

# The Musician

Journal of the Musicians' Union

Winter 2019

[theMU.org](http://theMU.org)



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MUSIC  
LIVE**

**#VoteAgainstBrexit**

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**Musicians'  
Union**



# Your Vote Matters

Only 2% of people questioned in a *Music Week* survey thought that Brexit would be good for the music industry – but you have to make up your own minds...



© Joanna Dudderidge  
Horace Trubridge,  
General Secretary

**Hopefully, you are reading this a few days before the country goes to the polls on 12 December. You will have seen from the cover of *The Musician* the position that the Union is taking regarding this general election. Regardless of what the politicians may tell you, for the music business, this general election is all about Brexit and the damage that it will do to our wonderful profession.**

*Music Week* is a music industry trade magazine. It may not be familiar to you as it is very much focused on the recording

and music publishing areas of the industry and is mostly about, and read by, music industry professionals rather than performers and creators. Nevertheless, when it ran a survey of its readers to ascertain whether they thought that Brexit would be good or bad for the UK music industry as a whole, the results were compelling. Only 2% of those surveyed said that they thought Brexit would be good for the business. Bearing in mind that the record and music publishing industry is not party political and could arguably be described as conservative with a small 'c', the results of this survey are sobering to say the least.

## Administrative headache

If Brexit goes ahead we are looking at massive administrative burdens for musicians who make some or all of their living by performing, recording and selling merchandise and physical product in EU member countries. The free movement of people, goods and services has been the cornerstone of our membership of the EU, and has enabled UK musicians to develop and sustain new markets without the need for lengthy and costly bureaucracy. The reintroduction of visas, work permits and carnets will knock the profit out of touring abroad for many of our members, and will also greatly reduce the number of musicians from EU countries who visit the UK and who, in many cases, engage and/or collaborate with UK musicians.

Furthermore, many of the UK's fantastic orchestras currently depend upon income derived from performing in EU countries.

The potential costs and administrative burden of arranging visas, work permits and carnets for upwards of 60 musicians will seriously erode any profit that they might otherwise need to balance the books and keep their heads above water during a period of sustained arts funding cuts.

## Consider the consequences

So, for musicians, this is a Brexit election and you are now reading the 'Vote Against Brexit' edition of *The Musician* magazine. That said, it would be wholly wrong of me to tell you how to vote in the general election so I'm not going to do it. That decision, as they say, is between you and the ballot box.

**“For the music business, this general election is all about Brexit and the damage that it will do.”**

But equally, I would not be doing my duty as General Secretary of the Musicians' Union if I didn't point out the consequences Brexit will have on our profession and the simple truth that stopping the Conservatives from regaining power in the forthcoming election is the only opportunity we have of calling it all off. A Johnson-negotiated Brexit, or possibly even worse, a hard Brexit, will do untold damage to our profession, now and for many years to come.

Please use your vote wisely.

**Horace Trubridge**



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

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Find out why the Musicians' Union remains opposed to Brexit

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## MU Contributors



### Clive Somerville

A journalist, broadcaster and editor, Clive has written for *HMV*, *The Sunday Times* and BBC Radio, and presented an Arts review radio show. **p46**



### Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *Mojo*, *The Guardian* and *Kerrang!* **p28**



### Henry Yates

Henry is a freelance writer from Gloucestershire who has written for titles as diverse as *Classic Rock*, *Total Guitar*, *NME* and *Record Collector*. **p20**



### 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*. **p16**



### 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*. **p34**



### 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*. **p24**



### David Pollock

David writes for *The Scotsman*, *List*, *The Guardian*, and *The Independent*, among others. He has written books about running music venues for the Music Venue Trust. **p36**



### Neil Churchman

Neil is an experienced journalist in broadcasting and print. A former BBC national newsroom assistant editor, he now writes on music and the media. **p32**



**BREXIT AND YOU** The MU is fighting to protect musicians' right to travel when 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](https://bit.ly/2AzdUAV)

# frontline

Winter 2019

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

## Media Highlights New MU Survey On Sexual Harassment

MU research highlighting the prevalence of sexual harassment in the music industry prompted a wave of media coverage when it was published on 23 October. *The Guardian*, *The Independent*, BBC News online, ITV News online and Sky News online were among the dozens of news sources who reported on the findings, which reveal that 48% of respondent musicians have experienced sexual harassment at work, and that 85% did not report it.

The research suggests that almost two-thirds (61%) of musicians feel they are more at risk because they work on a freelance basis. Freelance musicians make up 90% of the MU's 32,000 membership but only one in five (19%) say the contracts they work under include policies or procedures to deal with incidents of sexual harassment.

The MU is now calling on government to extend the protections relating to discrimination and harassment in the Equality Act 2010 to freelancers. The MU is also encouraging the public to sign a petition seeking stronger legislation to protect freelancers from sexual harassment.

Workplace culture is currently cited as the greatest barrier to reporting harassment (55%), followed by fear of losing work (41%). One woman, a freelance musician who wished to remain anonymous, said she had reported sexual harassment by a high-profile individual to a major employer in the industry.



© deepblue4you / Getty Images

"I understand I was one of 10 women making reports about the same individual and yet no action was taken as far as I'm aware," she said. "I was told this was just 'lad culture'."

In 2018, the MU set up a 'Safe Space' email for members to report sexual harassment, abuse, bullying and discrimination. MU Deputy General Secretary Naomi Pohl says the Union has since received well over 100 reports but very few have led to any form of justice. "Survivors are often unable to speak out because the consequences for their career or personal life are devastating," she says.

For more information visit [theMU.org](https://theMU.org). To sign the petition visit [megaphone.org.uk/petitions/end-sexual-harassment-at-work-for-freelancers-too](https://megaphone.org.uk/petitions/end-sexual-harassment-at-work-for-freelancers-too).

"Survivors are often unable to speak out because the consequences for their career or personal life are devastating."

**Naomi Pohl,**  
MU Deputy General Secretary



## MU Presence At Party Conferences

Following the success of last year's MU presence at both the Labour Party Conference and the Conservative Party Conference, we could be found once again presenting at both events, highlighting to ministers, MPs and delegates the threat to the movement of musicians across Europe post-Brexit and our concerns about the decline of music tuition for all in UK schools.

For the first time, at the Conservative Conference we also hosted a 'Meet the MU' fringe event at the Midland Hotel in Manchester, which proved to be particularly popular with delegates. Live music was provided by the excellent Levaré String Quartet from the RNCM, who received numerous plaudits for their performance.

Our stand design and teamwork were noted by the organisers in Brighton, as we won the prestigious Best Stand award at the Labour Conference and were presented with the plaque by comedian Eddie Izzard.

## MU Offers Advice On Tour Bus Safety

The MU is advising musicians to wear seatbelts whenever possible on tour buses, and avoid moving around when the vehicle is in motion, after a nightliner – or sleeper bus – crashed in Norway.

Fortunately, there were no fatalities, but the incident highlights the range of accommodation now available on tour buses – from sofas and bunks to double beds – and that seatbelts and clips are not always obvious.

Dave Webster, Musicians' Union National Organiser Live Performance, commented: "Thankfully we do not get reports of accidents involving tour buses but that's not to say it doesn't happen. Our advice to members who may be engaged on such tours is to be aware of the accommodation provided and ask whether the buses will be travelling through the night.

"Where seatbelts are available, musicians should wear them and avoid moving around the bus when it's in motion. They should only use the more relaxed seating when the bus is stationary."

## "Where seatbelts are available, musicians should wear them."

**Dave Webster,**  
MU National Organiser

## Edinburgh Tattoo Battle Not Over Yet

The MU contacted organisers of the Royal Edinburgh Military Tattoo after they were found to be advertising for professional musicians to form a new stage band, performing the full 25-show run throughout August 2019 and granting rights for global TV broadcast, without any payment. Despite the efforts of both our Live Performance department and Scotland & NI Regional Office, the Tattoo proceeded as planned, with only food and accommodation provided for band members in lieu of proper remuneration.

The MU argued that an event, with an annual attendance of 220,000 and ticket prices from £25 to £90, should have the budget to adequately remunerate musicians of the experience and quality required. Organisers maintained their advertisement was not aimed at professionals, despite specifying Grade 8-standard qualification and experience in a show band or pit orchestra.

The MU remains strongly opposed to these arguments and is committed to maintaining a positive dialogue with the organisers with the aim of successfully resolving matters prior to the 2020 event.

## How To Benefit From MU Band Agreement

MU members are strongly advised to have a written agreement with their music partners to avoid disputes, particularly if the band breaks up or someone leaves or is sacked, and to avoid inappropriate provisions of the Partnership Act 1890.

Always seek expert advice on the legal, tax and other implications of your band arrangements, and particularly if you are considering any of the less usual alternatives outlined above. Provided that your partners are all MU members or join, the Union offers a free written partnership agreement tailored to your needs. For details, members should contact their MU Regional Office.

## Industry Stats

£5.2bn

The amount the UK music industry contributed to the economy in 2018.

72%

The percentage of self-employed people working in music, performing and the visual arts (DCMS).

139,352

The number of people employed in the UK Music Creators' sector in 2018.

For the latest news on how the Musicians' Union is helping you visit [theMU.org](http://theMU.org)



**SUPPORT THE MU** Love Music? Encourage your music-loving friends and family to sign up as MU Supporters at [theMU.org](http://theMU.org)

## Update On MU Insurance Terms

From 1 January 2020, member-owned computers, laptops and tablets will carry a higher excess of £350 for each and every claim. Claims will be restricted to £4,000 per member in any five-year period from the date of loss.

The policy otherwise remains worldwide cover for loss or damage to owned musical instruments/equipment up to £2,000 per member in any 12 months from the date of loss, plus up to £200 for hire charges limited to £500 during the period of insurance subject to policy terms and conditions.

Any music teacher or lecturer that is aware of any claim or circumstance of professional negligence, errors or omissions that may give rise to a claim under the MU Professional Indemnity Insurance for music teachers must report to Hencilla Canworth by 31 December 2019. Failure to do so may result in the claim not being covered.

Members with any tax investigation claims issues should also advise Hencilla Canworth prior to 1 January 2020 for reporting under the MU Tax Investigation Cover.

To make an insurance claim, email [kevin.harding@hencilla.co.uk](mailto:kevin.harding@hencilla.co.uk) or call **020 8686 5050**.

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## Report Reveals Value Of Outdoor Music

Outdoor music events in 2018 contributed £13.6bn in Gross Value Added (GVA) to the UK economy and created 234,380 full-time equivalent jobs, according to a report carried out by Bournemouth University for the Events Industry Forum.

The report, funded via subscriptions from events industry publication *The Purple Guide*, concluded that 45% of all outdoor event spending was by people going to music events, with outdoor music events providing the highest GVA and employment figures.

Overall, there were 141.5 million visits to outdoor events in 2018, with a total on-site and off-site spend of £39.5bn.

## Inspiring Stories Of Female Musicians

*Musical Journeys* is a new book by cellist Hattie Bennett BEM, which recounts the stories of 18 extraordinary female musicians including Sidonie Goossens, Thea King, Evelyn Rothwell, Marta Eitler and Chrissy Lee. It focuses on their life in the music business working in concert halls, clubs, opera houses, studios and theatres around the world. For more information, email [hattiebennett@hotmail.com](mailto:hattiebennett@hotmail.com)

## Vlog For Bassists

Bassist Jack Stevens has launched a vlog for bass players. To date his interviews have included Ellen O'Reilly, Dave Troke, Dishan Abrahams, Sam Odiwe, Pete Daynes, Dan Ezard and recently Andrea Goldsworthy. Check it out at [youtube.com/c/bassmanjack](https://youtube.com/c/bassmanjack)

## MU Journal In Digital

Musicians' Union members can now choose to receive *The Musician* in digital format only, by selecting the appropriate option under 'Communication Preferences' when they log into the MU website at [theMU.org](http://theMU.org). The MU would also like to remind members that *The Musician* is available as a PDF, in large print and in audio on the MU website.

## Dates For The Diary

### 11 Dec

**What:** Tax & Accounting For Musicians  
**Where:** Oh Yeah Music Centre, 15-21 Gordon Street, Belfast BT1 2LG  
**Info:** [theMU.org](http://theMU.org)

### 28-30 Jan

**What:** AmericanaFest UK 2020  
**Where:** Oslo Hackney, 1A Amhurst Road, London E8 1LL  
**Info:** [tinyurl.com/amaukconf](http://tinyurl.com/amaukconf)

### 08 Feb

**What:** Question Session Annual Music Conference  
**Where:** The Lighthouse, Mitchell Lane, Glasgow G1 3NU  
**Info:** [questionsession.co.uk](http://questionsession.co.uk)

### 04-05 Mar

**What:** Music & Drama Education Expo 2020  
**Where:** Olympia, Hammersmith Road, London W14 8UX  
**Info:** [tinyurl.com/qqprzn5](http://tinyurl.com/qqprzn5)

### 22-25 Apr

**What:** Brighton Music Conference (electronic music & networking event)  
**Where:** Various venues around the town  
**Info:** [tinyurl.com/qu3ypkd](http://tinyurl.com/qu3ypkd)



## Your Voice

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

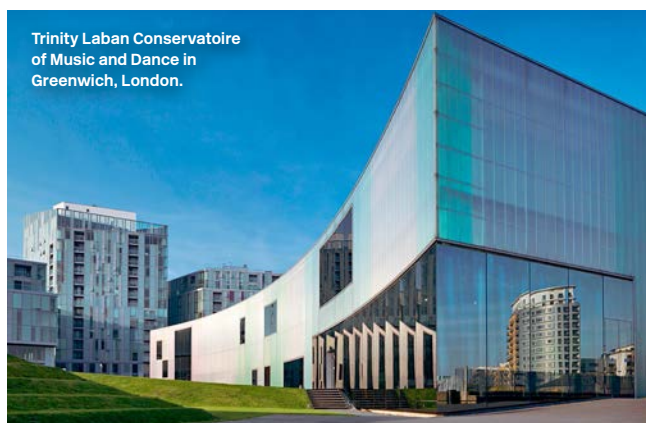
### In Praise Of Trinity

The article 'The value of Teaching' in the Autumn 2019 edition of *The Musician* raises some good points, but is rather one-sided. Trinity College of Music was the first music college in the world to introduce graded music exams in 1877 (now an independent arm known as Trinity College London), and has consistently been in the vanguard of developing exams to encourage and reward the student. These innovations include their approach to scales and arpeggios which allows the player to play scalar exercises using music, and no theory requirement for practical exams above Grade 5 (although, being Ofqual approved, Trinity College London theory exams are accepted when entering for higher exams with other exam boards), making them very accessible and avoiding many of the negatives that are associated with taking music exams.

**Robert Parker**, Nottingham  
robertannparker@aol.com

### Visa Struggles

Still waiting to hear if our wonderful Georgian Singing workshop leader will be



Trinity Laban Conservatoire of Music and Dance in Greenwich, London.

David Bleeker Architectural / Alamy Stock Photo

granted her visa – letters of support sent from all the organisations who are involved in the project – this is the reality around freedom of movement @WeAreTheMU  
**Xenia Horne Harpist**  
@UKHarpists

### Freedom Of Movement

FOM is more than being about having the right to take up residence in another EU country (either permanently or temporarily). FOM is essential for certain sectors, such as the creative industries, which is why @WeAreTheMU are against losing it. Jobs will be lost without it.

**Jude Cann Hunt** @CannHunt

### Valiant Brexit Battle

Kudos to @JohnJCrace for highlighting the threat #Brexit poses to the UK classical music industry. British choirs, orchestras, opera singers et al are fighting valiantly. Credit @ISM\_music and @WeAreTheMU for leading our campaigns.

**Richard Bannan**  
@richardbannan

### Thank You MU

So grateful to be part of @WeAreTheMU. Wonderful to be able to send contracts to be checked by someone who is actually trained to read them.

**Nicolette Macleod**  
@nicolettemusic

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# Keep Music Live #VoteAgainstBrexit

On the eve of a general election, the Musicians' Union outlines the reasons why it remains opposed to Brexit.

**In a matter of days, the UK will be going to the polls for the third time in four years. The reason? The EU referendum in June 2016, which irrevocably changed our country and our politics and has made it almost impossible for parliament to agree or to function properly.**

Both for those who oppose Brexit and for those who want to leave the EU, this election is likely to represent the last opportunity for people to vote in a government that will carry out their wishes.

## Positions on Brexit

At the time of going to press, political parties had not yet published their manifestos. Positions on Brexit, however, have been widely publicised.

The Conservatives want to leave the EU by 31 January 2020, either with Boris Johnson's deal or, failing that, without a deal.

The Labour Party say that they would negotiate a different Brexit deal with the EU, which they would then put to the public in a second referendum, where people would choose between the Brexit deal and

remain. The Liberal Democrats, if they won a majority, have pledged to revoke Article 50 and abandon Brexit.

The SNP, Plaid Cymru and the Green Party are also anti-Brexit and are all calling for a second referendum, while the Brexit Party, as it says on the tin, is in favour of Brexit but would prefer a harder Brexit than the one set out in Boris Johnson's deal.

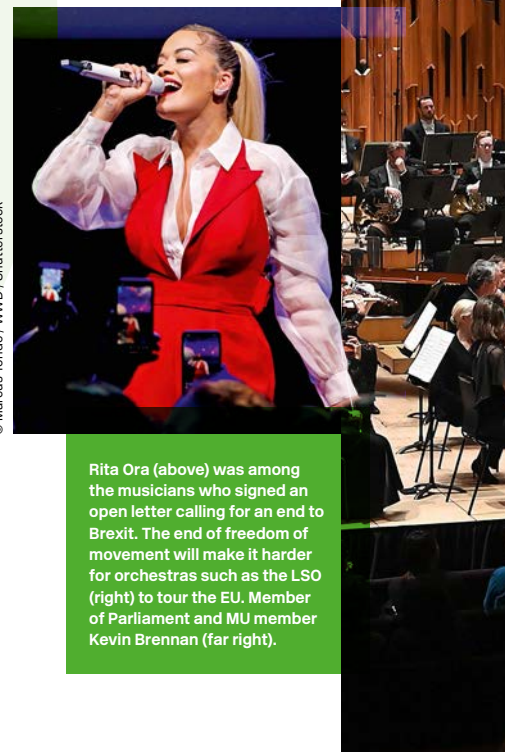
## Why is the MU anti Brexit?

Musicians need to be able to work overseas free of extra burdens and added costs, and the MU has long argued that Brexit will damage the music industry. In fact, when the music industry (musicians, composers, songwriters, lyricists, producers and artist managers) were asked how leaving the European Union would impact on their ability to work in the music business, only 2% thought Brexit would have a positive impact compared to 50% who said it would have a negative impact.

Any Brexit that ends free movement for musicians will cause major problems in our industry. Some of our members visit several European countries over the course of a week, often with very little notice, and do this on a regular basis.

Orchestral touring opportunities beyond the EU have been growing in recent decades, reflecting the fact that classical music is actually a growth industry when looked at on a global scale. But these tours are always very costly and time-consuming to put together, not least because of the complex visa, carnet and paperwork requirements. European touring has been much easier – with the ability

© Marcus Tondo / WWD / Shutterstock



Rita Ora (above) was among the musicians who signed an open letter calling for an end to Brexit. The end of freedom of movement will make it harder for orchestras such as the LSO (right) to tour the EU. Member of Parliament and MU member Kevin Brennan (far right).

to tour 27 countries without any need for visas or work permits for musicians, or carnets (temporary export licences) for instruments.

Freedom of movement also means that UK orchestras can recruit from a talent pool of over 500 million, while a large proportion of guest artists travel here on EU passports and can thus accept a typically poorly-paid (by international standards) week with a British orchestra without too much administrative hassle.

Even in the long term, the end of freedom of movement will make it more difficult and expensive for UK orchestras to tour in Europe. It could mean orchestras having to add more non-playing (and thus non-earning) days to each tour to deal with longer and more complicated movement. It could also end in European promoters deciding that booking British orchestras is just too much hassle.

The local music scenes that make up the UK's live sector are also reliant on touring acts, not just from other parts of the UK but from

## Make Them Listen

Regardless of who wins, we want musicians' concerns to be on their list of priorities. After the election, please look up your new MP at [theyworkforyou.com](http://theyworkforyou.com) and send them the postcard that you will find included in this issue of *The Musician*.





© Mark Allan

## “Any Brexit that ends free movement for musicians will cause major problems.”

further afield. Grassroots UK artists find their own fanbases and launch their careers by supporting touring acts and accessing their more established audiences.

Freedom of movement in the EU allows artists to explore Europe and identify relevant audiences for their music; it's not uncommon for an artist who is relatively unknown in the UK to have a keen following and established profile within another European country. Restricted access or administratively burdensome requirements (surrounding both artists and their goods, merchandise for example) – as is already the case for other territories around the world – could easily put an end to UK artists touring EU countries, particularly at grassroots level. This would compound the existing concern as to who tomorrow's headliners are.

There's a vibrant cultural exchange between the UK and other EU countries that is facilitated by the freedom of movement. The close proximity of other EU countries to the UK makes touring viable, even at grassroots level. Artists who can access other musical communities, cultures and audiences will have a fuller understanding of where their music works and how to exploit all available revenue streams.

Many of the UK's music venues have international renown due to their diverse programming featuring local artists alongside those from all over the world. In addition to venues, there are several festivals across Europe that provide opportunities for UK acts at all levels. Allowing UK acts to be visible and successful throughout Europe strengthens the UK's cultural significance and contributes to incoming tourism.

Many of the MU's members recall gigging and touring in the days before the European Union, and if there is any return to those days then European touring will become unviable for an awful lot of artists.



## View from an MU Member

“Of all the issues that have been brought to the fore with the Brexit debate, freedom of movement has been the most pertinent to me. I admit to finding it baffling that anyone would see it as anything other than an essential right for British workers. Like so many of my colleagues, I have benefitted massively from the right to work throughout the other 27 EU countries, both with UK ensembles and with groups from the EU.

“The EU represents by far the largest proportion of my work. There are many reasons for this. Firstly, it is quick and easy to travel to our neighbouring countries to work, far easier than travelling further afield. It's not unusual to start a week in one country and to end the week in a completely different country with yet another ensemble. This flexibility and ease of employment is key to many careers including mine.

“I feel in the lead up to the general election, musicians, and many others, need to loudly make the case for the benefits of freedom of movement.

“Politicians seem to have made this important right a buzz phrase for something the country doesn't want or need and we must turn this around, reclaiming freedom of movement as something hugely beneficial for the country as a whole.”

**ANNEKE SCOTT** Horn player.

“Many musicians already ‘leave out’ Switzerland because of the hassle of having to use carnets.”

Before the EU, musicians had to use travel carnets to show that they could temporarily move instruments and gear outside the country. An ATA carnet that covers 70 countries currently costs £325.96 plus a deposit and is valid for one year. This would be a prohibitive cost for many musicians, not to mention time consuming as equipment and gear would need to be checked at the border.

We also know that visas could be a problem. They can take time and resources to get, and how much time and how much resources is not always in our control. For example, ‘fast-track’ or premium processing fees for US visa applications have recently gone up from \$1,225 to \$1,410.

It is worth noting that many musicians already ‘leave out’ Switzerland when organising a European tour, because of the hassle of having to use carnets. Not only will the end of freedom of movement definitely reduce the number of musicians coming to tour in the UK, it will also increase costs and admin for our musicians travelling in Europe.

#### What has the MU been doing on Brexit?

The MU has lobbied MPs tirelessly over the past few years, arguing that freedom of movement for musicians is essential. We have held events in parliament, attended Labour and Conservative Party Conferences and our members have sent thousands of postcards to MPs.

We have worked closely with MPs such as Stephen Doughty, Thangam Debbonaire and Alison McGovern to ask questions in the House of Commons and hold the government to account. More than 100 MPs signed up to our ‘free movement for musicians’ pledge. Unfortunately, despite our best efforts, we could not secure the backing of any Conservative MPs.



Photo of Bernard Butler: Jesse Wild © MU 2019; © bama Dudderidge

More than 100 MPs have signed up to the Union's pledge, including MP for Bristol East, Kerry McCarthy (above).

Musician and producer Bernard Butler is one of the numerous musicians speaking out.

#### What can I do to stop Brexit?

If you do not want Boris Johnson's Brexit deal and you don't want a No Deal Brexit, you can use this election to vote against Brexit.

The MU is affiliated to the Labour Party and we support its pledges to provide funding for the NHS, education and housing among other things. We have also worked with the Labour Party to ensure that the manifesto includes commitments on music education for children as well as voting in favour of the Green New Deal at its Conference.

For members who do not want to vote Labour but do want to stop Brexit, the other parties are, in some areas, creating a ‘remain alliance’ as a tactical voting tool. There are websites which can advise on this, although of course tactical voting is never foolproof.

The long and short of it is that if the Conservatives and Brexit party win an overall majority, then Brexit will happen. Any other outcome is more likely to lead to a second referendum. This is also the perfect time to contact the candidates in your constituency and ask them what their plans are for music, as well as Brexit. Ask your candidates:

- Do they support staying in the EU?
- If we have to leave, will they support the Musicians' Passport?
- Do they commit to supporting musicians, if they are elected to Parliament?

You can ask the questions on social media, in a letter, email, or in person at an event or if they knock on your door. Let us know what they say on Twitter and Instagram @WeAreTheMU or via [press@theMU.org](mailto:press@theMU.org)

#### What if Brexit does go ahead?

If the Conservatives do win the election, it is possible that the UK will leave the EU within a matter of weeks. If we leave with a deal, there will be a transition period until the end of 2020 during which very little will change. If we leave without a deal, some things are likely to change almost overnight.

Although a No Deal Brexit will not be easy at all for musicians, there are some steps that you can take in advance to avoid some of the issues you are likely to face.

- If you are an EU citizen living in the UK you should apply for settled status. If you have any problems you should contact your MP or your Regional Office.
- Depending on how much travelling you do within the EU, it may be worth applying for an EU driving licence.





## Musicians Speak Out Against Brexit

"It is alarming that our UK festival would now have real problems bringing artists into this country. Many no longer want to come to the UK because of the difficulty, cost and delays with visas, along with the new fear that they will not be welcomed."

**PETER GABRIEL** Musician, activist and co-founder of WOMAD (BBC interview).

"Gigging across Europe remains a key source of income for so many musicians and any bureaucracy that acts as a deterrent to touring is to be fiercely resisted."

**BERNARD BUTLER** Musician & producer.

"At the moment we enjoy freedom of movement. I can move around the continent with a guitar and suitcase with very little obstruction. If we lose this right, the next logical steps are border checks, carnet forms, work permits and heightened security measures. I have to do all this outside of Europe, particularly when I tour North America. It's costly and time-consuming. All those extra hours of waiting around in an airport or having my guitar case emptied on the side of the road, these are things I could do without."

**JOHN SMITH** Guitarist and songwriter (interview with *The Guardian*).

"I don't get involved in politics, but I will say one thing: I was born a European and I love being a European."

**ED SHEERAN** Singer/songwriter (interview with *NME*).

"Musicians need freedom of movement to survive... No promoter will carry the burden of the extra cost of a work visa, and neither can the artist. It's the same for classical musicians, composers, actors, dancers and all freelancers. Imagine WOMAD or Glasto with no new acts, or the entire classical music industry bankrupted by visa costs as our young musicians have no chance of working abroad. Let's keep the doors open for them and remain leaders in our field."

**DAME SARAH CONNOLLY CBE** Mezzo-soprano (interview with *Slipped Disc*).

"The music industry contributes £5.2bn to the economy. Brexit represents an existential threat to that success unless we protect the ability for artists and musicians to travel freely between the UK and the EU."

**MICHAEL DUGHER** CEO of UK Music (interview with *The Independent*).

"Freedom of movement is just a golden ticket, but now that that's disappearing, or it looks like it will, we don't even know if that option will be available to us."

**ANNA PATALONG** soprano singer (interview with *Bloomberg*).

"I don't see how anyone could genuinely believe Brexit was going to positively impact on their lives. Nobody is going to benefit, apart from a few bankers and politicians moving a hedge fund."

**JASON FEENAN** Drummer with Derry punk trio Touts (interview with *The Independent*).

## "Britain Still Rules The Soundwaves"

"Imagine Britain without its music. If it's hard for us, then it's impossible for the rest of the world."

"In this one area, if nowhere else, Britain does still rule the waves. The airwaves. The cyberwaves. The soundwaves. It is of us. It is our culture."

"But Brexit threatens, as it does so much else, this vast voice; this huge global cultural influencer."

"We are about to make a very serious mistake regarding our giant industry and the vast pool of yet undiscovered genius that lives on this little island."


*Open letter to the Prime Minister (8 October 2019) orchestrated by Bob Geldof and signed by artists including Simon Rattle, John Eliot Gardiner, Howard Goodall, Damon Albarn, Jarvis Cocker, Brian Eno, Nick Mason, Alan McGee, William Orbit, Neil Tennant, Rita Ora, Ed Sheeran and Paul Simon.*

- If you are going to be travelling with an instrument that contains rare wood or ivory you should check the CITES implications.

Links to all this advice and details on potential entry requirements for EU countries can be found in the Advice section of the MU website. We will post regular updates and send emails to members as appropriate. Government departments have opened hotlines for people to call for advice and to report any problems. Again, you can find details of these on the Musicians' Union website.

If Brexit does go ahead, the MU will continue to fight for a touring visa for performers and their crews which:

- Is affordable and admin-light
- Lasts for at least two years
- Is multi-entry and includes a single entry and exit carnet system
- Covers all European Union member states
- Covers crew and equipment

**If Brexit does go ahead and you experience problems with touring or travelling, please contact your Regional Office and your MP. It is important that you let us know of any issues so that we can build up a comprehensive list of problems to take to government.** 

# We Can All Help To Tackle The Climate Crisis

MU Deputy General Secretary Naomi Pohl on the changes the Union is making to reduce its environmental impact and why, alongside artists, organisations and other industry professionals, it has signed up to Music Declares Emergency.



**Climate crisis and environmental sustainability are finally climbing the global agenda, from governments and large corporate interest groups to individuals carrying reusable coffee cups. In the music industry, sustainability is a topic at every meeting we attend, from the UK Music Board to our own Executive Committee.**

The Union has signed up to Music Declares Emergency, a group of artists, music industry professionals and organisations who are standing together to declare a climate and ecological emergency and calling for an immediate governmental response to protect all life on Earth. We also backed Labour's Green New Deal motions at its Conference this year. Green policies in the manifestos are no doubt going to be a big focus, for young voters in particular and, alongside Brexit, could be a driver for political change.

The Union has made significant progress internally to reduce its environmental impact. We have moved from disposal to recycling, installed recycling bins throughout our headquarters for paper, plastics, batteries and toner cartridges, and we are also recycling electronic equipment wherever possible. In fact, we donated our old PCs to a charity that restores them for individuals or organisations in need.

Our merchandise is also becoming more environmentally friendly. The latest MU pens

look like plastic but are actually made from biodegradable material, derived from renewable and non-finite raw materials. We are limiting international delegations where possible, as we appreciate that air travel is a big contributor to any organisation's carbon footprint – we don't undertake many overseas trips but we need to be sure we only fly when absolutely necessary. To cut down on extensive travelling within the UK, we are also trying to use Skype, FaceTime or Microsoft Teams for meetings.

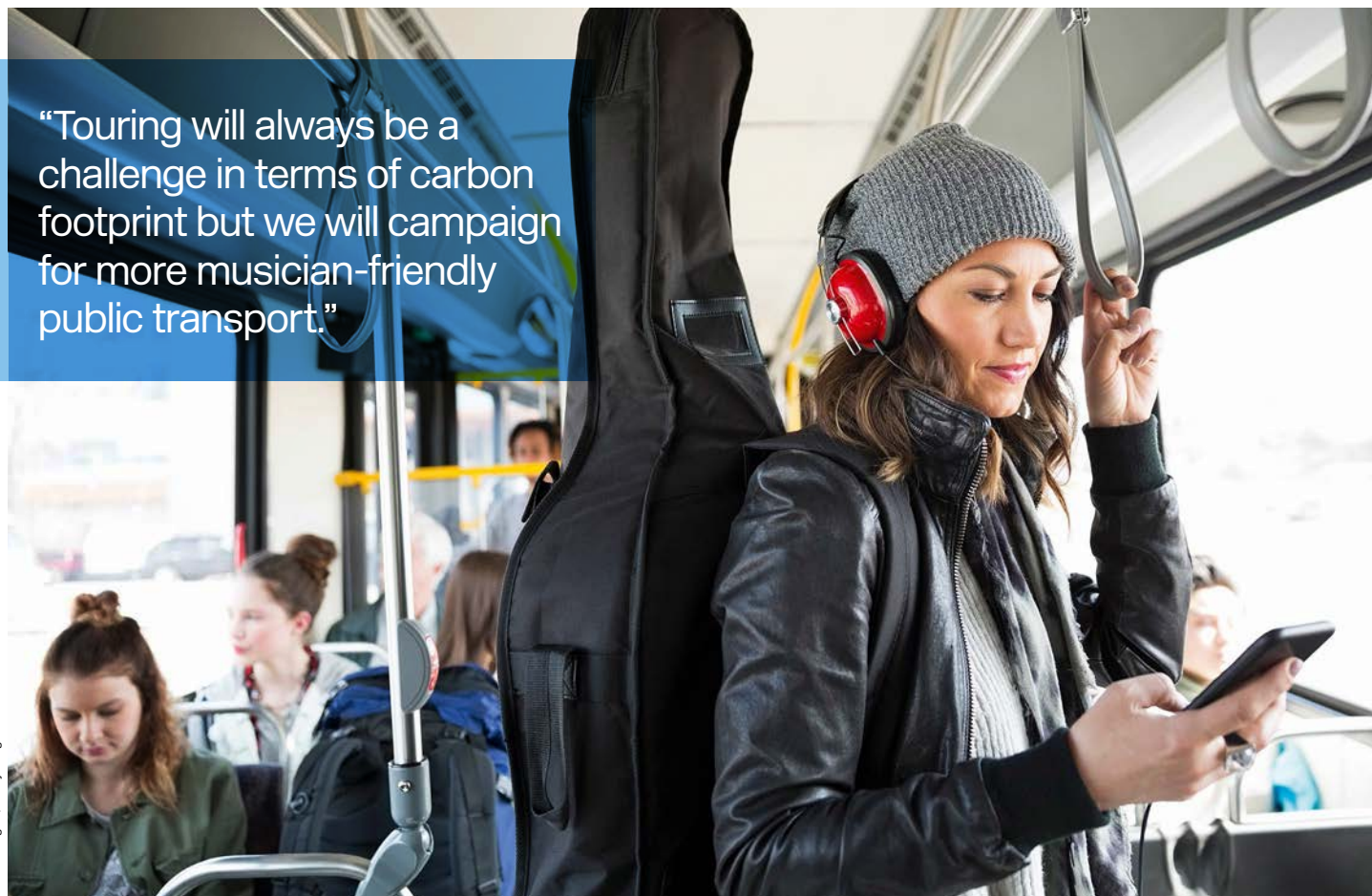
## **Environmental impact**

One area in which we can make quite a significant change, with the help of our members, is in cutting down on print and gradually moving to digital. As well as reducing our environmental impact, this is something that may be of benefit to members. For example, from next year we are reducing the size of the *MU Members' Handbook*. It will still contain crucial information about the Union's services but the detailed industry advice sections will move online. We update the advice that we give according to changes in technology and developments within the industry and so we believe our website is a far better place for this information; printed documents can be out of date as soon as they land on your doormat.

Our website will be redeveloped and redesigned next year and we plan to move to a more personalised version; the website should promote content based on your area of work and that's relevant to you geographically. The reduced *Members' Handbook* will use less paper and this means we will be able to

**“We have installed recycling bins throughout our headquarters and we are also recycling electronic equipment wherever possible.”**

“Touring will always be a challenge in terms of carbon footprint but we will campaign for more musician-friendly public transport.”



© Hero Images / Getty Images

reduce the size of the new membership packs we send out, which are currently in plastic boxes. The 2021 MU Diary will be available on request rather than sent to all our 32,000 members. In spring 2020, we will be asking if you wish to receive a 2021 MU Diary. Assuming that not all members request a diary, we will save some trees by making this change too.

#### **Sustainable merch options**

If you want to improve on the environmental sustainability of your own career as a musician, carry out an audit of your activities and do some research online. Look at sustainable merchandise options and try to cut down on plastic and paper wherever possible. Touring will always be a challenge for musicians in terms of carbon footprint

but the Union will campaign for more musician-friendly public transport, offering safe storage for musical instruments, for example. Many of our members already lift-share, which saves money and the planet.

Check out your suppliers, business partners and clients, and organisations that engage you, to see if they have their own environmental policies. Arts Council England's draft 10-year strategy demonstrates a big shift towards this being a key requirement for organisations that it funds. The charity Julie's Bicycle is a font of knowledge for anyone working in music and its website includes a list of venues, festivals and event spaces that are part of the Creative Green community ([juliesbicycle.com/creativegreen-certification](https://juliesbicycle.com/creativegreen-certification)).

Creative Green is the only environmental certification scheme designed specifically for the creative and cultural industries. Organisations that have signed up include

Royal Liverpool Philharmonic, the Barbican, Abbey Road Studios, the BRIT Awards, New Adventures and Glyndebournne.

#### **Ultimate responsibility**

It is important to remember that, ultimately, the responsibility for tackling the climate crisis lies with governments, global decision-makers and major corporations. The issue has to be addressed on an international scale and individual actions won't solve the problem; just 100 companies have been the source of more than 70% of the world's greenhouse gas emissions since 1988. That said, in the face of this emergency we can all do our part, and help in our own small way to safeguard the earth for future generations. [musicdeclares.net](https://musicdeclares.net)

**Want to get involved? Sign up to Music Declares Emergency at [musicdeclares.net](https://musicdeclares.net)**



# BBC Music Introducing Live

In a rapidly transforming music industry, events such as BBC Music Introducing Live offer a wealth of practical advice for musicians.

Report by Neil Crossley

**The opportunities and challenges facing today's independent artists was the core theme of BBC Music Introducing Live, a three-day event at Tobacco Dock in Wapping, East London. More than 15,000 musicians attended, along with representatives from the music industry, including managers, broadcasters, tech companies, manufacturers, educators and organisations such as the MU, which welcomed visitors to its stand within the Grade I-listed former warehouse.**

Panels at the event, from 31 October to 2 November, offered advice on everything from finding a support slot to getting your music on the radio. There were also presentations

from A-list celebrities, such as funk legend Nile Rodgers, who addressed a packed audience along with manager and business partner Merck Mercuriadis. The pair's core message was the value of songs, and the long-term economic value of intellectual property (IP).

"The power is in your hands," said Mercuriadis, whose management credits include Beyoncé, Guns N' Roses, Elton John and Iron Maiden, and who set up the music royalties trust, Hipgnosis Songs. "You create the magic that makes the world go round."

## Support structure

Rodgers recounted the story of US songwriter Mars Bonfire, who after receiving a \$5,000 cheque for one of his first compositions in 1967, went straight out and bought a brand-new Ford Mustang. As he drove the car at speed up the freeway, the euphoria of his new financial freedom and the joy of the open road



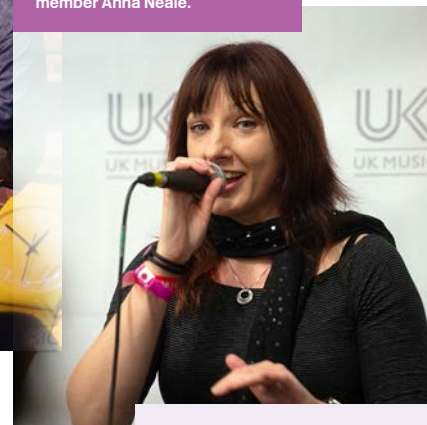
Nile Rodgers (right) and his manager Merck Mercuriadis discussed the value of songs and the importance of solid support.

© James North





Left: Representatives from BBC Radio offered advice on how musicians can get their tracks on the radio. Below: MU member Anna Neale.



sparked a new song, which would become the global hit *Born To Be Wild*. "Mars never earned less than \$300,000 a year from that one song," said Rodgers.

The founder of Chic acknowledged the importance of support. "Without help around me I would never have made it," he said. He recounted his early struggles when trying to break into music. Even with tracks such as *Le Freak* on his demos, he recalled, he was being consistently rejected. "The record company that signed me turned me down 24 times and signed me on the 25th time," he said.

Mercuriadis said that the financial community now recognises the true economic value of songs. Unlike commodities such as gold and oil, songs are not affected by global political events, he said. "If IP is structured in the right way, then it continues to reward you as

a creator. Distribution and remuneration are just getting more robust."

For up-and-coming artists, the overriding question was how best to proceed in such a fast-changing industry. At a Music Managers' Forum (MMF) event – Artists and Manager Dynamics: Finding The Right Manager – musician and performance artist Bishi recounted the challenges artist-managers such as herself face finding the time to create while undertaking all the managerial tasks necessary to push a career forward. "Your entire life is a giant spreadsheet – just a giant diary with lots of coloured markers in it," she said. "I have really struggled with that but then I've just overcome so much. It's made me so strong."

#### Money talks

Singer-songwriter and producer Laura Bettinson highlighted the financial sacrifices of embarking on a career in music when your friends may be climbing the corporate ladder and commanding ever-more impressive salaries. She also noted how her early perceptions of her career path underwent a profound shift. "I entered the music industry thinking, 'well, of course I'm going to make pop music 'cause I can sing'. It wasn't until my mid-20s, that I was like, 'well, actually I'm really good at the production →

"Without help around me, I would never have made it."

Nile Rodgers

## MU In Action

MU PR & Marketing Official Keith Ames chaired a panel on night safety for musicians, alongside Emily Marlow, co-founder and director at Girl Gang Leeds, and MU members Anna Neale, Luisa Santiago and Zoe Konez. "We all work night shifts, but keeping safe in rowdy venues, knowing where to park, learning how to adapt to life on a tour bus and dealing with 'space invaders' is an important part of performing live," said Anna. "It was great to be able to share some of my experience and knowledge from the past 20 years."

MU Recording & Broadcasting Official Michael Sweeney sat on the Hal Leonard Europe and UK Music Present Copyright: What You Need To Know panel. "The attendees were taken through a wide range of issues," he said. "From the essentials of copyright ownership and sources of income to the importance of having clear agreements in place with collaborators."



"Diversity is absolutely central in terms of sound and culture, and probably one of the most important things in my mind."

Chris Price, Head of Music for Radio 1 and 1Xtra

thing as well'. I get as much enjoyment out of sitting in my studio making beats until 4am as I do standing on stage in the costume and the lights. There really isn't a blueprint for success any more."

#### The next generation

The MU welcomed a range of visitors to its stand and Officials participated in a variety of panels. Campaigns & Social Media Official Maddy Radcliff spoke on the panel Social Inclusion in the Music Business – What Next? Hosted by the UK Music Futures Group, UK Music's committee for young people in the industry, the panel focused on the challenges facing young people who are trying to get into the UK music industry.

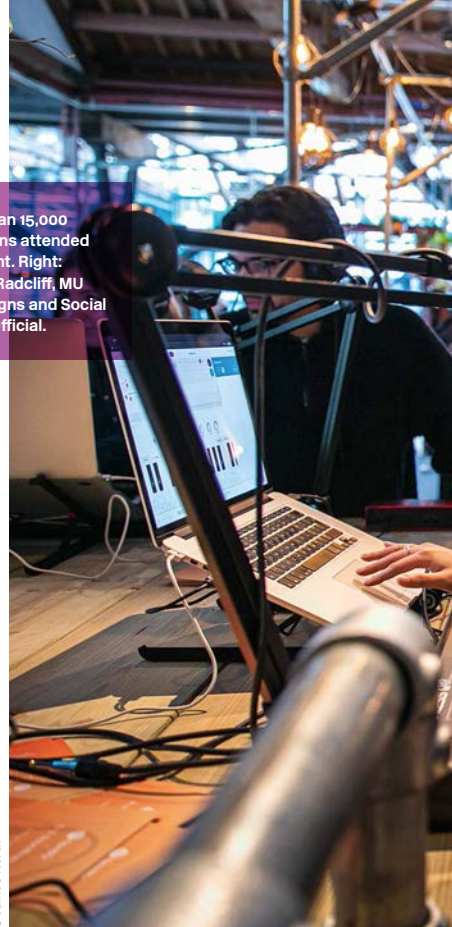
"The UK Music Futures Group has been talking a lot about class, culture and the barriers people face entering the industry, issues that the MU has been working on for a long time," said Maddy. "It was great to get on stage and talk about those things to young people trying to navigate the industry, and discuss the

practical help and support out there, and what the MU can do to back them up."

The panel addressed the importance of networking. "It boils down to do your research, be creative in your approach, be polite, don't be creepy, be persistent and always follow up," said Maddy. "If you do manage to get a meeting with the person you want to see, always ask if there's anyone else they think you should connect with. You can build your network really quickly like that – but it's astonishing the number of people who don't follow through."

Maddy highlighted the networking sessions and events run by the MU with MU discounts, and highlighted Shesaid.so, "a fantastic organisation and a great way to connect with women across the music industry". The panel also talked about the specific challenges faced by BAME, LGBT+ and neurodiverse people working in the industry. "People in power need to remember that they – or what they create or produce or

More than 15,000 musicians attended the event. Right: Maddy Radcliff, MU Campaigns and Social Media Official.



© James North

sell – will be stronger and more successful for having a diverse and representative group of people around them."

#### On the radio

Getting Your Music On Radio And What To Do When It Is was such a popular session that the doors had to be shut early. Chris Price, head of music for Radio 1 and 1Xtra, said the route into airplay on Radio 1 was via specialist shows such as Radio 1's *Dance Party With Annie Mac*. Price encouraged artists to identify and target the specialist show that best fits their music. He also advised artists to ask themselves honestly 'are you shaping or shifting culture?'. "If so, we'll be more interested in your work," he said. "Diversity is absolutely central in terms of sound and culture, and probably one of the most important things in my mind."

Harrison Stock, assistant producer on Radio 1's *Future Sounds*, spoke about the station's weekly two-hour meeting, when 11 people select the seven tracks that will be added to the Radio 1 playlist. "It's a really big deal and we don't take it lightly," he said. "It's amazing how certain tracks just jump out. It's got to grab us."

© Jonathan Stewart

Left: Panellists on the Power Of Being An Independent Artist In Country and Americana panel. Below: Alora, a resident artist at The Roundhouse, London.







The panel highlighted the need for artists to “build a world around them”, with strong photos, artwork, video and ideally a team made up of management, PR and a plugger. When asked if a record plugger is vital to getting your music on radio, Price said: “It’s not essential but it helps.”

The panel highlighted Scottish singer-songwriter and acoustic guitarist Gerry Cinnamon as an artist who has built his fanbase, story and narrative without a plugger and with “no manager, no marketing or label”.

#### Deal or no deal

The issue of whether artists should attempt to sign with a label was a prevailing topic throughout the event. “It’s all about what they can offer that you can’t do yourself,” said Wigan singer-songwriter Robbie Cavanagh, a panellist on The Power Of Being An Independent Artist In Country And Americana. He noted that much of what labels offer can be achieved by the artist.

The downside, of course, is that the artist has to do “everything, all the time”, from

## Keychange

Diversity and equality were key issues throughout the event, as reflected in PRS Foundation’s panel, Gender Equality In The Music Industry Through Collaboration And Activism. A four-year project to make the music industry more equal was recently announced by Keychange, PRS for Music Foundation’s pioneering initiative that encourages festivals and music organisations to achieve a 50:50 gender balance by 2022. Project manager Maxie Gedge said Keychange would involve 74 participants every year for the next three years travelling around 12 countries to collaborate and take part in panels and workshops. “I think, generally, there is a will for change – for greater diversity within the music industry in all our organisations. Keychange gives all kinds of music organisations a chance to practically make that change.”

management and PR, to social media, arranging live shows and releasing the music. “That is a real draw on your time that takes you away from the creativity,” said Lara Baker, director of business development for the UK and Ireland for song rights management platform Songtrust. “As you develop your career, you need to know when to add people and to start building a team.”

The panel highlighted the power of saying ‘no’ to label or management deals, and the fact that signing the wrong deal could be a significant setback in an artist’s career. Dylan Myerscough-Harris, UK A&R for Peermusic, said there is currently a “unique mindset” applied to musicians and their music, a “quick fix” notion that musicians should attain success within six months. You wouldn’t expect to go into any other industry and be CEO within six months, he said, and the reality is that building a solid career will take a great deal longer.

“There’s a phrase from Nashville, that it’s a 10-year town, meaning that it takes 10 years to get to a position in your career that you’re happy with. That’s true for music in general... You often need to take a step back, focus on yourself and think, ‘okay, I may only have £500 for my band right now but I love the music we’re making and I’m going to continue doing it’. You may get incremental growth over three years but you are the driving force. That’s so important... The core of your music has to come from you and you believing in it.” **mu**



The Beatles stop at a chip shop while filming their surreal 1967 comedy *The Magical Mystery Tour*.





# to the *Eat* Beat

Good nutrition is the fuel that drives a successful touring band, so how do live musicians maintain a healthy diet and avoid the temptations of motorway services and takeaways?

Feature by Henry Yates

**For most of the 20th century, borderline malnutrition was practically a badge of honour in the music industry. From David Bowie surviving on milk, peppers and cocaine in his Thin White Duke period, to The Clash singing of “drinking brew for breakfast” on *Rudie Can’t Fail*, a poor diet was just one strand of rock’s self-destructive aesthetic – enforced by the dismal motorway cafes that awaited touring bands of every stature.**

But eras change, and attitudes with them. The stars who once pushed their bodies to extremes now swear by mineral water and macrobiotic diets, and that shift in ethos is echoed at every level of the food chain. “Musicians have moved on,” considers Dave Webster, MU National Organiser, Live Performance. “The drunk touring band is a cliché, especially with the strict driving rules now in place. The raised awareness regarding fitness, good diet and the effects of drugs and alcohol are something people take far more seriously these days.”

So what is the reason for this transition from hedonism to healthy living? Perhaps one factor is watching the first wave of hellraisers burn out,

cutting short both their careers and lifespans. But another, suggests Diane Widdison, MU National Organiser, Education and Training, is the increasing awareness of nutrition’s benefits. “More musicians are looking at the research that has been done into the importance of nutrition for athletes, and realising that there are many similarities in what the body needs for optimal performance.”

Dave also believes the shift is down to fiercer competition in the modern music industry, where a drunk or lethargic band will lose ground to more capable rivals. “Delivering consistent performances is so important. Especially with the growth in social media, which now dictates that a poor performance on one night can influence subsequent performances and future sales.”

## Temptations on tour

When rehearsing on home turf or recording in the studio, an artist can control their intake. But at a time when the music industry is weighted towards live work, many musicians struggle on the road, with their eating habits often deteriorating at the precise moment when they desperately need optimum nutrition. “Touring is bloody hard work,” explains tour manager and drum tech Charlie Wray. “You need proper fuel. Passing out is not cool.”

As MU Live Performance Official, Kelly Wood has seen the challenges first-hand. “Artists that normally maintain a healthy lifestyle and diet at home can struggle to do so when on the road. Many artists drive and tour-manage on top of playing shows, and eating isn’t always prioritised, so late-night takeaways and fast food can become the norm.” →

“Touring is bloody hard work. You need proper fuel. Passing out is not cool.”

Charlie Wray

# "Stock up on healthy snacks to avoid giving in to temptation at service stations."

Caroline Davies

Armed with a little knowledge of nutrition and its effects on the body, however, musicians can start to make better choices. Processed food should be avoided: it's packed with sugar and sodium, which can cause bloating, mood swings and constipation. On the flipside, as the building block of muscle and bone, protein is a vital part of the mix. "Make sure all your meals and snacks contain some protein, to balance blood sugars and keep your energy up," suggests nutritional therapist Caroline Davies. "So you could start the day with porridge or overnight oats, adding seeds, nuts and berries, perhaps a dollop of Greek yoghurt. Or consider taking a blender with you and making smoothies for all the band. Make sure to include veggies, and some form of protein powder, like hemp or pea."

The testimony of touring musicians suggests junk food is usually bought on impulse when there's no other option. As such, it pays to be prepared. Maxwell Hughes, former mandolin player with The Lumineers, travels with baby food pouches, which he's found to be the most practical way to boost his vitamin intake. Consider a mini fridge or cool box to keep fruit, vegetables and salads fresh. "Stock up in advance on healthy snacks to avoid giving



© Tina K Photography

Matt Millership (above) eats supermarket-bought veg ravioli while touring in France with alt-blues duo Tensheds, while Alex Gold (right), aka Darling BOY, takes plant-based milk on tour with him.

Veronika Klirova (below), principal second flautist with the CBSO (right) tries to eat meals packed with grains, beans and vegetables.



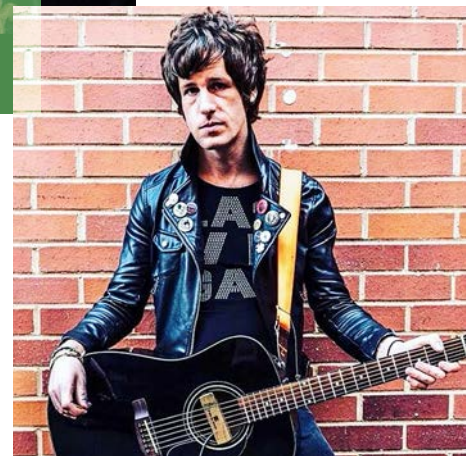
in to temptation at service stations," adds Davies. "Such as unsalted nuts and seeds, fresh and dried fruit, and protein bars. If you have a fridge, keep it stocked with carrots and cucumber to snack on, adding hummus or nut butter to make for a more filling snack."

Liquids are just as important. "We all know that too much alcohol will affect performance and energy levels," continues Davies, "so try to increase your alcohol-free days. Dehydration will reduce focus, so carry refillable water bottles and aim for two litres a day. Herbal teabags will help as an alternative to conventional tea and coffee, too."

## Alternative menus

If eating well on the road seems hard enough for musicians with no dietary requirements, where does that leave those who – whether for ethical or health reasons – need specialist food? On a positive note, bands touring domestically report being well catered for. "Lots of high street places have decent vegan options now," says Wray. "Pizza Express and Papa John's have vegan cheese."

"Wetherspoons is a reliable favourite with plenty of choice," picks up Lauren Tate, who fronts hard-rockers Hands Off Gretel and recently released her solo album, *Songs For Sad Girls*. "We never struggle in the UK. But the same can't be said for Europe. We've just returned from tour and although we requested vegan hot food on our rider, the food supplied was regally disappointing or missed

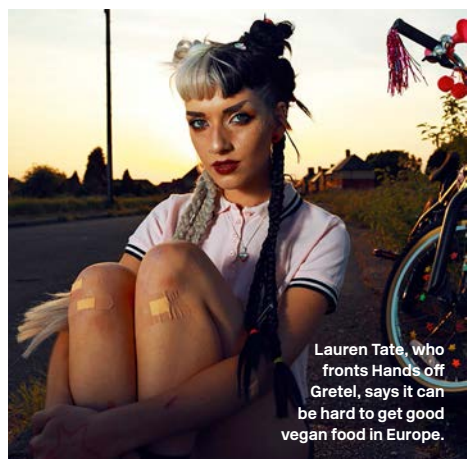


© Steve Bone

altogether, with people pointing to curled-up cold meat, cheese and a salad bowl on the bar and asking if it's okay."

"The French are slowly getting it," says Matt Millership, who leads alt-blues duo Tensheds and plays with Jim Jones & The Righteous Mind. "You can pick up vegan cheese in the supermarkets – veg ravioli is my hot tip. Spain and Italy are a little behind, though. Sometimes it's just a 'no'. Other times, you can see the chef taking the meat out of the dinner. But they are getting there, albeit slowly."

The key is to have a touring menu planned, says Veronika Klirova, who is principal second flautist for the City of Birmingham Symphony Orchestra, and runs yoga classes for musicians. "Plant-based food is definitely best for improving focus and attention span."



Lauren Tate, who fronts Hands Off Gretel, says it can be hard to get good vegan food in Europe.

© Helen Tate





© Upstream Photography

## Secret Weapons

In an ideal world, your diet should provide all the nutrients that you need. In reality, though, there will be times out on the road when your supply lines fail you. That's when vitamins and supplements can prove beneficial. Vitamin C is an all-round staple for healthy skin and bones that can boost your immune system when you're spending a lot of time in a cramped or draughty van. You might also want to take Vitamin D in the winter to help keep your bones, teeth and muscles healthy, and lysine can be used to prevent and treat cold sores.

Browse the shelves of any health food shop, meanwhile, and you'll find a range of lesser-known supplements for your touring needs. Ginkgo biloba is said to sharpen memory and lessen anxiety. Rosemary could enhance memory and improve digestion. There's evidence that turmeric and ginger have anti-inflammatory properties – great for conditions common amongst musicians, such as tendonitis.

If all else fails, a simple egg can be a great standby: it contains vitamins D, B6 and B12, plus minerals such as zinc, iron, selenium and copper. Or, just keep things simple and pack a small selection of bottles in your gig bag. "A good multivitamin and additional B12 and iron go a long way," says Wray. "And The Vegan Society does a supplement called VEG 1 that's specially formulated for vegans and excellent value."

I used to feel so tired when I ate meat and dairy. I try to have at least one meal a day made up of grains, beans and vegetables – cooked, raw and ideally also pickled."


When your demands are more specialised, it's even more important to come prepared. "I carry plant-based milk with me, and also nuts and seeds to snack on," says Alex Gold (aka Darling BOY), whose roles include musical director of *All Or Nothing: The Mod Musical* and multi-instrumentalist for Supergrass drummer Danny Goffey. "I absolutely swear by wheatgrass, a fantastic natural detoxifier."

Musicians with diet-related medical conditions should ask ahead for local recommendations or a rider to accommodate their needs. "I'm fortunate that I can provide venues with a dietary rider that suits me," says the British bluesman Laurence Jones, who suffers from Crohn's disease. "Even if that means eating plain foods, it keeps me healthy on the road."

### Food for thought

Technology can also be a road warrior's friend: browse the countless nutrition-based apps; get Uber Eats or Deliveroo to deliver direct to your dressing room; familiarise yourself with

sites such as food waste recycling service, Too Good To Go; or join a Facebook group to trade local knowledge and recommendations, from Coeliacs Eat Out Too to Vegan Musicians, Crew and Managers On Tour (founded by Polly Phluid of The Spangles). "I use the HappyCow app," says Klirova. "It's a community-driven space with users adding tips on plant-based eateries and options all over the world. I'm also a member of the Birmingham Vegans Facebook group. It's a great place to ask questions and get advice."

These lifestyle changes might take a little effort, says Diane Widdison, but the payback could be a renewed energy and appetite for your career. "Food is fuel for the human body, and therefore what we eat and drink really impacts on the way we feel. The musician's life can often be hectic and chaotic, but time invested in eating healthily will be rewarded by improvements in physical performance and mental wellbeing." 

A portrait of Timo Baker, a man with short brown hair and a light beard, looking off-camera to the right. He is wearing a dark blue quilted jacket over a dark t-shirt with a white patterned collar visible. His hands are clasped in front of him. The background is a dark grey wall with a red leather sofa visible behind him.

# *Perfect* Score

From playing stadiums with The Prodigy to composing edgy soundtracks for hit TV series and Hollywood blockbusters, Timo Baker has forged his own musical path.

Profile by Will Simpson



A modest house in a residential area of south Bristol: an unlikely crucible, it's fair to say, for moments of high drama and edge-of-your-seat excitement. But in fact the atmospheric, stirring music for Hollywood trailers and Netflix hits such as *The Adjustment Bureau*, *Paul and Making A Murderer*, as well as numerous National Geographic and BBC natural history shows, have all been recorded in its stylish home studio.

The owner's career is a testament to the opportunities out there for musicians beyond playing gigs and releasing tracks. Timo Baker tried all that in the 1990s. But when the boat bound for rock stardom passed him by, he turned instead to creating music for film and TV.

#### Difficult decisions

Timo was a musical child. He had piano lessons, sang and was a school trombonist before being diverted, like so many others before and since, to the electric guitar. After leaving the University of Bristol, he and a group of friends formed funk/metal band Crazy Gods Of Endless Noise. A kind of south-west version of the Red Hot Chili Peppers, the band were signed to M&G Records, playing stadiums with The Prodigy, appearing at major UK festivals and on MTV, and touring internationally with Feeder.

When they were dropped after two albums, their guitarist had to face up to an uncertain future. "As you can imagine, leaving university and going into your perfect job was pretty extraordinary. I had to have a long hard look at things; at what else I could do if it wasn't music," he explains. "It was quite a painful process."

After a couple of months of soul-searching, Timo alighted on graphic design and landed a job as a web designer at a TV production company in

**"I learned through osmosis, just by being in the best studios in the UK with the best producers and engineers."**

The skills composer Timo Baker learned while in a band have helped him in the studio.



Chiswick. "Within a few weeks of getting there I had an email saying 'does anyone know any composers?' I was like 'yes – that's me!'" So they asked me to write a whole bunch of tracks for their TV content. For about 12 months I worked as a graphic designer by day and a composer by night, by which time I had a raft of material – a show reel, if you like."

Fortunately, his experience in the band had given Timo the production skills he needed to make a go of it. "I learned through osmosis, just by being in the best studios in the UK with the best producers and engineers. Plus, in the band we'd mixed electronic music with live instruments. Early on we bought an Atari ST and learned how to programme it.

"I started off writing 'band type' songs but without the vocals. Then I taught myself how to write to picture and I developed an understanding of what film music was, the beautiful dialogue between picture and sound. As I dug deeper, I started to understand how I could make different sounds that would resonate with the images. It's a different skill, but it came very naturally to me."

#### LA calling

Timo's big break came after he returned to Bristol and began networking within the city's TV and film industries. "I had continued writing music for myself and I wrote an album under the name T Minus 50. A friend heard it and suggested I send it to his brother in LA. He said he was a music supervisor – I didn't even know what that was. Anyway, I sent him the album and he absolutely loved it.





"It turned out he worked on *CSI*, so they used three tracks off that album on *CSI New York*. That guy then set up a movie trailer business and represented me in the States for trailers, so I got into that world, which is like a sub-industry of the business."

From then on Timo was on a roll. He acquired a reputation as a safe pair of hands and the work, from both sides of the Atlantic, started rolling in. His TV work includes *River Monsters*, *Primal Survivor*, *Survive The Tribe* and *Stan Lee's Superhumans* and in 2014 he won a Royal Television Society award for Best Short Film Score for *The Kismet Bureau*.

Sometimes Timo gets approached directly, although for larger jobs there is often still a pitching process. "They will send a pitch document – an overview of what the

film or series is about – then a little bit about what they're after musically, and then maybe a couple of clips that I'd have to compose, for which there's usually no fee.

"If you land the job, there'll be a meeting with the director and some of the production staff about the creative brief. There'll be a scheduling meeting saying 'these are the hit points you need to make', then they will send some additional clips so you have a sense of what the overall vision is. Then a rough cut and editing.

"It's like a funnel. You develop some themes and textures and drop that into the picture. What I'm looking for is the picture lock, which is when none of the images change. Then I can finesse all the themes that I've developed to a finalised picture."

#### Under pressure

There are times when the work becomes incredibly intensive – at one point he was working 18 hours a day for weeks on end – but he knew that if he wanted to stay energised he needed to slow down.

© Universal / Kobal / Shutterstock



"The challenge for me is keeping the music sounding fresh, keeping it inspiring and energised. You want each piece to be special and as good as it can be. My last assistant was particularly good at pushing me outside my normal methodology. We'd experiment with plugging unusual instruments into effect pedals and then processing the recorded audio or mic-ing up the drum kit in an unusual way."

Timo likens his studio and console to a carpenter's workbench; like a carpenter, he might get out a chisel, hammer or saw, just to get going. "I start to throw pieces of audio that I've created, or they will send me the images, and then I'll pull out some bits of audio – little

"There is something incredibly powerful about the collective."





Timo composed the score for the trailer for the 2011 sci-fi thriller *The Adjustment Bureau* starring Matt Damon and Emily Blunt (left).

seeds or textures that I think marry. That puts me in that space very quickly, where I can start to bring other elements in. Then I might put on a little rhythm – a little percussion hit, or a bowed guitar thing – and then the more classical elements; the things that are required in a contemporary film score: pianos, strings and percussion."

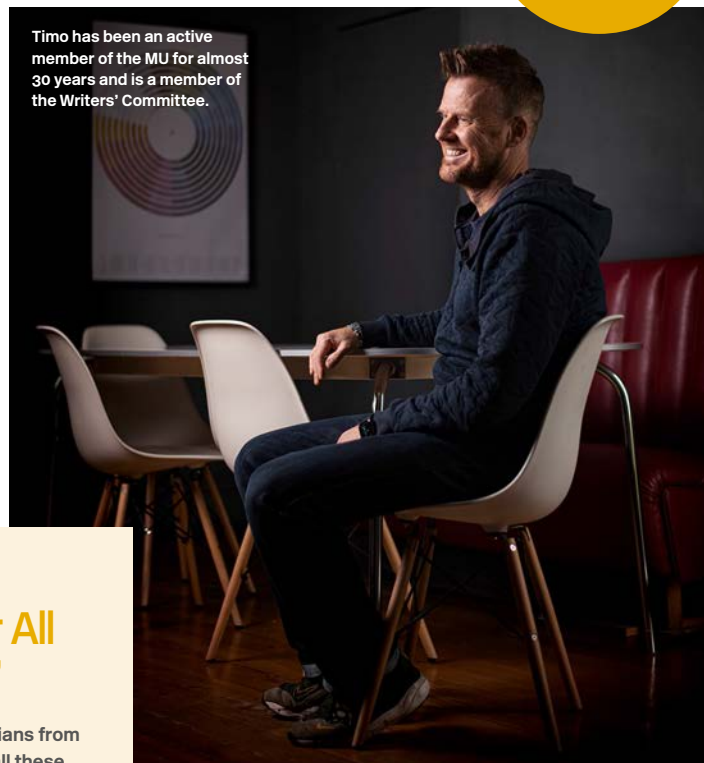
### Dream job

Timo is lucky enough to have made a career out of something that many people choose to do as hobby but he admits that while he enjoys the flexibility that working from home offers, it can be lonely – and hard to switch off. "It's a bit like a siren calling me onto the rocks. Making music is a brilliant thing but I'm always thinking about work, whether it's the latest score that I'm working on, or how I need to put some new strings on that guitar."

Conscious of the need to protect his mental health, he's found ways to lure himself away from the studio. "I go to the gym, and I actively seek out other people and I've recently been going for more long walks. It's easy to feel detached when everything happens virtually, but I schedule things into my day to stop me going mad."

Timo has been an active member of the MU since 1992 and, in recent years, has been

Timo has been an active member of the MU for almost 30 years and is a member of the Writers' Committee.



## "Brexit Will Be Bad For All Musicians"

"The free flow of musicians from the UK into Europe for all these years has been brilliant – I've never known anything else. So, for it to be stifled in any way is obviously a negative thing.

"Musicians aren't well known for being well organised – there's a lot of other things to think about! – so if you've then got to sort out more red tape in order to enable something to happen, it's going to be bad for the music world as a whole.

"If people aren't able to get into different cities to tour, to tell their stories and get their creativity out there, that's going to be very damaging creatively.

"I've worked for a bunch of European companies in the past, but as to how any of that plays out, none of us knows. I've got another studio in the French Alps and if Brexit stops me from using that space, or makes it more difficult to get musicians out there, it will be very frustrating."

able to bring his experience to the Writers' Committee: "It's great to advise and bring my own two-penneth to the table. There is something incredibly powerful about the collective. When there's a lot of people on the same page, pushing in the same direction, that gives a huge amount of weight, which you wouldn't get working alone. It feels great to be part of a movement of musicians, a profession that generally does get – for want of a better word – screwed over."

### Career goals

Timo turned 50 this year, but he still feels he has a huge amount to give, musically and creatively, and is always on the lookout for the next challenge. "I'm always looking to collaborate with film directors and other musicians. I want to get into feature films and drama. I'm making more connections in that world – which is more London-based – so it's about putting out the tendrils a little bit.

"I've also been working on some film scripts, just to be in the driving seat; to be proactive about the whole process. You get to a point in life when you think, 'I've got a couple of stories I want to tell.'" **mu**

# A Tsunami Of Waste

The fastest-growing threat to the environment could result in a fundamental change in musicians' attitudes towards their electronics.

Report by Katie Nicholls

Cables, pedals, mixers, microphones, FX processors, controllers, amps... many people who make, record or perform music will have at least one of the above, probably a few of each, in fact. And, of course, let's not forget the phone, tablet or computer that everyone needs to function in 21st century western culture.

Society's insatiable demand for devices is not without its consequences. Electronic waste – e-waste – is, says the UN in a report published earlier in 2019, threatening to become a “tsunami of waste” that will be more damaging to the environment than single-use plastic, harming human health and generating 14% of total carbon emissions, a huge figure and more than half of the total produced by the global transport sector.

## Defining e-waste

The UN report, *A New Circular Vision For Electronics*, says that humankind's consumption of gadgets has created an e-mountain of waste; we produce 50 tonnes a year, the equivalent of 125,000 jumbo jets. If nothing is done, says the report, “the amount of waste will more than double by 2050, to 120 million tonnes annually”.

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E-waste may be a relatively unknown term in the current lexicon of environmental awareness but while it's not hard to understand what it is, it's worth digging a bit deeper to understand why it's such a threat to both the environment and human health.

“The first thing to consider is the raw materials,” says Ben Skidmore, a volunteer for The Restart Project, a charity that helps people learn how to repair their broken electronics, and rethink how they consume them in the first place. “Rare minerals are often mined in conflict regions and with child workers. The production of electronics is also really resource-heavy, using a lot of energy and water.”

As well as base metals, such as copper and tin, and noble metals including silver, gold and platinum, the production of electronics demands the mining of rare-earth metals, such as neodymium, which is used in microphones and speakers.

“People are waking up to the fact that our current levels of resource use and consumption aren't sustainable,” says Chiara Badiali of Julie's Bicycle, a charity that supports the creative communities to act on climate change. “That includes all the rare earth and other elements that go into our many technologies and devices, how



The cables, pedals and gadgets that musicians rely on are rarely recycled, contributing to the 50 tonnes of e-waste that humankind is producing every year – a figure that's set to more than double by 2050 if we don't take action.





and where they are mined, the energy used to extract and manufacture them, and the toxins leeching into the environment from electronics that aren't properly disposed of. E-waste is also a human rights issue. A lot of hazardous e-waste is illegally exported to countries where people dismantling electronics for recycling can be exposed to hazardous chemicals, and recycling facilities can contaminate local soil or water."

#### Nature of the job

Naomi Pohl, MU Deputy General Secretary, says that musicians are, by the nature of

**"Rare minerals are often mined in conflict regions and with child workers."**

**Ben Skidmore**



Japanese experimental artist Ei Wada turns discarded electronics into instruments.

© QUIQUE GARCIA / Stringer / Getty Images

their jobs, likely to be high consumers of electronics: "Many of our members rely on electronic equipment to carry out their roles in the music industry, whether in the creation of music, amplification of a live performance, or for recording and listening purposes," she says. "Naturally, they will want to dispose of and replace equipment regularly for all sorts of reasons, but primarily because they want to remain at the cutting edge. It is highly likely, therefore, that musicians contribute to the world's e-waste crisis more than your average office worker."

Badiali agrees that this is an industry that produces high levels of e-waste. "We do a lot of work to get people in the industry to think about the raw materials – metals, plastics and so on – that are in the instruments and listening devices," she says.

"A few years ago we ran an 'e-waste teardown' with the RSA's The Great Recovery project. We invited people working in music to take apart turntables, phones, radios and music players and have a look inside to better understand the stuff that 'powers' our music making and listening, and come up with ideas for shifting towards a circular economy. Seeing the sheer number of different screws, plastics and circuit boards coming out of a device is quite eye-opening." (You can watch the video at [vimeo.com/119333576](https://vimeo.com/119333576)).



## Future Sound Of Old Tech

Japanese experimental artist Ei Wada has an innovative approach to e-waste, taking discarded electronics and turning them into instruments. He's a member of The Open Reel Ensemble, a group of Japanese musicians who manipulate old old reel-to-reel recorders, PCs, fans and turntables to create cutting-edge electronica, while the Ei Wada Jazz Band consists of seven cathode ray tube televisions that he uses as percussion instruments.

"These tech objects are a symbol of Japan's economic growth, but they also get thrown away in great numbers," Wada told the Motherboard website. "It's good to not just say bye to things that are thrown away, but to instill old things with new meaning, and celebrate their unique points."



## Steps To Change

Chiara Badiali's tips for dealing with e-waste...

- Use rechargeable batteries to power equipment, including microphones. Where single-use batteries are unavoidable, make sure they are disposed of appropriately.
- If equipment breaks, get it fixed rather than replacing it. If you can't fix it yourself, look out for local maker spaces who might take it off your hands.
- Ask manufacturers to make their products more repairable and support the extension of legislation such as the EU's new 'right to repair' rules (which don't cover music equipment at present).
- Ask manufacturers about their environmental policies and what they're doing to reduce the impact of their products on the environment.
- If you're getting rid of any electronic equipment, try donating or selling it first.

### The cost of making music

The internet is awash with cheap pedals and amps. The commodification of music hardware has promoted a throwaway culture, adding to the growing mountain of e-waste. "Mass production is getting easier," says Skidmore. "Firms in Asia produce pedals for about £25. They sell more because they're cheaper. It's a circular problem."

The issue, says Badiali, is as much about shifting a consumerist mindset as it is about recycling. We need to buy less and "ask for policy change to make things longer-lasting and more repairable". Skidmore agrees that electronics are not designed to

be repaired and the situation is exacerbated by a lack of consumer confidence when it comes to taking electronics apart and working out what's inside. "Anything new produced in a factory contains a circuit board that is put together by a machine, so it can only be repaired if you have a particular set of skills. That's one barrier, but there's also the knowledge of what something does. Fewer and fewer people can look at a circuit board and analyse it. Even though someone somewhere designed it, the typical person on the street is simply troubleshooting with a warranty.

### Reuse, recycle, reduce

While only 20% of e-waste is currently recycled, the good news is that all e-waste can be recycled. The even better news is that





© Emily Ma, © Sirri Raitma



Chiara Badiali (above) works for environmental charity Julie's Bicycle. Ben Skidmore (left) volunteers for The Restart Project, which encourages people to learn how to repair their broken electronics.



it has huge financial value. Of the e-waste currently polluting the earth, the UN says that "the material value alone is worth \$62.5 billion (£55 billion), three times more than the annual output of the world's silver mines and more than the GDP of most countries. There is 100 times more gold in a tonne of mobile phones than in a tonne of gold ore".

The fiscal argument for recycling gathers even more weight as "harvesting the resources from used electronics produces substantially less carbon dioxide emissions than mining in the earth's crust," says the report. "Working electronic goods and components are

worth more than the materials they contain. Therefore, extending the life of products and re-using components brings an even larger economic benefit."

#### Make do and mend

Restart takes a multi-pronged approach to raising awareness and changing attitudes to encourage the recycling and reuse of e-waste. As well as lobbying for policy change, it also runs 'Restart parties' in pubs and community centres where people can learn how to fix, or at least take apart, their broken electronics. The charity educates through schools and conferences, too. "You want to empower," says Skidmore. "If you can teach people to fix stuff, that's great, but we also teach people to have a look, to not be afraid to open things and Google how to fix it, or to try and find someone who does know how to fix it."

Skidmore believes the music industry is better placed than most to roll out a new attitude towards old electronics. "The strong vein here – at least with guitars and rock'n'roll," says Skidmore, "is that old gear has a lot of value – spiritual and cultural as well as

"If your electronics still work, try to sell them or give them away."

**Chiara Badiali**

financial. There's always new technology, which becomes old a few years later, but if you buy vintage stuff that's good value it will always sound good, and it will always be reliable because it's proved itself. That's a good culture to encourage."

"If your electronics still work, try to sell or give them away," says Badiali, who points out that there is a very vibrant second-hand market for gear. "Otherwise, dispose of old electronics via accredited WEEE (Waste Electrical and Electronic Equipment) collection points – some councils have specific bins in their neighbourhoods, some stores operate take-back schemes, otherwise visit your local recycling centre. Don't throw electronics in your normal bin."

#### Action plan

The MU is in the process of producing new guidance, which will outline realistic and practical action that can be taken on climate change and to improve environmental sustainability. "We know this is something our members care about and we would encourage them to review their practices with the environment in mind," says Naomi Pohl.

"A quick internet search will turn up plenty of advice on recycling electronic equipment. You can sell it on, donate it to charity or have it restored for yourself or others. The Union has recently donated its old PCs to a charity, for example. We also recycle everything we can, including old mobile phones and batteries. Tackling the global environmental crisis is of paramount importance and we all want to play our part." **mu**

# Fighting For Writers' Rights

The Music Writers' Committee represents the interests of the 1,000+ members working in this hugely important sector.

Report by Neil Churchman

**Songwriters, composers, orchestrators, arrangers and copyists create and hone the raw material on which every live performance and every recording is built. They are the lifeblood of a multi-billion-pound industry. Without them, there would be no music. So who nurtures and safeguards such a vital community? For the MU, it's the 20-strong Music Writers' Committee, which represents the interests of over 1,000 members who are actively involved in the sector.**

The Committee comprises practitioners from all aspects of the music writing process. They meet to examine the industry's state of play, discuss emerging trends and problems, and pass on their recommendations to the Union's Executive Committee about how to protect members' rights, remuneration and conditions in an increasingly fragmented market.

"It's a hugely important sector, and one of the older specialist sections of the MU," says Committee secretary Michael Sweeney. "Not all of our equivalent sister unions around the world count writers as a distinct membership category. But the MU believes writing and music preparation play an essential part in many members' careers."

**"The problems we all encounter can often be universal."**

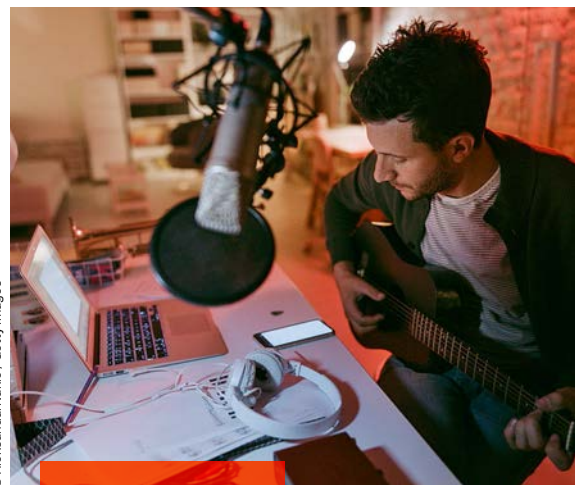
**Fiona Brice**

Committee member Fiona Brice is a successful composer, arranger and performer. She says it makes sense to give writers a forum of their own within the Union. "It represents writers as musicians first and foremost. Becoming a composer is really just an extension of the musical process," she says. "After all, so many of us play an instrument to a high level. It can be quite isolating to be a composer. For me, the key thing is to illustrate the fact that, although it can be a solitary process, we don't exist in isolation and it's good to have that representation in the MU."

## Universal problems

The scope of the writing section is vast, and growing. Composers, arrangers and copyists are busy across every genre and on every platform, from movies to musical theatre and from violin concertos to videogames. The Writers' Committee convenes three or four times a year. "Composers come from so many backgrounds," says Fiona. "There's a massive range of writing styles and therefore a massive range of problems we all encounter, but those problems can often be universal."

The reason behind much of the pressure on the sector is the general squeeze on budgets – constraints that compromise quality and lead to corner-cutting. "There have been pressures on budgets in many areas, particularly since the financial crash," says Michael. That manifests in several ways. Across the board, members are being asked to do more for less. For instance, composers can find themselves being expected to do the work of orchestrators, arrangers and copyists. "These are extra jobs that would



© AleksandarNakic / Getty Images

Songwriters are under pressure, which is why composer and Committee member Fiona Brice (right) believes their interests need to be represented.



© Emilie Bailey

traditionally have been done by someone else," explains Michael. "Writers are being forced to do more work, but not necessarily getting the budget for it."

## Blurred lines

And that means less work for those in the unsung but vital arena of music preparation. "It's about the blurring of roles that used to be very delineated," says Jill Streater, an experienced music copyist, and a Committee member. "A lot of composers have assistants now, which wasn't really the case when I started, and a lot of work tends to get dumped on them. They aren't really trained to do the parts, so whoever is employing them is trying to shortcut the system."

Michael believes another key area for concern, particularly for composers working in TV, is



## Advice For New Composers

Fiona Brice has worked with artists including Kanye West and Ed Sheeran and arranged for the BBC Philharmonic and the Royal Northern Sinfonia among others. She has good advice for musicians embarking on a writing career.

- **KNOW YOUR OWN WORTH**  
Understand just how much you are contributing to an arrangement. In the early years, I was doing a lot of orchestral arrangements for rock bands and I never got paid any royalties, because I wasn't brave enough to ask. The bottom line is, I was contributing original material to a song in the same way that a top line writer might do, such as adding a counter melody or a crucial hook.
- **BE CLEAR ABOUT YOUR ROLE**  
When I was younger, I was preparing parts without even considering that it was really someone else's job – I found myself extracting woodwind parts at 3am! Later on, when you're at an orchestral level, you begin to think, 'Hang on, this is too much'.
- **KEEP HOLD OF CLIENTS**  
Managing to secure repeat business is really important, so stick with a band and try to work with them for more than just one song. Try to do an album – or two – so that you build a relationship with the artist. If they go on to be successful, they should take you with them.

in relation to their publishing rights. In the past, when a composer was paid to write for a show, they would expect to retain 100% of the PRS revenue when it was broadcast.

Michael explains: "Now certain companies will insist on an assignment of rights as a condition of getting the commission. Frequently this will entail the commissioner receiving the maximum 50% 'publisher's share' of PRS broadcast income. And then there's the question of whether the company would act genuinely as a proactive music publisher and make the music work elsewhere. There's a range of companies with so many models."

### Increasing demand

Fiona Brice says clients' expectations have also changed because of advances in technology, leading to more demands on a writer's time and talents. "In the 70s if, for example, you were an orchestral arranger, you would turn up with your scores and a copyist would write them out by hand, sometimes editing on the day of the recording. That might have been the first time the artist or label had heard the piece or arrangement. Now you are likely to be expected to produce not only an arrangement, but a demo as well – and of a good enough quality that you can convince

the client it's what they want. That's a real drawback for writers who don't have the expensive software or the skills to do that."

One of the Committee's key tasks is maintaining a rolling review of fees being paid to MU members. It is currently sifting through the data from its latest extensive survey of commissioning fees.

"Fees are tricky," admits Fiona. "When I'm doing orchestral compositions, say for the BBC, then I apply the MU advisory rates, because it would be unacceptable for them to pay me less than that. But a rock band on an independent label might not necessarily understand how charges for orchestration and copying work. Sometimes it's easier to set a fee, and just round it all up. I also have a manager who deals with some of the more weighty legal stuff, especially if it's recording for an album or film.

"When you are finding your way as a music writer or composer in the first years of your career, you do learn by bitter experience. Everything you do is a first." **mu**

## Fair Play Focus

# Exchange, Bristol

The south-west city's popular small-scale independent venue wholeheartedly endorses the MU's Fair Play Venue scheme...

The original directors of Exchange previously ran much-loved and late-lamented Bristol venue The Croft, and have an even longer track record as performers and promoters in the city. So when the opportunity came up in August 2012 to take over this former nightclub and occasional squat at the heart of the city's up-and-coming Old Market area, they jumped at the chance.

As well as hosting gigs most nights, the venue has become something of a broader cultural hub, with a record shop on the first floor, a coffee shop on the ground floor and a recording studio in the basement. But it is as a progressive and innovative music venue that Exchange is best known, and for that reason it was no surprise that it would become a member of the MU's Fair Play Venue scheme.

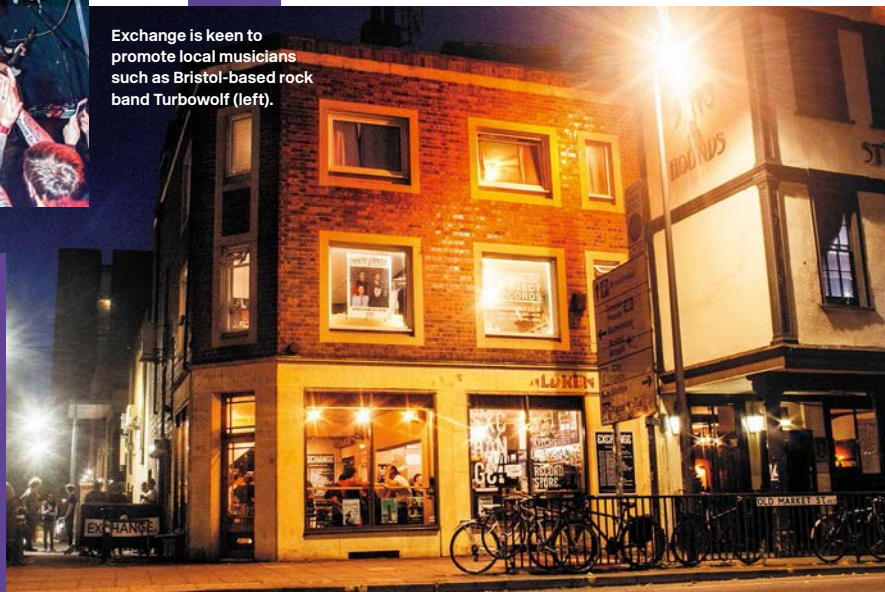
### Shared vision

Interestingly, after a public fundraising campaign in 2018 to help secure its future, Exchange is now community owned. "We felt raising money through a share issue would give us the investment to improve the venue's profitability and infrastructure," says manager Matt Otridge. "We also have a large group of people (389 at the moment) who care about

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Exchange is keen to promote local musicians such as Bristol-based rock band Turbowolf (left).



The Exchange,  
72-73 Old Market, Bristol BS2 0EJ  
[exchangebristol.com](http://exchangebristol.com)

E: [info@exchangebristol.com](mailto:info@exchangebristol.com)

CAPACITY: 500

ABOUT: City centre venue with gigs most nights across a range of genres

CONTACT: Iwan Best

GETTING A GIG: The venue advises bands to contact the promoters, who are listed on its website. To hire any of the venue's rooms, email [iwan@exchangebristol.com](mailto:iwan@exchangebristol.com)



## "We definitely approach running the venue with a DIY punk ethos."

**Matt Otridge, Exchange**

the place and will offer the ideas for the future. It's not like we plan to stop running the venue anytime soon, but we want it to last beyond our tenure, and becoming community owned seemed the best way to achieve that."

As with many small venues, Exchange has received noise complaints, but the management team is taking action to mitigate the impact on its neighbours and hopes that if a complaint does escalate, the Agent of Change principle, which makes developers building homes near UK venues responsible for addressing noise issues, will also be helpful.

"The threat is always there, but we do our best to manage it," says Otridge. "A lot of the residential spaces around us were built after we set up, so hopefully Agent of Change would protect us. We are hoping to install a new PA in 2020 and more sound proofing, so that should help manage the issue. Hopefully being a community-owned not-for-profit would

count for something as well, but that's just a theory I hope we never have to test!"

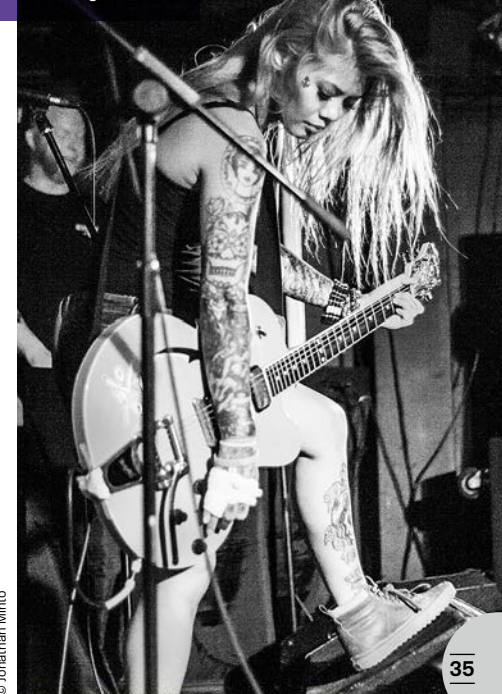
### Diverse sound

The venue is famous for the range of musical genres it caters for, and has just unveiled a new initiative to involve more local bands. "We try to keep our programme as varied as possible, from death metal and grime to folk and free jazz – and everything in between. In the past, we leaned more towards punk and heavy music, but nowadays the programme is more eclectic than ever. We definitely approach running the venue with a DIY punk-rock ethos, though. We have a small 60-capacity stage in our basement for local bands," Matt adds. "It's free to hire – they just need to pay for a sound engineer."

Otridge tries to ensure everything the venue does is filtered through a Fair Play frame of mind. "Most of our programme is booked through external promoters, so we make sure they know we're an MU Fair Play venue. If a promoter was ripping off a band, we wouldn't let them hire the venue again." **mu**

**To access the Fair Play Venues database, visit [bit.ly/2jM4cUq](http://bit.ly/2jM4cUq); to nominate a venue, email [live@theMU.org](mailto:live@theMU.org)**

Canadian psychobilly band The Creepshow at Exchange.



© Jonathan Minto

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### The Musician



**CHRIS GEORGIADIS, SINGER WITH TURBOWOLF**

"Exchange is a great venue to perform at. It sounds great and the atmosphere is always lively. I think this is due to the staff and the type of crowd the venue has cultivated over the years: kind, compassionate, open-minded and up for a good time. We've played Exchange a bunch of times and always had positive experiences, on stage and off. Liaising with the in-house team is a pleasure, as they are professional, helpful and most importantly... friendly. Punk rock in nature and welcoming to all, Exchange really is a gem in Bristol's live music scene."

### MU Regional Organiser



**ANDY WARNOCK, MU REGIONAL ORGANISER, WALES & SW ENGLAND**

"It's great to have venues like Exchange signed up to the Fair Play Venue scheme. It has a really diverse programme and its work becoming a community-owned venue, with spaces for resident companies and support for broader activity as well as more local bands, is really valuable as part of Bristol's network of venues. We all hope that Agent of Change will help to protect venues from noise complaints, but we're also engaging with groups such as Bristol@Night to secure support for music and musicians in Bristol and across the region."

### The Venue Manager



**MATT OTRIDGE, EXCHANGE, BRISTOL**

"I started promoting because I was fed up of the £1-a-head flyer deals that were common at the time, so I'd sooner hire a room and put the gig on myself. When we took over The Croft, we applied this attitude to the way we ran the venue and the whole programme of events. We prefer to try and convince local bands to embrace the DIY ethic and programme their own events. Signing up to the MU's Fair Play Venue scheme is about showing solidarity with the MU, other like-minded venues, and the bands themselves – as without them there is no gig and no venue."

# Tips From The Hitmakers

An MU songwriting workshop in Scotland offered advice on crafting hits and building a successful career.

By David Pollock

**"When you get your singer-songwriters together in a room, what else are you going to do but sing?" asked Mike Macdermid, a panellist at Pitch Perfect: Songwriting Unwrapped, an event organised by the MU's Scotland & Northern Ireland Regional Office.**

The workshop offered musicians the chance to learn first-hand how some of Scotland's successful songwriters are creating the next big hits, from electronic composition to traditional songwriting techniques and ideas. It took place at the end of October at the Scottish Music Centre, part of City Halls, Glasgow's oldest purpose-built performance space, and next to the Old Fruitmarket in the city's Merchant City cultural district.

Outside, a group of noisy Lazio fans were being escorted by mounted police to a cup game against Celtic. Their route would have taken them through the city's East End and past the bright lights of the famous Barrowland Ballroom. If the Scottish music industry has an epicentre, it can't be far from this very spot, where nearly 50 MU members have come together for an afternoon of talks and workshops aimed at demystifying the

**"All the key elements are there, and to be honest, your voice sounded really nice."**

Josephine Sillars



All photos: © Jannica Honey

Panellist DJ Vic Galloway talking to the attendees (above). MU Regional Officer Jennifer Laidler and Regional Organiser Caroline Sewell (right).

process of writing a song and offering tips on how to earn a living from it.

Following introductions from MU Regional Organiser Caroline Sewell and the Regional Officer in Scotland and Northern Ireland, Jennifer Laidler, there was a briefing on how to ensure a writer's work is registered. PRS for Music's Stewart Fleming and MU Recording & Broadcasting Official, Michael Sweeney, offered advice on collecting revenue from royalties.

The highlight of the afternoon, however – and the most nerve-wracking session – was the chance for audience members to submit songs to be critiqued by the four panellists: Macdermid, professional songwriter and DJ on Scottish station Northsound 1; singer-songwriters Josephine Sillars and Amy Duncan; and Vic Galloway, a local champion of new music through his shows on BBC Radio Scotland and BBC Radio 6 Music.

## Mixed messages

Macdermid was aiming his rhetorical question at audience member Johnny Barr, who had collaborated on *Not Too Late* with Winter Springs Music, a group of his fellow Scottish students at the University of Leeds' School of Music. That's why Macdermid had detected so many voices and styles at work



within the composition. "It's a structure thing, for me," Macdermid said. "There are some really great ideas and I can see how it's all come together, it just sounds like there are two songs in there. Two really good songs, though, the hook and the melodies are great."

Macdermid is an example of just what is possible in the songwriting business. He's not a household name like Ed Sheeran – at least not unless you listen to a lot of drive-time radio in the north of Scotland – but he works regularly as a songwriter, for artists in the Far East in particular. His pinned tweet on Twitter proudly declares that he wrote a song for Loona, a South Korean girl group who won





Panellists singer-songwriter Josephine Sillars and radio DJ and songwriter Mike Macdermid.

## Learning From The Experts

"Being on the other side has been really interesting for me, because I go to so many of these events as a musician," said songwriter and panellist Josephine Sillars. "I've been the person in the audience, and I've submitted songs to panels but I'm at a point in my career where I can potentially help others, and any shared knowledge is good to get back into circulation. When you're trying to make waves, to get your music out there, to book better shows: networking is a huge part of that."

"As an audience member, I would always look at who's speaking, listen to what they're speaking about and find out what their expertise is; it could be someone you've never heard of, but they could be exactly the person you need to speak to. I learned loads today, even as a panellist. There are people I want to talk to and maybe collaborate with myself. That's the thing, you have to take every opportunity to push yourself."

Best Korean Act at last year's MTV Europe Music Awards, held in Seville, Spain.

### Voice concerns

Jamie Campbell, another audience member brave enough to submit a song, was concerned that the quality of his voice wasn't good enough on *Glasgow*, a wistful saxophone-led track that the panel likened to the sound of local favourites Del Amitri and The Blue Nile. Campbell said it was just a demo and his intention was for another artist to sing it. Panellist Josephine Sillars – a well-known young Scottish singer-songwriter, who performs with her band, The Manic Pixie Dreams, and is also studying for a Masters in Music at Leeds – offered technical advice, and some words of comfort.

"I want to talk about instrumentation," she said. "I liked the saxophone [others didn't], but I felt it was a block of music, rather than having the light and shade, the textures and layers. Something that might be fun on the second or third verse could be to change the strum pattern on your guitar, or change the guitar completely. Play around with it so it

makes the song more dynamic, but all the key elements are there, and to be honest, your voice sounded really nice. Have confidence in your singing – it should be higher in the mix, because it was lovely."

*Good News For The Outcasts* by Mike Nelmes featured a sparse piano groove and was upbeat and spirited in the style of American singer-songwriter James Taylor, although Duncan observed that Mike was sticking too rigidly to the click track, and suggested that a live performance could loosen it up.

The panel really enjoyed Philip Rasmussen's fun Christmas song, *Go And See If He's Been*, and all agreed that he was probably going for the 'have a Christmas hit and live off the royalties' plan. Josephine Sillars suggested smiling while singing to lift and brighten the vocal performance, while Macdermid joked that the only time to





MU Regional Organiser  
Caroline Sewell, Stuart  
Fleming of PRS for Music  
and MU Recording and  
Broadcasting Official  
Michael Sweeney.



Jamie Campbell and Sandra  
Donald, who both submitted  
songs to be critiqued.

“When something  
is this personal,  
I almost don’t want  
to comment on it.”

Amy Duncan

write a Christmas song is on the hottest  
summer day imaginable.

Growing guitar anthem *Wheels Turn* by self-  
confessed ‘old rocker’ Andy Young was right  
up Galloway’s street. “Parts of it reminded me  
of Dr Feelgood,” said the DJ. “It has a great  
R&B sound but your chord progression keeps  
going down through the pre-chorus and into  
the chorus. I would have it go up – that’s your  
*Born To Be Wild* moment, the point where you  
want the audience’s lighters in the air. Bring in  
some harmonies on the pre-chorus, and then  
go nuts on the chorus.”

#### Singing from the heart

Sandra Donald’s *It’s My Time* delivered a  
genuine X-Factor moment – and not just  
because of the very contemporary vocals on  
her aspirational ballad about coming back

from the depths. Before playing the track,  
Donald captured the hearts of the audience  
with her story of how recovery from a serious  
illness had encouraged her to write more  
intense and personal songs.

“When something is this personal, I almost  
don’t want to comment on it,” said Duncan,  
and it didn’t feel like a cop-out. The warm  
words she shared about the song summed  
up how affecting and clearly representative of  
Donald’s experience and emotions it was.

The panel also heard songs from Ross Arthur,  
Sheila McWhirter, Jayne Murdoch, Alan Murray  
and Jim Bowers. Macdermid advised all the  
songwriters to ensure they have two-minute  
songs in their repertoire to help with radio play  
when DJs find they don’t have time for a three-  
or four-minute track at the end of a show.

By the end of this imaginative and well-  
constructed event, there was a sense of  
camaraderie in the room – not just due to the  
music we had shared, but because of our  
deeper understanding of the possibilities of  
songwriting as a craft and a career. **mu**

## Sharing Words Of Wisdom

“What we find from our members  
is that it’s this kind of event that  
they really appreciate, where a  
lot of real nuggets of information  
and wisdom can be found,”  
said Regional MU Organiser for  
Scotland and Northern Ireland  
Caroline Sewell. “Songwriting is a  
focal point, an area where a lot of  
our members might be working,  
whether that’s for other people,  
or for music libraries or syncs.

“It’s a difficult place to try and  
generate income streams, so  
it’s good to have an awareness  
of what other people are doing.  
That’s why we try to vary the panel  
as much as possible, to provide  
solid examples of people who are  
working to these models – it opens  
your mind to the possibilities.

“In terms of the live critique, I’m  
full of admiration for the people  
who put themselves forward. I  
couldn’t imagine anything more  
nerve-wracking, but I suppose  
that’s the whole nature of being  
a musician and a writer, isn’t it?  
That you put your heart and soul  
out there, not just for this room,  
but for the rest of the world to love  
or to tear down. You take that risk,  
I suppose, don’t you? They’re a  
great bunch.”



# New Deal For Games

Assistant General Secretary, Phil Kear, on the MU's efforts to record more videogame soundtracks in the UK.

Videogame soundtracks have come a long way since the monophonic synthesiser lines of *Pac-Man* or *Tetris*. These days, gamers can usually expect a full orchestral score, similar to a film or high-budget TV series, while they are saving the planet from an alien invasion. In fact, game soundtracks are becoming something of a phenomenon in their own right, with 2018 Sony PlayStation release *God Of War* winning a 'Best Music' BAFTA for its score, written by Emmy-award-winning composer Bear McCreary and recorded primarily in London using UK musicians and singers.

While the quality of UK-recorded soundtracks is hard to deny, most of the recording seems to be undertaken elsewhere. In 2019, 420 new videogames were published, including *FIFA 20* and the 29th instalment of the long-running, *Legend Of Zelda* series, *Link's Awakening*, contributing to global game industry revenues of £1.18bn. Yet less than 20 orchestral games soundtracks have been recorded in the UK this year.

## Future rights

The videogames industry has always been predicated on publishers acquiring all future rights in all the elements of each game: the code, the graphics, the artwork and the music. This includes a

**"An exclusive deal with Sony has resulted in a steady stream of work for our members."**



The Philharmonia has appeared on the soundtracks of all the *Harry Potter* videogames.

buyout of the performers' rights in the soundtrack. While the US musicians' union, AFM, has had a videogame soundtrack recording agreement in place since 1993, already offering all the rights required by games publishers, the MU has historically been reluctant to grant buyouts on behalf of its members.

An exclusive deal was agreed with Sony PlayStation in 2005, which granted these additional rights for a one-off fee, and this has resulted in a steady stream of work for our members, with a soundtrack averaging 600 hours of musician employment.

Other games publishers have historically been quoted an additional fee per musician for every 20 minutes of music recorded, leading to a potential 80% increase in recording costs. This has acted as a serious deterrent to publishers coming here to record game soundtracks.

## One-off buyout fee

Microsoft will release its next generation Xbox console next year. It's set to be the fastest and most powerful console on the market, allowing developers to produce increasingly elaborate and spectacular games. Sony is looking to release its next generation console, PlayStation 5, at the end of 2020 too, promising to create an

immersive experience through dramatically increased graphic rendering speeds and improved cloud gaming performance.

Given the enormous potential for increased employment of our members working in the recording sector represented by these exciting developments in the gaming industry, a proposal was endorsed by the MU's Executive Committee in October to offer the terms of the PlayStation deal to all games publishers, offering a one-off buyout fee per musician per soundtrack for the additional rights.

We will be promoting the availability of these new terms to our MU Approved Contractors, and across the gaming industry in the coming months. With UK musicians producing breathtaking scores allied to the potentially spectacular games made possible by the superior processing power of the industry's next generation consoles, I'm hopeful we will see a significant increase in the number of game soundtracks being recorded in the UK moving forward.

**Phil Kear**

# Promoting Equality And Diversity

The MU has a long history of fighting prejudice and promoting diversity.

Report by John Shortell, MU Equality, Diversity & Inclusion Official

**The Trade Union movement is based on the principles of fairness and equality. Fighting discrimination and tackling inequality is a priority for the MU.**

We are sadly a long way off from achieving a society founded upon principles of fairness and social justice. Racism, sexual harassment, pregnancy and maternity discrimination, and ageism are just some of the issues the MU tackles on a regular basis.

The MU has a long history of improving equality and promoting diversity. We continue to fight against injustice wherever we encounter it and regularly challenge discrimination and harassment on behalf of our members.

The Equalities Committee plays a vital role in ensuring the MU is equipped to tackle these issues and stays at the forefront of best practice for equality, diversity and inclusion.

## **What does the Committee do?**

Committee members are elected for a two-year term and asked to attend three meetings per year. You are not expected to devote excessive amounts of time to the Committee, but you might also want to be involved in a specific campaign, help

**“We regularly challenge discrimination and harassment.”**

**John Shortell**

formulate a new industrial agreement or represent the committee at the TUC Equality Conferences.

Members who are elected work on:

- MU equality, diversity and inclusion policies
- Ensuring experiences of specific groups are represented in policy and campaigns
- Creating and implementing the MU's Equality Action Plan
- Sharing expertise on ways to recruit musicians from marginalised communities
- Advising the MU's Executive Committee on equality and diversity-related issues
- Guiding the MU's work to tackle inequality and create a fairer music industry
- Providing a powerful advocacy voice on inclusive practices in the music industry
- Representing the MU at the TUC Equality Conferences

The MU's equalities structures support and encourage activity and ensure we are representing all musicians. The committee isn't a talking shop, or people trying to be 'politically correct', the Committee's driving force is delivering the MU's core mission: making sure all musicians are treated fairly and no musician faces barriers in their career because of who they are.

## **Who can join the Committee?**

The Equalities Committee brings together four different equalities strands. Anyone who would like to stand for nomination must represent the group they want to stand for:

- Black and Minority Ethnic (BAME) Members
- Disabled Members
- LGBT+ Members
- Women Members



© Pekic / Getty Images

The MU is working to ensure that the music industry is free from discrimination.

Bringing these four groups together at one time helps the Committee work more intersectionally, raises awareness of the different issues groups face and makes the best possible use of the Committee's time.

Limiting membership of the Committee to these four groups does not in any way stop other members getting involved in equalities issues or from finding out what the Committee is working on. We need all members to be aware of this work to help create a music industry free from discrimination and prejudice. The Equalities Committee gives underrepresented members who face discrimination a space to discuss the issues and recommend what the MU's equalities priorities should be.

## **What has the Committee been working on?**

The Equalities Committee has been busy





## MU Section Committee Elections 2020

Alongside the Equalities Committee, the MU has the following elected Section Committees with a maximum of 20 seats. These are made up of members working in each area of the industry, who are able to make recommendations to the Union's governing body, the Executive Committee, on issues of relevance to them and their sector.

### • EDUCATION SECTION

All forms of music teaching.

### • RECORDING & BROADCASTING SECTION

Recording sessions for TV, film, radio, video games and other commercial releases.

### • LIVE PERFORMANCE SECTION

Gigs and festivals (all genres).

### • ORCHESTRA SECTION – FREELANCE ORCHESTRAS COMMITTEE

All freelance orchestral players including extras or deputies in any contract or freelance orchestra.

### • THEATRE SECTION

Regional and touring theatre in particular (London theatres, including those in the West End, are generally covered by the Union's London Regional Committee).

### • MUSIC WRITERS' SECTION

All forms of composition, songwriting, arranging and copying.

Members who wish to be nominated should keep an eye out for an email early in the New Year for further information. It is crucial that these Committees are well populated, diverse and, most importantly, that they are made up of members actively working in the relevant sector of the industry. If you would like to be considered for a Section Committee and you are not on email, please contact Hannah Senior in our North of England Regional Office (turn to p2 of *The Musician* for contact details).

helping level the playing field for musicians from marginalised groups through campaigning and positive action projects. Some of the projects the Equalities Committee has worked on include:


- Launching the MU's first mentoring scheme for female members
- Supporting campaigns for LGBTQ+ inclusive education
- Organising MU delegations to LGBTQ+ Pride marches
- The Safe Space Campaign to end sexual harassment
- Family-friendly workplaces
- Advocating for screened orchestral auditions to improve BAME representation

### Get involved

The MU's overarching aspiration is to ensure that the music industry is representative of all musicians and opportunities are accessible to everyone. The MU recognises that creating an environment that welcomes and values diverse backgrounds, thinking, skills and

experience, and which allows everyone to thrive and fulfil their potential, is vital.

Equality Diversity and Inclusion Official, John Shortell, says: "A diverse membership is essential to effect change and create a music industry where every individual is given an equal chance to achieve their potential, free from prejudice and discrimination.

"No one should be denied the opportunity to work or develop their talents because of who they are. If we allow prejudice and discrimination to exist, everyone suffers. If you're passionate about bringing about change and tackling discrimination, I would urge you to stand for election to the Equalities Committee." 

***If you would like to discuss any other matter related to equality, diversity and inclusion contact John Shortell on 020 7840 5506 or email [equalities@themu.org](mailto:equalities@themu.org)***

# ASK US FIRST

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

If you are offered work or an agreement by anyone below, consult the MU contact shown before saying yes. Or talk to MU In-House Solicitor Dawn Rodger on 020 7840 5516 or dawn.rodger@theMU.org

- **Achim Holub**
- **The Akademia**  
Jamie Pullman 020 7840 5532
- **Band Management Universal Ltd**
- **Big AI Entertainment Group**  
Scotland & Northern Ireland  
office 0141 341 2960
- **The Convent / Matt Roberts / Charlotte Roberts / August Templar**  
Jamie Pullman 020 7840 5532
- **Fest Camden**  
Ben Benson 0121 236 4028
- **Geronimo Festival / Geronimo Events Ltd**  
Ben Benson 0121 236 4028
- **Jan Mulder / Miller Music USA**  
Phil Kear 020 7840 5557
- **Jonathan Gilbert aka Jonny Gilbert**  
Sam Jordan 020 7840 5553
- **MB-Xperiential Limited / Guildford Jazz Festival**  
Sam Jordan 020 7840 5553
- **Neil Eckersley / Spekulation Entertainment Ltd / Wonderland the Musical Ltd**
- **Oliver Weindling / Babel Label**
- **Oren Rosenblum**  
Barry Dallman 0161 236 1764
- **Peter Frosdick Productions Ltd / Shout Tour Ltd**
- **Productions at Southwark Playhouse**
- **Ross Dorrance t/a Skinny Music**  
Sam Jordan 020 7840 5553
- **Simmonds Music Limited / Thomas Simmonds**
- **Spirit Productions Limited**
- **Steve Robertson / Good Times Roll Ltd / Escape From Reality Ltd / Hi Res Agency Ltd**  
Ben Benson 0121 236 4028
- **Tom McLean / Cherry Pie Music**  
Chris Walters 020 7840 5554
- **Wave 365 Media Ltd**
- **Wayne Maughan / Wayne Maughn / Wayne Keith**

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

## MU STANDARD CONTRACTS

Members are strongly advised to obtain written confirmation of all engagements. The MU produces Standard Contracts for engagement and these are available from your Regional Office or at theMU.org

Members should always use an MU Standard Contract as these provide evidence of the conditions of an engagement if a dispute arises. The MU cannot always assist if a contract does not cover you. Where MU contracts are not used, written evidence is essential. A letter or note should specify the date, time and place of the engagement, the fee, and that the engagement is subject to MU rates and conditions. The letter or note should be signed by someone fully authorised to do so. We recommend reading p61-62 of *Playing Live* and p102 of *Recording and Broadcasting in the MU Members' Handbook*.

## CONTRACT ADVISORY SERVICE

Throughout their professional life, musicians may be required to enter into complex and often long-term agreements for such services as recording, songwriting, management, touring and merchandising. It is vital that musicians receive expert advice on the terms and implications of such contracts. This service could be obtained, at a cost, from one of the many solicitors who specialise in music business matters.

However, MU members may be invited to enter into an agreement whilst not having the means to pay for such legal advice. To cater for such circumstances, the MU offers members a Contract Advisory Service (CAS), which, in the vast majority of cases, is available at no cost and grants up to an hour of our specialist solicitor's time on any music contract.

## FOREIGN CLAIMS

When undertaking professional activities with a contracting party based abroad, members are strongly advised that they ensure fees are paid upfront before the contract is performed and that an advance is obtained against any future royalty payable. Members are also reminded of their obligation under Rule XI.3 to "submit written contracts for professional activities abroad to the Union before they are entered into".

Members should be aware that requests for legal assistance in relation to claims abroad must be considered against the MU's criteria for legal assistance. Such claims are often not cost effective to pursue and if no upfront payment is obtained, members may remain completely unpaid for their services.



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](mailto:TheMusician@theMU.org)

You should also forward your cover artwork and/or photos (minimum 300dpi resolution) to: [keith.ames@theMU.org](mailto:keith.ames@theMU.org)

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



# reviews

Reviewers: Keith Ames,  
Tom Short and  
Clive Somerville.

A look at some of the new albums, EPs and downloads released by MU members for 2019, together with links for more information on the featured artists.



**SIMON WALLFISCH & EDWARD RUSHTON**

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© Renate Berger

**A** shared love of art-song unites Simon Wallfisch (baritone) and Edward Rushton (piano), who have created a rich, vibrant series of song cycles for nearly a decade. Wallfisch made his Wigmore Hall debut for Radio 3 in 2017 and has sung with English Touring Opera and the Nuremberg State Opera, with *Gramophone* magazine admiring “characterisations of quite exceptional vividness” in his work.

Rushton (above left) is a renowned song recitalist and founder of the Besuch Der Lieder, performing in people's homes. Here they return with their fifth offering, this time of Lieder, the German song style. The 12 poems by Justin Kerner (Op. 35) are followed

by the Fünf Lieder (Op. 40), containing a quartet of songs by Hans Christian Andersen, then the Dichterliebe (Op. 48), of which Schumann remarked: “I have never before written anything with such love as when I was composing this group.”



**>> SIMON WALLFISCH & EDWARD RUSHTON**  
Robert Schumann:  
Songs Of Love  
And Death

Simon Wallfisch and Edward Rushton deftly explore an atmospheric trio of Schumann's vocal works.

[simonwallfisch.com](http://simonwallfisch.com)

## classical



### >> THE GONZAGA BAND Amadio Freddi: Vespers

Jamie Savan and his ensemble Gonzaga Band have produced a revelatory account of Amadio Freddi's Vespers, showcasing some truly imaginative vocal and instrumental writing that was clearly ahead of its time.

[resonusclassics.com](http://resonusclassics.com)



### >> BOXWOOD & BRASS Beethoven Transformed Vol 1

The group's focus on Harmoniemusik, which never achieved much popularity on these shores, is admirable, and their historical instruments lend wonderful timbral variety to these arrangements.

[boxwoodandbrass.co.uk](http://boxwoodandbrass.co.uk)



### >> THE CASIMIR CONNECTION Cause And Effect

Diane McLoughlin's compositions eschew drums in favour of piano motifs and pulsing bass lines, leaving room for lyrical dialogues between her soprano sax and violinists.

[thecasimirconnection.com](http://thecasimirconnection.com)



### >> BERKLEY ENSEMBLE Cobbett's Legacy

There are some fascinating new works here. The standout is Laurence Osborn's *Living Floors*, which evokes the brutish violence of stone age life with muscular writing for strings.

[resonusclassics.com](http://resonusclassics.com)

## folk



### >> NICK WYKE & BECKI DRISCOLL Cold Light

This folk duo have earned a considerable following based on the strength of their fiddle playing. A crowd-funding campaign has allowed them to team up with guest musicians here, while retaining the dynamic restraint and fluency of their live sound.

[englishfiddle.com](http://englishfiddle.com)



### >> MITCHELL AND VINCENT The Preservation Of Fire

This self-released album explores a mix of trad tunes and songs spanning the centuries. The theme of vital social commentary burns throughout, as the final track situates Brexit in a long history of injustice.

[mitchellandvincent.com](http://mitchellandvincent.com)

## rock



### FINAL COIL The World We Left Behind For Others

The prog-metal trio explore dark territory, colouring their songs with serrated grunge riffs, brooding post-rock instrumental passages and sprawling melodies.

[finalcoil.com](http://finalcoil.com)



### VARIOUS Sunshine Of Your Love - A Concert For Jack Bruce

This DVD and 2CD package delivers a fitting sound-and-vision tribute. Bruce's family join the likes of Clem Clempson, Neil Murray, Mark King and old Cream cohort Ginger Baker.

[jackbruce.com](http://jackbruce.com)



### DERECHO Beneath A Stained Glass Sky

An original take on gothic-tinged, emotional rock. Frontwoman and songwriter Jo Ash is a gift to the genre, with a voice that soars and swoops through the rolling thunderclouds.

[derecho.band](http://derecho.band)

## STAND OUT

This month's highlights include a spellbinding release from a mesmeric performer and the latest from Nick Gibb's celebrated Celtic folk outfit.



### LUKE JACKSON Journals

Blessed with one of those soulful, heaven-sent voices that soars with emotion or plunges into brooding intensity as this highly personal song-diary dictates, Jackson has surely realised his potential with his fifth and finest album yet.

[lukepauljackson.com](http://lukepauljackson.com)



### FOLKLAW We Will Rise

A life-affirming romp through our socially aware times, with tales of women's rights, mental-health issues and ocean plastic punctuated by the simple pleasures of a favourite bar or time with friends. An utter joy.

[folklaw.co.uk](http://folklaw.co.uk)



## americana/country



» **THE EMPTY PAGES**  
The Wanderer

Despite growing from a fledgling project into a fully-formed group in a matter of months, this duo sound like long-established songsmiths. Their rich harmonies, traditional finger-picking and winning melodies will have you captivated.

[theemptypages.co.uk](http://theemptypages.co.uk)



» **VERA VAN HEERINGEN**  
Won't Be Broken

Van Heeringen's magnificent alt-country songs are borne along by a tremendous voice, dextrous guitar strumming, and some tight playing from her trio. Dark, devastating lyrics reveal their wisdom gradually.

[veravanheeringen.com](http://veravanheeringen.com)



» **PISTOL PETE WEARN & THE WILDWOOD FLOWERS**  
(Self-titled)

After five years touring a bluesier sound, Pete's joined here by the Wildwood duo: velvet vocals float gentle as wood-smoke above Pete's slide guitar. You can almost smell the pines.

[pistolpetewearn.co.uk](http://pistolpetewearn.co.uk)

## singer/songwriter



» **ANDREA BLACK**  
Harvest Gold

A quirky and typically genre-defying album. Syncopated bossa and flamenco rhythms blend with layered strings, flute and café accordion, all united by Black's trademark teasing vocals and expansive keyboard.

[andreablack.com](http://andreablack.com)



» **STEVE ASHLEY**  
One More Thing

Ashley's last album sees the British folk-firebrand turn his gaze once more on the burning issues of the day. As ever it's full of dazzling guitar playing and biting lyrics which take aim at fake news, the 1% and Trump.

[steveashley.co.uk](http://steveashley.co.uk)



» **ÚNA QUINN**  
Inside Out

This beguiling album recounts Quinn's experiences working with social care and the homeless. Found sounds – an air-raised siren, children playing, a church bell – accompany her breathy, world-weary vocals.

[uquinn.bandcamp.com](http://uquinn.bandcamp.com)

## jazz



» **LEON BOSCH**  
21st Century Double Bass

This CD is devoted entirely to the dizzying variety of 21st century compositions for the bass and covers an impressive amount of ground, from spiky modernism to jazz-inflected waltzes. It is a spellbinding listen.

[leonbosch.co.uk](http://leonbosch.co.uk)



» **THE JOHN DONEGAN SEXTET**  
A Kite For Kate

The fourth of a series dedicated to each of his family in turn, pianist John Donegan's refined modern jazz sextet blends in brass, double bass, drums and sax for an authentic bebop flavour.

[johndoneganjazz.com](http://johndoneganjazz.com)



» **AARON AND THE ARGONAUTS**  
Live And Direct

The garage band duo have blossomed into a full-on international jazz-fusion collective. There are delightful changes of pace and mood, so expect the unexpected – jazz-funk, bossa, drum 'n' bass, gospel – often within the same tune.

[aaronandtheargonauts.com](http://aaronandtheargonauts.com)

## acoustic



» **ALEX SEEL**  
Spell On A Tin Drum

Seel matches thoughtful lyrics to a well-travelled voice, accompanied by his much-admired finger-picking guitar style. Written, we're told, in a caravan and recorded under a bed. And none the worse for that.

[alexseel.com](http://alexseel.com)



» **AMY PAPIIRANSKY**  
Read Me Write

An accomplished debut, rooted in the Scottish folk scene but with a jazzier edge. Amy is joined here by folk royalty Phil Cunningham and a host of her talented contemporaries.

[amypapiiransky.com](http://amypapiiransky.com)



» **SUNTRAP**  
Northern Lights

Full of intelligent, original songs this comeback album is an immensely satisfying listen. The 'in the round' style ensures the supple vocal harmonies are to the fore.

[suntrap.org](http://suntrap.org)

# tributes

## Ray Swinfield

**A brilliant musician and an inspirational man of integrity**

As a teenager in Australia, jazz was Ray's focus and he would practise clarinet, saxophone and flute for hours. He became a sought-after player on the Sydney scene and highlights included a TV special with Nat King Cole. In 1964, he arrived in England where his versatility and skill as a woodwind player was soon recognised. Work included sessions, film soundtracks, commercials, TV shows, Royal Command performances, BBC Radio broadcasts and West End shows. He also played on many 60s pop recordings, such as *Penny Lane* by The Beatles. Ray made regular appearances

with the LSO and the RPO, and recorded albums with his own group, Argenta Ora. He worked with greats such as Tubby Hayes and George Shearing and played with artists such as Peggy Lee, Ella Fitzgerald and Bing Crosby.

He was a member of The Don Lusher Big Band for years and there were dozens of TV shows from *Top Of The Pops* to *Strictly Come Dancing*. Ray's mastery of his instruments received numerous accolades. As Dave Gelly said in *Jazz Journal*, it was "a brilliance lightly worn". To those who knew him, Ray wasn't just a brilliant musician but an inspirational man of integrity and generosity, endowed with a great wit and sense of humour.

**Lindy Swinfield**

## Peter Hughes

**Sought-after lead alto sax who played with some of the greats**

Peter was the last of the fine lead alto players who graced our big bands in the post-war era. Born in Rochdale, Peter was given his first clarinet in his early teens and studied at the Royal Northern College of Music in Manchester. After college he worked locally at the Tower Ballroom, Winter Gardens and all three piers in Blackpool where he started to play alto sax.

Following National Service in the RAF band, he joined the Henry Hall Orchestra, then moved to London to join Cyril Stapleton. What followed was a glittering career as a sought-after lead

alto and session musician, working and recording with Frank Sinatra, Nelson Riddle, Henry Mancini, Robert Farnon, John Williams, Benny Goodman and top American artists when they toured the UK, such as Tony Bennett, Andy Williams, Ray Charles and Sarah Vaughan. The top TV shows he played on included *Morecambe And Wise*, *Sunday Night At The London Palladium*, *Opportunity Knocks*, *Michael Parkinson*, *Wogan* and *The Benny Hill Show* where he played tenor sax on the show's iconic signature tune *Yakety Sax*.

Peter's good company and immaculate playing will be sadly missed by his numerous friends and colleagues.

**Dave Willis**



© ITV / Shutterstock

## Barrington Pheloung

**Prolific composer of popular music, including the theme to *Inspector Morse***

Barrington (Bazz) Pheloung, who has died aged 65, was best known for his BATA- (now BAFTA) nominated theme and incidental music for ITV's *Inspector Morse* (1987-2000), but had a host of dance, digital media, film, theatre and TV credits to his name.

Born in Sydney, he took up the guitar aged six, later gaining a scholarship to the Royal College in London, where he studied guitar under John Williams and Julian Bream, with composition under John Lambert.

His first commissions were for dance, touring with the London Contemporary Dance Theatre in the 70s while still at the Royal College. He went on to write more than 50 such works, often brilliantly bold and experimental, weaving influences from Stockhausen and *musique concrète* with blues, jazz and electronica.

He was typically modest about his most famous theme. "We came up with the obvious idea - his name is Morse and we use Morse code." The incidental music was equally intriguing: "I used to put in all kinds of

cryptic clues, including anagrams of the killer's name and other things just for fun," he recalled.

Bazz had been given his big break two years earlier, when he was asked by Anthony Minghella, then one of the show's writers, to score TV crime drama *Boon*. It was *Boon*'s producer, Kenny McBain, who would commission Bazz for *Morse*.

**"I used to put in all kinds of cryptic clues, including anagrams of the killer's name and other things just for fun."**

Film work followed TV success. Among his many credits, Bazz contributed music for Minghella's 1990 hit *Truly, Madly, Deeply* (in which he also appeared as part of a ghostly quartet, playing double bass) and the 1998 Jacqueline du Pré biopic *Hilary And Jackie*.

Bazz also charmed audiences as an after-dinner speaker. In one anecdote, he recalled being bowled first ball by West Indies legend Curtly Ambrose in a charity cricket match in Barbados.

**Clive Somerville**



## Barrie Masters

Frontman with iconic punk progenitors

For more than 40 years Barrie Masters was the voice of Eddie and The Hot Rods, the group that, perhaps more than any other, bridged the gap between pub rock and punk.

Formed in Southend in 1975, the Hot Rods were younger than their pub rock contemporaries, playing a fast, raw R&B, with Masters very much the energetic focal point. After a few minor hits, the band broke through in 1977 with *Do Anything You Wanna Do*, a rousing *Born To Run*-esque anthem that reached the Top 10. However, they couldn't sustain that success. They split in 1981, though Masters reformed the group three years later with new members.

The band, which originally featured former MU Regional Organiser Paul Gray on bass, performed until last August and in early 2019 headlined a celebratory night at the Islington Academy named, brilliantly, *Done Everything We Wanna Do*.

Will Simpson

## Peter Craen

Oboist, fixer and freelance musician

Peter came from an oboe-playing family: his father, two uncles and brother were all professional oboists. He joined the Welsh Guards at the age of 18 and rose to the rank of Warrant Officer. His Final Assessment of Military Conduct and Character, dated 1981, reads: "...a military band and orchestral oboist of considerable experience and ability he has built up a fine reputation. He is also an excellent teacher with experience of conducting."

In addition to being principal oboe of the Worthing Symphony Orchestra and the British Concert Orchestra, he was a busy freelance player. He also played in the pit for several West End shows, including *The Sound Of Music* and *Singin' In The Rain*.

Peter was a fine musician and a loyal friend with a great sense of humour. His passing at the age of 85 left a great void in the life of all who were fortunate to have known him.

Stephen Nagy



© Alan Messer / Shutterstock

## Ginger Baker

Supremely gifted drummer with Cream and Blind Faith

Peter ('Ginger') Baker, who died in October aged 80, was one of the most startlingly original and influential artists to grace a drum kit, inspiring generations of rock drummers to follow.

But for an artist who cut his chops on the 60s Soho jazz scene, the 'rock drummer' tag infuriated him. "Oh for God's sake, I've never played rock," he told Jazz FM in 2013. "Cream was two jazz players with a blues guitarist playing improvised music... It was jazz." Ginger also taught drummers to listen to the band. "I play to what I hear, so... what they play has a great influence on what I play," he said in 2013. "I've never had a style."

"Every rock drummer has been influenced in some way by Ginger," said Rush sticksman Neil Peart. "Even if they don't know it." It's a legacy that few, if any, can match.

Clive Somerville

## Ted White

Saxophonist, composer, arranger and copyist

Ted, who played clarinet and sax, was interned in Austria during the war, where he formed a band, The Swingernees. The most famous detainee was probably the actor Henry Mollison, who produced plays for the inmates, which Ted wrote music for.

On his return to Britain, Ted joined Billy Ternent & His Orchestra. Ternent encouraged him to become an arranger, and under his tutelage Ted gained experience playing a variety of music. On concert tours they accompanied artists such as Gracie Fields, Frank Sinatra and Bob Hope.

Ted left the band in the 1950s as demand for his writing work grew. Eventually he gave up playing in favour of arranging, adapting and copying, as well as occasional conducting and composing. He became attached to the BBC TV Orchestrations department under Ronnie Hazlehurst and worked on *Fawlty Towers*, *Steptoe & Son*, *The Good Life* and *The Royal Variety Show*.

Ted was an active Union member and served on the writer's section for a number of years. His 100th birthday in 2018 was celebrated with a party featuring musicians from all over the country.

David White

## Roger Sutton

Fretless bass guitar and double bass player

Besides being a swift and accurate music reader, Roger was capable of playing comfortably in a number of widely differing styles which got him involved in some very interesting projects, including playing and recording with Ian Carr's jazz-rock band Nucleus.

This was during the 70s, but I had worked with Roger in France, in the late 60s, at the Club Saint-Germain jazz club in Paris, where we were literally rubbing shoulders with the best of America's jazz players. Roger went on to tour America with Mark-Almond (the band, not the singer), and worked with ex-Rolling Stone Ian Stewart and his band Rocket 88.

As his family got older, Roger got involved with a printing company in Streatham, initially sweeping the floors and ending up as CEO. Shortly before his death, he had been admitted to hospital after a bad fall. He was due to go home when it was discovered he had advanced prostate cancer. Roger was a very fine player, an extremely creative musician and a thoroughly nice man who is sadly missed by his wife and family, and by all who knew him.

Edwin Sparrow



© Ian Dickson / Shutterstock

## Denis Edwards

**Trumpet player who toured the globe**

Denis Edwards was born on 25 February 1930 and played the trumpet from the age of seven until he was in his early eighties and Parkinson's disease got the better of him.

He was taught by the great trumpet player George Swift who became a friend. He was in the army band at Knellar Hall and his career spanned many

**"He was taught by the great trumpet player George Swift."**

decades, in bands, and on world tours on Cunard's Caronia.

He worked on many shows, including *Evita* and *Fiddler On The Roof*, and played for the English National Opera. He made recordings at The Savoy and for BBC Scotland and worked on films including *A Shot In The Dark* and *Reunion At Fairborough*. He also taught, privately and in various schools. He will be greatly missed.

**Jane Edwards**



## Julian Piper

**Respected blues guitarist and singer**

Guitarist, producer, promoter and writer Julian Piper, who has died suddenly at 72, was a highly respected figure on the blues scene, not least for the way he brought so many of its African-American artists to wider attention.

"My teenage years were spent thrilling to the sounds of Sam 'Lightnin'' Hopkins and Muddy Waters," he recalled. His band the Junkyard Angels, formed in 1975, graced many a music event over the years, not least the New Orleans Jazz & Heritage Festival. He also played with and produced blues veterans such as Tabby Thomas, Silas Hogan and Lazy Lester.

*Blues From The Bayou*, Piper's 2016 book that documented his experiences around Louisiana's Baton Rouge, followed his engaging four-part series on the subject for Radio 3 in 1989.

He interviewed a host of major artists, including BB King and Jimmy Vaughan, for leading music publications, too, and he also promoted UK gigs for Robert Cray, among others.

**Clive Somerville**



## Cyril Horne

**Well-known Midlands violinist and teacher**

Cyril Horne was born in Swindon in 1926 and started learning to play the violin aged seven. He worked for Great Western Railway before winning a scholarship to Trinity College of Music. On leaving, he took up a position with Yorkshire Symphony Orchestra and wrote in his memoirs that he was paid the princely sum of £10 per week. In 1953 he went to the City of Birmingham Symphony Orchestra where he played under Rudolf Schwarz among others, and in 1958 he started work at Worcestershire Music Service, where he became head of strings.

Cyril was an active musician in the local area and leaves a musical legacy, having influenced pupils who have gone on to make music their career. He will be remembered for imparting his love of music on all those who came into contact with him.

**Liz Gill**

## Jonathan Goldstein & Hannah Marcinowicz

**Composer and saxophone player**

Jonathan Goldstein and Hannah Marcinowicz died alongside their seven-month-old baby in a plane crash in Switzerland in August. Marcinowicz, 36, an MU member, performed a solo at the BBC Proms in 2005 while studying at the Royal Academy of Music. She went on to perform with the LSO, Philharmonia Orchestra, BBC Concert Orchestra and RPO. Goldstein, 50, was a music director and composer for the RSC and National Theatre before setting up a company specialising in music for TV ads.

**Andrea Ball**

## Duncan Lamont

**Saxophonist, composer and jazz soloist**

Duncan Lamont, who died in July just hours after performing a concert to celebrate his 88th birthday, was a saxophonist, jazz soloist, composer and songwriter, perhaps best known for the music for *Mr Benn* and *The Sweeney*. He performed alongside Frank Sinatra, Peggy Lee, Henry Mancini and Sammy Davis Jr, and his songs – he said he tried to write one a day – were recorded by jazz greats such as Cleo Laine and Blossom Dearie.

**Andrea Ball**

**A full tribute to Duncan Lamont will be available at theMU.org**

## TRIBUTES MOVING ONLINE

I have been responsible for over 700 tributes during my time as editor of *The Musician* and it has been very rewarding to acknowledge so many notable musicians' careers in these pages. However, increasingly in recent months, we have been sent texts significantly longer than the space we can allow in this section. We edit the texts to fit, however we are aware that this approach is far from ideal and can underplay the lives of the very musicians we wish to spotlight.

So the decision has been taken to move the tributes to the MU website in 2020. This will permit publication of the tributes as they are received, often in keeping with the wishes of the late members' family, friends and colleagues who submit the obituaries. In addition, these will be publicly available, which will allow members to share the tributes online.

Keith Ames, Editor of *The Musician*.



# Musicians' Union Election Results Independent Scrutineer's Report

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

## Executive Committee Elections

### Scotland & Northern Ireland

(1 to be elected)

**Alex Gascoine**      **Elected Unopposed**

In accordance with Section 53 and MU Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the election for the Scotland and Northern Ireland Region does not exceed the number to be elected, and a ballot is therefore not required.

### North of England

Result of ballot of members (2 to be elected)

<b>Sam Dunkley</b>	<b>265</b>	<b>Elected</b>
<b>Vernon Fuller</b>	<b>233</b>	<b>Elected</b>
Dave Pigott	219	
Brian Pilsbury	167	

Spoilt ballot papers	1	
Total ballot papers received	493	9%
Total ballot papers dispatched	5264	

### Midlands

Result of ballot of members (1 to be elected)

Millicent Stephenson	150	
<b>Dan Whitehouse</b>	<b>183</b>	<b>Elected</b>

Spoilt ballot papers	3	
Total ballot papers received	336	13%
Total ballot papers dispatched	2516	

### East & SE England

Result of ballot of members (2 to be elected)

<b>Harriet Bennett</b>	<b>273</b>	<b>Elected</b>
<b>Andi Hopgood</b>	<b>373</b>	<b>Elected</b>
Sarah Tomlinson	253	
Peter Willson	223	

Spoilt ballot papers	2	
Total ballot papers received	600	10%
Total ballot papers dispatched	6201	

### Wales & SW England

Result of ballot of members (2 to be elected)

<b>Andy Gleadhill</b>	<b>259</b>	<b>Elected</b>
Tracey Kelly	170	
<b>Rachael Parvin</b>	<b>227</b>	<b>Elected</b>

Spoilt ballot papers	1	
Total ballot papers received	362	10%
Total ballot papers dispatched	3468	

### London

Result of ballot of members (2 to be elected)

<b>Rick Finlay</b>	<b>445</b>	<b>Elected</b>
<b>Jacquelyn Hynes</b>	<b>422</b>	<b>Elected</b>
Nixon Rosembert	229	
Brendan Thomas	327	
James Topp	195	

Spoilt ballot papers	10	
Total ballot papers received	912	10%
Total ballot papers dispatched	9096	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

The MU did not appoint an Independent Person under Section 51A of the Act.

**Anne Hock**  
**Managing Director, Popularis Ltd**  
**4 November 2019**

Any member of the Musicians' Union requiring a copy of the Scrutineer's Report should write to David Ashley, Musicians' Union, 60-62 Clapham Road, London SW9 0JJ with such a request enclosing a suitable SAE.

# Why I Joined The MU

We asked three musicians why they joined the Union and why they treasure their membership.



## ALIYAH WIGGINS

"I've been a member of the MU for four years and I've been to many MU workshops, which have expanded my knowledge of the music industry and my rights as an artist. Earlier this year, the MU helped me to gain freedom from a contract I entered into aged 14. Through the MU's support service, I was able to receive legal advice and assistance with the formal wording to terminate the contract. I am now happily working as an independent artist and continue to attend MU workshops, which are invaluable in terms of furthering my knowledge on how to market and manage myself."

Aliyah Wiggins is a 19-year-old singer/songwriter from Birmingham who started having classical singing lessons when she was 10. Wiggins studied performing arts at Birmingham Ormiston Academy and her professional music career began when she was aged just 14. She has performed at venues across the UK, including The Jazz Cafe, Indigo at The O2 and Birmingham Symphony Hall. Her most recent performance was at an international event in Geneva, Switzerland. Head to [youtube.com/channel/UC4riDeo-4Y9EAU8cfVPyNsQ](https://youtube.com/channel/UC4riDeo-4Y9EAU8cfVPyNsQ) or visit [@missaliyamusical](https://missaliyamusical.com) for more information.



## ARIEL CUBRÍA

"I joined the MU as soon as I knew about it. After having lived and worked as a musician in different countries, and having had to deal with some of the typical difficulties of this profession, it was very good news to find out about the existence of an organisation such as the MU. Knowing that you can count on the advice of a group of specialists for each problem that may arise is a guarantee that you can do your job without worrying about anything other than the music. I don't recall there being anything like that in any of the other countries that I've worked in."

Ariel Cubría is a guitarist, bassist, tresero (Cuban tres player), composer and producer based in London. He studied classical guitar at the conservatories Adolfo Guzmán and Félix Varela in his hometown of Havana. He has worked as a musician and composer in Havana, Madrid, Buenos Aires, Ljubljana and, since 2016, in London. He has collaborated with artists such as Gloria Gaynor, Snowy White, Marta Sánchez and Gema Corredera. He released his first CD, *Lo que vale de ti*, in 2011, and is currently producing an instrumental album for release in 2020. He has composed for theatre, films, documentaries and television. Visit [arielcubria.com](https://arielcubria.com) for more.



## JACK RENNIE

"I joined the MU after leaving university in 2015, and it has been central to my operation as a professional musician ever since. From contract reviews to legal advice, networking events to car accident support, and the peace of mind brought through fantastic public liability insurance, I'm sure that I wouldn't be in the position I'm in now if it wasn't for this fantastic organisation. To know that there is a political voice standing up for the views and needs of musicians in such tumultuous times is not only reassuring but critical for the survival of our industry."

Jack Rennie is a London-based guitarist, singer and music teacher who is currently studying for a Masters in Jazz Guitar Performance at the Guildhall School of Music & Drama. He has performed in big bands, at clubs and festivals, and taught at workshops and in schools. He plays with a number of bands including indie-rock five-piece North America and The Moonshine Band. He is the musical director for comedian and author Tony Hawks and also has a long-standing relationship with Spike Edney, MD and keyboard player with Queen. As part of Edney's All-Star Band, he has worked alongside musicians such as Jeff Beck, Roger Daltrey and Justin Hawkins.



# 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.

## 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.

## Instrument and equipment insurance

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

## 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.

## Motoring service

The MU Family Motoring and Accident Aftercare Scheme 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**

## Help Musicians UK

Charity offering practical, positive support to emerging, professional and retired musicians, whatever the genre. **helpmusicians.org.uk**

## Medical assistance

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

## Music Minds Matter

A comprehensive mental health support service providing advice, information, resources, and professional and clinical services for musicians in need of help. **musicmindsmatter.org.uk**

## Music Support

A charity for individuals in the UK music industry suffering from mental, emotional and behavioural health disorders. **musicsupport.org**

## Musicians' Hearing Services

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

For full details of all the benefits of membership see *Members' Handbook*.

## MU Sections

To join, contact the relevant MU Official.

### Live Performance Section

Dave Webster  
National Organiser  
Live Performance  
60–62 Clapham Road  
London SW9 0JJ  
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E [live@theMU.org](mailto:live@theMU.org)

### Music Writers' Section

Phil Kear  
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### Orchestra Section

Jo Lavery  
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### Recording & Broadcasting Section

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### Education Section

Diane Widdison  
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Education & Training  
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E [teachers@theMU.org](mailto:teachers@theMU.org)

### Theatre Section

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National Organiser  
Live Performance  
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E [theatre@theMU.org](mailto:theatre@theMU.org)



**Are you due a royalty payment from the Musicians' Union 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](http://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](http://theMU.org/Home/Advice/Recording-Broadcasting/Royalties)**



#BehindEveryMusician