to be submitted for consideration by members at Regional Nomination Meetings, to be held on the following dates:

— **London:** At 13:00 on Thursday 26 January 2016 at MU HQ, 60-62 Clapham Road, London SW9 0JJ, with proposals for nominations to be received at the London Regional Office 33 Palfrey Place, London SW8 1PE by no later than midday on Thursday 19 January 2017.

— **East & South East England:** At 13:00 on Monday 16 January 2017 at MU HQ, 60-62 Clapham Road, London SW9 0JJ, with proposals for nominations to be received at the East & South East England Regional Office, 1a Fentiman Road, London SW8 1LD by no later than midday on Monday 9 January 2017.

— **Midlands:** At 13:00 on Tuesday 24 January 2017 at The Crescent Theatre, Brindleyplace, Sheepcote Street, Birmingham B16 8AE with proposals for nominations to be received at the Midlands Regional Office, 2 Sovereign Court, Graham Street, Birmingham B1 3JR by no later than midday on Tuesday 17 January 2017.

— **Wales & South West England:** At 11:00 on Sunday 22 January 2017 at the Avon Gorge Hotel, Sion Hill, Clifton, Bristol BS8 4LD, with proposals for nominations to be received at the Wales & South West England Regional Office, 199 Newport Road, Cardiff CF24 1AJ by no later than midday on Friday 13 January 2017.

— **North of England:** At 11:00 on Monday 23 January 2017 at the Mechanics Institute, 103 Princess Street, Manchester M1 6DD, with proposals for nominations to be received at the North of England Regional Office, 61 Bloom Street, Manchester M1 3LY by no later than midday on Monday 16 January 2017.

— **Scotland & Northern Ireland:** At 11:00 on Sunday 29 January 2017 at Many Studios, 3 Ross Street, Glasgow G1 5AR, with proposals for nominations to be received at the Scotland & Northern Ireland Regional Office, 333 Woodlands Road, Glasgow G3 6NG by no later than midday on Friday 20 January 2017.

All members are invited to attend their Regional Nomination Meeting in order to take part in the selection process (see below for information regarding Retired members). Members may only attend and vote at their own Region's Nomination Meeting.

Proposals for nomination

Each proposal for the Region's nomination must be proposed and seconded by eligible members of the Region. No member can propose or second more than one candidate for nomination. The proposed nominee need not be a member of the Region in which their nomination has been proposed. All proposals for nominations must be submitted on the official proposal form. Photocopies will be accepted, provided they bear original signatures. Acknowledgement of receipt will be provided on request.

Nominations

Each Region can nominate only one candidate, and no member can vote for the nomination of more than one candidate. A nominated candidate must have been a member of the Union throughout the previous five years, or must have had at least five years continuous employment with the MU immediately prior to nomination. In addition, they must confirm in writing that they consent to be nominated, and that, if elected, they agree to serve on such terms as the EC may require.

Regional Nomination Meetings

Proposals for nominations will be considered at Regional Nomination Meetings. Any member may attend their Region's Nomination Meeting. Proposal forms will not be made available at the meeting, as all proposals are required to have been made in advance. It is not necessary for proposers and seconders to attend the meeting in order to make a proposal.

If no proposals have been received, this will be reported to the meeting, which will then vote on a motion to accept the report and to record that it will not be making a nomination. If only one proposal has been received, the meeting must carry a motion that it formally adopts that proposal as its nominated candidate. If such a motion is not carried, there will be no nominated candidate from the Region. If more than one proposal is received, a secret ballot of the meeting will be held, with the successful candidate securing a majority of votes cast. In the event of a ballot, the meeting will be required to carry a motion in order to formally adopt the winning proposal as its nominated candidate.

Regional Nomination Meetings have been scheduled to enable proposed nominees to attend in order to make their case for securing the Regional nomination. Each proposed nominee will be permitted to address the meeting, and to answer questions from the floor. They will not be present during any other candidate's address, any discussion of the presentations, or any vote. Members present at the Regional Nomination Meeting may be required to produce a valid membership card in return for a voting slip. A proposed nominee who wishes to vote in their own Region may do so. Arrangements will be made to ensure that this opportunity is extended to them outside the meeting, and that their vote is included in the count.

Retired members

Retired members who have been excused subscriptions under Rule XI 2 may attend Regional Nomination Meetings, but are excluded from:

- standing as candidates
- proposing or seconding nominations
- voting in a nomination ballot
- moving or voting on a nomination motion
- vote in a General Secretary ballot

Retired members who have been granted concessionary member status under Rule XI 3 may attend Regional Nomination Meetings, and are eligible to:

- stand as candidates
- propose or second nominations

- vote in a nomination ballot
- move or vote on a nomination motion
- vote in a General Secretary ballot

Ballot

If more than one nomination emerges from the Regional Nomination Meetings, a ballot of the membership will be carried out, to open on 6 March 2017 and to close on 27 March 2017. The ballot will be undertaken using the alternative vote system, a preferential voting system in which voters rank the candidates in order of preference rather than voting for a single candidate. The winner of the ballot will be the candidate who polls the most votes, provided that they also secure more than 50% of the votes cast. Notification of the outcome of the ballot will be included in the June 2017 edition of *The Musician* magazine.

The EC has appointed Popularis Ltd, 6 Nutsey Lane, Totton, Southampton SO40 3RL to act as independent scrutineer for the election.

Skills & Competence Profile

The EC has approved a skills and competence profile in order to advise potential candidates of the nature of the General Secretary's role and responsibilities. The profile is set out below:

The General Secretary should possess and demonstrate:

- Excellent leadership skills, along with honesty, integrity and trustworthiness
- Strong organisational ability in order to provide effective management of an organisation with some 30,000 members, over 50 staff and a turnover of more than £7m
- Excellent communication and interpersonal skills, including negotiation, persuasion and representation, as well as the preparation and presentation of reports and submissions on complex industrial, legal and political issues
- Sound strategic planning skills, together with the ability to identify and deliver organisational objectives

- Well-developed prioritisation, delegation and time management skills
- The ability to act as an advocate for the Union in influencing key figures in the industry, employers, governments and the wider labour movement at national and international level
- The ability to react quickly and responsibly to rapidly changing situations, often in a stressful environment
- A full appreciation of technological developments both in relation to the administration of the Union, and within the music industry
- A comprehensive understanding of copyright and performers' rights issues
- Knowledge of, and sympathy with, the aims of the trade union and labour movements

MU Rules

For reference, Rule VIII (paragraphs 1-5) governs the General Secretary's election.



General Secretary Election Proposal Form

I, [name of proposer]

[membership number]

hereby propose [name]

[membership number, if applicable]

for the nomination of the [enter Region]
Region for the position of General Secretary of the Musicians' Union.

Signed by proposer:

I, [name of seconder]

[membership number]

hereby second the proposal

Signed by seconder:

I, [name of nominee]

[membership number, if applicable]

hereby state that: I consent to be nominated by the

[enter Region]

Region for the position of General Secretary of the Musicians' Union.

If elected, I consent to accept any terms and conditions of employment as the Union's Executive Committee may require.

I will have been a paying member of the Musicians' Union for five continuous years prior to the date of the Regional Nomination Meeting and/or I will have been employed by the Musicians' Union for five continuous years prior to the date of the 2017 Regional Nomination Meeting.

Signed by nominee:

Date:

COVER
STAR



The Golden Man Of Bhangra

Meet this issue's cover star, the Birmingham-based Bhangra musician, teacher, producer and writer, **Gurcharan Mall** aka **King G...**

What does the Musicians' Union mean to you?

The MU is very important to me – just knowing that I'm part of an organisation, and that if there's any problem with promoters and such I'll be able to get help and advice.

Who have been the most inspirational influences on your musical career?

Michael Jackson, The Beatles, The Rolling Stones, Prince and Lata Mangeshkar.

What was the first point where you thought: 'I really am a musician'?

The biggest uplift for me was when we went to Canada for the first time and I saw the big flyers they had, with my picture in the middle, that said: 'World's most entertaining dhol player'. Normally Asian promoters have photos of singers and not the musicians.

What are the main challenges you face?

Asian people or promoters always give more credit and respect to singers than musicians. I was facing this when I started, and I thought 'this needs to change'.

So I changed my style of playing and started wearing gold. Then people started to give me respect and credit and awards.

Who would you like to collaborate with?

Over 48 years I have played with some of the biggest Indian superstars and also with world superstars at Live 8, alongside UB40 on the same stage as Paul McCartney, Madonna, Snoop Dogg plus other big stars. If I wanted to collaborate it would have been with the super multi-talented artist, Michael Jackson.

What are your musical hopes for the future?

I am 64 years old and doing great. From next year, I will be just concentrating on passing my knowledge and wisdom on to the younger generation, who are the future artists.

If you weren't a musician, what would you be?

A service engineer and tool-maker with a small company of my own.

What is your favourite kind of music?

I have a very varied taste, ranging from English, to Indian, to Spanish, to reggae.

Do you have a secret tip for playing your instrument better?

To play the dhol drum better, find a good teacher and then practise very hard the way the teacher showed you.

Do you have any advice for other musicians who are just starting out?

My advice to other musicians would be firstly to join the MU. By becoming a member you create unity amongst other musicians. You must also create your own style of playing your instrument for the public to look at you when you are performing in a band or solo.

What do the next 12 months hold for you?

My aim is to create the largest number of Bhangra dancers, in Punjab, India, for *The Guinness Book Of World Records*.

For more news, 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.



Instrument and equipment insurance

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.



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 musicianshearingsservices.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.

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

Naomi Pohl
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

Naomi Pohl
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F 020 7793 9185
E rb@theMU.org

Teachers' Section

Diane Widdison
National Organiser –
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E teachers@theMU.org

Theatre Section

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