



The Musician

Journal of the Musicians' Union
Spring 2018
theMU.org

Agent Of Change

Campaign secures landmark victory for grassroots venues

This Is The Kit

Interview with Kate Stables of the acclaimed alt-folk band

Orchestra Conference

The third MU event creates debate across a range of issues

Abbey Road Studios

The iconic studios rebrand with new, affordable initiatives

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**Musicians'
Union**



Leading The Way

From audition room to orchestra pit, recording studio to live stage, our Union is committed to combatting sexual harassment and abuse within the music industry.



Horace Trubridge,
General Secretary

The Weinstein case exposed the alarming level of sexual harassment and abuse that exists in the film industry and it made us all question our own industry. The truth is that our profession is just as likely to harbour people in power – who abuse their position causing distress and worse for others – as the film industry.

The MU has been leading the way within the music industry in providing safe and secure channels for people who have fallen victim

to sexual harassment on all levels to share their stories. The email address that we set up, safespace@theMU.org, has enabled musicians and other people from the industry to share their experiences without fear of their identities being revealed, and some of the emails we have received have been harrowing to read.

Any industry that attracts young people with dreams, hopes and aspirations is a rich hunting ground for sexual predators and the music industry in the UK is probably top of the list in that respect. The accounts we have received of people in power (almost invariably men), exploiting the ambitions of young people, underline the fact that we have a real and genuine problem that needs to be urgently addressed.

Direct action

The MU will not tolerate harassment of any kind when we identify it within our membership and within the wider music industry. We will take direct action to prevent individuals from exploiting their positions of power whether it is occurring in the orchestra pit, the studios, the live stage or the audition rooms.

The MU Rules are clear on the matter of how we expect our members to behave and harassment, bullying and discrimination have no place in our Union. We all need to work hard to promote a profession where inappropriate behaviour amongst our colleagues and those who engage them is outlawed and, when it occurs, is dealt with in the strongest terms.

Moreover, we need to promote a culture of openness and frankness where those who fall victim to this vile behaviour know that they can speak freely in the full knowledge that their career will not be adversely affected and the offending party brought to account.

Working together

In order to achieve this we must work together. If you see or hear a colleague behaving inappropriately with another colleague, don't stay silent. Speak out and make sure that your colleague knows that their behaviour is unacceptable. You can also let the victim know that they have your support.

“The MU will not tolerate harassment of any kind when we identify it within our membership and the wider music industry.”

We are all proud of our Union, and as musicians we are proud of our long and celebrated history of fighting discrimination and oppression wherever and whenever it occurs. The battle against sexual harassment and discrimination within our industry has to be won and won soon.

Horace Trubridge



**TO HEAR MORE FROM HORACE,
VISIT THEMU.ORG**

Contents

Spring 2018

Kate Stables of This Is The Kit at Bristol Takeover, a concert for the 150th anniversary of the Colston Hall.

14

"I don't think there are any rules. It might be hard but you can do it the way you want to do it."

Kate Stables, This Is The Kit



Frontline

- 6 Scottish government backs the Agent of Change
- 7 BBC survey highlights cuts to arts subjects in schools

Reports

- 3 MU General Secretary Horace Trubridge
- 10 Assistant General Secretary Naomi Pohl
- 12 Victory as government backs Agent of Change bill in England
- 18 What the Live Music Census means for musicians in the UK
- 20 Report on the MU Orchestra Conference in Manchester
- 32 The challenges and benefits being a Musical Director
- 34 Images of jazz icons by photographer Val Wilmer

Features

- 24 Abbey Road Studios rebrands with a range of new initiatives
- 27 Why I joined the MU
- 36 Focus on the rich music scene of the Highlands & Islands
- 42 How the MU Benevolent Fund can be a lifeline for members

Your Voice

- 9 Tweets from MU members

Profiles

- 14 Kate Stables of This Is The Kit: alt-folk band in the ascendant
- 28 Glen Matlock: from Sex Pistol to well-established solo artist
- 50 Cherise Adams-Burnett

Reviews

- 45 CDs and downloads

34

Check your membership details online at theMU.org

Union notices

- 2 Key contacts
- 44 Ask Us First
- 48 Tributes
- 51 Member benefits



© Val Wilmer / Getty

MU Contributors



Andrew Stewart

Andrew writes for *The Times*, *The Guardian*, *Classical Music* and *BBC Music Magazine*, among others. He is also the Director of Southwark Voices. **p20**



Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *Mojo*, *The Guardian* and *Kerrang!* **p14**



Henry Yates

Henry is a freelance writer from Gloucestershire who has written for publications as diverse as *Classic Rock*, *Total Guitar*, *NME* and *Record Collector*. **p24**



Mark Blake

Mark writes for *Q*, *Mojo* and *Planet Rock* magazine. His official biography of Led Zeppelin manager Peter Grant is published this summer. **p28**



Rob Adams

Rob Adams writes about jazz and folk music for the *The Herald* newspaper in Scotland and has also written for *The Times Jazzwise* and *Songlines* magazines. **p36**



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**



Jo Caird

A freelance writer and editor, covering the British and international culture scene for publications such as *The Guardian* and *The Economist*. **p32**



Will Simpson

Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. Will has also published the book *Freedom Through Football*. **p18**



BREXIT AND YOU The MU is fighting to protect free movement for musicians working in the EU post-Brexit. We want to hear from you about how Brexit has affected your working plans for 2019. [#WorkingInTheEU](https://www.mu-musicians.org.uk/WorkingInTheEU) [bit.ly/2AzdUAV](https://www.mu-musicians.org.uk/bit.ly/2AzdUAV)

frontline

Spring 2018

The MU in action, working on behalf of professional musicians.

Scottish Venues Herald Agent Of Change Victory

The MU has warmly welcomed the incorporation of the Agent of Change principle into Scottish planning law. The announcement was made on 16 February by the Scottish government's minister for local government and communities, Kevin Stewart MSP. He confirmed that the Agent of Change principle – which requires developers to soundproof new properties that are built close to music venues – will be included in the next update of Scottish Planning Policy (SPP).

Landmark decision

The news came weeks after Westminster's landmark decision on 18 January to back the Agent of Change in England, following a long campaign by UK Music, the MU and the Music Venues Trust, plus a coalition of musicians and politicians. Support for the Agent of Change north of the border was fuelled by pressure from grassroots venues such as King Tut's Wah Wah Hut in Glasgow.

Caroline Sewell, MU Regional Organiser for Scotland, said the MU is delighted by the decision. "This a real victory for the live music sector in what are already precarious times. It is also a victory for the musicians who rely on these venues to develop their craft and audiences and for the venues



Nina Nesbitt plays King Tut's Wah Wah Hut in Glasgow, a venue that pushed for Agent of Change.

© Roberto Ricciuti / Getty

themselves, who play such a crucial role in our communities and the fabric of our live music ecosystem. Agent of Change is fair for everyone and the MU wholeheartedly welcomes this outcome."

Tireless campaigning

Horace Trubridge, MU General Secretary, said: "It's great to see that Scotland will include the Agent of Change principle in the next update of Scottish Planning Policy. The MU has campaigned tirelessly for supportive action for the UK's precious grassroots music venues and we are delighted to see our hard work pay off. These venues are the petri dish for the successful acts of tomorrow and without a healthy grassroots music circuit we will not be able to retain our enviable position in the international music sector."

"It's great to see that Scotland will include the Agent of Change principle in the next update of Scottish Planning Policy."

Horace Trubridge



Government performance targets have had a damaging effect on arts subjects in schools.

BBC Survey Points To Bleak Future For The Arts In Schools

The MU has endorsed the findings of new BBC research that reveals the devastating impact of cuts to arts subjects. The *BBC Schools Survey*, published on 31 January 2018, underlines the extent to which creative arts subjects have been cut by more than a thousand secondary schools across England.

Subjects affected include music, art, drama, dance, design & technology and media studies. Almost all the schools that took part in the survey reported that they have made cuts to at least one subject, with many making cuts across several departments.

More than 75% of schools responding to the survey said that performance targets set by the government had significantly impacted upon creative arts provision in their schools.

Diane Widdison, MU National Organiser for Education & Training, said: "The policy section of our *Education Report* highlighted that the EBacc, a performance measure, has had an extremely damaging effect on school music departments. This is because the EBacc forces schools to prioritise entering pupils for seven GCSEs in so-called core subjects, not including the arts. We are pleased to see this new piece of research from the BBC, which strongly supports our own observations. We call on the government to review the EBacc to ensure that music and the arts don't disappear from the curriculum completely."

MU Opposes New YouTube Changes

The Musicians' Union has spoken out against changes to YouTube's Partner programme, which was set up with the aim of helping creators to monetise their content on the online platform.

To qualify for the programme, creators were required to reach 10,000 lifetime views to earn money from advertisements and YouTube subscribers. But from 20 February 2018, individual channels are required to hit 4,000 watch hours in a 12-month period as well as 1,000 subscribers before they will be considered for the programme.

Naomi Pohl, Assistant General Secretary of the Musicians' Union, said the impact of the change will be most felt by individual creators while big corporate-run channels are unlikely to be affected at all.

"I'd like to know who stands to gain financially from the many smaller channels being demonetised; presumably either YouTube itself or their bigger partners. We already take issue with YouTube as the site accepts no liability for content posted by users, including unlicensed music," she said.

"Through UK Music, the MU is lobbying to make YouTube and other hosts of user-generated content monitor uploaded videos more effectively and pay more appropriate licence fees to rights holders."



Musician Kate Nash has spoken out about industry harassment.

Industry Calls For Meaningful Change

The prevalence of sexual harassment and sexism within the music industry was acknowledged at the 2018 BRIT Awards when organisers the BPI encouraged the wearing of a white rose pin as "a symbol of solidarity". But some felt this gesture underplayed the severity of the problem.

Musician Kate Nash said that victims are "punished for coming forward and end up suffering more after the initial trauma". MU Assistant General Secretary Naomi Pohl told *The Guardian* that the industry's first instinct is to "protect and defend itself" and she highlighted the MU's new Safe Space email – via which musicians can share their experiences of sexual harassment and request MU intervention. Most women calling the hotline "don't want retribution", said Naomi. Instead, they want to "prevent that sort of thing happening to other people".

MU Members' Handbook 2018-2019

With this issue of *The Musician* you should have received your copy of the *Members' Handbook* for the two-year period, 2018-2019. The new edition contains the award-winning mix of career advice, legal FAQs, insurance details, together with an updated tax savings guide plus the MU Rules and office contacts.

Horace Trubridge, MU General Secretary, said: "*The Musicians' Union Members' Handbook* is recognised throughout the music industry as an invaluable resource for information, guidance and advice, specifically designed to help you navigate the often-choppy waters of our profession."



WORK NOT PLAY Tweet your experiences of being asked to work for little or no fee
#WorkNotPlayMU or send your stories to worknotplay@theMU.org



The new Musical Theatre Kit offers invaluable guidance for theatre book writers, composers and lyricists.

Small Venues Under Threat Says Census

Small grassroots venues will continue to face profound challenges, according to the UK's first Live Music Census, conducted by academics in March 2017 and published in February 2018. Two-in-five venue owners who took part in the census said that increased business rates had impacted on them, while a third of venue owners said that planning and property development had had a negative impact during the previous 12 months.

For a full report on the findings of the Live Music Census please see p18-19.

John Smith Receives Special ABO Award

John Smith, the former General Secretary of the Musicians' Union, was the proud recipient of the ABO Special Award at the 2018 ABO Rhinegold Awards in Cardiff. This prestigious annual event recognises excellence in the fields of orchestral, concert hall and artist management. Other winners included conductor Marin Alsop, who took home the coveted ABO Award.

"It is a very proud moment for me," said John of the honour. "I would like to thank the ABO and Rhinegold for this very kind accolade."

Musicals Kit Provides Important Guidance

A new publication has been launched by the MU and the Writers' Guild of Great Britain to provide advice on the creation, development and production of musicals. The publication was launched at the National Theatre, Southbank, on 12 March, and sees a united effort on the part of the two unions to support theatre book writers, composers and lyricists. Involving input from a variety of disciplines, the creation of musical theatre is, from the

outset, a collaborative process. And while this can be immensely rewarding, it's important to create a formal structure from the beginning.

The Musical Theatre Kit offers invaluable guidelines to assist writers with important considerations such as copyright and source material, signposting the places where detailed information can be found from the relevant unions and professional associations.

Dates For The Diary

31 March

What: MU at Soma Skool.
The electronic music industry explained.
Where: Glasgow
Info: theMU.org

25-28 Apr

What: Brighton Music Conference
Where: Brighton Dome
Info: brightonmusicconference.co.uk

5-6 May

What: Sound City music festival and music industry conference
Where: Liverpool
Info: soundcityuk.com

11-12 May

What: Focus Wales 2018 Annual showcase for the Welsh music industry
Where: Wrexham
Info: focuswales.com

12 May

What: TUC March & Rally
Where: London – Embankment to Hyde Park
When: 11am-4pm
Info: tuc.org.uk/events

Your Voice

This selection of tweets reflects the diverse range of dialogue between the MU and its members.

Snow Go

Although it's eminently the most sensible thing to do, spare a thought for us poor freelancers who won't get paid for cancelled work due to snow :(@WeAreTheMU @SoundSenseUK #snowday2018
Liv McLennan @omniphonik

Softened Blow

Well, one of today's tasks is getting my insurance claim in for the bass guitar stolen last week. Cover included with @WeAreTheMU membership via @Allianz - both very helpful to date - which has softened the blow a bit of something rare/inherited/sentimental value being nicked. **Luke Moore** @LukeMooreMusic

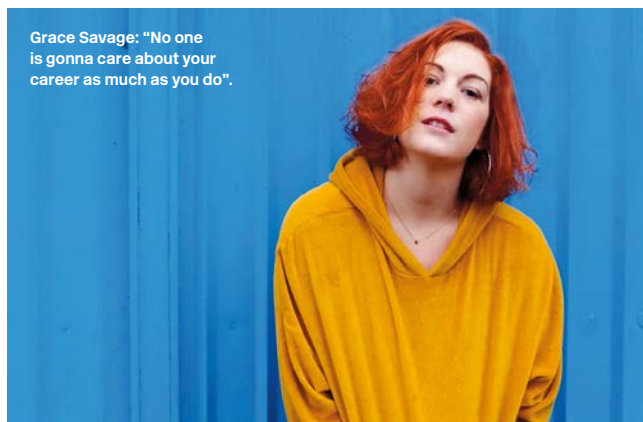
Put Yourself First

You put your heart, soul, money and time into making just one song. A lot of these companies promise the world and can't deliver. Don't fall for it. Be smart. Join the @WeAreTheMU and get some free legal advice if u need. No one is gonna care about your career as much as you do. **Grace Savage** @_GraceSavage

Inspiration To All

@WeAreTheMU So delighted to have received your "Inspiration" Award this year - even more

Grace Savage: "No one is gonna care about your career as much as you do".



meaningful because it was dedicated to your colleague, Fran. Just reading tributes on your website - she sounded amazing. Thank you. **Wishing Well** @wishingwelluk

London Calling

Taking a break from snowy Skye to visit London for a meeting with @WeAreTheMU's Live Performance Section Committee. So many people dashing about (they're even underground!) and not a sheep in sight. Not sure about this future. **Louis Barabbas** @louisbarabbas

Derby Conference

Day spent (Midlands) #TUC

Regional Conference in Derby - hanging with the ground roots stuff & making it REAL! Head in the clouds too though - Artiste 1st. @GMBJoeg @FrancesOGrady @LeeBarron @unionbarron @StephenWFLabour @WeAreTheMU
Geri Minelli @geriminelli

Logistic Headache

Popped down to the Japanese embassy today to get a work visa for a tour later this month. Absolutely perfect experience - cannot fault them. But if every time I worked I had to do similar it'd not be logistically/financially viable. #WorkingInTheEU @freemovecreate @WeAreTheMU
Anneke Scott @AnnekeScott

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Taking A Stand Against Unlicensed Backing Tracks

MU Assistant General Secretary Naomi Pohl discusses the increasing use of backing tracks in concerts, theatre productions and other events, and how the Union can help fight for fair pay for its members.



Those of you who attended the MU Conference or a Regional AGM last year may have heard me discuss my desire to take a harder line on the unlicensed use of backing tracks in live performance. We are working to establish a single MU policy on the use of recordings to accompany live theatre, arena shows and concerts, to ensure we are consistent in collecting fees where appropriate and opposing unlicensed uses.

We also want to ensure our protests, when musicians are replaced with a recording, are as robust as they can be; it is crucial that we are consistent when we take issue with the use of recorded music so producers and artists know where they stand. When we ask you to give up your time to join us in a demonstration outside a venue, we should be clear that MU policy has been breached. There should be no, or fewer, grey areas. This will ensure we take the same level of action if similar circumstances arise in a different part of the country on another occasion. In short, consistency is key when it comes to compliance. If we want to educate producers about the need to seek permission, we must have a cast iron policy on when permission will be granted and when not.

I appreciate it is not always black and white when it comes to live performance as there are so many variables: budget, size of venue, number of musicians booked to perform live and the number on the recording, and so on. The MU's new policy, which will start off as an internal document and 'go live' later this year when we have ironed out any creases, will cover musicals, straight plays, pantomimes, arena shows and concerts. It will highlight factors that we take into account when licensing recordings for backing track use. It will also reinforce and bring up to date the Keep Music Live message, taking into account changes in the industry since we first launched the campaign in the 1960s.

Taking action

To progress this initiative, the Union has formed a working party of members who work in the live sector and those who primarily do session work. At its first meeting, the working party discussed the prevalent use of backing tracks by featured artists on tour. In general, a small number of session musicians are engaged to perform live and the sound is augmented by stems taken from the commercially released tracks.

This poses a problem for the Union. Fees should be collected, as the rights are not pre-cleared, but we are not always approached for a licence. In some cases, even the record labels appear not to know if stems are being used. When we are made aware, then getting an artist to pay up, usually via their manager or label, is a further challenge. This is where we need the help of our members who tour with featured artists.

"It is crucial that we are consistent when we take issue with the use of recorded music."



The Musicians' Union believes that it is time to update the Keep Music Live initiative.

If you are aware of stems being used on tour, whether you know the source of the recordings or not, please notify us in confidence so we can look into it.

If we are not able to secure fees through negotiation, then we will take legal action where possible.

This is an area where, with the help of our members, we can improve compliance, strengthen our members' performers' rights and generate new income.

In theatrical productions and arena shows, backing tracks tend to be specially recorded under MU agreements and therefore we are far more likely to achieve a licence fee. In

many cases, particularly in theatre, we are able to charge a fee per musician per performance. In circumstances where a live band would not have been engaged, for example on certain arena shows, which use incidental scores, we may agree a licence fee for a set period (including for any non-UK performances).

A fresh start

However, again, the working party highlighted that some shows over the years have used a recording without the Union's authorisation. In order to build up a picture of where click tracks have been used in the past without our knowledge, we are launching an amnesty to encourage members who played on them to come forward.


If you have recorded backing tracks for live shows in the past, including concert use, and you suspect the Union was not informed or approached for usage fees, please get in touch. We will not take any action regarding backing track use to date but we would like to

"We are launching an amnesty to encourage members who played on click tracks to come forward."

know which shows have used recordings in case they are revived in the future.

Equally, if you have signed a non-Union agreement to record, including buy-outs for backing track use, we would like to hear from you and if possible see a copy of the release form.

To expand briefly on non-UK use of backing tracks, it is now the Union's policy that usage fees can be collected for overseas live backing track use, as long as the local union or guild does not raise an objection. The MU will try to collect usage fees in these circumstances wherever possible. When it comes to Unions in territories with whom we have a close relationship, we can flag up that a show uses a backing track before it reaches their borders. This is something the working party felt strongly we should do as an act of solidarity and to encourage reciprocity.

Finally, we plan to relaunch the MU's Honesty Code. We believe audiences should be informed in advance if a performance is using recorded music as a substitute for live music. This enables consumers to make informed decisions before parting with money and recognises and rewards those artists, producers and promoters who continue to value and support live music. 

Victory For The Venues

Musicians and the music industry celebrate as the government backs the Agent of Change principle.

Report by Neil Churchman

The music industry has been celebrating a landmark victory in the battle to preserve Britain's grassroots venues. On 18 January, the government announced that it will back plans to make developers pay for the sound-proofing of new homes near established places of entertainment. The move is being hailed as a watershed moment and follows a long campaign by UK Music, the Musicians' Union, the Music Venues Trust and a broad coalition of politicians and musicians.

The so-called 'Agent of Change' principle will now become a legal duty on property developers, after years of music venues being hit by crippling sound-damping costs when the new occupants of buildings that spring up around them complain about noise and nuisance. The government's move came days after a mass lobby of parliament as the Labour MP John Spellar tabled a bill to enshrine the Agent of Change principle in law. The rally attracted massive media attention and was believed to be a turning point in the government's decision. Nick Mason, Billy Bragg, Sandie Shaw, Howard Jones, Glen

"Without the grassroots clubs, pubs and music venues my career would have been very different."

Sir Paul McCartney

The Musician • Spring 2018



Above: There was a strong turnout to support the bill tabled by John Spellar MP. Right: The Night & Day Café in Manchester was threatened with closure from noise complaints.

Matlock, Feargal Sharkey and Nadine Shah were among more than 100 musicians and industry leaders who turned out to demand action to address a crisis that, in the past 10 years, has seen around a third of Britain's smaller music venues fall silent.

Strong support

Sir Paul McCartney was one of the artists sending messages of support for the bill. "Without the grassroots clubs, pubs and music venues my career would have been very different," he said. "If we don't support music at this level, then the future of music in general is in danger."

His fears were echoed by Ray Davies, Brian Eno, Craig David, Jools Holland, Imogen Heap and Chrissie Hynde. "It isn't talent shows on television or theatre schools that propagate great music," said Hynde. "It's small venues. They're the setting for everything great that's come out of the music scene in this country."

A jubilant John Spellar gave his reaction after the government finally threw its weight behind

the change to planning law. "I am very pleased that ministers have shown a willingness to engage seriously with the music industry to deliver a legally binding Agent of Change principle. This is a great victory. I want to thank parliamentary colleagues who backed it and musicians and campaigners who showed their support. To all the music fans who backed the bill, thanks for joining this great campaign."

Pink Floyd drummer Nick Mason was among those attending the rally in Parliament Square on 18 January. He reflected on the continued importance of grassroots venues over the decades. "When we were setting out we were playing places like the UFO club and Middle Earth, not 5,000 seaters. It's very important because in a small venue you develop your very own fanbase. Take away the small venues and you take away the bottom rung of the ladder of the music industry."

Ex-Inspiral Carpets vocalist Tom Hingley plays around 130 gigs a year and has become increasingly fearful for the circuit. "I see venues come and go," he explained. "I worry



© UK Music / Jim Stokes

The Way Forward

Labour deputy leader and shadow culture secretary Tom Watson was one of the high-profile politicians who joined the lobby outside parliament.

He said enshrining the Agent of Change principle in planning law should be just the start of a radical overhaul of how music venues are valued.

"One of the things I am trying to do by developing policy within the Labour party is to say the law should look differently at music venues," he explained.

"Right now they are seen as commercial entities. So many small venues are living on a pittance. They are doing it for the love, it's like a vocation. Let's look at them as places of culture, and treat them like arts centres or heritage sites or museums. And then you can develop a body of law that gives them help like tax breaks.

"That would be the state putting a badge on them, saying we value live music, and we value culture."



about the gigging landscape of the future. Let's put it right while we can."

The band Hunter and The Bear are relative newcomers, but have supported the likes of Eric Clapton and toured continuously in their own right. They stressed the role small venues play in helping to cross-fertilise music genres and ideas: "They're places to meet many musicians and peers, which helps inspire each other's musical development. This aids the creation of a rich and vibrant music scene."

Agent of Change


The government's move will incorporate Agent of Change in the National Planning Policy Framework, which governs developers in England. Grassroots campaigns have been fought to save local venues across the country. In Bristol, a city said to have more office-to-residential conversions than anywhere else outside London, campaigners have been mobilising to preserve The Fleece. In Cardiff, the battle to protect the Womanby Street music district led directly to the Welsh government's adoption of the Agent of Change principle across Wales. A similar move is under consideration by the Scottish government.

In the statement pledging his government's support, housing secretary Sajid Javid said it was wrong that venues were having to pick up the bill for developments outside their control.

"I have always thought it unfair that the burden is on long-standing music venues to solve noise issues when property developers choose to build nearby," he said. "I am pleased to finally have an opportunity to right this wrong and also give more peace of mind to new residents moving into local projects."

UK Music CEO Michael Dugher expressed his delight at the outcome.

"This is a seismic victory for all those who fought so hard to safeguard the future of music venues across the UK – from grassroots community activists to Britain's global music stars who have spent years calling for Agent of Change and recently supported the Spellar Bill," he explained. "It's a tremendous boost for the live music industry."

Dave Webster, the MU National Organiser for Live Performance, highlighted the importance of the government's decision. "This is welcome news and we are pleased that the government has listened to the music industry," he said. "The pledge to strengthen the National Planning Policy Framework will give Musicians' Union members places to play and audiences to support them, and give venues the protection they so desperately need." 

Reach for the Moon

Alt-folk outfit This Is The Kit hit the ground running in 2018 with a tour of the UK, Europe, the US and Canada. *The Musician* meets creative lynchpin Kate Stables...

Profile by Katie Nicholls

While most people were preoccupied with the pre-Christmas rush in late December 2017, Kate Stables – singer, banjoist, guitarist and founder of alt-folkers This Is The Kit – is generously giving her time for a leisurely chat with *The Musician*, despite flying to the US that evening to support The National on their winter tour around the US and Canada. It deserves a quick word of thanks, we feel. “It’s okay,” she laughs. “I’m fairly optimistic and calm. It’ll be this evening when I go, ‘Argh!’.” Kate’s measured, upbeat manner is in keeping with the spirit of her band, whose ever-changing line-up has blessed This Is The Kit with myriad influences and the pleasure of the unexpected, with impromptu improvisations on stage.

This Is The Kit’s latest album, *Moonshine Freeze* (produced by PJ Harvey’s long-time collaborator John Parish), is her fourth with the band. The line-up features the hardcore team of Rozi Plain (bass), Jamie Whitby-Coles (drums), Neil Smith (guitar) and Kate’s husband, Jesse D Vernon (guitar/strings/horns) as well as a colourful array of contributions, including some from The National’s Aaron Dessner who provided “nice wonky bits of guitar”.

Moonshine Freeze certainly reveals Kate’s growing confidence in her skill as a storyteller. Playful lyrics slide into darker, more shadowy realms as she crafts folk tales that dwell in a rich and rootsy landscape, while existential themes of love, loss and death sit comfortably alongside the record’s intense intimacy.

An unexpected star...

While *Moonshine Freeze* showcases Kate’s poise as a writer and performer, she didn’t always possess such confidence: “There’s always been this quiet hope that I might be able to dedicate a high percentage of my life to music, but I was superstitious. I didn’t ever feel like I should say it out loud,” she says, recalling her childhood growing up in Winchester with her parents and twin sister. “We did a lot of singing until we reached the adolescent self-conscious age and then it dried up for a bit. I don’t think my parents had actually heard me sing until my secondary school GCSE arts evening. That was my first performance, really. I sang an Ani DiFranco song.”

It was in Winchester that Kate met musical collaborator Rozi Plain and they would perform at Rozi’s brother’s open mic nights, giving Kate her “first steps into performance”. This experience propelled her to move to Bristol with Rozi aged 21, where she met her future partner Jesse and formed Whalebone Polly with Rachael Dadd, heading straight into the heart of the city’s music scene and some fruitful collaborations. ➔

“I don’t think my parents had actually heard me sing until my secondary school GCSE arts evening.”





This Is The Kit soundcheck at St Petroc's in Bodmin. From left: Marcus Hamblett, Matt Brown, Kate Stables and Rozi Plain.

Community Spirit

"I've been a member of the MU for about 12 years now. I joined because, as a young musician, I'd met other musicians who I liked and respected and noticed that they had MU stickers on their cases. Then I found out more about it: the community and the support. All jobs deserve a union. The fact that there's a 'body' that supports and represents you and that people have a mutual experience in this line of the work – that seemed really important. It's also important that there's a service where you can get help; the training and the talks – and you can learn about how to fill in your tax return as a musician. No one teaches you that anywhere else! Also, the insurance is a genius idea."

"Bristol was a really good time for me in terms of doing gigs and travelling further afield, meeting people and joining in with projects."

This collaborative spirit has also become a hallmark of This Is The Kit. A recent performance at Bristol's Colston Hall saw the core five members swell to 20-plus musicians onstage. "I feel like that's fairly normal for performing bands," she says. "Maybe it's not! But for me it makes sense. I play music with the people I enjoy being around. To do things, you've got to be able to spend a lot of time with these people and make music with them. Other people hop in depending on where we are or what we're doing. For me it's a shame if it just stays the same and everyone gets stuck in the rut."

In keeping with This Is The Kit's 'open house' approach, the credit list on *Moonshine Freeze* is extensive. Kate's label, Rough Trade, is particularly keen to promote Aaron Dessner's involvement. "I sent him the tracks," says

Kate, "and he very kindly put some guitar and synths down. He's been so kind and supportive". Kate's twin sister, Emily, also plays on the album once Kate had "coaxed" her into the studio. The concept of the familial – real or otherwise – is important to Kate. "One of the reasons I wanted to do it in Bristol was because there are so many musical family members that we could invite in. There was some real magic for me that came out of doing whatever we liked, each time something really great happened we could pick the best bits. It was incredible to involve as many people as possible in *Moonshine Freeze*."

With the revolving door of the studio in full flow, producer John Parish's role proved invaluable. "He knows his craft so well," says Kate, "his ears are so on the case and he has really good judgement – especially in that scenario where you're inviting so many people in. You need someone who can drive the spaceship so that it doesn't get totally swamped. His choice and guidance was really crucial, especially in recording. I tend to ease off but Jesse, who did all the arrangements on the album, his tendency is to add more and more. It's important to have someone who can guide that balance."



“You need someone who can drive the spaceship so that it doesn’t get totally swamped.”

La vie à Paris

Having previously worked with a French record label and keen for a fresh adventure, Kate and Jesse moved from Bristol to Paris in 2006. The experience of living in France has given Kate some interesting new collaborative opportunities as well as insights into how the French government supports its musicians. At the heart of this is the enviable *intermittent du spectacle*, a benefit system that helps support artists and musicians during non-performance periods.

“It creates a different environment for musicians and the knock-on effect is that musicians are more respected and take themselves more seriously,” considers Kate. “People are a little bit more... professional is the wrong word, but there’s less ‘mucking in’. In the UK my experience has been more about people hopping in and out of projects and doing favours and loads of gigs for free because later on you might get paid, whereas in France it’s more like: this is how much you pay someone if you want to do a gig; this is how much I ask for if I do a gig. That makes a difference. It encourages a different type of person to be a musician.”


Kate says the standard of musical skill is “pretty high” in France. “I’ve only ever known four chords and I sort of bumble along making stuff up. In France, if you have anything to do with music, you’ve been to the conservatoire, studied music theory and learnt your trade. People are also a little bit shy to venture into music if they haven’t done that. We run

choirs and Jesse runs an orchestra; we find these sorts of projects work better in the UK because people are more up for chipping in. There’s more of an open-mic mentality of, ‘I’ll have a go!’. Here [in Paris] people are a bit more shy; more worried to make a fool of themselves.” Having said that, Kate is keen to emphasise that she’s generalising.

“If I was from Paris I would say I sing; as I’m from England I say, ‘I play the guitar and the banjo and a bit of bass’. My dad taught me basic chords when I was little and they’re still the chords I use today!” While Kate may be self-deprecating about her abilities, Guy Garvey, Matt Berninger of The National and Sharon Van Etten are amongst the many of the band’s fans that would beg to disagree as all three have been singing the praises of This Is The Kit’s latest release.

Stepping up

Moonshine Freeze is the first Kit album to be released on Rough Trade. Being signed to a major label, along with the exposure The National tour will inevitably bring, means that Kate will need to get used to stepping up on to bigger stages. She’s certainly come a long way from her Ani DiFranco rendition.

“I often think about how surprised my parents must be because, as a child, I’d cry if anyone looked at me and now I’m a performer! But I’ve settled into it. Some people are born performers, but I just loved playing music and having that exchange with an audience. I love to tell a story in song form and see what the audience gets out of it. I don’t think there are any rules. It might be hard but you can do it the way you want to do it.” 

The Magical, Mysterious Music Industry...

“My idea of my job as a musician is writing and playing music but the reality is that that is almost the smallest part. It’s a lot of admin and accounts and sorting out tours and stuff that I struggle with. In terms of earning money, gigs don’t really cut the mustard in terms of a living wage – maybe it’s always been that way! Over the years all our energy has been put into maintaining shoestring mode. We don’t hire a big van and we stay at aunts’ and uncles’ houses and on friends’ floors. Things like publishing are still such a mystery to me. I do understand though that it has helped my project remain sustainable. We’ve had a few lucky syncs over the years, which means we can afford to pay our band members. You can’t survive as a musician on gigs. I feel so lucky to have management because if I didn’t, I’d be living a very different life.”

State Of Play

The MU welcomes the UK's first Live Music Census, which highlights the challenges facing grassroots venues.

Report by Will Simpson

The data has been crunched and pie charts drawn up on the largest survey of the state of live music ever undertaken in the UK. The Live Music Census was published in February 2018 and appears to back up many of the arguments the MU has been making about the value of live music and the need to protect and nurture small- to medium-sized venues.

The census was conducted in March 2017 by Live Music Exchange, a research hub set up by academics around the UK, with input from the MU, as well as the Music Venue Trust and UK Music. Over a 24-hour period volunteers went out to gigs, concerts and live venues around the country to interview musicians, venue owners, promoters and music fans across all music genres. In addition, three 'snapshot' censuses were taken in Glasgow, Newcastle/Gateshead and Oxford to take the temperature of the scenes in those three cities. The results make fascinating reading and will surely provide crucial data for campaigners, policy makers and all stakeholders within the live music economy.

Healthy scene

First the good news. The British live music scene is still strong and very much valued. Nearly half of all respondents – 47% – spend over £20 per month on live music. It still plays a huge role in people's lives: 18% of all respondents (nearly 1 in 5) said that they moved to their current place of residence for more "music opportunities", a figure that rises to 31% amongst professional musicians.

But, as has been obvious for some time, the lifeblood of this scene – small venues and pubs – are facing considerable challenges.

Two in five venue owners said that increased business rates had impacted on them and a third said planning and property development had made a negative impact during the previous 12 months.

As for us musicians? Well, it's clear that life continues to be hard for all those toiling away at the grassroots level. 68% of all musicians said that stagnating pay makes it difficult to make a viable income, a figure that rises to 80% for those identified as 'professional'. Significantly, over half (54%) have worked for free at some point in the last year.

Dave Webster, the MU's National Organiser, Live Performance, gave a cautious welcome to the findings. "I wouldn't say it paints a picture



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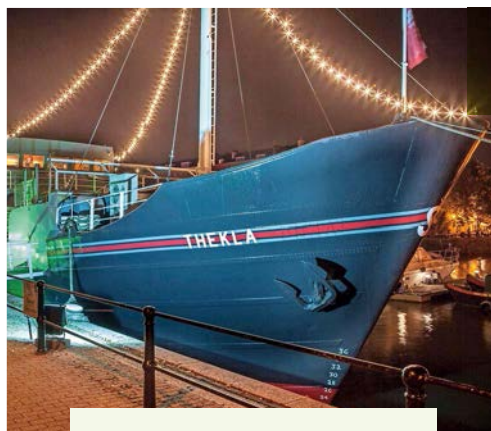
"The grassroots scene needs real care and attention."

Dave Webster



The Dohl Foundation raise the roof at The Band On The Wall, Manchester.

© JP Brown



Iconic Bristol venue The Thekla was threatened by noise complaints in 2017.

Standout Facts

- The share of revenue that musicians take from live music overtook that from recorded music in 2008 and one now dwarfs the other. Among musicians identifying as 'professional' 49% of income is derived from live performance as opposed to 3% from recording.
- It seems playing for free doesn't pay off. Two-thirds of the musicians who said that they had done this in the previous 12 months believe that the 'exposure' did not benefit their career.
- Agent of Change legislation cannot come soon enough. Nearly one third (29%) of small music venues and more than 1 in 5 (22%) of musicians said that their gigs had been affected by noise complaints in the previous 12 months.
- Small venues are crucial to the live economy. Nearly four-fifths (78%) of respondents to the census had visited an under-350 capacity venue in the previous year, whilst 67% of musicians had performed in one.
- And middle-aged people are crucial to small venues. Almost 40% of 35-64 year olds spend over £20 a month at small gigs and clubs as opposed to 35% of 18-34 year olds.

of a scene in buoyant health because I think there are a lot of problems that we are facing around the grassroots scene. It needs looking after and some real care and attention."

Protecting venues

One positive development since the census was conducted has been the government's recent announcement that it would put in place Agent of Change legislation that will (in theory) protect venues from noise complaints from neighbours in newly-built adjacent properties. Dave sees the next step as tackling the problems surrounding business rates. "The government needs to be taking this issue seriously. It's odd that grassroots venues have seen a massive increase in their rates and yet a football stadium will see a decrease."

One of the report's more eyebrow-raising recommendations is that all levels of government should 'encourage more extensive funding for emerging artists and venue infrastructure' and the wider music industry could help by 'subsidising emerging artist fees and/or providing venue infrastructure'. In practice though it's hard to see how this could work. "I don't know how you would fund venues *en masse*," says Kelly Wood, MU Live Performance Official. "There are venues that have had funding from say Arts Council England – for example, Manchester's Band On The Wall. Maybe this will encourage others to look for support like that. But the other side of this is the public and


making sure that they are aware of what is going on and the risks and long-term damage if venues don't get that support."

In terms of musicians, as already noted, stagnating pay and the lack of suitable venues are the two most cited factors that are having an impact on careers. Nearly 30% of all musicians have applied for some sort of funding over the previous 12 months. Those very real financial pressures could also be at least slightly relieved by a recommendation in the report that local authorities introduce free or subsidised parking permits for musicians, a move that the MU supports. "We're looking for the cities in the UK to become more musician-friendly," says Dave Webster. "All too often when there is a rise of traffic during the day they can't park and load up outside a venue, but they can't leave their equipment on the road either. Many of our members get parking tickets when they're just going about their job."

A glass half full

Dave also suggests that there are access issues that local and national government could help with. "They should be looking at making it easier for venues to change and support them with extra funding. It should be easy to get a wheelchair user up onto stage, but it's often not. It requires structural work as a lot of venues are old. Help with those issues for artists and audiences would be ideal."

The census will doubtless inform not just access campaigns but many others in the months and years to come. "It's a really important resource," says Kelly Wood. "Especially moving forward. We can now point very clearly to research that backs us up; it gives our position extra clout."

Certainly there is work to do, but the survey paints a picture of a country that is still crazy about music. "I look at it as glass half full," says Kelly. "There are negatives and you have to acknowledge them in order to get any improvement, but we know we've got amazing artists, great venues and passionate audiences. It's a case of organising these to help fix the problems and preserve the current and future live scenes." 

Striving To Build A Better Future

The third Musicians' Union Orchestra Section Conference was full of healthy debate on a range of important topics.

Report by Andrew Stewart

Manchester's Mechanics' Institute, a landmark of the British Labour movement, played host to the third Musicians' Union Orchestra Section Conference on 9 January. The annual event's agenda addressed everything from sexual harassment to the physical and psychological burdens of poorly planned playing schedules. The impact of the digital economy on the value of performers' rights and changes to broadcasting and recording in an age of new media added to a debate marked by a desire to improve musicians' working lives.

Naomi Pohl, the MU's Assistant General Secretary, Music Industry, welcomed around 40 conference delegates. She framed the opening session on Changing the Culture of the Music Industry by recalling the Union's work to combat sexism, harassment and behaviours that degrade and diminish.

Combatting sexism and harassment

Naomi highlighted the MU's email service (safespace@themu.org), launched last November to help musicians report sexism, harassment and abuse. The confidential initiative allows the Union to support those affected while seeking to identify perpetrators. Sexism and sexual harassment was surveyed by Kelly Wood, MU Live Performance Official. Her summary of the Union's position welcomed

"People need to recognise that harassment and sexism are largely responsible for the gender imbalance across the industry."

Kelly Wood, MU Live Performance Official

the shift in public attitudes since the Harvey Weinstein case; it also acknowledged the stain of sexism and the need to tackle an abusive culture that affects all genders. It was important, she explained, "to remind members and the wider industry of the role we play in terms of protecting and supporting musicians".

Kelly's checklist of the Union's initiatives included its Safe Space email service; appearances by MU members, victims of sexual harassment, on BBC Two's *Victoria Derbyshire* show; a Gender Agenda panel discussion presented with the Association of Independent Festivals at its annual congress last October; a series of open meetings in London, Manchester and Cardiff, convened to gather information and offer advice; training for MU staff; and collaboration with other industry organisations to raise awareness of issues concerning sexism and harassment.

"People need to recognise that harassment and sexism are largely responsible for the gender imbalance across the industry," said Kelly. Extensive media coverage of the striking absence of female musicians from festival stages in the UK and overseas, she suggested,

addresses one symptom of a wider disease, not the "root causes and historical trends that lead to these inequalities". The MU, she concluded, intends to tackle inappropriate behaviours and cultures of abuse through education and training, calling out sexism and promoting diversity and equal opportunities.

Bill Kerr, MU National Organiser Orchestras, cited an element of sexism within the orchestral profession. "Given that most orchestras display a quite good gender balance nowadays, some need to look at pay and the grades that people are working on," he noted. "Many women are on lower pay; there's a glass ceiling above which they cannot go." One orchestra, subject to an ongoing employment case, he reported, may be in breach of discrimination law through an apparent gender imbalance in negotiated salaries. "When this case breaks, it may set a tidal wave through the orchestral profession. It is completely unacceptable if a woman is treated as an inferior person for doing the same job as a man."

Against discrimination

Discrimination on grounds of gender, race, age or disability should not be tolerated, commented English National Opera Orchestra



© Ricard Hubert Smith



Clockwise from left:
ENO Orchestra; MU Live
Performance Official Kelly
Wood; MU Asst General
Secretary Naomi Pohl.



All photos: © Joanna Dudderidge, unless stated

member, Glen Sheldon. Individuals, he argued, carried responsibility for what they said and did. Concert promoters should likewise be called to account for sexual stereotyping. "We've spoken to the Featured Artists Coalition and they share our concerns," responded Naomi Pohl.

Naomi announced the launch of a new MU orchestral campaign informed by the Union's survey of 300-plus members and face-to-face interviews with players. Statistics show that individual orchestral musicians invest around £80,000 in training to prepare for the profession, may receive additional financial support from their families and are often required to work for little or no money.

"Our challenge was to come up with a feelgood campaign based on the statistics, which include the negatives" observed Naomi. "There are positives in there too, around how much musicians love their jobs and the value of playing in their communities. We want to promote our members, the musicians, who are at the heart of orchestras."

The public-facing campaign's tagline will be 'The Musician Behind the Moment'. "The idea is to enthuse members of the public about orchestral musicians and get them to engage with their local orchestras," Naomi added that the MU was also set to launch its manifesto for the Great British Orchestra at the Association of British Orchestras' annual conference in Cardiff at the end of January.

Recording and broadcasting occupied a lively second session, one that was open to the frustration of musicians at a time when multinational media giants are harvesting heavy profits from music while paying composers and performers a pittance. Rachel Lockwood, Assistant Orchestra Manager at the City of Birmingham Symphony Orchestra, assessed the present and likely

future role of recordings. They remain important, she said, but are "not a huge part of our cashflow". The City of Birmingham Symphony Orchestra records two CDs for commercial release and gives between eight and 10 live broadcasts a year.

English National Ballet's Head of Digital, Dan Alicandro, outlined a modern media landscape open to live streaming, occasional cinema relays, and promo video posts on Facebook and YouTube. "Over the next few years, we need to look at the way we value the different sets of [recording and broadcasting] rights," commented Naomi Pohl. TV broadcasts, ➔



“We want to promote our members, the musicians, who are at the heart of orchestras.”

Naomi Pohl

she observed, still deliver high fees, while online use of recorded music lags far behind. “It feels like things are beginning to shift, but there remains a tension between what we perceive the value of our rights to be and the perception of a manager who believes a short video online will not generate any income.”

Fair pay for players

Phil Kear, MU National Organiser, Recording & Broadcasting, reported an increase in the number of requests made by orchestra managements for online promotional use of recordings. “There should be financial recompense even though there’s no direct financial return to the orchestra from that use,” he concluded. Dan Alicandro highlighted the anomaly of organisations paying camera crews for filming a promotional video without paying musicians for their part in it.

Alicandro’s attempt to draw distinctions between a film made for TV broadcast and one intended to drive box-office business failed to convince MU roving steward and Freelance Orchestral Committee member James Dickenson. “Why do you think orchestral musicians should subsidise your job of selling tickets?” Fierce competition for audience attention, suggested ENB’s digital head, left few options but to ask the company’s performers to accept time-limited free use of promotional videos. “How do we know if we give away rights now,” asked Dickenson, “[someone] will not be making money from them in 10 years’ time?”

Glen Sheldon asked the MU to protect members from increased management demand for players to waive rights payments for online and media presentations. “It strikes me that the boundaries of what we’re talking about are being stretched.” He cited English National Opera’s profit-share arrangement on a recent cinema relay deal. “There was money [made] but it never trickled down to

the musicians. Income can be generated for ‘the company’, but the company doesn’t seem to be the people doing the work. I worry about the long-term impact of what’s being asked of us.” Musicians’ Union Executive Committee (EC) Chair and roving steward Dave Lee called on companies responsible for live cinema relays to supply orchestra managers with detailed accounts as part of any profit-share scheme.

Delegates debated the BBC/MU agreement and the £70 rank-and-file rate for BBC Radio 3 live concert relays. Phil Kear noted that the BBC rarely pays the full fee, offering salaried orchestral players a knock-down price for a package of concerts. “We could do with orchestra managements holding the line, but my primary role is to keep pushing the BBC to stick to the rate they’ve agreed.” Daniel Meyer, MU Steward with the BBCSO, suggested that the relay fee not set in after one UK orchestra agreed to perform live on Radio 3 for free. The BBC’s threat to reduce the number of live relays, he added, was an empty gesture. “Under the terms of their service contract, they are forced to represent music and culture throughout the UK, so I think you have a good chance of getting your 70 quid.”

The final session, moderated by Bournemouth Symphony Orchestra Steward and EC member Nickie Dixon, highlighted the complexities

© Kevin Clifford / Orchestra



Under Pressure

Bill Kerr, Musicians’ Union
National Organiser, Orchestras

It seems to me that the workload pressure in orchestras is partly informed by the pressure brought about by automation in those industries that can automate, where you can suddenly produce ten times more product for the same amount of effort. Of course, you can’t automate orchestras. But that psychological mindset transfers across and is why orchestras seem to be working harder to please the paymasters. It seems to me that if we accept that this is going to be the case, then there’s a strong case for measures to be taken to assist musicians through tough schedules in a better way. We see football managers complaining about difficult schedules, but they often have a wide choice of players and a huge backroom staff to help with injuries. It costs less to treat people before they sustain serious injury or are off work. If we are going to work players harder, we need to care for their psychological and physical needs better than we do at present.



Bill Kerr, MU
National Organiser,
Orchestras.

of 'Scheduling, Repertoire and Workload'. Panellists addressed two questions: 'Does the way work is planned and scheduled adversely affect the work-life balance of wellbeing of musicians?' and 'Would the situation improve if musicians were more involved?'

Dealing with stress

Simon Webb, General Manager of the BBC Philharmonic Orchestra, drew from his experience as a freelance musician and member of the London Philharmonic Orchestra's cello section. "The simple answer to both questions is 'yes' and 'yes'. But the answer does not necessarily lie where we might think." Work-life balance, he added,



Daniel Meyer, violinist and
MU Steward with the BBC
Symphony Orchestra (left
of photo) the Bournemouth
Symphony Orchestra (far left).

was different for everybody and difficult to regulate. "That said, the balance is important." Although contracts helped manage the situation, they could never solve every scheduling difficulty or workload demand.

Webb admitted that he was wrong to push his orchestra to perform Ravel's complete *Daphnis And Chloé* ballet, Stravinsky's *The Rite Of Spring* and a new work by Magnus Lindberg in one programme. The recording session scheduled for the morning after the concert was, he recalled, the final straw. "The repertoire can have an enormous impact on the individual musician without ever stepping outside what is [contractually] allowable. Sometimes I have put what I see as business priorities ahead of the wellbeing of the musicians. I had clearly misjudged what was reasonable."

As a former member of a self-governing orchestra, Webb was used to a packed schedule and remains driven to fill his working days. "This works for me, but the biggest challenge for us as managers is to find where the balance lies for our individual musicians. Orchestras are collections of individuals, not single organisms. The challenge of finding this balance is the challenge of understanding the culture of the orchestra, of the individuals that form the whole." Listening to players, hearing what individuals say, is vital. "It's about empathy, it's about listening – to understand and respond to individuals."


Psychologist Dr Jane Oakland, former opera singer and a registered practitioner with the British Association for Performing Arts Medicine, unpicked those strands of orchestral life that can deplete or boost wellbeing. Her presentation made the case for greater player involvement in orchestral scheduling. Oakland cited case studies of orchestras that revealed high levels of workplace stress, performance

anxiety and difficulties related to work overload and underload. "If performance stress is compounded by other stresses, a player's ability to cope decreases and health issues – even burnout – can be the result."

Giving players greater autonomy at work, encouraging them to take more responsibility for their own wellbeing and developing outside interests have delivered measurable benefits to musicians and orchestras. Jane Oakland's prescription for happier bands emphasised the value of engaging players in scheduling decisions. The advantages, she explained, were clear. Players could enhance programme scheduling with the broad knowledge of the repertoire, a transaction that boosts individuals' self-esteem and self-worth.

Following a distinguished playing career in his native United States and with the Royal Scottish National Orchestra, Bill Chandler exchanged his seat as the RSNO's co-leader last June to become its Director of Artistic Planning and Engagement. He offered a panoramic view of his experience as player, board member and, more recently, manager. Feeling involved in the orchestra's development reinforced his sense of job satisfaction and wellbeing. "This ability to have a voice and a pathway for communication is hugely important."

Questions and observations from delegates echoed Simon Webb's observation that there is no universal solution to the discontents. "The problem that everyone in my orchestra agrees on is downtime," commented Alex Gascoine, Steward with the BBC Scottish Symphony Orchestra and MU EC member. "One day off in a heavy patch of work is not enough."

Dave Lee crowned the day by reiterating the importance of funding. "That's where the MU and its orchestral campaign should be targeted. It costs very little to fund the arts in this country and we should be making the case for more money." 

Singer-songwriter Elize Kellman uses the Topline app, one of Abbey Road's most accessible offerings.

© Abbey Road Studios

24

Come Together

With affordable new studios, mobile apps and online services, Abbey Road has rebranded as an accessible resource for all musicians.

Feature by Henry Yates

At first glance, it feels like business as usual at Abbey Road Studios. Beatles fans march across the famous zebra crossing – to the fury of local motorists – and session musicians bustle up the front steps. The diary at reception groans with celebrity bookings: Kanye West, Lady Gaga and Jay-Z have all visited the mythologised Studio One and Two in recent weeks, as has the building's highest-profile client, Sir Paul McCartney.

Evidently, Abbey Road is still a high-end destination for big names and no-expense-spared projects. But in recent times, this 87-year-old institution has performed the most graceful of gearshifts, seeking to shake off its image as solely A-list turf via a range of new developments – from budget-conscious studios to mobile apps – aimed at everyday musicians. "It's vital to move with the times," explains in-house engineer, Gordon Davidson. "If you don't, you become irrelevant."

Even with its auspicious history, Abbey Road is not immune to the sharp reality that many modern musicians choose to record at home with a laptop and DAW software. "Over the last 20 years," says Mirek Stiles, head of audio products, "studios have closed down left, right and centre. It's important to explore other areas and our duty to keep up with the times. It just felt right to make Abbey Road that bit more accessible to everyone."

Burst of initiatives

Lately, there has been a burst of initiatives aimed at those setting out on their careers. In 2015, Abbey Road launched its Institute course – a one-year diploma in music production – and the Red initiative, which tipped a hat to the studio's original R&D department, offering support to music tech start-ups. "There have been accelerator programmes before," says Stiles, "but nothing specifically music-focused. It's brilliant to see these companies develop, and everyday musicians will absolutely benefit from the tools they create. The Institute course is a hand-me-down of information from senior engineers and producers. It's linked in to studios closing down, because traditionally, you'd do some sort of apprenticeship, and that element of learning has been dwindling."



© Abbey Road Studios

Perhaps most representative of Abbey Road's inclusive ethos are the two new studios opened last year. An atmospheric space situated next to the main building, the Gatehouse offers traditional analogue gear and modern DAW integration, with a 16-fader AMS Neve console at its heart. The more compact Front Room is built around an SSL Duality Delta 24 desk, while both studios give the option of an engineer and access to Abbey Road's famed equipment. "We've got the best microphone collection," says Davidson, "and our technical department is unbelievable. You get to tap into all that when you get into these new rooms. You're getting the Abbey Road experience."

It's testament to the quality of these new spaces that global stars such as Chic's Nile Rodgers and The Black Eyed Peas have chosen to record there. But as Stiles reminds us, far more commonplace in Abbey Road Studios' diary are working bands who are attracted by the price. At £500/£600 per day, respectively, the Front Room and Gatehouse studios are viable in a way that the cavernous Studio One (£3,500 per day) simply isn't.

Realistic option

"There'd be no point doing this if it just priced people out," says Stiles, simply. "We wanted to offer upcoming musicians a way of working at Abbey Road. We wanted these studios to be realistic and competitive. There's a lot of artists out there, doing this on their own, or with their own small team, and sort of bootstrapping. That's the great thing about these new

"It's important to explore other areas and our duty to keep up with the times."

Mirek Stiles

Web Masters

For budget-conscious musicians, one of Abbey Road's most popular options is the online mastering and mixing service, whereby tracks are wired from around the world to an in-house engineer, who then adds the fairy dust.

"The online mastering has continued to develop and expand," says Stiles. "It just means that people who can't physically get here can still work with us, which is great. We've developed these online relationships with these regular, returning clients. Online mastering would be great for a band on a budget: it's £90 per track. Okay, you can't attend, but apart from that, there's no difference: it's not like you get a different type of engineer if you came in personally, versus using the online service. It's just a really good way of still getting that amazing ability to work with one of our talented mastering engineers – at a more accessible price."

Indigo Palace's trilogy of *Ultraviolet* EPs is released throughout 2018. Dee 93 releases his solo project, *Yung Silk*, in March 2018. For details see theindigopalace.com.

"Modern technology is there to be embraced, not shied away from."

Mirek Stiles

studios – we get to meet musicians who we otherwise wouldn't get a chance to work with."

One such outfit is Indigo Palace, a hotly-tipped experimental hip-hop duo from south London, who recorded their track *Storm* at The Gatehouse. "It's got high-quality gear, a nice design and layout," says Jocelin Francis, the duo's singer and producer. "But it's not overbearing. You feel you can get hands-on and use everything in the room to your advantage. We have quite a jazz influence, and I'm a massive synthesiser nerd. So having the Nord, the Sub 37 and the Prophet just there and ready to go – it was incredible."

With six studios now on the premises, Abbey Road is clearly confident that the draw of a physical recording space will endure in the age of point-and-click. The brand has also embraced its apparent nemesis, introducing remote online mastering [see boxout on p25], and releasing new software plug-ins for home producers to recreate the distinct tonality of the studio's historic hardware. "It's a really interesting demographic that's using the plug-ins," says Stiles. "Everyone from a professional producer in a top recording studio in LA, to someone making music in their bedroom. The last plug-in we released was a vinyl emulation with Waves, and we'll have another really special one out in 2018."

Mobile music-making

Right now, the biggest talking-point is Toplevel. Released in 2018 to industry acclaim, this new mobile app enables musicians to record quick musical sketches on the move. "We realised that we offer nothing to a non-technically-minded or maybe semi-professional musician," picks up Stiles. "We did a lot of research, with local musicians, singer-songwriters, local colleges. Getting a feel for what was missing from a recording musician's arsenal. The same thing kept coming up, which was just laying down ideas."



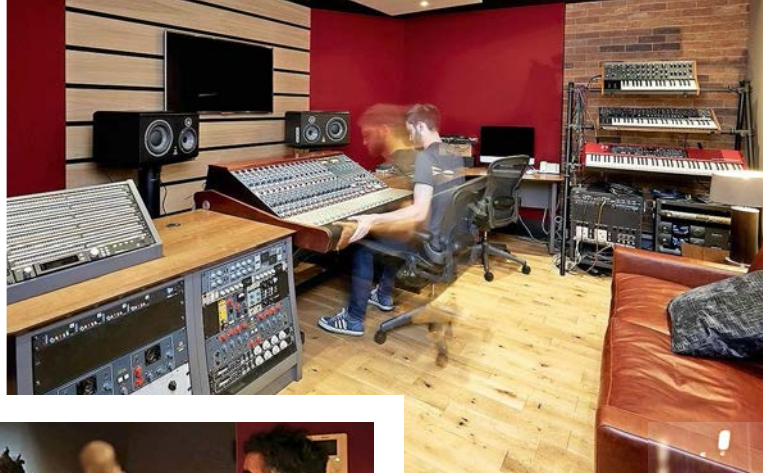
© rockarchive.com, Jill Furmanovsky

"Topline is such a simple concept," adds Davidson, "but there was a gap there, of just being able to get an idea down, wherever you are. Everyone's got their phone on them now, so it's just being able to do that simple overdubbing. It's genius, but it hasn't been available in a really simple format before."

Indigo Palace were early Topline advocates. "Our track *Storm* was the first song released using the Topline app," says Francis. "Bloom was the artist on that track, but we didn't get to finish everything she wanted to do in the studio. So we used Topline to send her sections, then she used the app to collaborate and send me back her versions, which I could change. So when we brought it into the studio, it was just a smooth and easy process."

For his part, Stiles doesn't believe the proliferation of apps and remote services will cannibalise Abbey Road's long-standing trade. "Modern technology is there to be embraced, not shied away from. It's a brilliant thing that musicians can make fantastic recordings independently. But there'll always be a need for a professional studio, in some shape or form. It's not practical to do drums in your house or bedroom. You certainly couldn't record an orchestra. And also, just the creative palette that you gain from going to a studio. It can just take you in different directions, put you in different mindset."

"It's the fact that you're at Abbey Road," agrees Francis. "It is a place where history has been made, and as a more modern artist, I felt like I had an obligation to create something



© Abbey Road Studios

The Gatehouse (top);
Soul singer Omar
and DJ Yoda (left);
Indigo Palace (right).




amazing in there. You can talk for days about all of this massively expensive equipment and having the most highly trained engineers, but it's the vibe, and I think just because of the name Abbey Road, that already sets the pace for how creative you feel in there."

Brand of excellence

As for the notion of the legendary Abbey Road as a realistic option for jobbing bands, Davidson recognises that might take time to sink in. "We are this brand of excellence, but young bands shouldn't be daunted by coming here. We're approachable, and people have been surprised when they come in at how welcoming the building is. Everyone's here because we're all massive music lovers. It's what we do. It's what we live for."

"To be honest, before we got there, I was in that category of people who believed that only megastars record at Abbey Road," says Dee 93 of Indigo Palace. "But as soon as you get to the Gatehouse, you feel at home. It made me believe there's a place for up-and-coming artists to actually record there."

"What would I say to the musician who thinks Abbey Road is off-limits to them?" echoes Stiles. "Come and say hello. We're really proud of our past. We always will be. But we want to crack on, get out there and work with all sorts of musicians. We can all learn from each other – so it's a great thing." 

Why I Joined The MU

We asked some young musicians about why they joined the Union and why they treasure their Musicians' Union membership.



ADY HALL

"I joined the MU back in 2005. My main reason, then, was for the public liability insurance I needed to be a working musician. The instrument insurance has also been very useful. Since then I have discovered so many other benefits to being a MU member, including the MU Paternity grant, which was extremely helpful when my wife gave birth to both our children. It's a great source of advice and support for so many areas of the music industry. There's a peace of mind that comes with knowing the MU has got your back."

Ady is half of music production duo Sugar House, based out of Catalyst Studios in Merseyside. Ady and Lee McCarthy are making a name nurturing local talent from the North West. With strong links to *BBC Introducing*, radio stations, and the music industry at large, Sugar House are perfectly positioned to help artists get to the next level. In 2017 they joined the shared producer roster of 140db and Big Life Management. 140db specialises in the careers of producers ranging from Flood (U2 / Depeche Mode) to Ben Hillier (Blur / Elbow) and Steve Osborne (Elbow / Doves). BIG LIFE has nurtured artists and music makers including Snow Patrol, Bloc Party and Scissor Sisters. For more information, visit sugarhousemusic.co.uk



MEGAN O'NEILL

"I joined the MU just last year and wish I'd done it sooner. It's an incredible tool for musicians and provides much needed support when it comes to legal advice, insurance, performance contracts and overall confusion in the music industry. It's great to know that this kind of support exists and I truly believe every UK musician should take advantage of its services."

Irish-born singer/songwriter Megan O'Neill is one of the most exciting Americana artists in the UK and will release her third album, *Ghost Of You*, in June 2018. Her first two releases saw multiple successes on national and international radio, sync placements in TV shows such as ABC's *Nashville*, and collaborations with renowned producers such as Guy Fletcher (Dire Straits, Roxy Music). Megan has performed at private Oscar parties (on personal invitation from JJ Abrams), at the Bluebird Cafe in Nashville, and at various festivals across the UK and Ireland, such as Nashville Meets London and C2C. Megan's first single, *Why I Need You*, was released in October 2017 and the video hit over 100,000 views in less than a month. Her second single, *Ghost Of You*, hit in January 2018 and was described as 'stunning', and a 'reminiscent, reflective, country-pop fusion'. For more information, visit megan-oneill.com



ANDY PAYNE

"The breadth and depth of expertise at members' disposal, for all genres of music, persuaded me to join the MU. I received invaluable advice when making career choices. Transitioning to music teaching, I was able to get insight on peripatetic teaching. With my band progressing, I've been able to rely on the Contract Advisory Service to understand what we've been offered by managers and record companies. Most recently, when arranging TV work, the MU's collective bargaining agreements have ensured I've not missed out on decent pay and conditions. What's more, having an organisation I can rely on to provide an informed answer in my best interest has let me progress with confidence."

Andy is a drummer and peripatetic drum kit and percussion teacher based in London. Primarily, he performs as Doctor Pain in classic metal outfit, The Heretic Order, who are releasing their second album in June 2018 and touring to support its release. Andy also plays in heavy rock duo, Automatic Panic, blues rock band Joaquim & The Smoke Machine, and with the CoMA London contemporary classical ensemble, in addition to acting as a session musician. For more information, visit facebook.com/thehereticorder

Gun *for* Hire

Sex Pistol, Rich Kid and now well-established solo artist. Glen Matlock has come a long way since the 1970s.

Profile by Mark Blake

Glen Matlock recently met the President Of Ireland. It wasn't planned. Matlock was in a backstage corridor at Dublin's National Concert Hall. He'd been on stage with Bono, Nick Cave and Johnny Depp, among others, for January's Shane MacGowan Tribute Gala Concert. The former Sex Pistol was enjoying a quiet moment when President Michael D Higgins and his entourage started coming towards him, moving in formation like characters from *The West Wing*.

"He stopped and said, 'Hello, I'm the President'," says Matlock. "I replied, 'Hello, I'm Glen Matlock from the Sex Pistols'. I invited him into the dressing room, but his people seemed keen to get him home."

Matlock was quietly impressed. Earlier, he'd watched Higgins receive rapturous applause from the audience. "Not like here, if it was Theresa May," he adds. But it also demonstrated how being 'Glen Matlock from the Sex Pistols' has become his ticket to a world he'd never have imagined back in 1976.

"Doing things like the Shane MacGowan concert are great," he says, in the lounge of his west London flat. "It feels like I've come full circle. Shane was in the audience when the Pistols played the Notre Dame Hall in 1976."

Keeping busy

Playing live has kept Glen Matlock busy in recent years. There have been solo tours, shows with The International Swingers, his 2015 collaboration with Blondie's Clem Burke,

and numerous guest appearances. "You get the phone call, 'Do you fancy it?'. And off you go. There's no pressure."

Now the 61-year-old is preparing a new album and enjoying life as a solo artist and bass-for-hire. Born in Paddington, west London, Matlock was an art student, aspiring bass guitarist and Saturday boy at Malcolm McLaren's King's Road clothes shop, SEX, when he met drummer Paul Cook and guitarist Steve Jones in 1975. Matlock was invited to audition for their band. "I played *Three Button Hand Me Down* by The Faces – and better than they did!"

The group eventually became the Sex Pistols. Managed by McLaren, they inspired outrage with their infamous appearance on Bill Grundy's *Today* TV show and with the combative lyrics and stripped-down sound of the singles *Pretty Vacant* and *God Save The Queen*. Matlock was gone by the time they released their debut album, *Never Mind The Bollocks...*, replaced by the late Sid Vicious. But his musical contribution remains inestimable. "I wrote or co-wrote 13 songs for the Pistols," he points out.

Matlock never subscribed to Malcolm McLaren's 'Year Zero' policy regarding rock music, and it's held him in good stead. "At a certain age you go back to things that you liked when you were young and you really appreciate them," he explains. "I went back to the 1960s and pirate radio and The Kinks, even singers like Anthony Newley and Tommy Steele. I was watching Tommy's film *The Toreador* before Christmas, and you look at some of his stage moves and think, 'That's David Bowie!'"

Life after the Sex Pistols

His post-Pistols group The Rich Kids (with Midge Ure) were produced by Spider From

Matlock On The MU

"I've been a member on and off, since I first found out I had to be in it to play on *Top Of The Pops*. In the 1980s I was asked to a session and I was going to the tube to get to the BBC and I had to walk past an MU picket. They were on strike. It was the thing that made me re-join. I'm glad I did. I was interviewed on Radio Four recently, moaning about not being able to get my guitar on a British Airways flight. So I called up the MU's Dave Webster, who told me he'd been trying to speak to the government about this for years. Through the MU I met the Labour MP for Cardiff West [Kevin Brennan] and spoke to him about the problem with guitars on airlines. He managed to table an early-day motion in Parliament. It's things like that where you know being in the MU is in your best interest."

“At a certain age
you go back to
things that you
liked when you
were young.”

Mars' Mick Ronson and included The Faces' ex-keyboard player Ian McLagan when they played live in 1978. "I invited Mac to join the band full time," explains Matlock. "Then he got the call asking him to go play with The Rolling Stones. I said, 'Well you'd better go and do that then!'"

Matlock and MacLagan performed together again in 2010, when Glen was asked to play at The Faces reunion shows in place of the late Ronnie Lane. "If it weren't for The Faces I wouldn't be a musician," he says. "They were my favourite band."

Iggy Pop was in the audience when The Rich Kids played London's Lyceum. After they split, Matlock was asked to play bass on Iggy's 1979 tour and the following year's album *Soldier*. It became his entry into a world of sessions and guest appearances. It also introduced him to other musicians.

Matlock had his first encounter with David Bowie around this time. "Iggy brought him back to the studio where I was rehearsing. He said, 'You're Glen from the Sex Pistols'. I said, 'Yes'." Matlock admits to being peeved when Bowie replied with, "Ah, the noble savage".

The two met again at a Talking Heads show in New York, where Bowie couldn't have been more charming. "He was always positive whenever I met him and interested in what you thought. I remember him asking what my favourite album of his was. I told him it was *Low*. He said, '*Low? Come off it, The Laughing Gnome* sold better than that!'"

Challenging times

Having worked with Iggy, the mid-1980s was a rocky period for Matlock. "This business is a roller coaster," he says. "I've had times when the phone stopped ringing and you do get dispirited. It was 1985 and after Iggy there wasn't much happening. But then I got a call to tour with Johnny Thunders. I also wrote my book in the middle of all that."

Matlock's autobiography, *I Was A Teenage Sex Pistol*, allowed him to tell his side of their story, and put to bed the apocryphal tale he'd been fired from the group for liking The Beatles. Then came the Pistols' reunion in 1996. The

"Bowie said, '*Low?*
Come off it, *The Laughing Gnome*
sold better than that'."

six-month Filthy Lucre tour played around the world and was indeed lucrative enough for Matlock to spend the remainder of the tax year living out of the country.

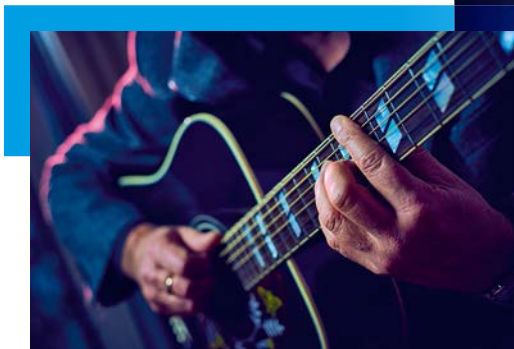
Looking back, though, he thinks the tour cost him his solo album. He'd signed to Creation Records and planned to release the album, *Who's He Think He Is When He's At Home?*, in 1995. "Then [Creation MD] Alan McGee got wind of the Pistols reunion and thought it would be good to tie it in with that. And he was wrong. It looked like I was cashing in. Also, you can't walk away from something as big as the Pistols and just pick up where you left off with a solo album. You're back to square one."

Pistols' past

There were further solo releases as Glen Matlock & The Philistines, and more Pistols reunion shows in 2002, 2007 and 2008. Is he at peace with the Sex Pistols now? "It's opened a lot of doors," he admits. "Everyone in the band has done some good stuff, but if we'd done it all together it would have been held in greater esteem. You can't escape it. Even John [Lydon], He's still 'Johnny Rotten from the Sex Pistols' - and it drives him mad."

What are the chances of another reunion? "No idea. I speak to Paul every now and then and I saw Steve when I was in LA a year ago. We get on. John and I haven't seen each other for ages. He's a different fish entirely."

How does playing live with the Pistols compare to solo performances? "With the Pistols, the roadies soundcheck and we just turn up. But



The Sex Pistols on stage at Notre Dame Hall, London, 15 November 1976 (left). The Rich Kids (right).



All photos: Joseph Branson. © MU 2018, except bottom middle: © Mark and Colleen Hayward / Getty Images and bottom right: © Andre Csillag / REX / Shutterstock

Sense Of Pride

"*Pretty Vacant* is my song and I'm proud of it. I wrote it before *Anarchy In The UK* and *God Save The Queen*. *Pretty Vacant* felt like a statement, a manifesto. It was originally called *No Future* – and John Lydon changed a few words, which I didn't realise until the record came out. I still don't really know what it means. But it's like a primal scream. At the time, every other group seemed to be singing love songs or singing about hobgoblins. But there was all this shit going down in London and around the whole country – strikes and unemployment – and nobody was singing about that. When we first played out of London, we went to Liverpool. I picked up a local paper, and there was a story about how they were now considering burying people at sea in the Mersey Estuary because the gravediggers were on strike. How could you not be affected by that?"

that's the easy part. You have a long flight beforehand, turn up for the first show and you're jetlagged, and then realise you've got another six dates back-to-back."

"The thing is, I like playing, and when you write songs you want people to hear them. The thing I don't like is if I play *God Save The Queen* at a solo show in, say, Moldavia and it ends up on the internet where there's no quality control. It was a one-off for the people who were there that night, but it's online forever."

Moving on

Right now, Matlock is putting the finishing touches to a solo album, *Moving On*, due this Spring. Former Stray Cat Slim Jim Phantom and Bowie's ex-guitarist Earl Slick are among his collaborators and the album was recorded with Grammy Award-winning engineer and producer Mario J McNulty in upstate New York. "I don't play bass and it's a real departure – a move away from chugging punk rock."

Inevitably, the way Matlock creates music has changed. He uses Logic on the computer, but prefers an acoustic guitar for writing. "With the computer's pre-loaded sounds, you get fooled into thinking you've got a song and it might just be an idea," he cautions. "If that idea doesn't go away, then I pick up the guitar."

These days, there is no such thing as an average day. This morning, he was interviewed for the BBC quiz show *Pointless Celebrities*; he and Slim Phantom will be pairing up for an appearance in the forthcoming series. This afternoon, he's putting bass on a couple of songs for Zak Starkey's current project SSHH, and finessing the details for an upcoming tour opening for Dropkick Murphys in Europe.

"I get accused of doing too many different things," Matlock says. "But you have to. You can't necessarily keep the same band together. You have to move around."

What advice would he give a band starting out in 2018. "Do give up the day job. When we were in the Pistols, we were literally starving, but as soon as you get a day job, you're watering down what you want to do. Also," he adds with a grin, "get yourself the best lawyer you can't afford and hang on to your royalties!" **mu**



The Right Direction

Musical Directors are essential to the smooth running of productions, but it can be a difficult career to progress in.

Report by Jo Caird

There are many possible paths to a rewarding career as a musical director. That's a positive, in that the profession is open to people from a wide range of different training and performance backgrounds. However, the fact that there isn't a single route in, makes things trickier when it comes to recruiting the next generation of MDs and assistant MDs and supporting them in their roles.

The first challenge is the ambiguity around what MDing and assistant MDing actually involves. "I've not read anywhere where there's a clear job specification," says Wendy Gadian, Head of the Undergraduate Musical Theatre Course at the Royal Central School of Speech and Drama and an experienced MD, arranger and composer. "As budgets get tighter, more is expected of people coming into the business as assistant musical directors, who will do what it takes for the work to be a success."

Clear direction

A clear job spec, plus guidelines for what to expect in the job would enable inexperienced assistant MDs to go in with their eyes open and have a better experience. It would also give seasoned professionals a framework within which to voice any complaints.

Part of the reason why there is currently no clearly defined job description is that the

duties of a musical director will vary considerably from show to show (see The Role Of The MD boxout on p33). It's this variety that makes musical direction "unusual and rather wonderful" says Gadian. "You can engage in the theatrical creation of the work but then there's also this other side to the job, which is about communication, people and orchestral leadership."

An assistant MD will often play rehearsal piano, take vocal calls and perform the lead keyboard part but beyond that the role is even harder to define than that of the musical director.

"Fundamentally their job is to be consistent and accurate in supporting the vision of the MD," explains Lyndall Dawson, head of music at Mountview Academy of Theatre Arts, and course leader of the Musical Direction masters course there. "This can happen in a variety of ways. It depends on the production, what the MD needs and on their skill set."

Tom Kelly, currently MD on *Tina: The Musical*, premiering in the West End in March, agrees

that experiences vary, particularly when it comes to creative input into the process. "Some MDs and supervisors are incredibly inclusive in terms of what they ask of their team to contribute," he says. "Hopefully if you have a good relationship with your assistant then you'll be asking their advice, you'll be embracing their knowledge and their ideas."

Building skills

Thriving in this world isn't just about talent though. There is no formal application process for either MD or assistant MD jobs, so soft skills are crucial. "It's cultivating the right mentality, the attitude, the people skills of knowing how to network with an MD, understanding how to relate to them," says Dawson. "It is very much personality based, being able to maintain those ties once you've made the contact."

A postgraduate course at a school such as Mountview not only gives students a chance to work on those skills; it also provides contacts – alumni and MDs brought in to work on student shows – to take with them as they embark on their professional journeys.



A student MD conducts the choir at Mountview's Christmas Concert.

"As budgets get tighter, more is expected of people coming into the business."

Wendy Gadian



© Robin Savage © Amy Cassidy



Musical director Zara Nunn (above) says MDs should help to make pits more welcoming environments.

The Role Of The MD

The musical director works with the rest of the senior creative team on a musical or play to prepare the production for performance. They might take part in auditions to advise on casting before rehearsals begin and will teach the music to the cast and rehearse them. Once the show is up and running, the MD will lead warm-ups too.

As far as the band is concerned, unless the show has a fixer, it is the job of the MD to hire the musicians and ensure they are rehearsed, as well as programming the keyboard and conducting the show. On smaller shows, they might perform in it too, conducting from the keyboard. Some MDs also deal with orchestrations and arrangements, working with the composer, sound designer and/or musical supervisor. On a long-running production, the MD will ensure that understudies are rehearsed and that the parts are in order, in case a different performer is needed, as well as overseeing depping. On shows with an assistant MD, many of these tasks will be delegated.



Tom Kelly, MD on *Tina: The Musical*.

Wherever your training, the opacity of the hiring process can be a challenge. "Routes into securing work are often more political and social than they are anything else," says Tamara Saringer, who works as both musical director and assistant and is currently MD on *Priscilla Queen Of The Desert* at London drama school, ArtsEd. "You're always trying to expand the network of people that you know so that more opportunities are available."

That might mean hitting up contacts from college, joining the 400-strong Facebook group 'UK Theatre Musical Directors' or even getting in touch with MDs out of the blue and asking to sit in on a performance. Dawson reports that MDs tend to be "pretty generous" with bringing people into their pits, but without a formal framework in place, this can still prove to be daunting for the less experienced. Zara Nunn, who was nominated in the Best Musical Direction/Supervision category of the Great British Pantomime Awards 2016/17 for her work on *Cinderella* at the Oxford Playhouse, recalls

sitting in with MD acquaintances in the West End early on in her career. "I found that quite intimidating. It seems like a closed shop."

Bringing people together

Nunn believes that musical directors need to come together to talk about making pits more welcoming environments to less experienced individuals hoping to break into this world. Tom Kelly agrees: "It could be really good to get a working group of MDs and assistant MDs together to discuss how we open up the profession to groups currently under-represented within MDing. I've always tried to give as much support as I possibly can to anybody I've met along the way," adds Kelly. "But the problem that's more fundamental is that there aren't enough women coming up."

Gadian has noticed the same problem. Having set up the Andrew Lloyd Webber Musical Director Fellowship at the Royal Central School of Speech and Drama in 2014, she was dismayed to see that not a single woman applied last year, out of 45 applicants. That prompted her to set up a round table discussion with Musical Theatre Network to "put this agenda in the spotlight".

Further meetings, attended by both male and female MDs, have taken place since and, with the treatment of women such a topical issue at the moment, Gadian believes that now could be the moment to see some change, from making sure that there are dressing rooms for female musicians to improving transparency in the hiring process to remove unconscious bias. "It's not an assault on male jobs," she explains, rather a "recognition that balance and diversity is to everybody's benefit."

The MU would like to see both the best practice workplaces, that are inclusive, recognised and the work of MDs more generally championed. MU National Organiser Dave Webster, adds: "The MU, together with MD Mike Dixon and conductor David Charles Abell, was successful in 2015 in ensuring the work of musicians was recognised in the Olivier awards through their Outstanding Achievement in Music award. But it is true the work of the MD is not recognised in the same way as, say, Best Choreographer."

High time for MDs to take their turn in the spotlight. Gadian agrees: "It's so little talked about. It's a crucial element of the creative team and the functioning of the show." **mu**

Friendships In The Frame

From Duke to Monk, Coleman to Coltrane, revered photographer and writer Val Wilmer documented the iconic figures of free jazz.

Report by Nick Hasted

Val Wilmer was born in wartime Harrogate the day bombs fell on Pearl Harbour, and has kept trouble in mind ever since. In six decades as a mostly jazz photographer and journalist, she has always walked towards the action. Her reward has been a rare immersion in her subjects' lives.

As a teenager in the 1950s, she began inviting road-lonely US jazz giants back to her family home in Streatham, where Ellington and Basie bandmembers soon developed an incongruous post-gig taste for her mum's shepherd's pie. In later years, Wilmer would in turn be invited into black American homes from New York to Mississippi, also living in Morocco, Nigeria and Ghana as she sought out the musicians who fuelled her life.

"I think the stardust rubbed off pretty early on," Wilmer says, when we meet at her north London home. "I don't know. This is my mother's kitchen table we're sitting at now," she says, rapping its wood. "Charles Mingus and Elton John have both sat at this table. [Leading British jazz bassist] Gary Crosby came here one day and said, 'Which end did Mingus sit at?' It's the one with the drawers..."

"Jazz discovered me when I was 12 years old, and took me on a life-long journey."

Val Wilmer



(Left) Pioneering photographer and journalist Val Wilmer. (Right) John Coltrane's bassist Jimmy Garrison and his young son in New York.



Jazz legends

Wilmer has had many accolades, including one of the first V&A exhibitions devoted to a photographer. Her newly-reissued book *As Serious As Your Life* (1977) is a classic of humane reportage.

The book explains the New Jazz's divisive break from conventional structures after she had lived for a time in the New York loft home and workplace of one of its talismen, Ornette Coleman. Its photo of John Coltrane's bassist Jimmy Garrison with his baby boy [see above] lets a legend's life breathe.

An earlier photo of her with Duke Ellington's baritone saxophonist Harry Carney also shows their faces lit up with a complicit warmth, rare between reporter and subject. But Wilmer accepts that this closeness between a journalist and their subject could arguably compromise objectivity.

"The journalist and broadcaster Peter Clayton said, 'I do respect and envy you for what you do, but if I got too close to the musicians, then I couldn't write about them with honesty'. And he had a point. Because you can't, actually."

Cultural crossfire

The coin that whizzed past her ear like a bullet in the general direction of New Jazz drummer Sunny Murray at Hammersmith Odeon in the 1970s – such was the cultural crossfire the music stirred up – is somewhere in the stacks of raw material and research that fill Wilmer's house.

It's the debris and weight of her own history, as much as her 76 years, which is slowing her current output. "I wonder now why I'm half-way through six different books, and doubt I'll



Spiritual And Serene

Wilmer's involvement in musicians' lives has been one of her invaluable strengths. Her friendship with Albert Ayler — a now revered saxophonist whose raw bleats and cries drew regular incomprehension in his lifetime — as an example of knowing music by knowing the musician.

"When I first heard Albert Ayler, I didn't like it at all," she says. "It was more to do with meeting him. Then I started listening to the records more carefully. Albert was serene. Also very spiritual, which I found at times daunting. It seemed to me at one time that he was from another world. I wouldn't say that now, because he'd lived a life, he had a family, he was grounded in his community, he'd been in the Army and lived in Sweden. He was a fully rounded person, who was struggling to play something that was difficult to understand."



Drummer Rashied Ali (above). Ornette Coleman and Anthony Braxton (top right). John Coltrane (top left).

finish them all. It's because I'm writing them here," she considers, "with all this clutter and my whole life around me."

As *Serious As Your Life* grew instead from a period living in New York when, she has written, every evening was consumed by "listening to music, talking to people for the book, and dancing at Bonnie and Clyde's," the latter being a bar situated on 82 West 3rd St in Greenwich Village.

Halcyon days

She laughs delightedly when reminded of those halcyon New York days. "My life has always been this strange mixture of things. It's like when I was 16, and I told my mother that I didn't want to go to church any more, but I was still in the Girl Guides. I don't know if I ever actually joined the Young Communist League, and I discovered jazz. Monomaniacs wear me out. Life is full of so many things."


Wilmer's sometimes riotous passage through music journalism and the late 20th century's cultural ferment can seem like a series of arguments and fights to be heard. "I think that's so," she says. "I think I tried to curb my anger, which was often my undoing,"



All photos: © Val Wilmer except photo of Val © David Corio

she considers of how she professionally survived, "because I was an angry person."

Wilmer's many pilgrimages to often obscure black musicians also taught her kinder lessons. "I tell you something, honestly," she concludes. "In this world, despite the enslavement of African people, and all the terrible things that happened after emancipation, the fact that some Afro-Americans still want to be on friendly terms with us white people is totally astonishing."

She is also enduringly grateful for how jazz and some of its greatest musicians have enriched her life over the decades. "I don't want this to sound sloppy or generalise. But I've had so much love, as I went on my quest to know more about the music, and where it came from and why. I've had my face slapped as well. I've been called to book. I've had to answer difficult questions. But at the same time I've been embraced and swept up in people's arms, and cared for, like a child, in many cases. So my life was enriched. Jazz discovered me when I was 12 years old, and took me on a life-long journey. Swept me up, put me in its pocket, and said, 'Well, come on. You do the business.'" 

As *Serious As Your Life* is published by *Serpent's Tail Books*. A documentary, *A Portrait of Val Wilmer*, was broadcast on BBC Radio 3 on 4 March and available for 30 days on iPlayer Radio (Sunday Feature page).

Regional Focus

The Highlands

Feature by Rob Adams



36

Look north to find a scene bursting with musical talent and boundless enthusiasm.

The Highlands are alive with the sound of music. This is nothing new. As Blas!, the annual celebration of Gaelic culture, showcases in halls from Oban and Tiree to Golspie, there is a vast legacy of music and song for today's musicians to draw on and take further. And they've been doing this with conspicuous success lately.

The Belladrum Tartan Heart Festival has grown rapidly in popularity since the first event in 2004.

Many of Scotland's biggest home-grown attractions, including Skipinnish, who began as a local dance band and are now filling venues including the Glasgow Royal Concert Hall, come from the far side of the Highland faultline. Tide Lines, Elephant Sessions, Niteworks – these are all vibrant acts who have honed their skills at home and are now playing internationally.

Enduring musical heritage

At the heart of the scene lies Inverness, the Highland capital. Within a short drive of Inverness there are the annual Belladrum, Northern Roots, Loopallu and Findhorn Bay festivals, all busy events with big national attractions, but also room for up and coming acts. For those who want to rub shoulders with and learn from top players, Ullapool Guitar Festival offers workshops and informal sessions as well as concerts. Richard Lindsay, who has run the festival since 2000, concedes that most of his audience come from England, central Scotland and mainland Europe. However, in

recent years he has seen an increase in locals taking advantage of free workshops – school age children and weekend ticket holders can attend as many as they wish – and getting interested in the music at the event.

The live scene in the Highlands covers most bases. Pop and rock have a history going back to – at least – The Beatles' Scottish tour with Johnny Gentle in 1960. Country music is extremely popular and there is a growing audience too for chamber and classical music.

Larger scale orchestral performances predominantly take place in Inverness but the Enterprise Music Scotland network of chamber music promoters makes it possible for smaller groups to consider touring to Gairloch, Boat of Garten, Nairn, Lochaber and Cromarty.

Jazz also has quite a pedigree. The Inverness branch of the Platform organisation, which promoted jazz across Scotland through the →



The Highlands

Population: 466,000

Famous Highlanders

and residents:

Karen Gillan

Charles Kennedy

Danny MacAskill

Ali Smith

Julie Fowlis

Roy Williamson

Sorley MacLean

Linda Norgrove

Angus Peter Campbell

Cathy MacDonald

Iain Crichton Smith

Tilda Swinton

MU Scotland & Northern Ireland Office

Regional Organiser:

Caroline Sewell

333 Woodlands Road,

Glasgow G3 6NG

0141 341 2960

glasgow@theMU.org

Venues

EDEN COURT

The flagship entertainment complex in the Highlands is situated close to the River Ness and opened in 1976. It stages a full programme comprising classical, opera and choral music, traditional music, jazz, musicals and local showcases in auditoria including the 840-capacity Empire Theatre, the 270-capacity One Touch Theatre and various studios, one of which is named after local champion of the arts, the late Jim Love.

eden-court.co.uk

IRON WORKS

Purpose built as a state-of-the-art venue in the heart of Inverness, the Iron Works holds audiences up to 1,000. Kasabian, Runrig, Van Morrison, Babyshambles, The Wombats, The Charlatans and Biffy Clyro have all played here and the venue is also committed to nurturing local talent by hosting popular local club nights.

ironworksvenue.com

THE TOOTH & CLAW

Formerly known as Upstairs at the Eagle, The Tooth & Claw was renovated

in 2016 thanks to the owners winning the PRS for Music's Music Makeover and earning a £10,000 prize. It has swiftly become a popular Inverness home for acoustic music sessions and touring singer-songwriters. Canadian troubadour Mo Kenney and long-time British resident, Californian Julie Felix, are recent visitors.

facebook.com/thetoothandclawinverness

MACGREGORS BAR

Established in 2017, MacGregors offers adventure in taste, in culture and music and has one of Highland music's – and the Scottish folk scene's – most popular figures as its proprietor, broadcaster and festival promoter, Bruce MacGregor. Fiddler MacGregor is passionate about live music and is often to be found playing tunes in sessions in the bar.

macgregorsbars.com

HOOTANANNY

Rock, reggae, reels, blues – all tastes are catered for, sometimes by the same band, at Hootananny

and its upstairs room Mad Hatters in Inverness's Church Street. Open nightly, the venue has a strong track record in encouraging young talent and is a popular stopover for touring bands from further afield.

hootanannyinverness.co.uk

MARKET BAR

An intimate venue that heats up when the crowd shoehorns itself in, the Market Bar's upstairs room has hosted everything from acoustic nights to heavy metal Halloween parties. There's live music most nights from local acts and visiting bands from overseas and the vibe is friendly and geared towards giving customers a good night out

facebook.com/marketbar.inverness

LYTH ARTS CENTRE

The UK's most northerly, mainland arts centre, near Wick, is remote but it has a great track record for promoting a high quality folk and jazz programme and for nurturing musical talent through workshops and support slots.

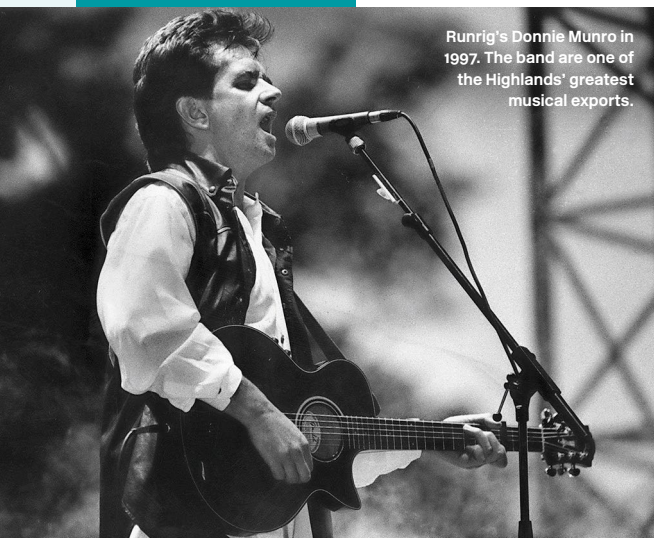
lytharts.org.uk



Tide Lines sold out their gig at Inverness venue the Iron Works in December 2017.

© Alan Cruikshank

Runrig's Donnie Munro in 1997. The band are one of the Highlands' greatest musical exports.



© Dan Tuffs / REX / Shutterstock

Local Media

INVERNESS COURIER

Published every Tuesday and Friday, the *Courier* covers Inverness and the local area. It is very supportive of live music with a dedicated team previewing and reviewing gigs across all genres.

inverness-courier.co.uk

WEST HIGHLAND FREE PRESS

A weekly paper based on the Isle of Skye and read widely across the Highlands and Islands. The *West Highland Free Press* takes a particular, but not exclusive, interest in traditional music.

whfp.com

INVERNESS GIGS

An invaluable resource for fans looking for gigs to go to and musicians looking for places to play, this site covers a wide area beyond Inverness and recently won the Best Use of Digital Media award at the Highlands & Islands Media Awards.

invernessgigs.co.uk



Gaelic singer and multi-instrumentalist Julie Fowlis.

© Robin Little / Getty

“Artists from the Highlands are among the UK’s rising stars.”

in their footsteps. The fèisean movement – a network of some 47 learning festivals – sees to this. A conveyor belt of talent, these festivals offer tuition in traditional Gaelic arts, and currently have some 6,000 people taking part annually in their learning programme. From there, the best school age players can carry on their studies at the Traditional Music Centre of Excellence in Plockton and go on to further education courses in traditional music.

Not all of them will take that path but those who have progressed from a fèis background include the award-winning fiddler Lauren McColl and the Inverness-based Gaelic singer Julie Fowlis [see The Local View box below], who has gained an international following through singing on the soundtrack to the film *Brave*.

While being wary of the effects of funding cuts that have been seen across the country, Caroline Sewell is optimistic about the musical future of the area.

“The Highlands can suffer from a talent drain as the most talented performers head to larger cities in a bid to chase work,” she says. “But it’s noticeable that, as well as being home to some of the world’s best pipe bands, there is a plethora of artists from the Highlands who are among the rising stars on the UK folk scene, offering a vibrancy and youth not always associated with the genre.” **mu**

1970s and 1980s, brought names including Jay McShann, the Kansas City pianist whose bands included Charlie Parker and Ben Webster, while Nairn Jazz Festival hosted top American players including the iconic Stanley Turrentine.

“The large number of fantastic festivals in the area is a great asset,” says the MU’s Regional Organiser for Scotland and Northern Ireland, Caroline Sewell. “These events take place throughout the year, proving that the weather does nothing to dampen the spirits of locals or the millions of tourists who arrive every year to immerse themselves in this culture.”

Hotbed of talent

As arguably the Highlands’ greatest musical export, Runrig, goes into live retirement, there is no shortage of young players preparing to follow

The Local View

“Highland musicians are very supportive of one another, and I love that. We almost all have to leave and travel to make a living from music... so when we meet there is always common ground. As a traditional musician, it’s inspiring to watch other genres of music which are blossoming in the North – great singer-songwriters and some very talented classical/jazz musicians too. There’s a healthy open-mindedness to music here.”

Julie Fowlis, Gaelic singer & multi-instrumentalist

“Every night of the week in Inverness, you’ll find live music in one bar or another. For musicians starting out, there are good opportunities to play in front of an audience and while they’ll want to try and make their name further afield – as the blues guitarist and singer Andy Gunn did in signing with Virgin’s Point Blank label – they can progress from pub gigs to bigger venues to quite large-scale festivals without travelling hundreds of miles.”

Chris Lemon, editor of Inverness Gigs website

Festivals

BELLADRUM

Since 2004 the Tartan Heart Festival has brought all sorts of attractions to the Belladrum estate. It’s a family-friendly event, with a campsite and children’s area, as well as free entry for under-12s.

tartanheartfestival.co.uk

BLAS!

Blas! celebrates Highland culture with emphasis on Gaelic music. Fiddler Duncan Chisholm’s multi-media project Kin won a coveted Herald Angel at the Edinburgh Fringe and other commissions have been enthusiastically received, including the winter music festival, Celtic Connections.

blas-festival.com

LOOPALLU

First held in 2005 with Hayseed Dixie, Loopallu has hosted Mumford & Sons, Franz Ferdinand and Paolo Nutini, among others. Over two days, the festival doubles Ullapool’s population with the main acts appearing in a big top only metres from Loch Broom.

loopallu.co.uk

NORTHERN ROOTS

Organised by broadcaster Bruce MacGregor on his family’s farm, Bogbain, just outside Inverness, Northern Roots is a boutique music festival that hosts a programme of generally Scottish music with occasional Americana attractions.

northernrootsfestival.com

ULLAPOOL GUITAR FESTIVAL

The festival has built an audience of fans who make an annual pilgrimage to enjoy the playing of guitarists including the core performers, top session player Hugh Burns and acoustic wizards John Goldie and Clive Carroll. A beautiful location helps ensure its survival.

ullapoolguitarfestival.com

XPONORTH

Xponorth is the only pan-creative industries festival of its kind in Scotland, with a conference and showcase taking place over two days and nights. By day, it hosts seminars and workshops, at night, it showcases hot new acts around the city.

xponorth.co.uk



Edinburgh-based electronic outfit Future Get Down play the Xpo North 2017 festival in Inverness.

© Paul Campbell

Record Stores

THE MUSIC SHOP

Inverness' sole outlet for instruments and sheet music is the last in a town that once boasted seven music stores. Recently re-situated down the street, the shop prides itself in offering free set-ups for stringed instruments and the kind of personal service that online retailers can't provide, service appreciated over the years by customers including Joan Armatrading and Marti Pellow.

musicshopinverness.co.uk

UNION VINYL

Union Vinyl does what it says on the tin and a little more. As well as selling new and

collectable vinyl, the shop hosts live music sessions and has featured New York indie rockers Quarterbacks, singer-songwriter Cara Mitchell, Aussie popsters the Shallows and Scottish songwriter and musician Dr Wook.

unionvinyl.co.uk

OBAN MUSIC

Selling instruments, music books, CDs and DVDs, Oban Music is based in the busy port, tourist town and gateway to the Hebridean islands. There's a thriving scene locally and the shop caters to everyone from learners to

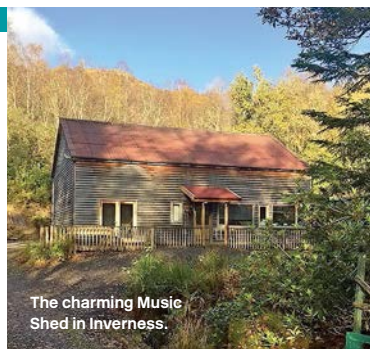
gigging musicians. [facebook.com/obanmusic/](https://www.facebook.com/obanmusic/)

Studios

THE MUSIC SHED

Located in Manse Place, Inverness, the Music Shed offers rehearsal and recording facilities with free use of drum kit and backline amps if required. Mixing and mastering and CD printing and duplication services are also available. With prices starting at £10 per hour, it's an excellent and affordable choice for artists.

music-shed.com



The charming Music Shed in Inverness.

© John Urquhart

WATERCOLOUR MUSIC

Situated in beautiful Ardgour, near Fort William, this state of the art recording studio is owned and run by producer and songwriter Nick Turner and his wife, musician and broadcaster Mary Ann Kennedy. The studio caters to a diverse range of genres, and is popular with the many musicians who have used it, including guitarist John Goldie and the Cantilena String Quartet.

watercolourmusic.co.uk

OLD LAUNDRY PRODUCTIONS

Set up by musicians Iain MacFarlane and Ingrid Henderson and based in the picturesque village of Glenfinnan, this studio offers two recording spaces and a great rural location for anyone looking to get away from the bustle and pressures of city life.

oldlaundryproductions.com

Education

UNIVERSITY OF HIGHLANDS & ISLANDS

Offers a rock music course at its Perth campus and an applied music course at various locations.

uhi.ac.uk

SABHAL MÒR OSTAIG

The college promotes Gaelic arts and culture and hosts

residencies in music. It is home to acclaimed venue An Talla Mòr.

smo.uhi.ac.uk

SGOIL CHIÙIL NA GÀIDHEALTACHD

The Traditional Music Centre of Excellence in Plockton offers students an in-depth experience in traditional music.

musicplockton.org

© University of the Highlands and Islands and Tim Winterburn



University of Highlands & Islands offers rock and applied music courses.

COLLECTIVE BARGAINING

Orchestral Agreements

In this era of heavy public funding cuts, the need for collective bargaining agreements has never been greater. Here, *The Musician* focuses on the agreements brokered on behalf of the Union's orchestral members.

Collective bargaining agreements are the bedrock of the MU's work. They protect freelance musicians from a potential race to the bottom in pay rates, and they are increasingly setting employment standards by which promoters can be measured. Unlike many unions, though, the MU has dozens of individual collective bargaining agreements. These cover orchestras of all sizes, from symphonic and chamber ensembles to theatre bands and jazz orchestras. Here, *The Musician* lists the MU's current employment agreements with UK orchestras.



© DeshaCAM / Shutterstock

The Union's collective bargaining agreements cover orchestras of all sizes.

BBC Orchestras Agreement 2014-2017

The purpose of this agreement between the BBC and Musicians' Union is to ensure that the orchestras are equipped to play a full part in the BBC's future as the leading public service broadcaster in the digital multi-media broadcasting environment.

BRB / RBS Agreement 2015-2016

An agreement between Birmingham Royal Ballet and the Musicians' Union covering the minimum terms and conditions for the employment of any member of the Royal Ballet Sinfonia.

BSO Agreement 2014

An agreement between Bournemouth Symphony Orchestra and the Musicians' Union for salaries and conditions of musicians working for the company.

BSO Appendix 1 – 1 April 2017

For the most up-to-date salaries at the BSO.

CBSO MU Agreement – 1 August 2017 (salary from 1 April 2017)

Agreement between the City of Birmingham Symphony Orchestra and the Musicians' Union for salaries and conditions for musicians working in the CBSO.

ENB MU Agreement October 2016

An agreement between the English National Ballet and the Musicians' Union covering London seasons and touring in the UK.

ENO Orchestra Agreement 31 July 2017

Terms and Conditions including Media Agreement.

ENO Schedule 1 – Financial Provisions

ENO Schedule 4 – Touring Provisions 2016

Hallé Agreement and Appendices 2013

The Terms and Conditions of employment for musicians working for the Hallé Concerts Society, as agreed in the collective agreement between the Hallé and the Union.



Contact



**Bill Kerr, National Organiser,
Orchestras**
bill.kerr@theMU.org

As National Organiser, Orchestras, Bill Kerr is all too aware of the need for collective bargaining agreements for orchestral players. MU Stewards and members of orchestral committees are closely involved in collective negotiations, he says. Recommended final deals are put to a ballot of the members they concern. The process, comments Bill, helps maintain a sense of worker solidarity.

"We always want to see good co-operative relationships between the Union, musicians, and managements. Collective bargaining means that we can protect our members from exploitation. The MU negotiates collective terms and conditions on behalf of musicians with managements. Managements incorporate these into legally enforceable individual employment contracts."

Bill is concerned about the exploitation of young musicians. "It worries me that there are so many good players coming out of the conservatoires who are being hoodwinked by unscrupulous promoters into working for horrendously low rates. Working for rubbish money is almost seen as a postgraduate rite of passage. Collectively agreed deals are a potent protection against this."

"We always want to see good co-operative relationships between the Union, musicians and management."

Bill Kerr

Halle Appendix B Salary Subsistence 2016-17

Opera North Agreement 2015-2017

Agreement between the Orchestra of Opera North and the Musicians' Union.

Opera North Schedule 1 (Salaries) Schedule 2 (Other Payments) 2017-2018, 2018-2019

RLPO Agreement 2017-2018

Agreement between the Royal Liverpool Philharmonic Society and the MU for terms and conditions of employment for musicians who are employed at the RLPO.

RNS NMT Agreement January 2017

Agreement between the North Music Trust (NMT) and the Musicians' Union for the salaries and conditions of musicians working in the Royal Northern Sinfonia.

ROH Section C, Appendix A – September 2016 – updated June 2017

Salaries and ancillary fees for musicians employed by The Royal Opera House.

RSNO Agreement April 2014

Agreement between the Royal Scottish National Orchestra (RSNO) and the MU for the employment of musicians in the RSNO.

RSNO Full-time salaries 01-04-17

Scottish Opera Agreement, April 2013 – App 1 Updated September 2014

Agreement between Scottish Opera and the MU for the employment of musicians within the Orchestra of Scottish Opera.

Scottish Opera Appendix 1 – April 2015

Ulster Orchestra Agreement – 1 August 2016


Agreement between Ulster Orchestra Society Limited and the MU for the employment of musicians within Ulster Orchestra.

WNO Agreement 2011 – Revised Salaries 2015-2016

Agreement between Welsh National Opera and the Musicians' Union.

WNO Appendix A – Orchestra Salaries 2017-2018

Find out more

To access copies of these orchestral employment agreements, please visit:
<http://bit.ly/2k3Xo4c> 



MU members inhabit an increasingly precarious working environment.

Right On Your Side The MU Benevolent Fund

In this age of austerity, the MU Benevolent Fund is proving an increasingly vital lifeline for members across the country.

Report by Neil Crossley

Scarcity of work and fees that fall well below the rate of inflation are just two of the challenges facing today's freelance musicians. It's not surprising that when it comes to unexpected events, there is little financial leeway. This is why the MU created its Benevolent Fund, to help members or retired members in times of financial distress. In the last year, there has been an increase in the level of hardship experienced by some members, as Matt Wanstall, North of England Regional Organiser, explains.

"The start of 2017 saw an astonishing increase in Benevolent Fund claims, such that the majority of our expected fund allocation had gone four months into the year, and I know we weren't the only region to experience this. Although this levelled out a little across the rest of the year it provides a little insight into some of the extreme challenges facing members."

Complex cases


It's a point echoed by Matt's colleague, Val McCarthy, Membership Services Assistant in the MU North of England Office, who says the MU Benevolent Fund applications received in 2017 were from members with more severe

and complex problems than previously seen. Val explains that most cases are due to "sudden and unexpected trauma due to an accident or illness of the member or their close relative... which prevents them from working as a musician."

MU Regional Offices are the first points of contact for all applications, which are then considered by the Benevolent Fund Committee. This Committee is drawn from MU members on the Regional Committee. One criteria is that members' main income is from music, be that gigging, recording or teaching. "It is important to note that decisions around granting assistance are made by your fellow members, not by MU employees," says Matt Wanstall, "although as Organiser I sign off the assistance forms and it is quite sobering to see the range of distressing situations that some of our members are experiencing."

Here to help

One such situation was that of MU member Martin Gough, who had to cancel work in Greece to be with his two sons, when his ex-wife and her partner were killed in a road accident. "This was a very worrying time and I had to look at all outgoings," explains Martin. "I stopped all music work and organised a joint funeral, solicitor and house finances, putting bills on hold. It was then that I contacted the MU to see if they could offer any support. Dealing with Val at the Regional Office was a very helpful and positive experience. A bereavement allowance from the government, together with the MU money, helped us get through the early weeks and months following the tragedy."

Val McCarthy urges all members who are facing severe hardship to contact their Regional Offices sooner rather than later. "Please be in touch with your Regional Office if you find you are facing financial hardship due to ill health or some other sudden and unexpected event," emphasises Val. "You are a member of the MU and we are here to help." 

The MU also advises members to consider contacting Help Musicians UK, PRS for Music and the Royal Society of Musicians. See p27 of the Members' Handbook for contact details.

"Going through this process proved the power of the Union."

"It's hard enough making a living through music as a freelancer these days but it becomes even more so if you're struck down with illness," says Claire Mooney, MU North of England Regional Committee Rep.

"Last year I was diagnosed with breast cancer... I attempted to stick to the commitments I had but treatment was so aggressive I was eventually hospitalised and all the dates of work in the diary had to be scrubbed.

"I held out from writing to the MU Benevolent Fund for as long as I could. Eventually after worrying about how the next bills would be paid I wrote to my region and stated my case... It felt like a life-saver and I can't thank them enough. Throughout my treatment my Union Officials offered support, regularly contacting me to see how I was. I'm a huge believer in the strength of the collective and the solidarity trade unions offer. Going through this process proved the power of the Union. Thank you!"



NAOMI POHLL
MU ASSISTANT GENERAL SECRETARY

"Sadly we know that many of our freelance members live from pay cheque to pay cheque and it may only take one difficult period in your personal life and a few missed gigs to put you in a precarious financial position. That's why the Fund is crucial and the donations we receive from members so dearly appreciated. When I was London Regional Organiser, I was always deeply touched by the notes that came in with donations. I remember a musician sending M&S vouchers with a note saying she hoped they would be of help to a colleague going through a difficult time. My impression is that all Regional Offices have seen an increase in applications in the last two years so we need donations more than ever."



MATT WANSTALL
MU REGIONAL ORGANISER, NORTH OF ENGLAND OFFICE

"Most of our members inhabit an increasingly precarious work environment. The Benevolent Fund is really an emergency payment for members who have experienced some kind of serious accident, event or illness and are in severe financial need often through no fault of their own. Val used the word "trauma" which is quite apt. Changes to the UK benefits system can make it very hard to navigate for the self-employed and often involves significant delays, which means our members are often left with no initial support. This is where the Fund can provide a degree of assistance. In relation to longer term financial support Val and her MSA colleagues can direct members to other sources."

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

Reviewer: Keith Ames
& Tom Short

A look at some of the new albums, EPs and downloads released by MU members for 2018, together with links for more information on the featured artists.



With *Red Alert*, Janette Mason continues to develop an enviable career and reputation.

JANETTE MASON

Janette Mason has forged an enviable path as a musician, composer, musical director, arranger and producer. From high-profile gigs and recording sessions in the 1990s with Seal, Oasis, kd Lang and Robert Wyatt to her current role as MD for south London venue, the Hideaway.

A highly-respected player in the UK jazz world, Janette has also toured the globe, playing The Atlanta and Rochester Jazz Festivals, as well as starring at Carnegie and the Albert Hall. Her skill as a writer and composer has graced many TV shows, including *Sex And The City*, and *The Drew Carey Show*, plus her playing featured in films *Ruby Blue* and *The Calling*, as well as the Greta Schiller documentary, *Paris*

Was A Woman. Her debut album, *Din and Tonic*, was shortlisted by Guardian Jazz Critic John Fordham for Jazz Album of the Year, while *Alien Left Hand*, featuring Julian Siegel, Tom Arthurs and Lea DeLaria, received a nomination in the Parliamentary Jazz Awards. Her latest release, boasting eight originals and two arrangements of traditional tunes, is destined to add to her reputation as one of our leading jazz lights.



» JANETTE MASON *Red Alert*

This excellent album sets out to carve a new landscape for contemporary jazz. Her exquisite piano playing and cinematic touch with synthesisers combine superbly with the tight grooves of Jack Pollitt and Tom Mason.

janettemason.com

instrumental



» ANGELA BROWNRIDGE Claude Debussy: Préludes, Book 1 & 2

Angela is a renowned interpreter of romantic repertoire. Here, she conjures an impressive variety of moods, from the dream-like visions of Voiles to the fireworks of Feux d'artifice.

challengerrecords.com



» STELIOS KYRIAKIDIS Small Primal Voices

Composer and teacher Stelios has created well-received soundtracks using just his guitar. Recorded live, this EP of hypnotic pieces showcases his fluency while remaining beautifully understated.

stelioskyriakidis.com



» CLARE HOWICK British Music for Violin and Piano

Promising performer Clare Howick and pianist John Paul Ekins' masterful account of Elgar's Violin Sonata also illuminates other neglected British 'miniatures' by Delius, Scott and Bridge.

clarehowick.co.uk



» VOCAL3E A Lassie's Love

Composer Jennifer Margaret Baker and trio Vocal3e have set four Robert Burns love poems to music, using unusual compositional effects to take us on a haunting journey through a woman's experience of life and love.

vocal3e.com

classical



» ANTONIO OYARZABAL The Inner Child

Antonio is part of the Guildhall's exclusive artist diploma programme – a versatile player who excels in the chamber music and orchestral arenas. He's an active performer of solo recitals in London and abroad, and this is a delightful collection.

antonioyarzabal.com



» CATHERINE TANNER-WILLIAMS AND CHRISTOPHER WILLIAMS Transcriptions for Oboe and Piano

Oboist Catherine and pianist Christopher's latest work of Strauss, Glinka and Mozart is mature, with impressive depth and range.

catherinetannerwilliams.com

rock/blues



MATTHEWS SOUTHERN COMFORT Like a Radio

Former Fairport Convention guitarist Iain Matthews' knack for driving, uplifting folk-rock is undiminished across these 12 songs.

iainmatthews.nl/?p=242



JOHN VERITY Blue to My Soul

John is truly a legend of the British rock scene: his astonishing work rate is evident on this album, which features bombastic stadium rock and rousing blues potent enough to match anything from his hey-day with Argent.

johnverity.com



GARRINGTON T. JONES Abyssinia

Late-starting classic-rocker Garrington's rollicking solo debut is a standout, demonstrating a keen understanding of dynamics, catchy hooks and deft musicianship.

gtjones.co.uk/home.html

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.



HELEN CADDICK Amphora

In 2017 composer Helen Caddick premiered *Amphora*, inspired by the key 20th century avant-garde figure Jean Arp. In the spirit of the artist's dadaist style, *Amphora* is a true collage of styles which deserves repeated listening.

helencaddick.com/listen



BALLADESTE Relic

Drawing on minimalism, alt-folk, contemporary and Indian classical, cellist Tara Franks and violinist Preetha Narayanan create gorgeous compositions and swooning melodies with warmth and fervour that demand attention.

balladeste.co.uk/listen/

songwriter


JAMES PATON
1st Impressions

A tremendously self-assured EP from this young singer-songwriter, drummer and producer. Taking cues from neo-soul upstarts like Anderson Paak and legends like D'angelo, each track blends influences including 60s soul, 90s rap and Bristol bass.

jamespaton.co.uk


DAN BURNETT
Small World E.P.

Dan's second EP of easy-going blues pop might seem modest but the quality of songwriting here is anything but. Equally at home on a six-string or whirling Hammond organ, he creates delightfully warm and carefree arrangements.

danburnett.co.uk


PATRICIA DE MAYO
Artichokes & Cauliflowers

Patricia de Mayo, session pianist, Arabic music specialist and flamenco dancer, weaves her influences into an album of beguiling originals and ancient folk songs using guitar, piano and the Arabic lute.

patriciademayo.com

pop


DAN PHELPS
Pathways

Dan Phelps is an award-winning composer whose skill is crafting transportive works which disarm the listener with the simplest of means, as on this album of restrained piano and cello études.

dan-phelps.co.uk


BRUCE KNAPP
Places and Spaces

Bruce Knapp's unique confection of instrumental blues, folk and Americana is hugely atmospheric. Each song here has moments loveliness, evocative of an imagined America.

eastbourneguitarlessons.com


CHRIS MCSHANE
Airship

An active promoter of the ukelele around Yorkshire, Chris McShane's album of charming ditties combines breezy originals with covers such as Meredith Wilson's *Till There Was You*.

www.chrismcshane.com/music.co.uk/airship/

folk


THE TRANSPORTS
A Tale of Exile and Migration

Revisiting Peter Bellamy's folk opera for its anniversary, members of Bellowhead play roles and provide rousing accompaniment, while vocal trio, the Young Un's, are in captivating form.

thetransportsproduction.co.uk/album


THE TIN HEART TROUBADOURS
Collected Short Stories

Supported by a string quartet, this stripped back trio conjure restless, soundscapes to accompany Nigel Orme's stark tales of heartbreak and resilience.

folking.com/tag/the-tin-heart-troubadours/


SALT HOUSE
Undersong

This renowned Scottish acoustic trio return with a new vocalist and songwriter, Jenny Sturgeon. The results sound as lush and rich as ever, with winsome vocal harmonies coating each song in extra loveliness.

salthouse.bandcamp.com

jazz


ANDY NOWAK TRIO
Reset

Deep, exploratory jazz with a pop sensibility. The spare acoustic gives a real sense of the chemistry and rhythmic interplay underpinning immersive songs, which ebb and flow with dreamlike intensity.

andynowaktrio.com/


SPICE FUSION
Trying Hard 2

Having supported icons from Chaka Khan to Tom Jones, no wonder each member of this 18-strong band is a top performer. Drummer Elliott Henshaw's compositions are no slouch either.

spicefusion.co.uk


DEAN STOCKDALE TRIO
Origin

Pianist Dean is joined on an album blending rhythmic chutzpah and languid loveliness by drummer Adam Dawson and double bassist Gavin Barras.

deanstockdalemusic.com

tributes

Nigel McCune

A wise, witty and much-loved MU Official who could really 'think outside the box'.

My very good friend Nigel McCune died over the weekend of 13/14 January. Nigel worked for the MU from August 1997 until April 2011 and was much loved by colleagues and members alike.

Nigel's first role at the MU was as Music Business Adviser and he developed the MU's Contract Advisory Service into the single most effective recruitment tool for young musicians.

He brought wit, creativity and compassion to everything he did and all of us benefitted from his wise counsel, particularly when we found ourselves bogged down in difficult negotiations.

Nigel was the epitome of someone who could 'think

outside the box' and his take on difficult situations often shone a light on the pathway to an eventual solution.

During the difficult and fractious preliminary negotiations for a complete overhaul of the BPI agreement in 2011 – in his role as MU National Organiser, Recording & Broadcasting – it was Nigel's creative thinking that led to an agreement for significant change in the

"Nigel's take on difficult situations often shone a light on the pathway to a solution."

payment system for video. This change has meant that many more musicians now receive payment when their recorded performance is incorporated into a video compared to the old buy-out system.

Most of all Nigel will be remembered for his fantastic sense of humour and his generous spirit.

All who knew him are grieving for the loss of a truly lovely man.

Horace Trubridge



© Roger Goodgroves / REX / Shutterstock

"Fast" Eddie Clarke

Guitarist in the classic line-up of Mötörhead

Born in Twickenham in 1950, Eddie played in many local bands as a youth, until he finally turned pro and joined the prog blues band Zeus.

After a couple of albums he left to form a band called Blue Goose. After refusing to be sacked following a row over amplifiers, they recorded an album for Anchor Records, before he jumped ship to a band called Continuous Performance with Be-Bop Deluxe bassist Charlie Tumahai.

After little success, he gave up the music business for a job refitting houseboats. There he met drummer Phil Taylor, who had recently joined a new band called Mötörhead.

Taylor introduced Eddie to Lemmy, and before long he was playing with the band, his loud but bluesy style blending perfectly with the barrage of noise that was coming from this thunderous rhythm section.

Lemmy soon dubbed him Fast Eddie and this threesome quickly became what's considered to be the classic line-up of the band. Over a six

year period the trio went on to record many of their best-loved albums, including Overkill, Ace Of Spades and No Sleep 'til Hammersmith.

Eddie left the band in 1982 after recording the Iron Fist album, and formed the band Fastway with Pete Way from UFO, a band that lasted, on and off, for most of the rest of his career, despite

"His loud but bluesy style blended perfectly with the barrage of noise coming from Lemmy and Phil Taylor."

the early departure of Way. However his friendship with Lemmy never faltered, and they frequently collaborated over the years.

Eddie died of pneumonia on 10 January 2018, aged 67. The world will be a considerably less noisy place without him.

Roy Delaney

John Ward

Hugely popular RLPO principal percussionist

An outpouring of warmth and affection followed the passing of John Ward at the age of 91. John was principal percussionist with the Royal Liverpool Philharmonic Orchestra for almost 30 years and a hugely popular figure in the wider community.

He studied percussion and piano at the Royal Manchester College of Music, joined the RLPO in 1947 and was appointed principal percussionist in 1953. John was involved in numerous peripatetic initiatives in schools, his irrepressible humour at the fore. By the mid-60s, he was teaching percussion to a young prodigy called Simon Rattle, who called John his "total hero".

John's impeccable side drum could be heard on the intro music of *Z Cars* in the early 60s and he joined the percussion section of the LSO under the baton of André Previn, for a tour of Japan in 1975. John retired in 1982 but will be remembered for his humility, kindness and sometimes self-deprecating modesty.

Neil Crossley



Pat Nash

A highly accomplished arranger with the NDO

Pat grew up in East Ham, where he learned piano. After evacuation, he returned to London and used his skills to entertain the troops.

Pat worked at Chappell Music as a copyist. In 1957 he was invited by the BBC to move to Manchester to take up a role as main arranger for the BBC Northern Dance Orchestra (NDO).

He wrote and arranged for the NDO for over 25 years, based at the Playhouse Theatre in Hulme, and also worked on the TV show *The Good Old Days*, recorded in Leeds, with a band of NDO regulars

Pat wrote for Ashton-on-Mersey Showband, Besses o' th' Barn, the Blackpool Tower performers and more. He completed an album, *Setting New Standards*, with his son, saxophonist Derek Nash, released in 1998.

Pat turned 90 in June 2017. He is survived by his wife Pearl, children Jill and Derek and grandson Jonathan.

Derek Nash



Phil Miller

Founding father of the Canterbury scene

A leading light of the early days of the British prog rock scene, Phil Miller left us in October at 68. A distinguished guitarist, his jazz-tinged playing illuminated a broad range of influential bands.

Born in Bedfordshire, his musical career began in 1966 with Delivery. From here he moved onto Matching Mole, Robert Wyatt's

"A well-loved human who will be greatly missed."

post-Soft Machine outfit, before getting back together with members of Delivery to form the Canterbury band Hatfield and the North. After a short time working in the National Health, he spent much of his career playing in different incarnations of In Cahoots.

He will be remembered for his playing, but most of all Phil was a well-loved human being who will be greatly missed.

Roy Delaney

Kenneth Orton

Musician, artist and big band leader

Born on 26 March 1934 in Warwickshire, Ken Orton studied at the London Art College and the London College of Music.

He was in the Army band from 1955 to 1958. He also performed with several name big bands: Syd Dean, Ken Turner and Geraldo, and he worked with the soul band of Ray King. He toured with many name artists in the 1960s.

Ken organised the Don Ellis Connection big band, dedicated to the late jazz artist. His major work has been in reconstructing Don Ellis's musical scores for vocalist Karin Krog and he established the Don Ellis Library in the UK, which includes interviews with many notable jazz artists.

Ken's three volume work, *In Search Of Don Ellis*, is being edited and re-published by Don Aldridge in the USA.

Louise Gibbs

Joe Royal

Trumpeter and popular bandleader

Born in Sunderland in 1924, Joe's mother Ada encouraged him to learn an instrument, the cornet, which held him in good stead for the rest of his life.

Joe was a trumpeter in the Royal Marines during the Second World War. He went on to work with the BBC, played in Dick Denny's band at Butlin's Clacton and at the West End Ballroom in Birmingham with Sonny Rose.

He went on to play for many years at Penns Hall, Sutton Coldfield, then with his own band for many years, appearing at many family weddings and Christenings. Finally, he joined a German oompah band. My father in his lederhosen was a sight to behold!

Joe passed away in his sleep at 93. Our house was full of music and laughter when my father was resident and we miss that very much.

Susan Kyrke

The MU also notes the sad passing of:

- **Mark E Smith** Singer-songwriter, founder of The Fall
- **Dolores O'Riordan** Singer-songwriter, The Cranberries
- **Harold Pendleton** Founder of the Marquee Club
- **Stan Bourke** Drummer (full tribute in next issue)
- **Peter Evans** Musician and professor of music
- **Stan Francis** Folk musician and guitar maker
- **Victor C Knight** Bass (full tribute in next issue)



COVER
STAR

Nurturing Tomorrow's Warriors

This issue's cover star is vocalist and musician, **Cherise Adams-Burnett**, who explains how she is using her experience and talent to educate and inspire others.

What was your musical education like?

Mine was built on my mother's sacrifices. Even at a young age, I was aware of the socio-economic barriers that prevent children in low-income families from succeeding in the Arts. Out of gratitude to my mother for her belief in me, I took every opportunity I had very seriously and got involved in every extra curricular activity I could at my secondary school, St George's School, Harpenden.

How did Tomorrow's Warriors impact on you?

The education that they provided changed the entire trajectory of my life. With their support, I studied Jazz Voice at one of the best musical institutions in the country, Trinity Laban Conservatoire of Music and Dance. And I was the only woman of African heritage in my year.

How fundamental is Tomorrow's Warriors to the development of jazz in the UK?

Without it, I believe that the UK jazz scene would look very different. Its ethos is completely genuine: the pursuit of equal representation accompanied by the

acquisition of musical skills through education. It provides a space where young individuals from all backgrounds, especially from the African diaspora and girls, can feel understood and supported while building musical skill. And this is fundamental to the sustainability of an inclusive UK jazz scene.

How much of your work is in music education?

I'd say around 30% of my work is in education. And this involves leading and assisting in the delivering of workshops across the country to children and teenagers. So far, the workshops have been designed around jazz, its history and repertoire. It's so fulfilling and fun. Just witnessing them learn something new and showing enthusiasm for it. I recently had the privilege to receive training through the LEAP talent development programme funded by the Paul Hamlyn Foundation. It supports artists from around the UK to develop their learning and participation skills. I'm really grateful to receive this support and hope to use my new skills to do more and more work with children and teenagers across the country.


Do you feel UK jazz is in good health?

Yes! Right now so many of my peers are contributing to a fresh wave of jazz. Moses Boyd, Ezra Collective, SEED Ensemble, Camilla George, KOKOROKO, Theon Cross, Triforce, Ashley Henry, Daniel Casimir – I could keep going. I'm really interested to see where this will lead in the next couple of years, and hope that the creativity and recognition will keep building.

What are the most important lessons you've learnt in terms of your vocal technique?

When it comes to vocal improvisation, pitch is everything. It really doesn't matter how fast you're hitting those quavers, how many Sonny Rollins solos you've transcribed, or which scat syllables you use. If your pitch is off, it sounds wack! So, I dedicate most of my time practising to ear training.

What does the next 12 months hold for you?

I'm starting to work towards a solo project – dedicating more time to writing and being creative. Watch this space. I won't leave you waiting for too long, haha! 

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

The Musician



Journal of the Musicians' Union
Summer 2018
theMU.org

In The Moment

The Union's new campaign to help support UK orchestras

Matthew Halsall

The trumpeter and label owner at the heart of the UK jazz scene

Focus On Leicester

A look at the revitalised music scene in the East Midlands city

150 Years Of The TUC

Key moments from the history of the Trades Union Congress

contacts

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**Musicians'
Union**



A Fair Share Of The Digital Pie

The MU aims to ensure that musicians receive a fairer share from digital exploitation of their talent, but record companies and streaming services are trying to prevent this.



© Kathryn Boudet
Horace Trubridge,
General Secretary

The efforts of the Fair Internet for Performers' (FIFP) campaign lobbyists and their advocates in Brussels to achieve a change in performers' rights – so that musicians and actors get a fairer share from the digital exploitation of their talent – continue unabated. Without going into too much of the technical stuff, FIFP is seeking a change in the rights regime so that the Making Available right – which is currently an exclusive right assigned to the record company either through a recording contract or an MU/BPI consent form – becomes both an Exclusive right and an Equitable Remuneration (ER) right.

The beauty of the ER right is that it cannot be assigned to a record company and so if the FIFP campaign succeeds it will mean that featured artists will receive more money than they do currently for streaming and downloads. Of equal importance, session musicians would enjoy a brand-new income stream (akin to that that PPL administers in respect of radio play) when their recorded performance is downloaded or streamed.

Lobbying hard

Needless to say, the record companies and the streaming services are not keen to see this change and have been lobbying hard against the FIFP campaign in Brussels. In the short term, the only real chance that we have of achieving this change in the rights regime is for the European Parliament to agree to inserting this new provision in the Directive on Copyright in a Digital Single Market, which is currently making its way through the Brussels machinery. We keep our fingers firmly crossed although I fear that we live in hope rather than expectation.

In the event that we are unsuccessful with the FIFP campaign we will have to find other ways of improving the performer's share from digital. To that end the MU has been reaching out to members asking them to provide examples of where the contracts that they signed in a pre-digital era allow the record companies to pay a way below market value royalty rate on digital.

We have been approached by many members who are in this position. Some

have contracts that pay less than a 10% royalty at a time when new artists are able to negotiate a 30% royalty rate on digital.

Pre-digital royalty rates

This is clearly unacceptable and we have been discussing this problem with the BPI. The latest from the BPI is that their members have said that any artist with a record contract signed in a pre-digital era, with correspondingly low royalty rates, can approach their record company and request a renegotiation. Such a request not to be unreasonably withheld. Hmm, we'll see. If you are one of those heritage artists on a very low royalty, contact your record label and request a renegotiation. If the label refuses, let us know and we will get involved.

“The record companies and streaming services have been lobbying hard against the Fair Internet for Performers campaign.”

Of course, even if the BPI member record companies are sincere in their assertion that they will agree to renegotiate, it will only be the featured artists that benefit. Unless and until the FIFP campaign is successful, the session musicians will continue to receive no additional payments when their recorded performances are streamed and/or downloaded. That is a travesty that must be put right one way or another.

Horace Trubridge



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

Contents

Summer 2018

18

"I wanted to write music
that represented people."

Matthew Halsall



Check your membership details online at theMU.org

Frontline

- 6 The MU launches its new Supporter Network
- 7 TUC march and rally for a 'new deal for working people'
- 9 The benefits of the Musician's Hearing Health Scheme

Reports

- 3 MU General Secretary Horace Trubridge
- 12 Assistant General Secretary Naomi Pohl
- 14 The MU's campaign to raise awareness of UK orchestras
- 22 Meet musicians juggling their music career with another job
- 26 How to write a song for the Eurovision Song Contest
- 38 Celebrating 150 years of the Trades Union Congress

Features

- 30 Fair Play Focus: Sneaky Pete's
- 32 Spotlight on our Recording and Broadcasting Dept
- 34 Regional Focus on Leicester

Advice

- 40 What do the new GDPR changes mean for you?

Your Voice

- 11 Tweets from MU members

Profiles

- 18 Matthew Halsall, trumpeter and label founder
- 50 Jen Hingley of alt rockers False Advertising

Reviews

- 42 CDs and downloads

Union notices

- 2 Key contacts
- 29 Ask Us First
- 44 Tributes
- 46 Statement To Members 2017
- 51 Member benefits

MU Contributors



Roy Delaney

Roy has written for *Metal Hammer*, *Classic Rock* and *Melody Maker*, and is the lead singer and drummer with the two-piece punk rock band Hacksaw. **p26**



Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *Mojo*, *The Guardian* and *Kerrang!* **p38**



Henry Yates

Henry is a freelance writer from Gloucestershire who has written for publications as diverse as *Classic Rock*, *Total Guitar*, *NME* and *Record Collector*. **p22**



Neil Crossley

A journalist and editor who has written for *The Independent*, *The Daily Telegraph*, *The Guardian* and *The Financial Times*. Neil also fronts the band Furlined. **p14**



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. **p18**



Will Salmon

Will is a film and music journalist, who regularly writes for *Clash*, *Total Film*, *SFX* and *The Bowie Years*. He runs DIY electronica tape label, Modern Aviation. **p30**



Tracey Kelly

A singer-songwriter, one half of pop-jazz duo Tracey & Jason (with Jason Sidwell), and an MU member. Tracey has also written for books on pop, jazz and rock. **p32**



Will Simpson

Will has contributed to a range of music magazines, including *Total Guitar*, *Guitarist* and *Mixmag*. Will has also published the book *Freedom Through Football*. **p40**



BREXIT AND YOU The MU is fighting to protect free movement for musicians working in the EU post-Brexit. We want to hear from you about how Brexit has affected your working plans for 2019. #WorkingInTheEU bit.ly/2AzdUAV

frontline

Summer 2018

The MU in action, working on behalf of professional musicians.

Musicians' Union Launches Its New Supporter Network

Members of the public are being invited to become supporters of the Musicians' Union in a bid to bolster the Union's diverse range of campaigns. While most people realise that the MU represents musicians they may not know that it campaigns to protect access to music for future generations.

In order to successfully influence the government and other decision makers, the Musicians' Union now needs the support of all people who care about music. "We hope members of the public will become supporters of the Musicians' Union at **theMU.org** and help us in our fight to increase funding for the arts," said MU General Secretary Horace Trubridge.

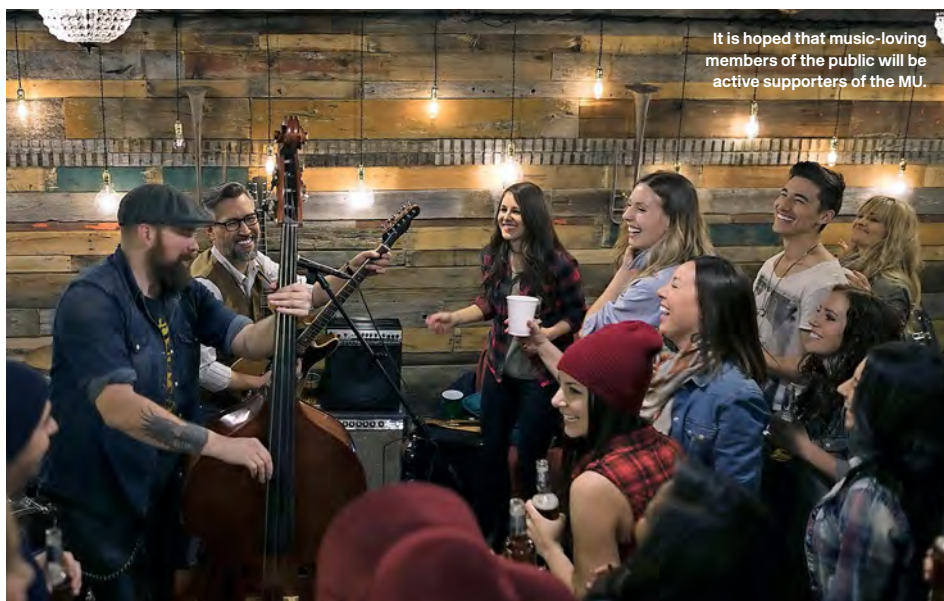
The MU is now looking for supporters across its following campaigns:

The Musician Behind The Moment

A new campaign to raise awareness of orchestral musicians' work and to fight for an increase in funding for the arts.

Fair access to music education

It shouldn't just be children with rich parents who are able to learn an instrument. We want fair access for every child.



It is hoped that music-loving members of the public will be active supporters of the MU.

© Hero Images / Getty Images

Keeping Music Live

Protecting the live music venues that put on the gigs that you love.

Free movement across Europe for musicians

Most British bands tour and play festivals in Europe. We want to make sure that they continue to be able to do this cheaply and easily after Brexit.

Work Not Play

The MU fights for fair pay for all performers and battles against companies and promoters who ask musicians to play for free.

Please ask your friends, family and contacts to join our supporter network and help to protect the music that they love. For full details visit **theMU.org/SupportTheMU**

"We hope that members of the public will become supporters of the Musicians' Union."

Horace Trubridge



Above: Melissa James. Left: Sex Pistols' Glen Matlock. Right: Janette Mason's Red Alert.



© Ben Broomfield / MU

Legal Landmark For Musicians

Members may be aware of the viola player, Chris Goldscheider, who suffered a life-changing hearing injury back in 2012. At a rehearsal of Wagner's *Die Walkure*, he was seated directly in front of the orchestra's brass section where he was subjected to noise levels exceeding 130 decibels.

In March this year Mr Goldscheider secured a landmark High Court judgment against London's Royal Opera House. He claimed damages for acoustic shock, a condition that has left him with symptoms including tinnitus.

It is the first time a judge has scrutinised the music industry's legal obligations towards musicians' hearing. It is also the first time that 'acoustic shock' has been recognised as a condition that can be compensated by a court.

The Musicians' Union appreciates that the case may have significant implications for the industry and the health and safety of musicians. The MU is consulting its health and safety experts, as well as industry partners, about the likely effects of the judgement for management and players.

For further comment on this case, see p12.

TUC March Attracts Tens Of Thousands

'A new deal for working people' was the demand from the tens of thousands who took part in the TUC's march on 12 May 2018.

A contingent of MU members and officials joined the good-natured march from the Embankment to Hyde Park, where a rally featuring a series of speakers and live music had been organised and where events culminated in a speech by Leader of the Labour Party, Jeremy Corbyn,

The Musicians' Union sponsored three exemplary artists to perform on the stage: Janette Mason's Red Alert; ex-Sex Pistol Glen Matlock; and soul/gospel vocalist Melissa James. All three acts expertly entertained and engaged the crowd, despite the wet weather conditions.

Frances O'Grady, General Secretary of the TUC, said: "What we did on Saturday was incredible. Tens of thousands marched in London, demanding a new deal for working people. I'd like to thank everyone who braved

the rain to help make our voices heard. Steelworkers, teachers, midwives, carers, retail staff, posties, civil servants, firefighters.

"And our message could not be clearer. There is an alternative. We need a minimum wage of £10 an hour now and a ban on those exploitative zero hours contracts. To make big change, it takes more than one person and it takes more than one rally. The only way we can achieve the change we need to see is if workers stand together with their union."

Your Union

30,000

The MU is one of the few unions whose membership has held steady over the decades.

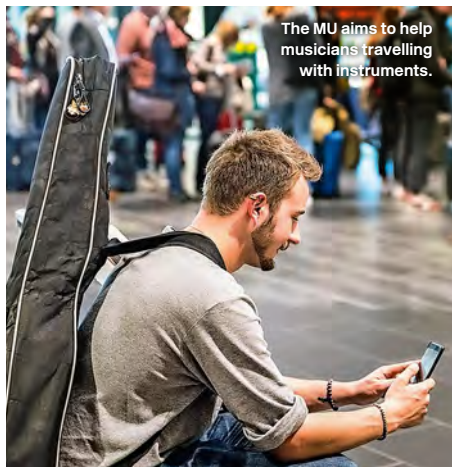
£400,000+

The sum retrieved by the Musicians' Union for its members during 2017.

125

The forerunner of the MU was formed by clarinetist Joseph Williams 125 years ago in Manchester.

For the latest news on how the Musicians' Union is helping you visit theMU.org



The MU aims to help musicians travelling with instruments.

New Guide For Air Travel Instruments

The Musicians' Union is supporting a new guide on the Convention of International Trade in Endangered Species of Wild Fauna and Flora (CITES), and assessing how it affects musicians travelling with instruments.

The guidance, *Crossing Borders: A Guide For Musicians And Ensembles Travelling With Musical Instruments Containing Protected Species* has been published by the International Federation of Musicians (FIM) and the Performing Arts Employers' Associations League Europe.

Included in the guide are details on dealing with CITES, including:

- Identifying what materials are contained in your instrument
- Checking whether or not you need a CITES certificate
- Getting familiar with the CITES certificate procedures

Members can read and download the guide for free at **theMU.org**

Measuring Music Survey Launched

A new survey has been launched to assess the health of the UK's music industry and to lobby for its future. The Measuring Music survey has been initiated by UK Music, the umbrella organisation representing various sectors of the industry, including the Musicians' Union. The survey will gather information from those working in the music business, analyse trends and document day-to-day conditions.

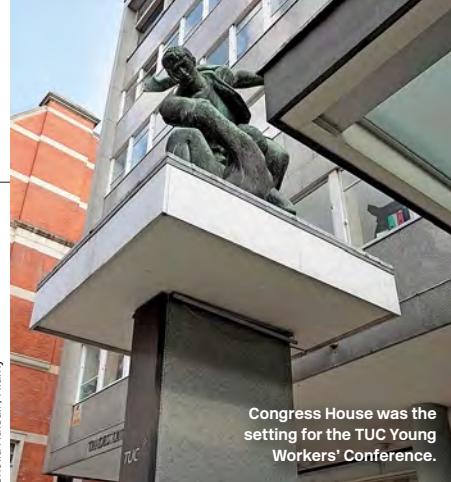
The aim of the survey is to gather information from musicians and others working in the music business to negotiate the best policies for the future of the music industry. There are three different surveys, depending on whether you are a musician, songwriter or composer; a music producer or engineer; or a manager. The information gathered in 2018 will, amongst other things, be used to:

- Shape industrial strategies for the UK's withdrawal from the European Union
- Assist in the fight to preserve the country's cherished small venues and keep UK grassroots music thriving
- Protect the value of copyright and intellectual property
- Recognise and acknowledge the value musicians, and those working in the music industry, bring to the UK economy.

For more information on the survey, please visit <https://bit.ly/2qzhbMn>

Members' Handbook update

Included with this issue of *The Musician*, members will find a loose leaf insert containing a revised wording for MU Rule no XX. Please insert this into your *Members' Handbook* 2018 – 2019 (p210), a hard copy of which you will have received with the spring issue of *The Musician* journal.



Congress House was the setting for the TUC Young Workers' Conference.

MU At TUC Young Workers' Conference

The MU was delighted to contribute to the 2018 Trades Union Congress' (TUC's) annual Young Workers' Conference in March. MU member Amy Fitz Doyley moved the MU's motion on sexual harassment, abuse, discrimination and exploitation with a powerful speech on the issue.

"It's so important that we have something in place for the next generation of musicians coming up. We need to challenge what is happening today in order to change tomorrow," said Fitz Doyley.

The motion, which passed unanimously, calls on Conference to:

- Support research to uncover the breadth of experience of all workers represented by TUC affiliated unions
- Acknowledge the challenges of empowering freelance workers to speak out and signpost sources of help, including the **safespace@theMU.org** email address for individuals working in the music industry to safely and confidentially report instances of sexual harassment, discrimination, abuse and exploitation
- Work with trade unions representing both employed and freelance workers to raise awareness of support provided to employed freelance workers

Tackling harassment and bullying was voted one of two priority campaigns for the TUC Young Members' Forum for 2018-2019, along with mental health for young workers.

Are you an MU member aged 30 or under? Email **maddy.radcliff@theMU.org** to get involved with our young members' activities.



DID YOU KNOW? Music education is an income stream for 70% of MU members. For all music teaching advice – from rights to rates of play – visit theMU.org/education

Independent Scrutineer's Report

This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

Executive Committee

NORTH OF ENGLAND REGION

Result of ballot of members (1 to be elected):

PHILIP BARRETT	112	
MICHAEL CRETU	97	
BRIAN PILSBURY	154	ELECTED
JIM WRIGHT	153	
Spoilt ballot papers (no vote)	5	
Total ballot papers received	521 (10%)	
Total ballot papers dispatched	5058	

All votes were counted twice to confirm the outcome.

"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 also 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, 16 April 2018



The dedicated scheme offers all musicians access to affordable specialist hearing assessments.

Musician's Hearing Health Scheme Offers Affordable Access To Hearing Protection

Help Musicians UK, in partnership with Musician's Hearing Services (MHS) and the MU, has created the Musicians' Hearing Health Scheme for all musicians in the UK. The scheme offers all musicians affordable access to specialist hearing assessments and bespoke hearing protection.

Research suggests that musicians suffer noise-induced hearing loss more than the general population. The effect of hearing loss for a musician can be a profound and sensitive issue.

How It Works

For a one-off payment of £40 (£30 for MU members), the Musicians' Hearing Health Scheme offers:

- An audiological assessment and ear check-up from a specialist in musicians' hearing (worth up to £100)
- One set of custom-made, ACS Pro Series plugs (worth £140+)
- A two-yearly call-back, where appropriate, for a subsidised hearing test
- Expert advice on referral routes and next steps to manage any problems
- Option of wax removal, if necessary, at a subsidised rate of £40

Cost

The scheme costs a one-off payment of £40 (£30 for Musicians' Union members). This offers on-going membership to the scheme. Members will receive a hearing assessment and ACS hearing protection worth over £200 in their first year of membership.

Eligibility

Any professional musician over the age of 18 working or living in the UK – who has earned their living substantially from music for a significant proportion of their working life – is eligible, regardless of genre or instrument. Students are currently not eligible to join the scheme, unless they can demonstrate that they earn the bulk of their income through music. To find out more visit hearformusicians.org.uk

"Musicians suffer noise-induced hearing loss more than the general population."



WORK NOT PLAY Tweet your experiences of being asked to work for little or no fee
#WorkNotPlayMU or send your stories to worknotplay@theMU.org

© Matt Blyth / Getty Images



Grime is one of the UK's most exciting music scenes, but its airplay is often restricted.

MU Steward Wins The Salomon Prize

Royal Liverpool Philharmonic Orchestra (RLPO) violinist and MU Steward David Rimbault received the prestigious RPS/ABO Salomon Prize in March, in recognition of his tireless commitment to the orchestra and its audiences. The Royal Philharmonic Society (RPS)/Association of British Orchestras (ABO) Salomon Prize for orchestral musicians, celebrates an orchestral player who is 'an inspiration to their fellow players, fosters greater spirit of teamwork and shows commitment and dedication above and beyond the call of duty'.

David is one of the youngest recipients of the annual award, which is worth £1,000. He has been a player in the RLPO for six years, and acts as an MU Steward as well as serving as an Orchestra Committee Chair. He regularly attends pre-concert receptions and orchestra events to meet music enthusiasts and promote the RLPO's work. David also volunteers to mentor student violinists as part of the orchestra's professional access scheme.

In its citation, the RPS and ABO said: "David Rimbault is the embodiment of what the Salomon Prize is all about – an adept and enthusiastic navigator of modern orchestral life, and a passionate advocate for the Orchestra to be as fair, inclusive, progressive and enjoyable a place to work as possible."

MU Highlights Black Music Marginalisation

An MU motion to highlight the marginalisation of grime and related genres in the media was passed unanimously by the Trades Union Congress Black Workers' Conference in April.

The MU motion, which was entitled 'Protecting and Promoting Black Grime Artists', called on the TUC to highlight the situation and recognise the importance of grime and black music genres for the UK's cultural diversity and creative economy. It followed the reduction of specialist black

music programming by one radio station and the axing of two DJs. MU members were represented at the TUC Black Workers Conference by Linton Stephens, who moved the motion, and Nadine Wild-Palmer.

The MU motion also focused on Form 696, which the Metropolitan Police finally scrapped in November 2017 after pressure from Mayor of London, Sadiq Khan. However, police forces including Bedfordshire and Leicestershire are allegedly still using versions of Form 696.

Dates for the diary

22 June

What: Finance For Freelancers workshop
Where: MU HQ, 60-62 Clapham Road, London
Info: <https://bit.ly/2rzNOKd>

25 June

What: How to Win Friends and Influence Promoters
Where: MU HQ, 60-62 Clapham Road, London
Info: <https://bit.ly/2rCntLo>

26 June

What: How to Win Friends and Influence Promoters
Where: LEAF Manchester, Portland Street, Manchester
When: <https://bit.ly/2rBeuKp>

02 July

What: How to Win Friends and Influence Promoters
Where: Clwb Ifor Bach, 11 Womanby Street, Cardiff
Info: <https://bit.ly/2rAdIDN>

27-28 Oct

What: MU Teachers' Continued Professional Development Weekend
Where: London
Info: <https://bit.ly/2rxthpG>

Your Voice

This selection of tweets reflects the diverse range of dialogue between the MU and its members.

Less bureaucracy

As a Brexiteer I've signed the MU's petition: temporary visits, tours, cultural visits and exchanges should be made as frictionless as possible across the world, without costly bureaucratic controls.

Manick Govinda @manick62

Travel concerns

Just back from three days #WorkingInTheEU, teaching the horn class at the Conservatorio Giacomo Puccini di La Spezia, Italy. Will I have the right to freely work in this way post #Brexit?

Anneke Scott @AnnekeScott

Crossing borders

Musicians need to be able to cross borders with instruments and kit to tour. And Brexit threatens their ability to do that. Thanks @WeAreTheMU for this campaign.

Thangam Debonaire
@ThangamMP

Support freedom

En route to Florence. If you support freedom of movement for musicians so we can continue #WorkingInTheEU then support the MU's petition.

Claire Baker @ClaireBakerMSP



© Chris Christodoulou

Value orchestras

Great to hear the @WeAreTheMU research generating debate today on @BBCNewsEnts voicing some of @OrchestrasLive's ongoing conversations around recognising the value of orchestras and musicians.

Orchestras Live
@OrchestrasLive

Grassroots representation

Thanks to all @WeAreTheMU members for voting me into the Live Performance Section. I'll work hard to represent you. #grassroots #music #keepmusiclive #worknotplay

Cindy Douglas
@DouglasCindy

Behind every musician

The Musicians' Union recovered over £400k for its members in 2017: that's unpaid fees, breaches of contract and all the other ways in which musicians get ripped off and abused by unscrupulous employers.

Rick Finlay
@rick_finlay

March of solidarity

Today is the first day in about 8 months that I've been able to get up and walk without pain. So to celebrate, I'm going on a little walk @WeAreTheMU @the_tuc #TUCNewDeal

Paul Redfern
@redpaul101

THE TEAM

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Art editors Chris Stenner, Emma Swift
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See page 02 for the contact details of Musicians' Union offices.



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Email us TheMusician@TheMU.org

Safeguarding Music For Future Generations

MU Assistant General Secretary Naomi Pohl discusses the delicate balance of protecting members' livelihoods, while also considering the broader welfare of the music industry and the need to support workplaces and employers.



At the Musicians' Union, our role is to safeguard the profession of music and increasingly that involves supporting struggling areas of the industry, to ensure their survival, so that we can protect paid work and development opportunities for our members. We fight for our members first and foremost but we also need to support employers and workplaces at times to prevent their decline or disappearance.

The launch of our new orchestral campaign, The Musician Behind The Moment, walks that line. We are highlighting the role of individual orchestral musicians beyond their concert performances and we hope this will bolster the orchestral world as a whole. For more on the campaign, see p14.

Another area of struggle, as you'll be well aware I'm sure, is in the grassroots music scene. According to the Music Venues Trust, who we vociferously support, there has been a 35% decrease in music venues over the last 10 years. These venues, as well as being iconic and full of music history in many cases, play a crucial role in the development of British musicians. They nurture local talent and provide a platform for artists to build their careers and develop their sound and performance skills.

The latest threat to music venues has sprung from an unlikely source, in my view at least,

but perhaps some members are more up on energy labelling legislation than I am. The European Commission has put out a public consultation on eco-design and energy labelling on refrigerators, dishwashers, washing machines, televisions, computers and lamps and, in particular, some new draft regulations on lighting.

Environmental issues

As a matter of general principle, I would welcome eco-friendly measures and these new regulations aim to better protect the environment. The UK music industry is no stranger to environmental issues and there have been some excellent steps forward in this area recently. For example, our colleagues at the Association of Independent Festivals recently led the Drastic on Plastic initiative, which committed over 60 UK music festivals to removing plastic drink bottles, plastic straws, glitter, plastic food trays, cable ties and toiletry bottles from festival sites.

However, the new regulations proposed at EU level remove an exemption which previously existed for stage lighting and this is of grave concern to venues, theatres and concert halls. It may mean they have to replace functioning equipment far sooner than they had planned to do.

Supporting venues

We can walk the line here by stepping up to support venues, many of which are already under significant financial pressure, which in turn limits opportunities for members. The Union has therefore responded to the European Commission consultation, along with UK Music who have put in a separate

"The new EU regulations are a grave concern for venues, theatres and concert halls."

“Disposal of lighting systems could create waste and be harmful to the environment.”



Left: © Kathryn Boudet. Right: Roger Garfield / Alamy

Four-piece band Goat Girl on stage at The Garage, Highbury, north London, in May 2018.

submission, to make the following important arguments:

- Without a compensatory package in place, much needed funds will be diverted to replacing equipment
- This diversion of funds could impact the employers' and engagers' ability to properly remunerate musicians
- Small grassroots venues with limited financial margins may well be forced to close if they can't meet the cost of replacing lighting
- Disposal of existing lighting systems would create additional waste and could therefore be harmful to the environment

In Frontline on page p7, you will see that there has been a recent personal injury claim against the Royal Opera House. If you've been following the case, then you may be wondering about the consequences for the music industry as a whole.

Factors taken into account in the judgement included: the unusual layout of the orchestra in the pit for the rehearsal, noise levels, steps the Opera House had taken to mitigate the

noise and the risk assessments they had carried out. There was also a great deal of medical evidence submitted by both sides, as the claimant Chris Goldscheider, a viola player, had suffered 'acoustic shock'. While this condition was recognised outside the music industry, for example where it had affected call centre workers in the past, the ROH case was the first time it had been compensated by a court. The level of compensation is not yet decided but £750,000 was claimed on the basis that Chris's injury was career ending.

Healthy workplaces

Firstly, I'd like to congratulate Chris on a personal level because the case took a huge amount of time and effort to pursue and he was on the stand for many hours in court. Secondly, I would like to elaborate on the work the Union is doing to follow up on this important judgement. We have taken our own legal advice on the implications of the judgement for employers and musicians. We are also talking in detail to the Royal Opera House management about their health and safety policies and procedures to ensure that they are doing everything they can to ensure our members' safety. We have made recommendations as to how they can make

improvements and they are being proactive in consulting members of the orchestra. Other employers are keen to review their own policies and take advice from the Union and we have written to them offering updated guidance.

If your employer invites you or other colleagues to be part of a review process, please contact the Union. We would like to be involved and would counsel organisations to undertake a thorough examination of their practices in consultation with musicians and other workers.

As always, our end game is to protect the workforce and the work. If you've not yet heard about the MU's new Supporters initiative, then see p6. Through this initiative, we are keen to engage music-loving members of the public in our campaigns to protect music and musicians. Safeguarding music for now and for future generations is the line we will always seek to walk, for our members and for everyone who loves music. [mu](#)

Supporting Our Orchestras

A new campaign from the MU aims to attract supporters for UK orchestras and highlight their importance for our culture and our communities.

Report by Neil Crossley

14

The MU's announcement that nearly half (44%) of UK orchestral musicians do not earn enough money to live on has prompted widespread concern and media attention. The finding forms part of new research commissioned by the MU, which also concluded that 66% of orchestral musicians with 30 years experience have considered moving to an alternative career.

The figures paint a worrying picture for those entering the profession, fuelling concerns that the pipeline of new talent will be stifled. Musicians typically invest around £80,000 in their training including tuition fees and student loans. Those in full-time employment earn around £21,000 after qualifying, but cuts have led to a lack of full-time roles.

The MU's research found that more than two-fifths (43%) of musicians with five years or less experience in the industry have taken on unpaid work in the last 12 months to gain

experience, compared to almost one in five (17%) of those with 11-20 years.

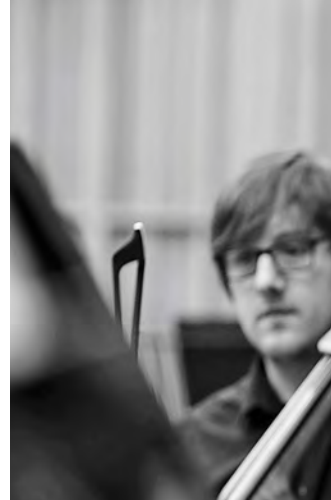
Serious threat

"Orchestras have been a crucial part of the cultural lifeblood of this country for generations," said trumpeter Alison Balsom. "The musicians themselves, individually and collectively, play a key and often undervalued role in the production and delivery of an incredible broad spectrum of media. Films, TV shows and video games all benefit from the excellence and world-class skill of British players. In fact, the list of productions is endless. It is vital we not only ensure the funding of orchestras is maintained, but also nurture the next generation through investment in music tuition in schools."

"Films, TV shows and video games all benefit from the excellence and world-class skill of British players."

Alison Balsom

The Musician • Summer 2018



Case Study #1 Baluji's Story

In 2012, acclaimed sitarist Baluji Shrivastav was asked to play alongside Coldplay in front of an 80,000-strong crowd.

"When I was three or four years old, my mother and father gave me the harmonium to play. Being a blind person I couldn't move very much, but if I had spoons or plates or cups to play, then I used to play them.

I'm a founding member of The Paraorchestra. I was asked to play with Coldplay. I didn't know who that was. I was very lucky that he [Chris Martin] was sitting right next to me as I was playing sitar.

We had in-ear headphones so I didn't know how many people were there. When I heard the clapping and all the noises after, I thought 'wow, so many people!'. That was a wonderful, wonderful opportunity for me, I was so happy."





All photos: © Jane Stockdale

Orchestras form an integral part of both the music scene and the wider community, yet they are under increasing financial pressures which are, in turn, pushing more and more people away from careers in music.

Her comments were echoed by flautist Jemma Freestone, who supplements her salary by taking other music-related work. "It's becoming increasingly obvious that playing your instrument is a small part of what is needed to survive in this industry," she told the BBC. "For me, that's a brilliant thing. I love teaching and I love doing workshops but for some other people that can be very difficult. All you learn in music college is how to play your instrument. You don't learn these auxiliary skills that, in reality, you need to survive."

MU General Secretary, Horace Trubridge, reinforced the view that funding cuts have made orchestras a less viable career option for professional musicians than they were.

In real terms, he said, musicians' earnings have not kept pace with inflation or the general standard of living. "This is putting the UK's orchestras under serious threat of a skills gap or even closure," he said.

New campaign

In a concerted drive to address the research findings, the Musicians' Union has launched a new campaign to encourage members of the public to support orchestral musicians.

Entitled The Musician Behind The Moment, the campaign highlights the range of work and world-class skills of UK orchestras. →



15

Case Study #2 Claire's Story

Claire Whitson describes the moment when she witnessed a hard-of-hearing child experience music for the first time.

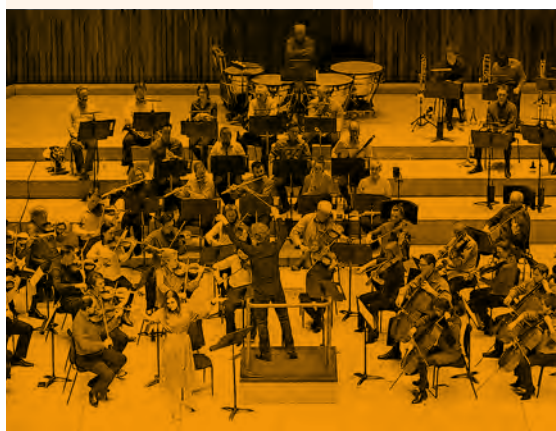
"My most poignant moment was doing an education project with the hard-of-hearing with the BBC, where a son heard his mother sing for the very first time. They managed to get a box where they could feel the vibrations through it. She was mic'd up and the vibrations were sent through the box as he laid on the box and could feel the vibrations of his mum singing. I cried like a baby. It was really, really emotional. I take music for granted; I've grown up with it from being in my mother's womb, because she played, and I've known nothing else."



Case Study #3 Maxine's Story

Playing with the London Symphony Orchestra on the *Star Wars* soundtrack was a big moment for violinist Maxine Kowk-Adams.

"I'm such a big film music fan and my progression into the orchestra was very much led by my dad's love of *Star Wars*. I grew up knowing all about the London Symphony Orchestra... When I've come into the orchestra and recording things like *Star Wars* films and working with John Williams... things like that are very much part of this huge, epic saga. And my dad going 'That's the London Symphony Orchestra' and I was like 'Ooh, I'd love to be in that orchestra one day'."



You don't have to be a musician to make music. Classes such as Michael Kidd's help improve lives as well as providing people with entertainment.

"Orchestras need the support of the UK public if they are to survive," said Horace Trubridge. "That's why we've launched the campaign. We want people to see the true breadth of work that our world-class orchestras do, appreciate the contribution of orchestral musicians, and back their local orchestra."

Stand-out moments

The Musician Behind The Moment campaign features four orchestral players talking about their most poignant working moments.

Michael Kidd of the CBSO is one of the musicians featured. Michael's professional engagements include playing at the wedding of the Duke and

Duchess of Cambridge, where he recalls receiving a piece of wedding cake from Prince Charles as a thank you gesture. However, he cites his work in a retirement home, as part of an orchestra outreach programme, as a stand-out moment of his career. Talking about the impact of this work on the elderly people who benefit, he said: "One resident put it to us that she comes in feeling miserable and goes out feeling happy."

In the community

This isn't an isolated case. One of the factors the campaign is keen to highlight is the high prevalence of work that UK orchestras carry out within their local communities.

Almost all orchestras (97%) are involved in community outreach programmes with schools, hospitals and care homes. Over half of UK orchestras work specifically in healthcare, plugging gaps in sectors that have suffered their own budget cuts. Approximately 65% of UK orchestras work with people who are living with dementia, while 38% work in



Case Study #4 Michael's Story

Michael Kidd says that playing for the elderly gives his group a real sense of achievement.

"We drove over to a retirement community in Bournville. We get out all these percussion instruments and set them up in the middle of the room and set up chairs around them. We do various improvised pieces. I was leading the session this morning, which was the first time I've done it. One resident put it to us quite simply that she comes in feeling miserable and goes out feeling happy. So it's really nice to feel that, actually, it's not just art for art's sake. It is actually, genuinely making some people who weren't feeling really happy, feel really happy. And that makes us feel great, that we can have that impact on somebody."



Aim of the campaign

The Musicians' Union surveyed 285 musicians in seven orchestras across the UK to reach its findings. The aim is to remind people of how valuable orchestras truly are in the hope that fans will put pressure on the Arts Council and local councils to increase funding.

"Even if you're not a classical music fan, you probably interact with orchestras more than you realise," MU Assistant General Secretary. Naomi Pohl, told the BBC. "If you're watching your favourite TV programme or film, or playing your favourite video game, orchestral musicians are on those

"Orchestras are really valuable resources in communities."

Naomi Pohl


soundtracks," she pointed out. "Also, our members do a lot of work in dementia homes and hospitals now, as well as in education settings, like teaching a child a musical instrument for the first time.

"We know there's not an unlimited pot of money but we're trying to make the point that orchestras are really valuable resources. The worst case scenario is we'll see a lot of orchestras closing," she added. "It would be disastrous."

The Musician Behind The Moment campaign has already been hugely successful in the media, having been covered on TV, radio, in print and widely online.

Naomi Pohl appeared on *BBC Breakfast* and the campaign featured on the network's radio stations, such as BBC Radio 1 and 6 Music. It was also picked up by regional and national newspapers, including *The i*.


The campaign was a major hit on social media. On Twitter alone, it reached more than 2.25 million people in a single day and was widely shared by various departments of the BBC as well as organisations including PRS for Music, the BPI and PPL. It was also supported by the LSO, Stephen Doughty MP and classical violinist Sarah Chang.

The Musicians' Union wishes to thank all the members who have contributed to the launch of the campaign. Look out for more musicians' stories. Share your own #MUmoment on social media or email it to maddy.radcliff@theMU.org 

hospitals or hospices and 34% work in mental health settings. Young people and children also benefit from the valuable work that orchestras do. In 2016, UK orchestras reached almost 900,000 children and young people via performances and education sessions.

For those who only perceive orchestras in their onstage settings, glimpsing the day-to-day reality of their work could prove enlightening. Raising awareness of the work that orchestras do will help people recognise the benefits they bring to the nation.

"These are challenging times for many sectors, but the contribution orchestral musicians make to both UK culture and communities can't be taken for granted," said Horace Trubridge. "We hope members of the public will become supporters of the Musicians' Union at theMU.org and help us in our fight to increase funding for the arts."



Sounds *of the* City

As Gondwana Records owner – and a superb musician – Matthew Halsall is at the heart of UK jazz.

Profile by Nick Hasted

"I wanted to write music that represented myself and the people around me."

Gondwana Records is UK jazz's Northern powerhouse. The Manchester label launched GoGo Penguin (who were Mercury nominated and became the first British act to sign to Blue Note), revived fellow Mercury nominees Portico Quartet, and are priming festival favourites Mammal Hands for similar success.

The label will celebrate its tenth anniversary and global profile with autumn gigs in London, Berlin and Tokyo. It has always made a profit, and continues to grow – a remarkable achievement for a supposedly unpopular genre at a time of decline for many record labels. But Matthew Halsall, the trumpeter who founded Gondwana, has upended industry wisdom.

The label's success lies in the unusual balance of the 33-year-old's personality. His own albums for the label have a limpid, spacious beauty which follows in the modal tradition of Miles Davis and spiritual philosophies of Pharoah Sanders and Alice Coltrane. And yet, ever since childhood, he has been equally in love with the music industry. He began playing trumpet aged 6. He started a small business reconditioning and selling his schoolfriends' old bikes at the age of 10. He is as immersed in the lore of Blue Note, Factory, Warp and Ninja Tune's founders as he is in the artists that they released. The yin and yang of Halsall the idealist and entrepreneur have kept Gondwana fit and healthy.

Snapshot of a scene

"The first vision of Gondwana Records was focused on Manchester," he recalls, "and on a period of three or four years at Matt & Phreds, when the sax player Matt Nixon was running it." That basement club is a couple of streets from the bar where we meet on a sunny Manchester afternoon. Halsall recalls a golden generation of locally based players congregating there, many of whom he went on to sign.

"The label started because I knew there was something happening in Manchester, and I loved all the musicians around me," he explains. "It

wasn't necessarily about me or my ego as an artist. On my albums, there's a lot of space left for other individuals to shine. The early ones were Matt & Phreds all over. You'd do [jazz standard] *Footprints* there and it could go to hip-hop or drum'n'bass, or stay on a jazz tip, or go to an ambient, ECM feel. It was really fluid, and that's what I tried to capture with the first Gondwana albums. My first three and [veteran saxophonist] Nat Birchall's first three have that world in mind. We played a lot of those tunes at Matt & Phred's."

This open-minded approach to genre was also central to the London scene which was developing in parallel around players such as Shabaka Hutchings and has exploded into mainstream awareness this year. Both scenes share a desire to engage with audiences, a shift that has led to jazz's current renewed popularity.

"Jazz had got institutionalised," Halsall believes, "passing solos around endlessly, and doing covers and not caring about them to the same level as the people who started it all. It was formulaic and stale. I wanted to write my own music, that represented me and people around me, and I wanted the audience to be part of it. The attitude of forgetting that you've got an audience and doing whatever you want on stage really upsets me. There's no point doing a gig if it's not about everyone in that room. I've had experiences with my music, luckily, where everyone's connected and smiling, and dreaming and drifting in different ways as they listen. They understand how you're feeling, and you understand how they're feeling, just through an atmosphere in a room."

"I'm still friends with people who were in the audience," he says gratefully, "and it had a massive impact on my confidence levels."



“A hunger to tour is essential if you want to get paid for the records you make.”

Because I'm quite an anxious, shy, reclusive character, that doesn't really like being onstage anyway. And a lot of people said, you're doing something unique, and you've got to continue.”

Success story

Gondwana was born from such heady nights. But it was built by five years of practical preparation, before a record was even released.

“We were never driven by money,” Halsall remembers. “We had a lot of musicians who gave up their time and put their heart and soul into making the first records, and an engineer, Brendan Williams, who did it on a shoestring budget. My brother Daniel does the art and design. We had this idea of a Blue Note approach, making live records with very little multi-tracking and limited mixing. That kept our costs down. And we have a really good distribution company with a focus on the digital world, so when other companies went bust, we had a good understanding of the modern industry. Our streaming sales are very high. Also Amazon and iTunes and Apple Music really supported us, which was massive. So there was a lot of infrastructure which we built before the record company started. Then we kept the costs low, and the quality high.

“Nowadays, we are much more adventurous financially, and spend a lot of money and time in high-end studios, and on vinyl manufacturing. We started the company with £1,000, and now it's VAT registered and we're about to employ a fourth person full-time, and we're signing artists from all over the world.”

Working together

Halsall also relies on his artists' equal commitment to the business of being heard. The way he tells it, the new requirements the industry's reduced circumstances makes of musicians can be good for them. “Bands that

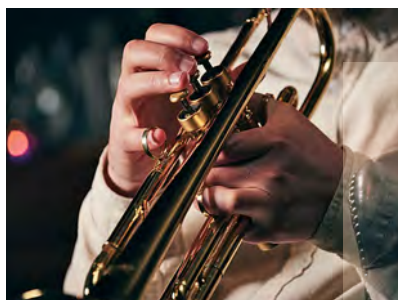
tour religiously sell more records than bands who sit at home,” he says. “A hunger to tour is absolutely essential if you want to get paid for the records you make. GoGo Penguin, Mammal Hands and Portico Quartet play 30-70 gigs a year, and if they're not touring they're writing. Even if you think about The Beatles early on, a lot of jazz musicians now would turn their noses up at the gigs they played in little mill towns up and down the north-west. It was a brutal, hard-working industry. For every artist now, the first year of touring is hard, but if you put down good foundations and work, you're going to have a good life.” Such efforts are split “50/50” with the label.



“The responsibility is to equal that from my side. At some point my head will explode with the responsibility.”

Halsall is good company, but like many artists struggles with self-consciousness and self-esteem. “I've ended up onstage in front of 2,000 people,” he ponders. “I feel an immense responsibility for everyone's night. I care about that to the point that it can cripple me.”

This relentlessly pressurised double-life as musician and boss can get too much. “I had a tough time on tour recently when I'd bought a house, was renovating it, and running a record label,” he recalls, “and playing in Canada, America and Europe all in the same month. It got to a point where the gigs were really difficult. I'm an all or nothing character – when I gig, I like to be 100% in that world, and I wasn't. I was playing in front of bigger and bigger audiences, and having less and less time to prepare. It couldn't keep going at that rate. I just burned myself to the ground”. Halsall quit touring between May 2017 and October this year to focus on Gondwana.



As well as setting up and running the label, Matthew has released four solo albums, two with The Gondwana Orchestra and a collaborative LP, *Inspirations*, with Dwight Trible.



All photos: Joseph Branston. © MU 2018. Taken at The Fitzgerald, Manchester. www.thefitzgerald.co.uk

The MU & Me

"I joined the MU mainly because of the insurance and legal support. Being a self-employed musician, it was really useful to have up to £10 million in legal cover for performing live, and £2,000 of instrument insurance, which I've actually extended above that. That's really important as I travel all over the world with my trumpet. And if I have any accidents or problems where I can't play any more, there's cover. Also mental health and hearing support are important and there's an opportunity to investigate those things. Contractual and legal cover is also crucial. When I suggested to someone that they got an MU membership to go through a contract, that was quite successful for them. Also, a union of musicians that's 30,000 strong is a special thing to be part of. To be able to go to parliament and try to change things is important to me."

Crossing borders

All the sides of his complicated life are partly rooted in his upbringing, initially in Lees, outside Manchester, where his art teacher dad and entrepreneur mum had a front room draped in Eastern wall-hangings, with a piano and record player as its central shrines.


"My mum's quite spiritual, my dad is more straight-up," he says. "They were both influential." Hearing screaming trumpets on a family Sunday afternoon outing to a Wigan jazz club set him on his path aged six. Gondwana was then named after his mum's furniture shop, which imported from India, China and Africa.

"My mum explained what Gondwana [the name of a prehistoric supercontinent] meant to her. It's about forgetting the world's lines and borders and being connected as one. I loved that. I really don't like rules and borders. I'm in love with cultures and art from all over the world. I don't see it as us and them."

The appeal of the modal music of his early albums, with its meditative lack of chordal movement, also connects to Halsall's

beliefs. "Fast music doesn't suit my brain," he says. "Also, I love to give the musicians on my records something stripped back, because more of their personality comes out. That's what I love about *Kind Of Blue*. It's my favourite record, that and Cannonball Adderley's *Somethin' Else* [which shares many of the same musicians]. Hearing players like Cannonball so stripped back and soulful, that's what I was always chasing. And Bill Evans and John Coltrane, with Miles Davis. There's very few points where each of them sounds like that in the rest of their careers. There's a deep respect and thoughtfulness to their music together. That's important to me. Not how quickly you can play the saxophone."

Halsall's modesty, suspicion of ego, and the distractions of running a label have kept his own lovely music under-sung. The satisfaction of a night of high communion with a crowd is sometimes matched, anyway, by life as Manchester's jazz mini-mogul.

"It's not like being a parent, but you are a figure of support for musicians that lets them have life-changing opportunities. I hope I've been able to give people who are similarly left of centre of jazz an opportunity they wouldn't otherwise get. I love the family element of running a record label. And I can't thank the artists enough for trusting me." 

Double Lives

Across the UK, many musicians are actively combining their creative pursuits with a regular nine-to-five career.

Report by Henry Yates

The modern musician is a formidable multi-tasker. With up to 85% of MU members working on a self-employed basis – and evidence that these artists earn their living through a combination of creative pursuits and regular employment – we remain in the age of the part-time professional.

“I work with professional musicians who juggle parallel careers all the time,” says MU Regional Organiser and Damned bassist Paul Gray. “Unless you’re one of the few employed full-time as a musician – in an orchestra, for example – the majority of musicians I interact with have other forms of employment they manage to fit around their musical careers.

“It could be that they’re working part-time because a musician’s life and earnings can be unpredictable,” adds Paul, “or because they have a passion and talent for other areas of work, or simply that other work affords them an income to back up their musical activities.

“I know musicians who have day jobs they love and wouldn’t have it any other way, and conversely those who dream of spending all their time being creative and earning their income solely from music. If you’re a self-employed portfolio musician then that’s possible, but the majority of musicians I engage with probably aren’t in that bracket and are somewhere in the middle.”

Many reasons for multi-tasking

Behind every moonlighting musician, you’ll find a fascinating backstory shaped by complex motivations. In this feature, we hear from four highly respected part-time professional musicians who have no intention of giving up either of their day jobs – and they’re in good company.

“From a personal view,” says Gray, “I recently undertook some recording and live work again with The Damned, which I managed to fit around MU commitments. The drummer also works as a production manager for Native American casinos and our keyboardist – and MU member – Monty Oxymoron is very proud of his parallel career as a psychiatric nurse in a Brighton nursing home. I think my favourite example is Iron Maiden’s singer Bruce Dickinson, who also manages to fit in time as a commercial airline pilot.”



Julia Bentley Dawkes

“You need a lot of strings to your bow, so to speak...”



© Jodie Humphries @DigitalJodie



Westend61 GmbH / Alamy; © Lorne Thomson / Getty Images



Above: Monty Oxymoron of The Damned performs at O2 Academy Brixton on 26 November, 2016 in London.

Julia Bentley Dawkes runs a music shop, teaches flute to children and is founder of the family-friendly Concertini events – while finding time to play live with a flute duo.

"I know from having a father who was a professional musician that it's not easy. It's very difficult to have a family life. I mean, my parents divorced when I was eight. He was just on the road all the time, and from an early age, I knew that I wanted to do something in music – but I didn't want to have that as a job.

"I studied at the Leeds College of Music, spent four years playing and practising. I'd work behind the bar in the clubs and I'd get to see the most amazing live music every night of the week – which stoked my passion. Then, in 2001, I came back to work at our music shop in Maidenhead, which is where I met my husband. I'm trained as a Suzuki flute teacher, so I have kids coming to my home studio for classes. I also play in a flute duo with my sister-in-law. Garden parties and weddings mainly. Like jobbing musicians, we do whatever comes along.

"But at the moment, my main passion project is Concertini. I started it exactly three years ago and it's going really well. The idea was to introduce families to lots of different styles of music. We do everything. We've had classical concerts, chamber choirs, funk, musical theatre. And it's not dumbed-down at all. It's great musicians, really inspiring stuff. I've done everything for those events on my own – from social media to digital marketing – and it's been a learning curve. I keep a tight schedule. It was very stressful to begin with. But it's about having goals and visions, and being totally organised using scheduling tools like Trello, which makes life so much easier.

"The concerts were just something that I had a burning desire to do, and I wanted to put all my efforts into that. The teaching, I'm very passionate about as well. Unfortunately, that means my own playing has taken a bit of a back seat. Whenever I go and hear an orchestra, I think, 'I'd love to do that'. But it'd be difficult to go on the road for months on end. My husband has a job. He's running the shop, he has to be here. Maybe when the kids are older, I might start doing more.

"My life is a bit of a juggling act. You need to have lots of strings to your bow, so to speak. But I think being trained as a musician has helped me to be organised and keep on top of things. It's helped with every aspect. That's why it's so important for young children to study music – because it will help you in every area of life."

THE MU & ME

"I'm pleased to be an MU member. I've had quite a bit of help recently with questions about legal stuff to do with the concerts. I'm passionate about the fact that musicians should get paid to play, and a decent amount. I want to make sure musicians know that Concertini is not a freebie, that they'll get a good deal out of it. And I'm hoping I can work closely with the Musicians' Union to make sure that happens."

For more details about Concertini's upcoming events, see concertini.co.uk

Dave Williamson

“Music is not a hobby for me. It never has been...”



© Tom Siebenpfeiffer and Ruth Most

Dave Williamson is both a telecoms engineer and an in-demand bassist, whose credits include playing with Midge Ure and Ronan Keating.

“More years ago than I care to remember, I was an apprentice for British Telecom – and worked for several years as an engineer before I left Scotland. I came down to London, and started working as a pro musician in 1991. But it was getting a bit grim and careerist, so I drifted out of that and back into the work I’d done before. I went back towards music in the early-90s and since then, I’ve balanced the two. Now, I’m a freelance network and telecoms engineer – but I still play when opportunities come along.

“I’ve been fortunate enough to do some big gigs. I was involved with the prog rock band Diamond Head – Metallica were huge fans and they used to send us their first pressings. I’m now in my 33rd year with a US band called Heatwave. I’ve played at Hyde Park and Boston Garden.

“My telecoms job is the more stressful. In pure hours, it takes up more of my time, because it’s nine-to-five. Dovetailing that with musical stuff tends to swallow up my spare time. My wife is very tolerant.

“Do people find it strange that their engineer has worked with Ronan Keating and Midge Ure? I don’t talk about it. That’s another part of my life and the two are separate. One supports the other. For practical purposes, I wouldn’t give up the telecoms role. But I’d never give music up. I’m obsessive about the things I do, and without that, I’d be much the poorer for it. There’s a Native American poet called Joy Harjo who wrote, ‘If you do not answer the noise and urgency of your gifts, they will turn on you or drag you down with their immense sadness at being abandoned’. If you have that necessity to be creative, you must do it. You have to find a way.

“There is a school of thought that if you’re not earning your entire income from music, you’re not a ‘proper’ musician. That’s nonsense. However you choose to ply your trade, if you’re earning income from it, and if you’re doing something creative, then you are a professional. I’ve had my knuckles rapped by a friend when I’ve alluded to the fact that I might be considered by some as a part-timer. He said: ‘You’re a professional. The fact that you’re earning money from somewhere else is neither here nor there.’”

THE MU & ME

“The MU is a community. In the face of huge change in the business, it offers support, information and guidance, from business matters right down to finding ways to hone your craft. It’s a valuable resource. Not just for the insurance that comes free with the membership but because you’re all part of a family of musicians that are finding their way through all these changes.”

For more information on Dave’s upcoming projects, see davewilliamson.co.uk

Kate Strudwick

“Sometimes, It’s a bit like being Clark Kent...”



© Dan Fenton

Kate Strudwick is creative project manager at Head4Arts and flautist in Celtic folk band Allan Yn Y Fan. She told us how she spins the plates...

“I don’t think I ever sat down and planned a career. It just happened. The band met when we were working in some capacity at Garden Festival Wales in the 90s. I managed the music programme, Geoff was on community outreach, Linda was on the marketing team. It was only later that Geoff found out I played the flute and conned me into helping with a ceilidh. We went from being friends who played music together – to realising we were a band.

“Some people might think that part-time musicians are a bit of a cop-out, but I think my day job at Head4Arts is connected to what I do with the band. It’s all about nurturing people’s creativity. We know that participation in art and music is great for health, well-being and communities. Because of the work I do in my day job, I understand artists’ perspectives and treat them how I would want to be treated.

“It’s always been the way that the things that bring the money in for Allan Yn Y Fan have been the weddings and ceilidhs – the social side – whereas the really creative

Art Themen

“Music was my mistress
– and so was medicine...”

stuff like recording has taken investment. To get to the situation where you could potentially be a full-time professional, you need that track-record of quality. And it has to be paid for from somewhere. So we've worked day jobs to make sure that we could deliver quality recordings with proper sound engineers.

“Sometimes, working under pressure is better. It may be that there are periods when the band are working intensely together. Then there are other times when I'll say, 'Don't book any gigs this week because I've got a massive thing on at work'. Or, if one bandmember is busy, we'll say, 'Right, how can we support them to do both jobs?' You support each other.

“Sometimes the two worlds collide. It's a bit like being Clark Kent. Someone at work will say, 'I'm sure I've met you in some meeting'. And then they'll go: 'Ah, Allan Yn Y Fan, I've seen you loads of times'. And they'd never actually noticed before.

“Financially, the day job makes it possible for me to do everything else. But the two roles balance out. If I didn't have the music, I wouldn't be able to do my job. Because that nurtures my creativity. That's what fuels my ability to do what I do. My art is my life – and my life is my art. And doesn't that sound pretentious?!”

THE MU & ME

“For me, one of the most important things is the MU diary. I use that all the time for scheduling. And it reminds me, when I'm doing my bleakest budgeting work, that I'm a musician. It's really important to me that's part of my identity.”

Kate is currently working on a solo song cycle based on the writings of Welsh naturalist Ronald Lockley. For details of the band's activities, see ayyf.co.uk and for more on Head4Arts' work, visit head4arts.org.uk



© Merlin Dalemán

For over three decades, acclaimed jazz pro Art Themen worked as an orthopaedic surgeon. He told us about the transition between the scalpel and the saxophone...

“My medical career was straightforward. I was on rails. By the time I became a consultant, I was more or less my own boss. I was at a very good provincial district general hospital in Reading, and my colleagues would allow me time off when I had a gig. We'd swap duties, so I could go to bed at three and start work at eleven.

“My first pro band was with Alexis Korner and Cyril Davies in the early-70s, and the scales fell from my eyes. We played in Manchester, where my mother was from. In the interval, she asked Dick Heckstall-Smith: 'Would you like a drink?' So she brought him a pint of bitter, Dick drank half, then produced a half-bottle of gin, filled it up to the brim and drank it very calmly in front of my mother. And my mother was just thinking: 'My tender plant is exposed to these rogues...'


“Thank God, the phone continued to ring. I worked with Jack Bruce. I was on Joe Cocker's *With A Little Help From My*

Friends – and got 15 guineas for it. I was with Phil Seamen – one of the most notorious drug-takers – and I don't want to sound holier-than-thou, but I saw the effects it had on people who meddled too much. With my medical hat on, it was like, 'For Christ's sake, don't do it'.

“Did I ever aspire to be a full-time musician? The short answer is no. I didn't ever want to give up the medicine, because I loved that too. The financial security came into it, but it wasn't a major factor. Hand on heart, I wanted to do surgery, which just turned out to be financially quite well-paid.

“I've been very lucky. I'm 78 now. I'm still playing with musicians at the very top of their game. I don't feel I've ever been looked down on as a part-time musician. In the words of the club-owner Peter King: 'We're a family'. There's mutual respect. But there is a cautionary tale here. You can do both, but there's a price to pay. I was never a very good father, because I was never at home. I was on duty most of the time, and I was certainly playing a gig one in three. I've been divorced many years. But if I had my time over again, I'd have done exactly the same thing. Because in the words of Duke Ellington, 'Music was my mistress'... and so was medicine.”

THE MU & ME

“In about 1972, I became a fully paid-up MU member and have remained so ever since. It's helpful, particularly for people who've fallen on hard times. It makes sense, and I'm happy to pay my subs, because it does an awful lot for people who are less fortunate than me – because I still have my pension.” 

Writing A Song For Eurovision

The iconic contest has enduring appeal for generations of songwriters but how exactly do you get a song on the show?

Report by Roy Delaney

The chances are that you were sitting in front of your TV back in May, watching another less than successful UK performance at the Eurovision Song Contest and thinking, "I could do better than that!" As it happens, there are a number of routes into the contest. Many MU members are involved in Eurovision every year and not just via the UK's entry... Indeed, while there may only be the one British entry per contest, our songwriters and musicians have a hand in an increasing number of the songs produced from across the continent, and beyond. But how exactly can you get involved?

Home entry

The first port of call is, of course, the United Kingdom, and there are two main avenues to getting your song in front of the selection committees at the BBC. The first and most fruitful is to go direct to source. After a few fallow years, the broadcaster thought it was time to rebuild its selection process and appointed music industry expert Hugh Goldsmith to look after our entries. Goldsmith has a massive background in discovering pop acts such as Billie Piper, Atomic Kitten and Blue, and so is set to forge a root and branch change in the way that we select the songs.

For the last few years he has been holding writers' camps where writers and performers

from all over the world get together to create the songs, which are then put out to expert focus groups to gauge interest. A long list is then put to the BBC, which draws up its favourites for the UK selection show, currently called *Eurovision: You Decide*. To see if you can get involved, the best thing we can suggest is to contact Hugh via the BBC Eurovision website, setting out who you are and why you think your ideas should be considered for the show. Be aware though that, following SuRie's ill-fated appearance at Eurovision in May, the BBC is very likely to change the submission system in the very near future. So keep your eyes peeled for any news.

Public contest

Parallel to this process, the BBC wanted to open the contest out further to the people to see if there were any hidden gems coming in from the public. So for the last three years it has had an additional public submission

Below: Saara Aalto from Finland. Right: The UK's own SuRie made it to the final with *Storm*.



© Thomas Hanses; © Andres Putting

process where hopeful songwriters and musical artists can send their work to be assessed by a panel of members of the official UK Eurovision fanclub, OGAE UK. However, a number of things must be taken into account when choosing this route. As with any open competition, the quality is... *variable*. A quick search on YouTube using the terms 'UK', 'Eurovision' and 'rejected' will offer up an array of novelty acts and bedroom troubadours that would struggle to get a gig at their local pub. This is both a good and bad thing. Good because a decently constructed song will stand out, but bad because your song will be nestled in among so much ordinary and esoteric material that the judges may have been worn down before they hear your gem.

It's also worth bearing in mind that OGAE members are first and foremost Eurovision fans, and tend to favour songs with a more traditional Eurovisiony slant. So, high energy dance pop songs and big frocky ballads stand the best chance and any kind of genre song will be fighting a losing battle. A video of the artist singing the song live to demonstrate that the proposed singer can sing and perform ably must be submitted – it's not just a case of sending a demo.

"For the last three years the BBC has had an additional public submission process where hopefuls can send in their song."



What To Avoid When Writing For Eurovision

Musician and journalist Chris Lochery is a student of Eurovision form and has five tips for you to consider when writing your song:

Tempo

128BPM has proven to be poison at Eurovision. Five years in a row (2010-2014) the song that came in last place was paced at either 127 or 128BPM. Between 2015 and 2017, songs at 85BPM came last – so avoid that too!

Key

The competition has changed since the days of Abba. Nowadays, you're more likely to win with a moody-sounding song in a minor key. In the last 20 years, not only have entries in minor keys won three times more frequently than those in major keys, but entries in major keys are three times more likely to finish last.

Lyrics

It seems that darker, more brooding themes to your lyrics boost your chances too. Winners are more likely to talk about night, storms, thunder and fire.

Songwriters

The average number of composers on a winning entry since 2000 is two. So if you write by yourself, it's worth roping someone else in to bounce ideas off. If you really want to give yourself the best chance of making the grand final, coax a Swede into assisting you.

Key Changes

Once considered an essential part of any entry, Europe appears to be shunning the classic key change these days. The last winner with a key change was Serbia's *Molitva* in 2007, and that used two – so maybe we gorged too much on them and lost our appetite...

Songs from this route are traditionally less likely to make the televised stages. While the OGAE competition has provided both short-listed songs and finalists in the past three years, Goldsmith and the BBC have a well-defined vision of the kind of song that they are looking for. With all the hurdles to contend with you may want to consider whether this is the most worthwhile use of your time and song. But this year three songs progressed from the OGAE process to the wider long list, so there's still a decent chance that your well-crafted song will stand out from the more amateur efforts.

Further afield

If you don't manage to get your song in front of the UK's selection panels there are many other possible ins into the competition, as an

ever-growing collection of countries are looking to employ songwriters and producers from outside their borders, and British talent is among the most sought after. This year, British-born songwriting talent had a hand in creating the songs from a broad range of nations. Tim Bran from Dreadzone was a producer for Azerbaijan, Ki Fitzgerald from the early line-up of Busted was behind much of the Finnish entry, while production companies such as Tileyard and DWB music regularly forge songs for a whole range of nations.

But how do writers begin to get a foothold in this world of international contests? Writer and musician Silver Darter has had songs in a few international Eurovision selection shows. He explains how he got his foot in the door:

"The first year I wanted to apply, the main Eurovision website provided a list of contacts for the broadcasters. That's long gone, ➔

"If you want to get into a particular national final of a country, do your research."

Jonas Gladnikoff

but I started building contacts from it, and noticed that many specialist Eurovision websites also publish lists of countries looking for songs. Teaming up with writers and producers with experience in Eurovision is best; find people around your level or higher."

Darter has made a few national finals around the continent, including adventures in Lithuania, but songwriter Jonas Gladnikoff has had even more success, getting to Eurovision three times as co-writer of the Irish entries, with many more songs chosen for national selection shows around Europe.

"My best advice if you want to get into a particular national final of a country is to do your research. What are the rules? What kind of entry submission are they expecting? Which singers would you want to work with? Because even if you have made an amazing song, it's probably not going to be successful if not paired up with the right singer. So do your homework. Learn about the process in the country you're trying to get your song into, and be prepared that you might have to put together a complete package."

Rules of the game

There are also some simple rules that must be strictly adhered to. No song can be a second longer than three minutes, and it cannot have been performed in public before 1 September the year previous to the contest. And be warned – the more committed Eurovision fans will do anything they can to get a song disqualified if there is a minor rule infringement. If there is a YouTube video of you singing your piece at a gig before that date, be sure to take it down! On top of that, the song can be performed by a maximum of six people, and must contain no recorded voices – although the rules are beginning to bend on that one.



© Andres Putting



Above: Azerbaijan's Aysel made it to the semi-finals. Left: Songwriter Silver Darter. Right: Jonas Gladnikoff's songs have made it to three contests.



To those who get their songs onto one of these shows, and indeed Eurovision proper, it can be a reasonably lucrative venture. Jonas Gladnikoff notes: "If your song wins the national final and goes to Eurovision it will be on TV in front of a massive number of viewers. And not just once, but it may include more than one of the shows, plus some preview shows prior to the contest. This does generate royalties with sales and streams from the official compilation album. But to make really big money off of a Eurovision song you probably need to win the contest or score a huge hit. In general, when you participate in a national Eurovision selection you are taking a risk, as there is no guaranteed financial benefit." Silver Darter also urges caution: "From certain countries I have never received any performance royalties, despite the songs being performed on prime time TV!"

The MU's Phil Kear offers advice on covering yourself copyright wise. "In order to protect your Eurovision song throughout the world, the first step is to 'fix' it by recording a performed copy or making a transcription. Sending this to the MU Copyright Registration Service will ensure you have a secure, independent, dated record of your authorship, which will assist in deterring infringement or proving your case should a dispute arise. All copies produced should be clearly marked with a full copyright notice. This will assist in proving an infringement was intentional."

The second step, continues Phil, is to join PRS for Music and register your song with them. PRS for Music will ensure your song is

registered in the UK, and in 100+ other territories with which they have agreements.

"If you wish to enter your song in a territory outside of the UK, I would advise consulting the PRS for Music website for a list of their reciprocal agreements and avoid any territories not listed. If PRS hasn't managed to broker a deal with the local collecting society, you probably won't have much luck there either. If another party attempts to claim ownership of your song in any other territory, PRS for Music should notify you, and your original registration with the MU Copyright Registration Service should enable you to resolve the dispute."

For songwriters wishing to get involved in the 2019 Eurovision Song Contest, it makes sense to closely study recent form, make contact with the various delegations and TV companies across Europe, and collaborate with other people who've already done some of the groundwork. It can be a complicated and bumpy journey, but ultimately worth doing if your song gets to be performed on that Saturday night in May, whichever country's artist happens to be singing it. **mu**

Fair Play Focus

Sneaky Pete's

Live music in Edinburgh is flourishing, thanks in part to this buzzing and eclectic city centre venue that endorses the ethos of the MU's Fair Play Venue scheme.

30



Sneaky Pete's,
73 Cowgate, Edinburgh EH1 1JW
sneakypetes.co.uk

T: 07595 777506
E: nick@sneakypetes.co.uk

CAPACITY: 100

ABOUT: City centre venue with a strong reputation. Gigs most nights across a range of genres.

CONTACT: Nick Stewart (Owner)

GETTING A GIG: Email Nick with links to your music, let him know where you are from and any interesting info about you.

© Brothers Good / Shutterstock



© Joe Barfi; © Robbie Toro; © Matthew Williams; © Holly Brown

Not all venues are created equal. Aside from the usual factors that artists have to take into account before playing a show – the size of the venue, the distance they'll need to travel, sound quality and so on – there is the increasing worry that they may not be treated fairly by the owners.

The MU's Fair Play Guide is the Union's attempt to help level the playing field. It offers advice to artists and promoters that can help them make informed choices when organising shows and tours. When musicians see an MU Fair Play sticker in a venue, then they can be assured that the venue has agreed to operate by the principles that the MU stands for. Crucially, it means that the venue is with the MU in opposing unfair pay-to-play practices, such as ticket deals – where artists are lured into buying tickets upfront, which they, rather than the promoter, must then sell on.

Valuable resource

To help musicians identify Fair Play Venues the MU has created the Fair Play Venue database, which now features over 100 venues across the UK. From here, musicians can read about the kind of music each venue promotes and find out how to go about getting a gig.

"We agree with the reason it's there, and we have always paid every artist no matter what..."

Nick Stewart, Sneaky Pete's

"What we hope to achieve from this is a network of venues across the UK that the MU Regional Offices can build relationships with," says MU National Organiser, Live Music, Dave Webster, "to inform musicians that they can expect fair treatment from these venues when planning shows and tours."

One of the main thrusts of the scheme is to encourage members with good experiences to let the MU know. "We can then contact the venue and see if they would be interested in becoming a Fair Play Venue and declare their support," says Dave.

One venue that is championing best practice is Edinburgh's Sneaky Pete's. Described by *The Guardian* as, "a vibrant sweatbox", the 100-capacity building has a long history with

music, stretching back to the 1970s. It has gone through various different owners, but reverted to the Sneaky Pete's name in 2009 and quickly became an essential place to play.

"Sneaky Pete's was one of the first venues to sign up to the scheme in Scotland," says Caroline Sewell, the MU's Regional Organiser for Scotland & Northern Ireland. "Having a venue like this involved is great promotion for the scheme's core values."

Musical map

Showing respect to the musicians who are playing the shows is vital, says manager Nick Stewart. "Pay-to-play shows are completely unacceptable in our book, and yet we still see major promoters getting involved in them. It has to stop."

Last year alone the venue hosted some 250 shows across a wide variety of genres. While Glasgow has long been the music capital of Scotland, Sneaky Pete's is helping put Edinburgh back on the map.

To access the Fair Play Venues database, visit <https://bit.ly/2jM4cUq>. To nominate a venue, email live@theMU.org 

Sneaky Pete's is a well respected venue in Edinburgh's live music scene.



© Roberto Ricciuti / Getty Images

31

The Musician



MAYA MEDVESEK (WHO GOES UNDER THE DJ NAME, NIGHTWAVE).

Maya moved from her native Ljubljana, Slovenia to Glasgow in her teens. She is best known as Nightwave, a globally-renowned DJ, producer, vocalist, club promoter and label boss.

"Sneaky Pete's is one of my favourite venues to play – it's so cosy and usually packed and popping by midnight, so the energy is always really special. The sound system is great too and really packs a punch in such a small space. I always have a fantastic time at Sneaky's and their staff are brilliant."

MU Regional Organiser



CAROLINE SEWELL, MU REGIONAL ORGANISER, SCOTLAND & NORTHERN IRELAND

"Sneaky Pete's is one of Edinburgh's most popular and well established grassroots live music venues. It is loved by artists and audiences, most likely because of the wide variety and exceptional programming.

"There is an ethos of fairness associated with Sneaky's, and Nick who runs the venue is actively involved in campaigns dedicated to protecting live music venues, having themselves experienced potential threats to the venue from noise complaints."

The Venue Owner



NICK STEWART, SNEAKY PETE'S, EDINBURGH

"We signed up because we agree with the reason it's there, and we have always paid every artist no matter what. We're happy to be signed up, but if there was no scheme we would still always pay acts – it's really important to show that you value musicians, even if it's just a small contribution. In a funny way, paying acts shows that you value their music above their financial worth. You're paying an act for their artistic worth, even if it's just a contribution, rather than just for the revenue that they generate for you."

sneakypetes.co.uk



If you're playing on a recording, it's vital that you sign the right contract first.

Right On Your Side Recording & Broadcasting

The MU's Recording & Broadcasting Department negotiates collective recording agreements and collects secondary use fees for session musicians.

Feature by Tracey Kelly

Recording session musicians face a host of concerns even before they set foot in the studio. Top of the list is cementing a contract that ensures fair pay for the job and protects their performers' rights. That's where the MU Recording & Broadcasting Department comes in, as Phil Kear, MU National Organiser, Recording & Broadcasting, explains:

"The department negotiates collective bargaining agreements with broadcasters and umbrella organisations for other regular employers of session musicians (record labels, independent film and TV producers, and advertisers). These agreements set out the terms and conditions under which session musicians work, when engaged by each employer, for the next three to five years."

Andy Findon, a flute and ethnic wind player who has performed on a vast catalogue of albums and film soundtracks, says he can't imagine where session players would be without the agreements. "It's so valuable to have them. They provide the basic rate – they give you a guideline of the minimum fee you should be working for, but if you feel you can get more then you can negotiate."

Secondary use

The department is also responsible for issuing licences for the secondary use of recordings. Phil cites as an example a pop track that is recorded and then subsequently synchronised into an advertisement. "Then we'll be looking to collect a secondary use fee from the advertiser for the session musicians on the track," he says. "Most music users realise that the Master Rights need to be cleared with the label, and the Composition Rights with the Publisher, but often a licence from the Musicians' Union in respect of the Performers' Rights is overlooked. This leads to a high degree of detective work on our part, and no small amount of persistence in order to extract the required fees."

Some session musicians do not grasp the importance of signing MU approved session forms, says Phil. "Experienced session musicians are inclined to complete the MU approved forms. They've become aware that they may be called upon to back up claims for a share of PPL income. Many, though, do not realise the other ramifications of not completing appropriate forms."

In the UK, there is an automatic granting of rights from the musician to the label or production company, explains Phil. "So if you turn up to a studio and don't sign an MU approved form which holds back some of these rights, you have inadvertently lost them all, aside from the right to PPL income which, thankfully, can't be transferred."

Maximising pay

Without these signed forms the department has little chance of collecting any secondary use fees for members, which can reduce the income you receive from a track by thousands of pounds over the 70 years it is in copyright.

"Our overall aim is to maximise the pay and employment of UK session musicians, and to collect every secondary use fee they are due," says Phil. "Making sure MU approved forms are signed gives us the tools to do so." **mu**

The MU advises members to contact the Recording & Broadcasting Section for advice on session agreements and contracts. See p101 of the Members' Handbook for more.

"The Union did a remarkable job in negotiating the rates..."

"Sitting on the R&B Committee has allowed me to become involved with the negotiations for rates," says trumpeter Paul Spong, whose career includes playing with Wham!, Elton John, Wet Wet Wet and Robbie Williams. "Change seems to take a long time in the music industry. The recession that hit in 2008/2009 seemed to freeze everything across the board, with no rate rises; everybody's wages remained stagnant."

"I think we waited for a good six or seven years before the BBC and PACT rates were increased. The Union did a remarkable job in negotiating the rates to keep pace with inflation. It's small, slow movements, but it's the only way things will change. I think we're in a better place than we have been for a long time as a Union, and my work with the Committee allows me to feel personally more involved in helping my fellow musicians and to progress music."



PHIL KEAR,
MU NATIONAL ORGANISER
RECORDING &
BROADCASTING

"We're hoping to develop the MU membership card into a kind of 'smartcard'. It might be linked with a mobile phone app, whereby musicians going into a studio to record will be able to use that card (maybe by swiping it in the studio) to prove they were there, and to create an electronic version of the current session form, which is still done on paper. It won't have to be re-keyed in at MU HQ – it will go straight into both our database and PPL's database. A type of electronic signature will be used as well. It will bring the registration of musicians at sessions up to the latest standards. It will be digital, rather than on paper, which seems a bit 19th century."



ANDY FINDON,
FLAUTIST AND MEMBER
OF THE MU RECORDING &
BROADCASTING SECTION

"I took one of my sons to a concert in Hammersmith, and I suddenly heard an orchestra that I'd done a session with. It was backing this big group and they were using tracks we had played on, at the concert. So now there's a new committee for people's secondary uses, as other artists have started using our recordings in live performance. It's coming to a point where we really do need to police that, and we feel like we're going to get somewhere. We've been talking to the employers, getting broad ideas about what they'd be happy to pay. The MU is getting a lot more serious about things like that, and we're going to make real progress in getting an agreement."

Leicester



34

The Midlands city has enjoyed a remarkable musical comeback in recent years.

At the start of the 2010's things weren't looking bright for Leicester's music scene. It had lost both legendary venue The Charlotte and well-respected festival Summer Sundae in the space of a few years. For a while it was in the wilderness, missing out on touring acts to its neighbours and lacking direction.

Leicester combines picturesque scenery with a now thriving music scene that's put it back on the map.

The city has undergone something of a renaissance recently however, with ambitious small venues and a revitalised O2 Academy putting it back on the touring circuit.

"Currently Leicester is in a pretty good place," enthuses The Cookie's Nik Sharpe. "We're often perceived as a B or C market city for touring, so we have to push to keep us in the mix for the bigger shows. On the 150-500 capacity level of touring we pretty much get everything coming through; it's 1,000 plus level acts that are the really hard sell."

On the up

"Leicester's music scene has really changed in the past few years for the better," continues Elisabeth Barker-Carley of venue The Shed. "A few years ago, I saw a lot of venues and promoters struggling to fill their shows. Now, venues across the city are seeing busy rooms on most nights. That to me shows a surge of support and love from the local music scene."

While Summer Sundae is gone, the annual Handmade Festival has grown fast to fill its shoes, bringing big names and new acts to the city, while events such as Simon Says and Riverside Festival showcase family-friendly local acts on outdoor stages.

Things are looking great for homegrown talent with a crop of new acts making their way on to major labels and national radio in recent months. While Kasabian continue to dominate the conversation, acts such as the soulful Mahalia and indie upstarts Easy Life seem poised to break into the mainstream.

As well as its London home, The Philharmonia Orchestra has been resident at the city's De Montfort Hall since 1997, bringing seasons of concerts to the venue and pioneering a fresh approach to the modern-day symphony orchestra – reaching new audiences through digital technology and education programmes with a wide range of Leicester residents. ➔



Leicester East Midlands

Population: 348,300

Famous Leicester people and residents:
David Attenborough
Richard Attenborough
Felix Buxton
(Basement Jaxx)
Thomas Cook
Cornershop
John Deacon
Engelburt Humperdinck
Kasabian
Lisa Lashes
Gary Linekar
Mark Morrison
Sue Townsend

**MU Midlands Region
Regional Organiser:**
Stephen Brown
2 Sovereign Court,
Graham Street,
Birmingham, B1 3JR
0121 236 4028
midlands@theMU.org

Venues

2FUNKY MUSIC CAFÉ

Dedicated to serving the city's urban music scene, but doing a whole lot more on top, the Music Café was adopted by 2Funky Arts a couple of years ago and has seen something of a renaissance since. It now sports a seven-day festival and plenty more besides the gigs and club nights in its 350 capacity room.

2funkymusiccafe.co.uk

THE COOKIE

Punching well above its weight The Cookie has, in many ways, put Leicester back on the touring map in recent years. As well as its 180 capacity basement stage, bands will often come back time and again to play much larger rooms under the venue's umbrella.

thecookieleicester.co.uk

DE MONTFORT HALL

De Montfort Hall is the city's major concert hall (2,200 capacity) and outdoor amphitheatre (7,000 capacity) and has hosted Frank Sinatra, The Beatles, The Rolling Stones, Pink Floyd and David Bowie since it opened in



The Shed: a small venue with big ambitions.

© Philip J Vernon Photography

1913 and hosts the city's excellent Philharmonia orchestra.

demontforthall.co.uk

DRYDEN STREET SOCIAL

This brand new 500 capacity venue opened to little fanfare last year – hidden away in a decidedly industrial bit of the city – but it has quickly put itself on the map with shows from British Sea Power and Jaws. Now Dryden is the well-appointed mid-size venue the city so desperately needed.

drydenstreetsocial.com

FIREBUG

Open until 4am almost every night of the week, Firebug has become a hub around which the creative community gravitates. It's 140 capacity upstairs room hosts regular live music as well as club nights, burlesque and comedy.

firebugbar.co.uk

THE MUSICIAN

Nowhere in the city hosts as much music as The Musician. With shows at least six nights a week, it has full disabled access, comfy seats and real ale. Acts tend to be focused on rock,

blues, folk and Americana – but this institution is a broad church.

themusicianpub.co.uk

O2 ACADEMY LEICESTER

O2 Academy Leicester sits within the Percy Gee building of Leicester University. Under-used when it first opened, it now plays host to big name acts in its 1,400 capacity main room and the annual Handmade Festival.

o2academyleicester.co.uk

THE SHED

Having opened in 1994 The Shed has seen a new lease of life with extensive refurbishment. Nestled in the city's cultural quarter it might be dwarfed by the Curve theatre, but its ambitions are not, with touring acts gracing its 200 capacity main room and 80 capacity vault throughout the week.

getintheshed.co.uk

THE SOUNDHOUSE

Sitting in the heart of the cultural quarter The Soundhouse combines the feel and atmosphere of a pub with a well spec'd venue.

soundhouseleicester.co.uk

Leicester's favoured sons: chart-topping rockers Kasabian.



© Venia Shalin / Getty Images

Local Media

DEMON FM

De Montfort University's student radio station is staffed by enthusiastic students with a passion for the local music scene. Catalyst (6pm – 8pm on weekdays) is their local and new music show.

demonfm.co.uk

GREAT CENTRAL

Started in 2016 with a remit to help local arts and culture find the audience it deserves, this print newspaper features interviews with big hitters alongside local and undiscovered talent.

greatcentral.org.uk

MUSIC IN LEICESTER

Run by a small team of irrepressible enthusiasts, Music In Leicester has become a vital online document of the city's thriving local gig scene over the last decade or so. A great resource for keeping on top of shows.

musicinleicester.co.uk



Mahalia on stage at The Camden Assembly Pub, London in October.


© Joseph Okpako / Getty Images

“The city has become home to a crop of new music industries.”

streamline the collection of payments to the collection agencies and is now employing hundreds of city residents.

Echo Factory, a new music school in the city centre, has brought more degree level qualifications in performance and music business to a city already home to De Montfort University's respected Music Technology and Innovation faculty, guaranteeing an influx of young musicians into the city each year.

The real ace in Leicester's hand is its vibrant multicultural make-up. With the biggest Diwali celebration outside India, its massive Caribbean Carnival and thriving communities from around the globe it's a melting pot of cultures that feeds in to thriving subcultures and communities. 2Funky Arts have long been at the forefront of supporting many of these scenes from their humble beginnings as a record store through to opening their own venue and festival.

“The live music side has really grown over the last few years for us,” says 2Funky owner Vijay Patel. “There are lot of new acts from the city and more people coming out to support them. It got to the point where we were turning away a lot of promoters and events, so we've had to go as far as taking on a new venue next door to accommodate even more.” 

Even through its wilderness years, and in the absence of the presence of the mainstream music industry, Leicester remained synonymous with a DIY music community.

That approach has gone from strength to strength in recent years with the gay punk scene in particular rising to prominence and showcased through events like Glitterfest – an alternative to Leicester's Pride celebrations.

Centre of industry

The city has recently become home to a crop of new music-related industries with the arrival of The Music Licence and Echo Factory. The Music Licence, a joint venture between PPL and PRS for Music launched in the city earlier this year as a way to simplify and

Festivals

DOWNLOAD

While Nottingham and Derby also lay claim to this monolith of rock music, it's firmly set in Leicestershire's Castle Donnington. This year it is topped by Guns 'n' Roses and Ozzy Osbourne.

downloadfestival.co.uk

FESTIVAL 2FUNKY

Long time linchpins of Leicester's urban scene, 2Funky bring a week of music, art and discussion to the city each May focused on UK garage, drum 'n' bass, soul and hip-hop.

2funkymusiccafe.co.uk

HANDMADE FESTIVAL

Handmade is about discovering something new. It takes over O2 Academy Leicester over the May bank holiday, headlined by the likes of Drengé and Circa Waves.

Handmadefestival.co.uk

DIWALI

Leicester is hugely multicultural and plays host to the largest Diwali celebration outside of India. Melton Road and the East End are filled with music, dance and light.

visitleicester.info

TEXTFEST

Brand new to Leicestershire, this greenfield event features a host of chart-topping acts from Example to The Fratellis, as well as DJs and funfairs.

textfest.co.uk

CITY FESTIVAL

Running right across the city throughout late August, City Festival is actually the coming together of multiple other smaller events, including Journeys Festival International celebrating the music and art created by refugees.

visitleicester.info

RIVERSIDE FESTIVAL

Occupying the banks of the River Soar, Bede Park and Castle Gardens, Riverside Festival is a country fete in the heart of the city. This year features swing bands, local music, canal boats and artwork from city artists.

visitleicester.info

The Local View

“Leicester has a buzzing scene right now with great local MU Fair Play venues such as The Shed and The Cookie putting on bands and touring acts. Their owners and promoters help bands gain that all important foothold, whilst treating them fairly. Both myself and Ben Benson, who's my MU colleague, liaise with these venues to ensure musicians know what we are about and push that hard, especially so during Independent Venue Week when there is a raised national profile.”
Stephen Brown, Musicians' Union

“When I started promoting in Leicester it was just after The Charlotte had closed down, which was a famous venue on the 90s touring circuit and the city had dropped off the map. Over the past six years we've managed to put The Cookie firmly on the map as a 'must play' venue for emerging new acts and we've created a pathway for acts through the venues up to 1,600 capacity. We've worked with acts like Royal Blood, Blossoms and Declan McKenna through the venue.”
Nik Sharpe, The Cookie



lan Francis stock / Alamy

Leicester is the best place in the UK to celebrate Diwali, the Hindu festival of lights.

Studios

DEADLINE STUDIOS

Deadline has been the starting point for countless Leicester acts, as well as recording veterans like Engelburt Humperdinck.

deadlinestudios.co.uk

QUAD

Both a recording studio and rehearsal space, Quad is a warren of rooms of various sizes accommodating solo artists up to big productions built around a central Pro Shop and Café.

quadstudios.co.uk

SEAMUS WONG STUDIO

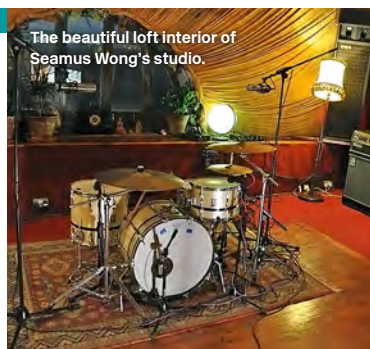
A beautiful loft recording space in the heart of the city, Wong's is a favourite of local musicians across a whole range of genres, and attracts sessions from much further afield. Don't be put off by the intimidating flight of stairs.

seamuswong.co.uk

STAYFREE

Veteran rehearsal rooms StayFree have been in Leicester since 1992. Now based in the industrial Frog Island, they offer hourly rooms, residential rooms and music equipment hire.

stayfreemusic.co.uk



The beautiful loft interior of Seamus Wong's studio.

© Seamus Wong

STILL ILL STUDIOS

Relative newcomers Still Ill have recently opened in the west end of the city. Tucked away on Faircharm Industrial Estate they have some unexpectedly lavish hourly and residential rehearsal spaces.

stillillstudios.com

YELLOW BEAN STUDIOS

A delightfully well spec'd studio in Leicester's west end, Yellow Bean has a range of vintage gear including a Hammond Organ and Fender Rhodes in its arsenal. Previously accommodating rehearsal spaces it's now focused on recording.

yellowbeanstudios.com

Music Shops

CHURCHGATE MUSIC

Stocking sheet music, instruments and consumables, Churchgate Music is largely focused on serving classical performers and young musicians in the city.

INTASOUND

The go-to music store in Leicester's multi-cultural west end, family run Intasound has been serving locals and students alike for decades. It's packed to the rafters with gear from new and second-hand guitars to amps, PA systems and keyboards.

intasound-music.co.uk

MUSIC JUNKIE

Music Junkie is the city's music megastore,

stocking the widest range of instruments for guitarists, drummers and keyboard players as well as stacks of studio and DJ technology.

musicjunkie.co.uk

ROCKABOOM

Leicester's long-serving independent record store has recently relocated to smaller premises, but it's still the place to pick up vinyl and CDs 25 years on from opening. Its owner keeps a keen eye on local musical culture and stocks plenty of hip-hop, reggae and drum 'n' bass alongside the usual supply of indie, rock and metal.

tinyurl.com/yapnwgbl

Education

DE MONTFORT UNIVERSITY

DMU boasts BA and BSc courses in music-related subjects including recording, technology, performance and arts and festivals management.

dmu.ac.uk

ECHO FACTORY

Echo Factory is an independent music school that offers degree courses in performance

and business, validated by the University of Wolverhampton, as well as shorter courses.

echofactory.co.uk

LEICESTER COLLEGE

The college offers a host of music and technology courses.

The foundation courses are often a stepping stone to degree level qualifications.

leicestercollege.ac.uk

© Echo Factory

Recently opened in the city centre Echo Factory offers a range of courses.



150 Years Of The TUC

This year marks the 150th anniversary of the TUC and, to celebrate, the federation of unions captures some key moments.

Report by Katie Nicholls

When union officer and typesetter Samuel Caldwell Nicholson asked, "Why not have a congress of our own?" it triggered the unification of disparate unions under a single banner. Each organisation could now progress by having one voice to speak on behalf of working men and women across myriad professions. Samuel's simple question was to bear fruit and the first TUC Congress was held in Manchester and Salford Trades Council on 1 June 1868.

As we conclude the first quarter of 2018, the political climate in the UK continues to present major challenges to its workers. Concerns including Brexit and austerity, as well as the cultural acceptance of low pay and longer hours, hang heavy over the British workforce. In recognition of its history and the current status quo, the anniversary will be marked by the TUC150 initiative: a commemorative campaign that reflects on the TUC's past while considering the present and carving a roadmap for the future.

A story to tell

The TUC boasts a rich archive and it would have been expedient to celebrate this important anniversary with a chronological timeline of its many heroes and heroines. Instead, TUC150 aims to bring this history alive by presenting 150 stories that cover a century-and-a-half of activity. The celebration is a vibrant, colourful collection of memories and recollections from some of the inspiring people who have participated in the union movement. "We wanted to highlight 150 years of working



© Jess Hurd / reportdigital.co.uk

together," explains Nicola Smith, the TUC's Head of Equality and Strategy. "We didn't want to set the whole history of trade unionism with a list of great women and great men, we wanted to present snapshots of unionists that might surprise and inspire a new generation."

As part of this collection, TUC150 captures key moments in history, highlighting inspirational people such as those who campaigned for the national minimum wage, paid holidays for all and equal pay. These key figures in the history of the union movement sit alongside contemporary, everyday heroes and heroines, such as Lucy Masoud – a firefighter who bravely helped to battle the blaze in the Grenfell tower – and Paul McGovern who

left school aged 15 with no qualifications but, having gained an education through his union, now teaches others. "These are tales of struggle, courage and triumph," says TUC General Secretary Frances O'Grady, "ranging from the founders of our movement up to modern-day battles we are still fighting – such as closing the gender pay gap or ending racism in the workplace."

As well as marking significant dates throughout the year, such as International Women's Day and the anniversary of the Tolpuddle martyrs, TUC150 will feature two key dates during 2018. The first of these is 1 June, when the first TUC Congress took place in 1868, which will be remembered with a set of Royal Mail commemorative stamps. The second key date is 9-12 September, when TUC Congress will return to its birthplace in Manchester to discuss some groundbreaking initiatives that will present how the organisation plans to shape its future.



Left: TUC General Secretary Frances O'Grady. Above: Bassist and MU member Becky Baldwin. Top right: Union activist Betty Tebbis.



© Boris Schöppner, Betty Tebbis photo courtesy of People's History Museum



Celebrating MU History

As part of TUC150, the MU will feature three stories to inspire new members. Joe Arnold, bass trombone player with the Orchestra of English National Opera, and bassist Becky Baldwin both talk about their reasons for joining the MU. Meanwhile, the formation of the MU is illustrated with the story of clarinettist Joseph Williams, who wrote an anonymous letter to his fellow musicians asking them to, "attend a meeting in Manchester on 7 May 1893 to discuss forming a Union for Orchestral Players. The union that we require is a protection Union," he wrote.

"One that will protect us from amateurs," he continued, "protect us from unscrupulous employers, and protect us from ourselves. A union that will guarantee our receiving a fair wage for engagements. A society that will keep the amateur in his right place, and prevent his going under prices. A union that will see you are paid for extra rehearsals, and in time raise salaries to what they ought to be...". The Amalgamated Musicians' Union was formed and for the next 31 years Joseph worked as its General Secretary.

Looking back to go forward

The role of young people is significant to the TUC legacy. Joseph Williams was 21 years old when he founded the Musicians' Union, Rosie Hackett, was 19 when she organised 3,000 Jacob's Biscuits workers to strike in 1911 and Betty Tebbis became an activist aged 14 when she turned up on the first day of her job at a paper mill to discover that the boys were paid 13 shillings while the girls barely got nine. It is disappointing, then, to find that only 6% of people aged 21-30 working in the private sector are currently members of a union.

"With increasing numbers not knowing how a union is useful, we are setting up support and new models of trade unions," says Nicola Smith. "These will help unions to make their case and use digital methods to help engage young workers." Nicola says there are a range of activities that will be announced during September's TUC Congress.


"These new models will help unions to make the case to young workers."

Nicola Smith

"We're trying to learn from the past in order to move things forward to allow people to think about what to do to make unions stronger," she continues. "At Congress we're going to be debating and discussing issues that are going to be relevant for the next 150 years of union campaigning. These issues will be at the forefront of the TUC campaign plans for 2018."

Frances O'Grady highlights the need to build a new generation of trade union members, to prepare for the challenges that lie ahead. "We are unveiling a major new organising tool for young workers, developed through an exciting innovation programme," she says. "And at Congress we will publish new research on the future of work, along with policies to make sure that revolutionary technologies, like artificial intelligence and automation, are adopted in ways that benefit working people."

A union for all

Young people are undoubtedly the future of the union movement. However, TUC150 is aimed at *all* union members, offering everyone the chance for reflection and to find inspiration. "People need unions as much as they ever have," says Nicola Smith. "Given the challenges people are facing with longer hours and lower pay, the case for unions is clear... Everybody can learn from the experiences of the past and the achievements of working men and women over the past 150 years." 



INTRODUCTION TO... GDPR

If you are a musician, then new regulations may mean that you need to change the way you keep records of clients, as Will Simpson explains.

Over the past few months you will have probably noticed emails appearing in your inbox from organisations or companies imploring you to 'opt in' to maintain a presence on their mailing list. They're easy enough to ignore, of course, but any musician who teaches and holds information about clients should be aware that the EU legislation that lies behind these missives also applies to them. Indeed GDPR (General Data Protection Regulation), which came into force in May, affects any business – large or small – that keeps personal information.

As a sole trader you will doubtless be used to keeping records of clients, even potential clients. But it's important to note that even the most basic of information – a scribbled-down name, address and email, for example – now fall under the new regulations.

GDPR builds on existing data protection laws but adds a number of principles. The first one is that you can only process data if you have a 'lawful basis' for doing so. There are three main ways you can provide this – either that the person has already given you consent or if holding it is necessary for contractual purposes, (this could include using clients' contact details about the dates and start times of lessons, for example). There is also the catch-all option of 'legitimate interests'. These three should cover all the possible data processing that you will perform.

Incidentally, by 'processing' data the legislation refers to any action performed using personal information, including simply storing it. It should be pointed out though that GDPR doesn't mean you have to get consent for *all* data processing.

However, if you have any clients under the age of 13, which, as a music teacher you might well do, parental consent is important. Understandably, you should be extra cautious if you hold any data concerning minors.

'You should always endeavour to explain how you manage data that you hold on clients.'

Keeping clients' data safe is vital for their – and your – security.



LightField Studios Inc. / Alamy

Be transparent

The second principle is that you should make clear the purposes of the data you are using. Always try to explain how you manage any data you hold on clients, and this should be written into your privacy policy. Consent is not needed for all marketing. It will be needed for marketing aimed at children or electronic marketing (email/text) to people who are not yet customers or clients. Aside from this marketing can be done mostly under legitimate interests. Where consent is needed then it needs to be a positive opt-in message. Adding a tick 'opt-out' box at the end of your emails is no longer acceptable under GDPR.

The regulations stipulate that you must keep all data secure. How you go about this depends on what sort of data it is and what sort of teaching you do. A simple list of student names is fairly low risk. However,



TIPS FOR EFFECTIVE DATA PROTECTION

- Look on the ICO website (ico.org.uk) at their own privacy policy and then follow the guidance there about writing your own version.
- Be open and upfront with your clients about what information you have and make it very clear to them the reasons why you are storing it. Most will be fine with you keeping their contact details as long as they know that they are secure.
- Back up your hard drive – just in case your laptop or phone is lost or stolen – and if you are holding onto any particularly sensitive data then make sure to use encryption software.
- You are unlikely to need to send a mailer to people to ask them to opt-in. Also, we never recommend deleting people off lists – even those that say they do not want marketing messages. Instead, it is better to ‘suppress’ these and make a note that the person has requested to not receive marketing. If you delete people they could be accidentally added back to your marketing lists.
- Never share passwords or write them down and do not click on suspicious-looking links. Make sure you have up-to-date anti-malware software on your computer.
- If you have electronic data on students that you have not taught for over seven years, discard it.

losing a list of under-aged students with their home addresses is more serious and if you hold data with this sort of information then it's worth looking into adding an extra layer of security by encryption, for which you will need specialist software. Needless to say, never write down or share any passwords.

You also need to explain to your clients what data you have about them and what rights they have, which include the right to hold a copy of any data and stop any marketing messages they might receive. Clients also have the right to have any inaccurate data corrected and to claim compensation if their data is stolen or misused in any way. For MU members it's worth thinking about what sort of data you have about your clients and whether you can justify holding it. If it's data about students you no longer teach then it


makes no sense keeping it indefinitely. If it is for research purposes then it might be worth your while anonymising it. As soon as you do that it ceases to be personal data and is thus no longer covered by the GDPR regulations.

However, this begs the question of how long you should keep clients' data for? Understandably, many MU members may need to keep information for tax purposes. The GDPR regulations only state that you should keep data for a “reasonable period”, so perhaps the best course of action is to determine with your clients what a reasonable period constitutes and explain this in your privacy policy.

Customer invoices are usually kept for up to seven years for legal and tax purposes so it's unlikely you will want to keep data on students beyond this point. For people who have merely enquired about your services the reasonable period may well be shorter. Again, it's incumbent on you to justify the time scale involved. It's best to always be upfront and state clearly how long you intend to retain personal data.

Get up to speed

Writing a privacy policy needn't be troublesome. However long it is – and it doesn't have to be exhaustive in any sense – it should include information on how long you intend to keep data, for what purposes you are intending to use it and what rights your clients have over it. If you are unsure about what to include then it might be useful to contact the Information Commissioner's Office (ICO), the independent authority that has been set up to deal with the legislation.

GDPR does come with the threat of increased fines and the possibility of compensation claims if your clients feel their data has been misused. This may seem like a remote prospect if you're just teaching a couple of students each week but cyber crime is rising fast in the UK – in 2016 alone it rose by 8% – and data breaches can have profound effects. Get up to speed on the regulations and sidestep potential problems. 

The MU cannot advise individuals on their GDPR compliance. For all the latest information for members, including FAQs and case studies, visit theMU.org

reviews

Reviewer: Keith Ames
& Tom Short

A look at some of the latest albums, EPs and downloads released by MU members for 2018, together with links where you can find more information on the featured artists.

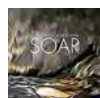


CATRIN FINCH & SECKOU KEITA

The second album from Catrin Finch and Seckou Keita is a hypnotic melding of two distinct cultures.

© Andy Morgan

The long awaited second album from Welsh harpist Finch and West African kora player Keita arrives five years after their highly-acclaimed debut *Clychau Dibon*. It was worth every moment of the wait – this is a truly inspired second act from the duo.



Soar

The harp is historically known as an instrument used for storytelling, and a real knack for narrative shines through on the eight songs here, from 1677's tale of the slave trade in Gorée to the imagined journey of *Bach to Baïssou*, which begins with an excerpt from *The Goldberg Variations*, before seamlessly

rising into a traditional African tune. Finch's harp has a beautiful fluency, while Keita's kora provides an hypnotic and otherworldly tone. The cover depicts an osprey and indeed the music here has a wonderful sense of flight and an appropriately soaring beauty.

catrinfinchandseckoukeita.com



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.

composer



LUIS CONTE & PETE LOCKETT
Boom!

Luis Conte and Pete Lockett are fine exponents of world percussion. *Boom!* is a heady confection of sounds from Cuba, India, America and beyond, with meditative layers of grooves.

petelockett.com



FUMIKO MIYACHI
Transitional Metal

A set of compositions themed around the periodic table. There is something metallic about the rhythmic intensity and glassy textures in her works. The melodies are memorable and original.

fumikomiyachi.com



EDU PASSETO & GUI TAVARES
Noite Que Brincou De Lua

Psychedelic, funky and melancholic, the gentle air soothes, while the songs subtly take aim at a repressive regime. edupassetoguitavares.bandcamp.com

singer/songwriter

» **PADDY NASH**
Gate Fever

Known for his upbeat work with The Happy Enchiladas, this solo album finds the singer in a reflective mood. The gentle pace and spare arrangements of guitar, drums and acoustic bass allow his keenly-observed stories to sink in. A perfect Sunday album. paddynash.com

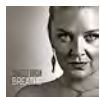
» **LUKE JACKSON**
Solo | Duo | Trio

Jackson has made a steady ascent in folk and blues thanks to his stellar musicianship. This live album, recorded over three nights in Canterbury, is divided into solo songs and performances with his trio. An essential recording. lukepauljackson.com

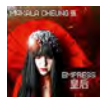
» **ANNA NEALE**
Wide Sky

Anna Neale's transportative songs incorporate influences drawn from Middle Eastern music in a way which never fails to engage. Featuring performances from Syrian musicians and members of the ENO, the mood throughout is uplifting. annaneale.net

pop/r&b

» **CHANTELLE DUNCAN**
Breathe

With credits for Nile Rodgers and Quincy Jones, session vocalist Duncan showcases a versatile range. Songs imbued with heartbreak and hard-won wisdom. chantellduncan.bandcamp.com

» **MAKALA CHEUNG**
Empress

Makala is making waves with her unique R&B, which melds Asian sounds with the rhythms of Bristol bass. Her debut channels righteous anger and dance floor desire. makalacheung.bandcamp.com

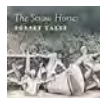
» **EMILY WATTS**
All These Years

Emily's atmospheric pop recalls London Grammar, but her full-bodied voice has a character all of its own. Sophisticated melodies and soul-baring lyrics suggest an exciting future for the singer. emilywatts.bandcamp.com/album

folk/country

» **GREG RUSSEL & CIARAN ALGAR**
Utopia And Wasteland

These rising stars have opted for a bold approach. Keenly judged protest songs such as *Line Two* make a spirited case against HS2, while Algar contributes a tender lead vocal on the Grenfell tribute, *We Are Leaving*. russellalgar.co.uk

» **THE STRAW HORSES**
Dorset Tales

This duo has an astonishing ear for melody. Themed around the history of Dorset, their latest project demonstrates a deep love of folklore, and is delivered with bales of originality and rhythmic flair. ludomusic.co.uk/thestrawhorses

» **GASOLINE & MATCHES**
EP

Sally Rea Morris and Steve Marks clearly have the wind in their sails. With high profile appearances at a number of festivals under their belt, their songs are full of chutzpah and beautiful harmonies. gasolineandmatchesmusic.com

jazz

» **RUN LOGAN RUN**
The Delicate Balance Of Terror

This debut album has much in common with its nu-jazz contemporaries, yet with its freeform sax, synth-atmospherics and tribal drumming, manages to conjure a unique and uneasy future-jazz vision. runloganrun.com

» **SIMON LASKY GROUP**
About The Moment

An album exploring 'moments' inspired by Mahler and Messiaen. Simon's playing is content to explore how a band recreate these points of stress and release. simonlaskygroup.com

» **SAM BRAYSHER/ MICHAEL KANAN**
Golden Earrings

Youthful alto saxophonist Braysher and pianist Michael Kanan explore the songbook. Braysher breathes new life into the work of Parker, Ellington and more. sambraysher.com

tributes

Martyn Davies

Remembering a staunch defender of musicians' rights

"I had the pleasure of working with Martyn for over 15 years in the City of Birmingham Symphony Orchestra. Martyn was also a dedicated MU steward and representative on the Players' Committee. He fought relentlessly to improve pay and conditions for his colleagues throughout his 42 years in the CBSO and was never afraid of an uncomfortable situation. His generosity, support, humour, dedication and professionalism will be sadly missed, but fondly remembered, by all who were lucky enough to know him."

Mark O'Brien

"Martyn was a hugely loved member of the CBSO for well over 40 years. His distinguished contribution to its international profile is for all to hear on many recordings and TV performances. Within the orchestra he will be remembered for his long service as MU steward. He was part of the major steps forward in the Rattle era, with an increase in salary and better conditions for the players. He also served on the local MU Committee, Regional MU Committee and the Regional Orchestras Committee. Martyn was a stalwart of the cricket team, a raconteur, a clarinet teacher, and a father and grandfather."

Charles Wall

Alf Reece

A trombone and tuba player who played with the stars

For most of the 60s, Alf 'Alfie' Reece was a session musician. As the decade dawned he was one of the trombone players in Billy Cotton's band and played on their live radio broadcasts and TV shows. Like many session players, he also worked on West End shows, including *Jesus Christ Superstar*.

He began playing tuba, bass trombone and euphonium. He also played with many of London's jazz luminaries, including Tubby Hayes, Dave Horler and Kenny Wheeler. Alfie was one of a small group who recorded the music for

Gerry Anderson's *Fireball XL5*, *Stingray* and *Thunderbirds*, and he also played on countless film soundtracks, including the original James Bond theme.

I can recall being at studios when he recorded with, to name but a few, The Hollies, Nancy Sinatra, Cliff Richard and Sammy Davis Jr. He lent his tuba to John Entwistle to play on The Who's *I'm A Boy*.

He played the tuba part on The Beatles' *Martha My Dear* and later played live with them when they performed *All You Need Is Love* on the first worldwide live TV link-up.

Brian Reece



Jonny Walker

A talented musician and a driven activist for the MU

"Jonny was a ray of sunshine. He lit up the room in any meeting he attended and brought compassion and wisdom to the issues we wrestle with. He will be sorely missed by us all."

Horace Trubridge, General Secretary, MU

"I first became aware of Jonny when the North of England Regional Office of the MU took a call from him about busking. We spoke of many subjects, but mainly how someone can change things for the better by getting involved. Jonny had dozens of meetings with buskers, lawyers, officials and the press in the launch of a scheme in Liverpool which made busking part of the landscape. It changed the lives of resident buskers, but it also changed how Liverpool feels day-to-day. We then did the same in a few other towns and cities across the North. What a good bloke he was and what a difference he made."

Morris Stemp, Orchestras Official

"Jonny was a truly valuable human being, primarily because he valued others above himself. Although we only met a few

times, I believe our interactions to have been more powerful than most people I have met. He was a deeply spiritual person, a believer of the best in others and a fighter for good causes."

Audrey Lawrence-Mattis, Member of the North of England Regional Committee

"Alongside his music, which touched many people, Jonny

"He lit up the room in any meeting he attended and brought wisdom to the issues we wrestle with."

made a valuable contribution to the Union. He took the lead in creating an MU busking policy, which many Local Authorities have taken up as best practice, and he was a champion for homeless people, fighting the draconian by-laws initiated by some local authorities against people living on the street. Jonny was a force for good."

Kathy Dyson, former Chair of the MU Executive Committee.

Stan Bourke

A veteran jazz drummer and West End musician

Stan Bourke – whose sparkling CV included playing in West End shows as well as with a range of legendary performers – has passed away at the age of 88.

Stan began his long and impressive drumming career at the age of 15 with gigs at Wembley Town Hall. He then went on to play with dance band leader Phil Tate, saxophonist Betty Smith and big band leader Ted Heath.

A stalwart member of the PizzaExpress All Stars, Stan was a familiar face on the London jazz scene, alongside Digby Fairweather and Dave Shepherd whose band Stan also played in.

As well as studio work that saw him appear on countless records, Stan also played in the pit at West End shows like *A Chorus Line*, *42nd Street* and *City Of Angels*.

His son Tony is also a drummer, currently performing in the hit Queen musical, *We Will Rock You*.

Will Salmon

Pete May

A drummer with a star-spangled roster

Pete passed away on 23 February. His career took off when an introduction to Herbie Flowers led to sessions with David Essex, with whom he toured and recorded with until 1989.

He was poached by Cliff Richard and became an indispensable pillar of his touring and recording band until illness forced his retirement in 2016.

Other notable artists on May's CV included Hank Marvin, Olivia Newton John, Mica Paris as well as West End shows like *Wicked* and *Ultimate Earth Wind And Fire*, which he co-led.

The bedrock of Pete's career was his family: his wife Jackie, three children and two grandchildren. They were the secret of his calm and the source of his excitement. Pete brought joy to everything he did. It was impossible to be bad tempered when faced with his grin. He is irreplaceable to all who knew him.

Andy Philip and Markus Gruett



Robert 'Bob' Simans

A multi-talented musician and tutor

Robert Simans was a musician, composer and teacher. In addition to a career as a violinist, Robert (known as Bob) was a prodigious talent, equally adept on piano and as a conductor and a composer.

Bob held a five-year residency with The Liverpool Philharmonic Orchestra. He also taught violin privately, including to a young

"His later life was given over to nurturing talent."

Simon Rattle. Robert subsequently moved to Glasgow, where his career flourished, notably with the Scottish National Orchestra.

The greater part of Robert's later life was given over to nurturing young talent, including accompanying Nicola Benedetti in her early recitals. He is survived by his wife, Kathleen. The pair celebrated their Golden Wedding Anniversary in 2016.

Kevin Dillon

Edward 'Ted' Barker

A skilled trombonist and session musician

Ted was born in Blythe in 1926. I met him in 1951 when he was in the George Evans Band in Newcastle. He came to London in the mid-1950s to join the Eric Winstone Band on first trombone. When Cyril Stapleton left the BBC, Ted joined his reformed band and in 1962 he joined the Ted Heath Band. He was now on the session scene and could be heard on films and TV.

Around this time he was a part of the Ray Davies Button Down Brass – a unit that also undertook cruises as a guest band. When the Heath Band reformed under Don Lusher, he returned.

Sometime in the 1990s he took on the West End show *Me And My Girl*, which was followed by playing with The Glenn Miller Orchestra UK, with whom he travelled the world until he retired. He will be greatly missed by his many friends.

Bill Geldard

Desmond Heath

A virtuoso violinist and talented teacher

Desmond was a hugely popular musician. Born in February 1927, he studied the violin at the RCM with George Stratton, and began his career in the BBC Symphony Orchestra in 1948 at the age of 21.

He went to play with the Philharmonic under Klemperer and Guilini and freelanced for many years, playing with numerous chamber orchestras. He led the D'Oyly Carte Opera in London and taught violin at Eton College and Westminster School.

In the late 1970s he joined the English Baroque Soloists under John Eliot Gardiner – a big change in style from his conventional symphonic – but the result was a success. Des had an agile mind, with a variety of interests. He was a painter, a potter and a poet who loved his family and his animals. He was a kind man who will be missed.

Sylvia Heath

Find full tributes to these musicians at theMU.org

- **Vic Knight** Bass
- **Morfen Edwards** Harp
- **Colin Larn** Drums
- **Tommy Ford** Accordion
- **Pete Warner** Saxophone
- **Skip Humphries** Drums
- **Ian Cameron** Trumpet
- **John Welch (aka John Martin)** Piano



Statement to members 2017

Statement to Members as required under the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) for the year ended 31 December 2017.
Summary financial information extracted from the full accounts.

Main Fund and Benevolent Fund

Summary Income & Expenditure Account
For the year ended 31 December 2017

	2017	2016
	£'000	£'000
Subscription Income	5,513	5,391
Other Income	1,771	1,901
Total Income	7,284	7,292
Total Expenditure	(7,463)	(7,454)
Operating (Deficit)	(179)	(162)
Other items	88	(691)
Investment Operations	1,019	1,749
Taxation	(216)	(185)
Surplus for the year	712	711
Remeasurement of defined benefit liability	680	(801)
Surplus/(Deficit) transferred to reserves	1,392	(90)

Political Fund

Summary Income & Expenditure Account
For the year ended 31 December 2017

	2017	2016
	£'000	£'000
Total Income	85	85
Total Expenditure	(98)	(68)
(Deficit)/Surplus for the year	(13)	17

Collection and Distribution 3 & 4

Summary Movement in Monies Held for Distribution
For the year ended 31 December 2017

	2017	2016
	£'000	£'000
Total Receipts	1,411	1,395
Total Payments	(1,269)	(1,222)
Net Movement For The Year	142	173
Monies Held for Distribution Brought Forward	421	248
Monies Held for Distribution Carried Forward	563	421

Combined Funds

Balance Sheet Summary
As at 31 December 2017

	2017	2016
	£'000	£'000
Fixed Assets	873	1,003
Investments	15,216	14,261
Current Assets	3,153	3,297
Current liabilities	(2,051)	(1,981)
Net assets	17,191	16,580
Accumulated Funds		
Main fund	18,426	17,028
Benevolent fund	486	492
Political fund	12	25
	18,924	17,545
Net Pension Scheme Asset	(1,733)	(965)
	17,191	16,580

Salaries and benefits

Summary of Salaries and Benefits

For the year ended 31 December 2017

John Smith, the General Secretary received a gross salary of £221,145, a pension contribution of £23,512 and benefits of £7,090. Horace Trubridge, the General Secretary, received a gross salary of £92,265, a pension contribution of £21,148 and benefits of £8,142.

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 £
R Ballantyne	2,301	D Lee	6,373
C Chesterman	NIL	G Newson	NIL
N Dixon	1,687	R Noakes	NIL
S Done	2,543	R Page	NIL
K Dyson	NIL	D Pigott	NIL
R Finlay	776	E Spencer	NIL
A Gascoine	NIL	B White	NIL
A Gleadhill	1,050	P Williams	1,869
P Hartley	1,275	S Williams	NIL
A Hopgood	70		

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 2017.

Opinion

We have audited the financial statements of the Musicians Union ["The Union"] for the year ended 31 December 2017 which comprise the Income and Expenditure

account, the Statement of Comprehensive Income, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of the significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the Union's affairs as at 31 December 2017 and of its income and expenditure for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Union in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Executive Committee's use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Executive Committee has not disclosed in the financial statements →

any identified material uncertainties that may cast significant doubt about the Union's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The Executive Committee is responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

The Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) requires us to report to you if, in our opinion:

- a satisfactory system of control over transactions has not been maintained; or
- the Union has not kept proper accounting records; or
- the financial statements are not in agreement with the books of account; or
- we have not received all the information and explanations we require for our audit.

We have nothing to report in this regard.

Responsibilities of Executive Committee

As explained more fully in the Statement of Responsibilities of the Executive Committee, the Executive Committee is responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Executive Committee determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Executive Committee is responsible for assessing the Union's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Executive Committee either intends to liquidate the Union or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee

that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

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.

H W Fisher & Company,
Chartered Accountants, Statutory Auditor
Acre House, 11-15 William Rd, London
NW1 3ER.

Dated: 9 May 2018

Why I Joined The MU

We asked three young musicians why they joined the Union and why they treasure their membership.



ERIN BLOOMER

"I joined the MU over a year ago as a student. As I began branching out into the music arena, I felt that I might need some unbiased advice and access to contacts and forums about copyright, publishing and royalties. Also, I had a few performances coming up, so the information about fees and the Public Liability Insurance was fantastic and I felt much more comfortable taking my guitar abroad to rehearse with the instrument insurance in place. I feel much more confident being part of a 30,000 strong band of musicians!"

Erin has been singing since she could talk and has amassed a huge Instagram following. Based in the south of England, Erin opened the show at the Woodlands Festival UK last summer and has performed at several local events in Kent and Sussex. Her debut single, *Right Love, Wrong Time*, was produced by Stuart Epps and received huge acclaim and recognition from music blogs and magazines. Erin gained airplay on BBC Radio and *Right Love, Wrong Time* was an audition winner on Amazing Radio's emerging music show. Now working with representation, Erin is experimenting with her sound. She will be back in the studio over the summer and has an EP release pencilled in for the autumn. For more info, visit erinbloomer.com



ROBBIE MCALLISTER

"Joining the MU was a no-brainer for me. My grandfather is a respected jazz musician and has been a member for many years. He was instrumental in my decision to join, having extolled the virtues of the MU and filled me in on some of the benefits on offer. I have been around guitars most of my life, but once our band started to play live it became reassuring to have the support that the Union offers, especially when there is so much to focus on when preparing for a performance. The main attraction for me was the insurance cover, as protecting your instruments and equipment is so important. Contracts can also be quite scary for a young musician and having the experience of the MU to fall back on is a weight lifted from your shoulders."

Robbie McAllister (aka Alessa Dusk) is the guitarist with the electronic-infused metal band, Gutter Puppets (formerly known as Decadent). The band have quickly developed a reputation for their explosive live shows, challenging lyrics and edgy songwriting. They are set to release their first EP later this year, after a summer of live shows in various cities around the UK. You can find the band on Facebook and Instagram by searching for @gutterpuppets



NAMIWA JAZZ

"I joined in 2017. Since then, I have found the support from my local (West Midlands) hub to be excellent, professional and friendly. They have offered me guidance and support around legal matters, insurance and contracts. Every musician working in the UK should make the investment and sign up, not only for the support, but for the network links. By being a part of the MU, you have access to other people; not just musicians but people in a variety of roles across the industry. I have attended several events and free workshops hosted by the MU and have connected with likeminded people."

Hailing from the West Midlands, Namiwa Jazz is a singer-songwriter with a fearless lyrical approach to important subjects. Surprising listeners with a voice that's way beyond her years and blending nu-soul, African jazz, hip-hop and R&B, she describes her sound as 'afrotwang'. Namiwa Jazz has supported the likes of Jacob Banks, Public Enemy, Teedra Moses and is scheduled to play ahead of David Rodigan and Jimmy Cliff at the Mostly Jazz Soul & Funk festival on 6 July, and is making her international debut in Rotterdam at New Skool Rules, the biggest international urban music festival in the world. Connect with Namiwa on Twitter @namiwajazz



COVER
STAR

Diverse By Design

This issue's cover star is **Jen Hingley** of alt rockers False Advertising, who discusses trading DIY recording for the pro studio and playing SXSW.

What does the MU mean to you?

Support, knowledge, security and experience. As we've progressed as a band, we've relied on the MU for legal advice, which I doubt we would have been able to afford without being members. We also benefit greatly from the insurance they provide. Aside from the direct benefits that we get, the MU have also helped us to be more conscious of the issues that face the wider music industry and the context that we've found ourselves in as a new band.

Who has been the most inspirational influence on your musical career?

Many people have influenced and allowed us to further our career on our own terms. I'm inspired by the bands that we've rubbed shoulders with who are making powerful things happen on their own terms like Idles, Husky Loops, Estrons and The Hyena Kill.

What do you feel your strengths are as a band?

I've been told it's our sense of melody. Being in a band that is diverse by design – and which features two vocalists, guitarists and

drummers – we've tried to develop our sense of melody to glue everything together.

What was the first point when you thought 'I really am a musician'?

The first time we recorded in a studio. Having self-recorded our first album and EP in a room above a pub and in a garage, actually being able to go into a room purpose-built for music was a revelation. Aside from recording with knowledgeable and experienced folk with amazing equipment, the process of recording felt very different from how it had when we'd been doing our DIY stuff. The additional pressure of having 'outsiders' within the situation elevated our performances, and that's when I realised that I was actually focusing on my performance rather than the restrictions we had around us, for the better.

What would be your dream gig?


We've already done a few that I'd consider being 'dream gigs': having played at SXSW, in Hull at the Adelphi with Idles, with Everything Everything at Manchester's Band on the Wall.

That said, if Pulled Apart By Horses, Dinosaur Pileup, Marmozets, Demob Happy or Death From Above wanted to take us on tour then it would make our dreams come true.

What's the strangest place you've ever played?

We once played a show at SXSW where the stage backed onto an intersection, with traffic going through pretty fast. There was no back to the stage, so if you'd have moved the drum stool back too far you would have fallen off and into the passing traffic!

What does the next 12 months hold for you?

We have a few more festivals, including a main stage slot at Kendal Calling, which is the biggest thing we've done so far. We'll also be pushing towards the release of our new album which we're finishing up at The Church Studios in London at the moment. We're really lucky to be using the studio with producer Luke Pickering, who can normally be found working alongside Paul Epworth with bands like The Horrors. If all that goes well, then who knows what we'll be up to! 

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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