



**53rd Ivor Novello Awards
Academy Recordings
Showcase at The Bedford**



Coutts is delighted to support
the British Academy of
Composers and Songwriters

Trust.
Individuality.
Expertise.

Together they make up the cornerstone of Coutts. Our heritage spans three centuries and our approach has won the seal of approval of over 100,000 discerning private and commercial clients worldwide. To find out how Coutts specialist Media Banking Office Team can provide a fast, responsive service, which reflects a genuine understanding of the independent music industry, please contact Jason Hynes on 020 7753 1150

Bath, Birmingham, Bournemouth, Bristol, Cambridge, Cardiff, Chelmsford, Eton, Guildford, Hampshire, Leeds, Liverpool, London, Manchester, Milton Keynes, Newcastle upon Tyne, Nottingham, Oxford, Reading, Tunbridge Wells.

www.coutts.com/commercial/media

CALLS MAY BE RECORDED



Contents

- 4 **Diary**
- 5 **What's on**
- 6 **News**
- 7 **First release on Academy Recordings – access for Professional Members planned for the autumn**
- 8 **Bedford showcase brings curtain down on 2008 New Talent/Songwriters Academy**
- 10 **Presenting ... My MCPS-PRS**
A look at the Alliance's online services
- 12 **Library music: A composer's guide to how it works**
- 14 **Beating the bullying blues**
- 15 **Respect, friendship and generosity of spirit in plentiful supply at 53rd Ivor Novello Awards**
- 21 **Europe presents opportunity to heal schism over private copying**
British Music Rights
- 22 **Composers in Residence**
Frank Bridge
- 23 **The Word on the Street**
- 24 **Academy CEO moves on with a suitcase full of happy memories ...and the odd regret**
- 26 **BBC Commissioning Guidelines document: Latest version**
- 27 **New members**
- 29 **Momentous moments in Motown**
- 30 **Taking care of business without hassle or heartache**
- 31 **Acronym of the Month**
PPL
- 32 **Opportunities**
- 34 **Your Call**
Rob Lane

editorial..

I write this, my last editorial for *TheWorks*, with quite a large lump in my throat. Yes, the time has come for me to leave the Academy after 10 challenging but wonderful years. And what a great way this has been to conclude my full-time working career.

It seems a long time since I was first hired way back in the autumn of 1996 as the consultant to see through the amalgamation of the three guilds to form the Academy. The new organisation was legally incorporated in September 1998 and formally launched the following January at a splendid event in the John Nash designed Coutts Bank building in London's Strand.

What a long way we have travelled together since then. For a small organisation with a modest budget and no subsidy, I reckon we have done rather well. A much wider range of member services, a growing member-friendly website, two major new events (the British Composer Awards and the Songwriters Academy) to add to the widely acclaimed Ivors and Gold Badge Awards and a highly respected political campaigning profile.

We would have achieved none of this without two essential ingredients. Firstly, the remarkable commitment of all those who have served and continue to serve on our board, executive committees and event committees. Under the committed and often inspiring leadership of Academy chairs, David Stoll, Guy Fletcher and David Ferguson, and Executive chairs, Sarah Rodgers, Mark Fishlock and Gary Osborne, they have built a robust membership organisation of which we can all be genuinely proud.

I also want to pay special tribute to all those members of staff past and present who have served with me and who, in so many cases, have and continue to put in many, many



more hours than is good for them! The fact that these gifted and enthusiastic young people join the office team and stay with us for much longer than might normally be expected, suggests that the Academy is not too bad a place to be.

In my previous editorial I referred to Sarah Rodgers' continuing plea for the Academy to focus on building a stronger sense of community among its members in all the organisation's activities. In view of the many economic, legal and cultural threats that face our different writer communities in the coming months and years the building of such a community is absolutely vital.

We are planning to launch a major recruitment campaign in the autumn to strengthen our numbers and the board, your new CEO and our staff team will need all the help you can give.

On so many occasions I have enjoyed sharing in the buzz and warmth of the social interaction between you and your fellow members at our various events. One thing I can promise you is that there is much more of this to come.

I shall miss you all more than I can say, so many friends, so many good times and not a few moments when we have faced and overcome adversity together. May good fortune shine on you all and never give up in fighting for that in which you believe.

Chris Green, Chief Executive

You can read a full interview with Chris about his time at the Academy on page 24

the works

Editor
Design
Cover Design
Printing

Joanne Viner
Joanne Viner
Paul Ormiston
Compass Graphic
Design Ltd

Published by the British Academy of
Composers & Songwriters, British
Music House, 26 Berners Street,
London W1T 3LR
T: 020 7636 2929 F: 020 7636 2212
E-mail: joanne@britishacademy.com
Website: www.britishacademy.com

The views expressed in this
publication are not necessarily
those of the British Academy of
Composers & Songwriters nor of
the editorial team.

Editorial Committee:
Mark Fishlock, Chris Green,
Vicky Hunt, Joanne Viner

© British Academy of Composers & Songwriters Ltd 2008 ISSN No: 1466-1500

Cover photograph: David Fisher Photography

what's on

diary

July

- 18 - 13 Sept** **The Proms**
www.bbc.co.uk/proms/2008/
- 18 - 27** **Music at Paxton - Summer Festival of Chamber Music**, Scottish Borders
www.musicatpaxton.co.uk
- 20 - 26** **CoMA Festival Summer School**
www.comasummerschool.org
- 25 - 27** **Womad Charlton Park 2008**, Wiltshire
www.womad.org
- 26 - 30 Aug** **Dartington International Summer School**
www.dartington.org
- 31 - 3 Aug** **Cambridge Folk Festival**
www.cambridgefolkfestival.co.uk

August

- 1 - 3** **The Big Chill Festival**
www.bigchill.net
- 7 - 10** **HSBC Brecon Jazz 2007**
www.breconjazz.co.uk
- 16 - 17** **V Festival**
www.vfestival.com
- 18 - 22** **UK Songwriting Festival**
Bath Spa University
www.uksongwritingfestival.com

September

- 2** **Songwriter Executive Seminar**
MCPS-PRS Boardroom, 29-33 Berners Street, London
- 5 - 13** **BLAS 2008**
Venues throughout the Highlands
www.blas-festival.com
- 25** **Songwriting Panel**
MCPS-PRS Boardroom, 29-33 Berners Street, London

October

- 5 - 7** **In the City 2008**
www.inthecity.co.uk
- 8** **Composers: Who needs them?**
Royal Overseas League, London
- 11** **BARN in Bristol**
Bristol Music Club, Bristol
- 29** **33rd Gold Badge Awards**
Park Lane Hotel, Piccadilly, London

November

- 27** **British Academy AGM**
MCPS-PRS Boardroom, 29-33 Berners Street, London

December

- 2** **British Composer Awards**
The Law Society, Chancery Lane, London

The Academy and its supporters

Fellows of the Academy:

John Adams	Sir John Dankworth	Maurice Gibb
David Arnold	Sir Peter Maxwell Davies	Robin Gibb
Sir Malcolm Arnold	George Fenton	Sir Elton John
John Barry	Barry Gibb	Sir Paul McCartney
Pierre Boulez		

The Academy Main Board comprises:

David Bedford	Steve Levine	Patrick Rackow
David Ferguson (Chair)	Gary Osborne	Sarah Rodgers
Mark Fishlock	Alan Parker	David Stoll
Mick Leeson		

Chief Executive:

Chris Green

Corporate Members of the Academy:

Messrs Coutts & Co	HW Fisher & Company	Michael Simkins LLP
--------------------	---------------------	---------------------

The Academy is grateful to the following organisations for their generous support:

Apple (UK) Ltd	BBC Radio 3
BBC New Talent	Mechanical-Copyright Protection Society
BBC Radio 2	Performing Right Society

The Academy wishes to thank the following firms of solicitors and the individuals concerned who have contributed help and advice free or on very generous terms:

Davenport Lyons	Michael Simkins LLP	Seddons
Campbell Hooper LLP	Murray Buchanan & Co	Steeles Law & Co Solicitors
Jane Clemetson	New Media Law LLP	
Magrath & Co Solicitors	Northrop McNaughton Deller Solicitors	

Academy elections 2008

TAKE yourself away from the national and international scene, Haltemprice and Howden, the United States, Zimbabwe and all those other places in the world where elections (or non-elections) are the talk of the day because elections are soon due to take place much closer to home.

Yes, 2008 is an Academy election year when all 12 members of the Concert, Media and Songwriters' Executives must stand down or seek re-election. And remember, once the new Executive Committees have been elected, it is they who choose the three members from their Executive who will serve on the Academy Main Board. So these are important elections which will inevitably shape the future of your Academy.

The Academy has been well served by its Board and Executive Committees but there is always room for new blood and for new ideas. It is in the interest of Academy democracy that we should all look forward to healthily contested elections.

Election timetable

For those wishing to stand for the first time or to seek re-election, nomination papers and an election guide will be available from within the Members' reserved section of the Academy website from Monday 4 August. Nomination papers will also be available in hard copy form from our general manager Vick Bain: vick@britishacademy.com or telephone 020 7636 2929.

Ballot papers will be distributed in mid September and the results of the elections will be announced at the Academy AGM in late November.

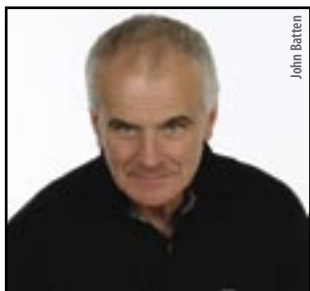
what's on

Composers: Who needs them?

THE Worshipful Company of Musicians and the Academy are organising a major conference at the Royal Overseas League in London on 8 October 2008 to examine some of the key issues affecting the lives of today's composer community.

The event will aim to raise the profile of the classically-trained composer working in concert, theatre and media music, to debate the role of the composer in society and to lobby for a Government review of support for classical music and especially new music. As well as embracing the composer community, the event will be targeted at politicians, civil servants, the media, professional musicians, educationalists, trusts and foundations. Key speakers will include Academy Fellow and Master of the Queen's Music Sir Peter Maxwell Davies and a number of other composers,

campaigners and opinion formers. Further information and booking details will be sent to members and posted on the Academy website in due course. In the meantime, if you're interested, don't forget to put the date in your diary.



Sir Peter Maxwell Davies

BARN in Bristol

Date: Saturday 11 October

Place: Bristol Music Club

Time: 4pm - 7pm

THE Central Composers Alliance will host the 2008 autumn BARN (British Academy Regional Network) event at the Bristol Music Club on 11 October.

Professor Raymond Warren will be talking about his music illustrated with recordings including his Third Symphony, the *Picasso Pictures* Wind Quintet and his orchestral song cycle *In My Childhood*. There will be an evening concert to celebrate Professor Warren's 80th birthday given by members of Severnside.

A BARN spring event next year is provisionally planned by the Portsmouth District Composers Alliance for 16 May at Alverstoke, Gosport, with an evening concert in St Mary's Parish Church.

Songwriting Panel date for 2008

Date: Thursday 25 September

Place: MCPS-PRS Boardroom,
29-33 Berners Street, London

Time: 5pm - 7pm

These events bring together a panel of professional songwriters who offer a critique of members' songs. Demos are submitted and constructive, realistic advice is given on song structure, lyric content, demo quality and the song's place in the market. These are not for the faint hearted, but are intended to provide practical guidance for songwriters to progress in their career. Around 10 tracks are randomly selected on the night.

To book your place at this Songwriting Panel, call Vicky Hunt on 020 7636 2929 or email vicky@britishacademy.com

Sometimes you might not want the spotlight on you.

The creative process can be long, hard and lonely, and what happens when you finally achieve success? HM Revenue & Customs want a share of the spotlight.

Tax regulations are seldom straightforward. Rules can be subtle, and different interpretations placed on legislation.

That's why it is vital that songwriters and composers are represented by industry specialists who genuinely understand your business.

The Media Group of HW Fisher & Company acts for individuals in every branch of the entertainment world.

Let us take the spotlight off you when you need it most.

For more information, and free consultation, please contact Andrew Subramaniam on asubs@hwfisher.co.uk, and quote 'BACS' in the subject line.

HW FISHER & COMPANY
CHARTERED ACCOUNTANTS

Tel: +44 (0) 20 7380 4947

www.hwfisher.co.uk

We are delighted to be a corporate supporter of the Academy, and to help take forward the work for its community of composers.

Best wishes from all of us at
Michael Simkins LLP

Michael Simkins LLP
SOLICITORS

45-51 Whitfield Street
London W1T 4HB

Tel: + 44 (0)20 7907 3000
Fax: + 44 (0)20 7907 3111

Web: www.simkins.com
DX7 London Chancery Lane

Top names in appeal to Barroso

PAUL McCartney, Robin Gibb and David Gilmour were among an impressive list of songwriters and composers who appealed to European Commission President José Manuel Barroso expressing major concerns about the possibility of an unfavourable decision on pan-European licensing of music.

They were joined by Academy chairman David Ferguson and other eminent figures such as Charles Aznavour, Benny Andersson, Mark Knopfler and Sade, as well as a host of Europe's top film composers including Ennio Morricone, Gabriel Yared, Patrick Doyle, Michel Legrand and Maurice Jarre.

In a meeting with the cabinet of the president, Gibb, Doyle, and Ferguson were joined by Laurent Petitgirard in calling on Mr Barroso for "political leadership" on the issue.

"Hundreds of thousands of small and medium size businesses, both writers and publishers, are likely to be wiped away without your help," they said. "We believe this will be a lasting disaster for all Europeans, culturally, socially and economically."

The suggestion that collecting societies should compete with each other on price is bad news for creators, argues ECSA (the European Composer and Songwriter Alliance). If there is to be competition, it should be for members, because service standards will be improved and administration rates kept in check.

The full transcript of the letter to President Barroso can be found on the Academy website (www.britishacademy.com).

New facility for Academy members

IN response to members' requests for an online forum, the Academy is pleased to announce that members can now share their news and views, and contribute to discussions on the Academy's new Facebook page. We hope the page will provoke some lively debate and offer members a real opportunity to connect with each other.

Everyone will be able to view the page, but if you would like to add some news to The Wall, introduce a topic to the Discussion Board, or contribute to an ongoing discussion, you will need to register with Facebook. This is a simple process which will require your name, date of birth, email address and a password, and we hope members will feel this is a small price to pay for the sense of community this page will generate.

To access the page, visit the members' area of the website and follow the links. Alternatively, you can search the Facebook site directly, under British Academy of Composers & Songwriters. The page is brand new, so we are relying on you to keep our Wall and our Discussion Board full...!

If you have any queries or feedback, please do not hesitate to contact our membership manager, Vicky Hunt, at vicky@britishacademy.com

Going for six!

THE British Composer Awards have had a remarkable impact on the contemporary classical music scene since their inaugural event in 2003 – celebrating achievement, promoting confidence, supporting careers, opening up opportunities. Already a firm annual fixture on the musical calendar, the Awards take place this year at the Law Society, Chancery Lane, on Tuesday 2 December and will be the focus of a BBC Radio 3 broadcast on 3 December.

The Awards are seeking once again to embrace and reward the best of new music across the spectrum. A new category this year is Sonic Art, which will focus on live electronics, interactive installations and collaborative multi-media performance. There will also be an element of Sonic Art performance wrapped into the Awards ceremony on 2 December.

The Awards continue to benefit from the support of various partners who have helped to build their success over the past five years. Principal sponsor the Performing Right Society, together with media partner BBC Radio 3, are both cornerstones to the Awards. The Performing Right Society Foundation for New Music provides £5,000 this year to the winner of the Sonic Art category – a sum which, in consultation with the Foundation, is available to further an aspect of the winning composer's career.

Commission funding comes once again from the Worshipful Company of Musicians which is offering £1,000 to the winner of the Instrumental Solo or Duo category and Making Music renews its collaboration in seeking nominations for works which have been created specifically for amateur musicians.

The International Award which was introduced for the first time in 2007 and won by distinguished German composer, Wolfgang Rihm, is offered again this year. Works by non-UK composers who have had a British première during the qualifying period make up the entries for this category.

Nominations for the 2008 Awards close on Friday 11

July, with the later date of 25 July for the International category. Works premiered in the UK between 1 April 2007 and 31 March 2008 are eligible. As in previous years, anyone can make a nomination, although composers cannot submit their own music. Entry is free and unpublished music is eligible.

For further information, or to request a nomination form, please contact Natalie Bleicher at the Academy office on 020 7636 2929, or email bca@britishacademy.com

Visit the British Composer Awards website by clicking on the logo at www.britishacademy.com



Howard Jones, winner of the 2007 Making Music Award

PRS elections - Academy hosts first ever hustings

ON 14 May the Academy hosted the first ever hustings for writer director candidates standing for the PRS Board. The event was open to all PRS writer and publisher voting members. All seven candidates outlined their reasons for standing and answered a wide range of challenging questions from the floor. Although the turnout was a little disappointing, all those present responded warmly to the high level of debate and many expressed their gratitude to the Academy for laying on the event and for providing an opportunity to hear the candidates' differing points of view on key issues. It is clearly in the interests of democracy that there should be a well-informed electorate and the Academy will certainly organise a similar event next year.

First release on Academy Recordings – access for Professional Members planned for the autumn

The first release on Academy Recordings was announced at the Ivors in May. The venture, described by chairman David Ferguson as “a record company with no A&R department”, marks an exciting collaboration with The Orchard, the world’s leading digital distributor of music and video.

The album, *V.1 Songs from the British Academy*, is a commercial release, but will also serve as an important promotional and publicity tool. It contains 15 tracks by Ivors winners and Academy Fellows, including Robin Gibb’s *Alan Freeman Days*, a live version of *Hold a Candle to This* by The Pretenders, Sir John Dankworth’s *Tomorrow’s World Theme*, and *No Self Control* by Peter Gabriel.

The basic principle behind Academy Recordings is simple, but as would be expected with such a project, sorting out the detail has led to many months of meetings, negotiations, and complicated administration.

The Orchard provides a gateway to the digital marketplace through a series of arrangements with music service providers around the world, including the big players such as iTunes. If you are a Professional Member of the Academy and you own the rights to the sound recording, you will have access to the market via The Orchard and receive money for sales of downloads directly from Academy Recordings.

A comprehensive list of Frequently Asked Questions has been painstakingly

put together and this is probably the best way to get an initial grasp of the ins and outs of the operation. There will also be a series of seminars and workshops aimed at helping members make the best possible use of the service.

The first seminar was held in June and was attended by over 60 people



including Graham Gouldman, Kim Appleby, Jona Lewie, Peter Sinfeld and Nicky Graham. Scott Cohen from The Orchard gave an impressive presentation in which he explained just how much the digital revolution has changed the way we all do business. Music has always been at the cutting edge of these changes, not just in the way it is made, but also in the way it is bought, sold and generally experienced.

“The customer wants to be connected,” said Cohen. Innovation has allowed people to get what they want, when they want it, wherever they are in the world. You no longer have to queue outside HMV to wait for it to open in order to buy a hot new single release.

The traditional promotional models of radio, TV, touring and press are still extremely important, said Cohen,

touching on what will be the biggest challenge for members using Academy Recordings.

Making music available will be comparatively straightforward, if you’ve sorted out the rights issues, provided the necessary data and organised such things as artwork. However, the shelves of the global record shop have never been so fully stacked with product. How can you find your own personal market? You must believe there are X number of people out there who are potential satisfied customers for your music. The question is, how do you help them find you?

This is a job Academy Recordings will not be taking on, although the seminars will include extensive advice about marketing and promotion. There are also plans to seek out reputable individuals and companies already doing this work, which members can then engage on a commercial basis.

It is envisaged that Academy Recordings will be opening its doors to members in the early autumn. A certain amount of patience and understanding will be required, particularly in the first few months, as the inevitable creases are ironed out of the new systems.

Professional Members who are interested in releasing material on Academy Recordings should watch out for bulletins and other information on the website and come to any seminars and workshops they can. This really will be a case of “the more you put in, the more you get out.” **tw**

Detailed information regarding Academy Recordings including the FAQs will be uploaded on to the ‘Resources’ section of the members’ only area of the Academy’s website by the end of July. You will be notified by a special email bulletin as soon as this is live.

www.academyrecordings.com
www.academyrecordings.co.uk

Bedford showcase brings curtain down on 2008 New Talent/Songwriters Academy

The BBC New Talent/Songwriters Academy project came to a close in May with an evening of spectacular performances at The Bedford in Balham, London's top showcase venue for songwriters.

Out of almost 3,000 entries, 60 finalists had been chosen to take part in four masterclasses around the UK and of these, 13 were selected to appear at the event. The evening was hosted by Radio 2's Janice Long and recorded for broadcast.

Edinburgh duo Reid and Stanners opened the show, playing two numbers including the haunting *Dear Charlie*. The acts had been

chosen not just for their performance but also to form a varied line-up. So, there was the ultra-polished Logan



South African born Logan Wilson who recently released his first album *Geography*



Pictures: Ben Norton

Silje Haavet: Norwegian songwriter who also writes music for film and television



Edinburgh-based songwriting team Louise Stanners and Simon Reid

Wilson, the delightful simplicity of Silje Haavet, Cecily Pearce and her ukelele, rapper Joachim

Walker, as well as powerful singer songwriters Jess Gardham and Rokhsan Heydari.

Jonny Wright appeared on stage with a Fender Telecaster and a Boss RC-50 Loop Station. Taking the one man band concept to a whole new level, he played

Gloria, which included singing three part harmonies with himself. Africa Fuentes added a Latin feel, Hazel Tratt sang with moving honesty and Birmingham's Vicki-Ann Nash had the audience of invited music industry guests rocking.



Joachim Walker (left): Shades of The Streets - opened the second half and brought the house down



Miss Cecily and her ukelele - aka Cecily Pearce from Bristol



Jess Gardham from York, a powerful performer who has already made waves in Nashville



Londoner Rokhsan Heydari, former student at the Academy of Contemporary Music in Guildford



LIPA student Africa Fuentes: R&B and Spanish flavours



The irrepressible Charlie Jones

Another Brummie, now based in Leicester, gave a performance that hinted at what it must be like when a new star is formed. Fresh, vibrant and slightly wacky, Charlie Jones was Leicester Sound's Unsigned Act of 2007 and was once described by a

journalist as "Kate Nash minus the angst".

The last act on stage was Indigo Brown, comprising the awesome writing and vocal talents of Nayla and Soul.

Dear Diary, the song they'd originally entered for the competition, had the audience spellbound, before erupting into loud cheers and enthusiastic applause.

Thanks must go to Tony Moore and The Bedford, the sound engineers and floor

managers. The Academy is currently looking at ways the project can be repeated, possibly in 2009. In the meantime, watch out for some of these names - you've almost certainly not heard the last of them. tw



Jonny Wright, formerly with The Müvs now performing solo



Hazel Tratt: Captivating and an impressive use of silence



Birmingham's Vicki-Ann Nash who performs under the name VIANNE



Soul and Nayla of Indigo Brown

UK SONGWRITING FESTIVAL
Two hundred new songs in five days!

Bath Spa University
Monday 18 - Friday 22 August 2008

- Practical workshops & lectures
- House band sessions
- Small group learning
- Industry standard facilities
- Studio & recording sessions
- Beautiful campus setting
- All levels welcome from beginner to experienced songwriters
- Special guest tutors including Richard Thompson, Boo Hewerdine and Iain Archer

www.uksongwritingfestival.com

Presenting... **MY MCPS-PRS**

Academy Concert Chair, **Sarah Rodgers**, talks to **James Brown**, Alliance Executive Director, Operations, about how PRS members can benefit from Alliance online services.



Sarah Rodgers



James Brown

If you aren't using the Alliance online services, you are missing out on a lot of ways to keep track of what is happening to your works; for example updating and adding registrations, checking on performance reporting, looking for new recordings. Online, you will also find a stack of useful information on PRS policies and who to contact if you have a query. In June, I caught up with James Brown, newly-appointed Alliance Executive Director, Operations and asked him for more information.

Sarah: First, James, will you tell us about yourself.

James: Hello Sarah, I joined the Alliance in May this year. I have spent the last 10 years in technology based organisations where I have held a variety of senior customer-focused positions. My most recent role was as managing director of a £40 million turnover internet business.

My immediate priority is to look at how we can further improve the service that we offer to our members, making any interaction between us and our members as pleasant and professional as possible.

Sarah: Welcome to the wonderful world of composers and songwriters! What are the steps a member needs to take to have access to the online services?

Sarah: How would a member go about registering a new work?

YOUR CAE NUMBER

When signing up to the Alliance's website you'll be asked for your CAE number. This is a nine digit number that you'll find on any correspondence that you'll have had with us. Make sure that you have this number to hand whenever you contact us.

James: Registering your music online is not only quicker but also more accurate than using paper forms. You can access the Online Registration section by clicking the **Register/amend music** button under the **MANAGE MY MUSIC** heading.

Once you're in, you will be guided through five steps, to give us details such as the title and the duration of the work, and information about its first performance. You will also be able to indicate if it is a classical work.

You can use the online service to amend your works at a later date.

Sarah: I think we should also explain that if the work being registered is not assigned to a publisher who is a member of PRS, then it should be registered as unpublished, even if the member is a self-publishing composer.

James: That's right. The first thing that you'll be asked when registering your music online is whether it is published or unpublished. This is vital in allowing us accurately to pay the correct owners of the music.

Sarah: What information can we get from searching the database?

James: You'll be able to see details on who composed a particular work, who publishes it and whether it has recently generated a royalty. (If it has, it is known as an active work.) You can also get details of where your work has been used, apart from live performance, for example, in a TV programme or included on a CD release.



James: Our website allows members to manage their accounts online, from registering their music with us to checking if they might be due a royalty. All you need to do is click **sign up** on our website (www.mcps-prs.com) complete a few simple details and you are ready to go. Once you are signed up you can **LOGIN** at any time and get access to a range of useful features.

The **Search our database** page is accessible from the **My Account/broadcast tracking** section of **My MCPS-PRS**.

You can access this service by clicking on the words **LAUNCH SERVICE** which provides quick and efficient access to the MCPS-PRS Alliance's database.

WALK THROUGHS AND INTERACTIVE GUIDES

If you need more help, all of our online services have both step-by-step walk throughs and interactive guides available. These can be found on the launch page of each online service.

Sarah: Is there anything else members can do if they know of a performance for which they haven't received a royalty?

James: If PRS receives incomplete or inaccurate music usage data then we sometimes can't match performances or recordings to the works on our database.

Members can check unpaid performances from our website.

If they find a work that they think is theirs, they should let us know and we'll investigate.

It is important to note that if you are a new PRS member, we can only potentially pay a royalty for performances that have

taken place after your 'effective date of membership'.

Sarah: So can members also let PRS know about a performance which doesn't appear on the live concerts list?

James: Yes, although members should first check our list of concerts selected for live distribution. If there is a performance that isn't featured members can contact our Member Services team and we can follow it up.

Members can also submit set-lists or programme information online and we would welcome as much data as possible. This helps us to make more accurate claims and distributions.

Sarah: I notice under **Music/broadcast tracking**, there is a section called **Search unclaimed royalties**. What is that about?

James: Sometimes we receive information from record companies showing a track appearing on a CD or DVD (or other audio product) that we have not yet had registered on our database by our members - these works are known as Copyright Control works.

Members can use our **Search unclaimed royalties** service to see if their unregistered works have been used on an audio product. They should register any works they find there immediately and we can look into whether a royalty is due.

Sarah: What is the PRS per minute rate?

James: We call this the fixed point value (FPV). In order to determine each year how PRS will pay out the available pot of broadcast money, PRS estimates what a minute of music use on each broadcast channel is likely to be worth.

This value is determined by how much money is available divided by the amount of music used by the broadcaster. The FPV is used as the basis of the royalty distribution.

Members can view the FPV for all PRS-licensed TV and radio stations on our Cash Value Tables; these can be found online in the **Music/broadcast tracking** section.

Sarah: If a member moves home or changes bank account, is there an easy way to let PRS know?

James: Members should let us know by completing and printing off one of the forms under **Change my personal details**. This can be found under the **Manage My Account** section of the website. Forms need to be signed and sent by post to the Member Services Dept.

Sarah: Who do we contact with our questions?

James: There are a number of different ways in which to contact us. Queries can be submitted via the website, you can email us and of course you can call us.

If you require assistance with getting a **My MCPS-PRS** login account, help with

logging in or using our online facilities you can telephone us on 020 7306 4972 or email us at onlineservices@mcps-prs-alliance.co.uk.

There are further contact details that can be found on the **MY MCPS-PRS** website.

Sarah: Do you have any other tips or advice?

James: There is a great deal of useful information on our website so I would always encourage and advise members or prospective members to use this as their first port of call. It's also useful to mention that when contacting us by email or phone, please always have your CAE number to hand as this is what we will ask you for initially.

Sarah: Thanks very much, James.

Not everyone is comfortable (or patient!) using computers, but I can't emphasise strongly enough what an advantage it can be to see at a glance how your works are being managed and their use is being reported, and, most importantly, paid for. So, if at all possible, do try to use these services. It will be well worth the effort!

Library music: A composer's guide to how it works

By Rob Foster and Martyn Swain

When you start out as a media composer or songwriter, you're probably dreaming of your first Hollywood score or first international hit. Your family have stressed the precarious nature of your chosen path, but you know you're bound for greatness. Little surprise then that library music won't be at the front of your mind as a career option.

But look again. Even at the level of achievement to which you aspire, you will find very few composers who haven't tapped and exploited what can prove for many to be a very lucrative income source ... not to mention a valuable pension fund.

What is library music?

Library music, or production music, or in a quaint throwback to a bygone era, 'mood music', provides a pre-existing music resource for the media industry. It offers recorded music across many styles, at known rates, the rights for which are available worldwide. In addition there is a "try before you buy" element, which allows clients to evaluate the usability of the product in advance of paying for it.

Usually, the music is 'hired' to customers under licence, known as a synchronisation licence. However, other business models exist, such as paying for use of the music on a subscription basis. But more of that later.

The process of creating library music involves a working relationship between composer and music publisher. In a nutshell, the composer writes the music and the publisher is responsible for getting it to the customer.

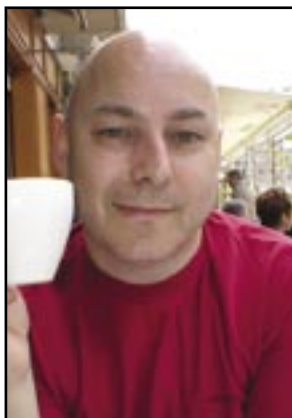
It is unique in the music business in that the publisher licenses both the recording and the copyright in the music as one element. Normally these are treated as separate elements. This means that the music library is both record company and publisher.

It's also important to point out that the process is entirely speculative (in theory at least) because until the music is used, no money is earned. Income is generated purely on usage.

How does this relationship work in practice?

The music library will commission a composer to write music according to a brief. A production direction and budget will be decided and the composer sets off to create the music, working closely with the library company.

This is, in effect, the composer's contribution. The music



Rob Foster



Martyn Swain

library will then produce CDs and/or place the music online, commission artwork, and compile the text - in other words, everything that's needed to get the music into the marketplace. This of course involves financial investment on the part of the library company, including the development of online services, staff and

the hiring of various other personnel.

The CDs are given away free of charge to users and potential users, with the library company co-ordinating promotion of the music worldwide through its network of sub-publishers and agents.

That's it. Then hopefully, the market responds and the money begins to arrive.

What's the deal?

The conventional and long-established deal is a 50/50 split based on receipts.

This is for synchronisation (mechanicals). Twice a year the company distributes the composers' share of royalty income it has received to the individual writers whose music has been used. The rates paid by users of library music generally operate under an MCPS agreement to which libraries can adhere.



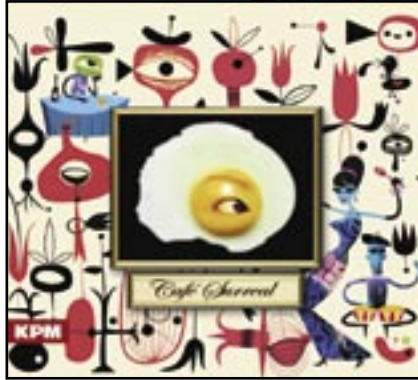
The 2008 MCPS Production Music Rate Card

Some libraries operate outside the MCPS agreement and it's important that composers find out from any company they are seeking to enter into an arrangement with, what system they work under.

In recent years, a subscription model has been developed in the area of library music. In this case, rather than pay for the



Extreme's *80s Pop* which contains Martyn's work



Rob's KPM album *Café Surreal*

music track by track according to the MCPS rate card, customers pay a subscription fee to the library in order to use the music in its catalogue.

The subscription model often

means that composers do not receive any money for synchronisation and only earn performance royalties when the music is broadcast. Performance royalties are collected by agencies such as PRS and the library company will receive the 50% apportioned as the

'publisher's share'. So in terms of potential earnings, the message is to find out about the deal up front.

Is this good for the composer?

There are several good points. Firstly, once the music is written and produced, that's it for the composer. He or she simply sits back and waits for the royalties to roll in. The music is out there (hopefully) earning money 24/7 without any further input from the composer.

Secondly, having music assigned to a library doesn't mean that it can't be exploited commercially by the library company in the future. A creative relationship with a library can also offer a secondary outlet for previously commissioned work, which can then be marketed as library music.

Because of its comparatively long shelf life and potentially global reach, library music can offer something of a pension for composers - a regular source of income over many years.

However, there is one caveat. In order that libraries can operate efficiently, composers have to waive the moral rights in their work in perpetuity. This is because the music can be used for an infinite variety of purposes and it's simply not practical to retain either part of the moral right - paternity (the right to be identified as the creator) or integrity (the right not to have your work altered).

Library music is attractive largely because of its flexibility and if a film editor wants to cut eight bars out of a library track so that it fits a particular sequence, they don't want to have to go back to the library company in order to get permission.

How do I get into library music?

1 Talk to people who are involved in the business - composers of course, also editors, producers, the people who use library music. Knowing the customer is important in any business.

2 Approach a number of music library companies. Find out if they offer additional services such as studio facilities, whether they deal with sourcing commissions for their composers and if they have specialist niches/territories.

3 Present yourself well. Don't hard sell. Be yourself. Show that you are keen and illustrate what you are good at. Avoid the "I can write everything" approach, it puts people off!

4 Libraries are not signing up a composer, just a piece of music. Focus on the music. It is by its nature a single contract business after all.

5 Offer to pitch for ideas. Speculate. Ask what projects are in production and offer to do a track for consideration.

6 Don't overwrite. Remember, library music is almost never meant to exist as stand-alone recordings, but to form a part of a larger audio world involving speech, sound effects and ambient sound ... and of course, pictures.

Food for further thought

- Music libraries commission largely on the basis of the perceived needs of the market. For example, when a musical style or direction becomes popular, libraries will respond and commission music from those composers who they regard as most suitable.
- It may be that one composer is commissioned to write a complete album. However, where a more varied approach is needed, several composers will contribute one or more tracks to a CD.
- A composer may approach a library with an idea that appeals to such a degree that it leads to an album being made. On the whole, a library will try to provide for the industry's needs, while keeping a broad balance of music on offer.

- Library music appears in film, television, radio, DVDs, as well as many other video and nonbroadcast outlets ... in fact wherever there is a need for music. Some well-known examples include the 'Grandstand' theme, the ITV golf theme, 'Whicker's World' and the theme from 'Mastermind' (*Approaching Menace*, a KPM track composed by Neil Richardson).



Current 'Mastermind' host John Humphrys and the show's famous chair

Rob Foster has written numerous library albums for KPM including Café Surreal and Global Shockwave. Martyn Swain's library music catalogue includes the albums The Art of Sound and Sound Design for DeWolfe Music.

Beating the bullying blues

Using words and music produced by children to counter the widespread scourge of bullying.
By Nathan Timothy



Getting the performance, Nathan Timothy with a student

When I was working as a primary school teacher in Greenwich a few years ago, I became increasingly aware of how much children were bullied; how much it really affected their enjoyment and performance in school. I distinctly remember sitting in an anti-bullying conference and hearing that every seven seconds someone somewhere in the UK is being bullied. I was stunned by this thought. Children of all ages have a right to feel safe and I remember thinking to myself, 'How can I use my talents as a songwriter and a musician to help them?'

Last January I set out on my journey. I formed my company Bullybeat.com, drew up my business plan and tried out

I normally work with a whole class (up to 35 children) and we start the day by sharing experiences, telling stories and getting to know each other. This then develops into a brainstorming session where children work alone and some in groups to write down their thoughts and feelings about bullying. The next stage of the day typically involves listening to some current chart music and commenting on likes/dislikes and basic form of the songs, e.g. verses, choruses, middle eight etc. The children then take part in some vocal warm-ups and I show them how to improvise, combining melody and words from their previous brainstorming session.

Then there's the magic, the bit I find fascinating. Children work in groups to write their melodic ideas and one group at a time come and work with me. They sing their melodies, rhythms, guitar riffs and improvisations to me and I program them into Logic as quickly as I can. The following groups then repeat the process until I am left with four to eight, eight bar sections of music. I then spend the lunch hour arranging the melodies and finalising the backing track ready for the afternoon session.

Arranging the song

the format of my workshop in a local primary school. After I had ironed out the creases, I wanted to get into as many schools as possible, speak to children in a school assembly and clarify the meaning of bullying, which is sometimes distorted. I wanted to follow my assembly up with an intensive anti-bullying songwriting workshop. Following the success of my first year, I am now proudly working for the award-winning children's charity, Beatbullying, leading their music division, BBTunes.

The afternoon is spent fine-tuning the lyrics written during the morning and recording the song, one section at a time. The children sing solos, ad libs, backing vocals and in chorus. It's normally a race against time! Sometimes I disallow the use of the word "bullying" in the song. This gives the children another challenge – that of trying to draw the listener in and ask the question "What is that song about?" This encourages an anti-bullying discussion with their family or peers. A recent example of a lyric is: "Why do you do this to me? It hurts

people, don't you know? If you were in the other shoes, what would you choose? Please stop this nightmare and tell someone how you feel. It can all get sorted, we can make it real." *Breaking A Sou*/by Kingsley Primary School, BBTunes. I think this example shows real maturity.

By the end of the workshop, the children have gained a lot of knowledge about bullying and its effects. They are more aware of the responsibility they have to help friends who may be bullied and they understand how to go about writing a song. They have also gained the confidence to perform it in front of others.

Immediately following the workshop the school receives a copy of the children's song on a CD (vocal and instrumental versions). This is normally used to teach the rest of the school during assembly time. It's an excellent resource for follow-up work. The songs and lyrics are available to download free from the website (at present [June 08] the total stands at 11,777 music downloads) providing children and teachers with a great way of instantly sharing their positive work with their friends and family.

Not only are we making a huge difference to reduce and prevent bullying, but as a result of my workshops I hope the children will continue to write songs and develop their new found musical talents.

"The workshops got the children involved especially with the emotional side of bullying which children are aware of but find it difficult to speak about. They have enjoyed making the CD. It was played during whole school assembly and the class felt very proud of their achievement. Mr Timothy was extremely professional and thus the outcome could be achieved." Mrs H Appah, Deputy Head, English Martyrs Primary School, London.

www.beatbullying.org
www.bullybeat.com

Respect, friendship and generosity of spirit in plentiful supply at 53rd Ivor Novello Awards

By Mark Fishlock

The spirit of the Ivors was encapsulated in virtually the last thing said from the stage at this year's event.

After 15 awards, a big lunch and an understandable desire to head back into

the daylight from the cavernous underground setting of the Great Room at the Grosvenor House, it would have been forgivable for even the most attentive member of the audience to miss the remark made by Lifetime Achievement recipient David Gilmour.

After thanking his wife Polly Samson, his publisher and his manager, the modest and quietly spoken songwriter, guitarist and singer said: "Let's hope in another 20 or 30 years Amy Winehouse will get one of these long service gongs – that's what we all long for. I'd

give this one back for that."

The audience clearly was listening, because they erupted in a huge cheer, both in support of the troubled singer and also for Gilmour's generosity at his time of recognition.

That spirit was evident throughout the afternoon. Winehouse picked up her third Ivor, for *Love is a Losing Game* in the category for Best Song Musically & Lyrically. She had two of the three nominations, which is a rarity at the Ivors, but is another indication of her extraordinary talent. Host Paul Gambaccini had referred to this in his opening remarks, pointing out that she'd recently won five Grammys, including three of the big four. "I cannot overestimate the dimension of this achievement," he said. "No one has come near to that before."

As was written about extensively in the following day's tabloids, she wasn't in the room to accept her Ivor personally, although she did arrive shortly afterwards. (It should be noted that Paul McCartney was 40 minutes late for the Ivors in 1965, while John Lennon overslept and missed it all. So, take note down there in Wapping, lateness is not a hanging offence).

In her absence, her father Mitch came to the stage and proceeded to amuse and move the audience in equal measure. "Amy unfortunately couldn't make it," he said, "but she is getting better and she sends you all her love."



Gabrielle with Ferdy Unger-Hamilton

It was a day when there were quite a few lumps in the throat. Gabrielle received her Ivor for Outstanding Song Collection from Ferdy Unger-Hamilton, who had been there from the start when he was with Go! Beat Records. "16 years ago I walked into a record shop in Soho and bought *Dreams*," he said. "I got a career out of it and a best mate."

There was a similar bond between Mick

Clark - who Gambaccini described as "the most successful British black music A&R man of all time" - and the recipient of the new Inspiration Award, Jazzie B.

Presenting the coveted and weighty bronze statuette to the Soul II Soul legend, Clark said: "Through his determination, dignity and unwillingness to compromise, he has inspired a generation of musicians." Jazzie was



Jazzie B

visibly moved by the tribute, saying: "This is also for a lot of the black kids coming up, knowing that they do have support. We're British and we're proud of it."

For what are known as Gift of the Academy Awards - Lifetime Achievement, Outstanding Song Collection etc - the recipient is asked who he or she would like to present and over the years this has led to some of the best and most memorable Ivors moments.

Presenting to Classical Ivor recipient Jonathan Dove, the conductor David Parry pointed out that they had met when the composer was a rehearsal pianist, or "my slave," as Parry put it. "Now the boot is very much on the other foot," he went on, "and if I'm lucky, I get to conduct his wonderful music."



Jonathan Dove



David Gilmour

Dove, who had flown in from Italy to be at the ceremony, is well known for working with non-professional performers and for the way his music communicates to all types of audiences. "I always thought that in writing so many C major chords I was doing something naughty," he said. "It's very nice to be among a group of people who don't think there's anything disreputable in that."

This year there were just two statistical awards, because the Best Selling UK Single and International Hit of the Year had been combined to reflect the increasing globalisation of the music market and the way the internet has broken down national borders.

In a tough field, the winners of the Ivor for Best Selling British Song were Amanda Ghost, Ian Dench, Tor Erik Hermansen, Mikkel Eriksen and Beyoncé Knowles. The song was *Beautiful Liar* for Beyoncé and Shakira.

The other statistical category is PRS Most Performed Work, which was presented by the society's chief executive Steve Porter. A hugely popular winner in the room, *Shine* by Take

The Album Award went to Radiohead for *In Rainbows*. The band had just returned from tour and couldn't be at the event, so publisher Richard Manners from Warner Chappell accepted on their behalf.



Chris Difford and Glenn Tilbrook

Chris Difford and Glenn Tilbrook, who are up there with the best songwriting partnerships this country has ever produced, were the recipients of the PRS Outstanding Contribution to British Music Ivor. The award was presented by man of the moment Mark Ronson who said that when he was a DJ in New York, Squeeze's *Tempted* was one of just a handful of records by white bands he could get away with playing. "It's just a brilliant song that happens to be incredibly soulful."

Difford and Tilbrook have had a famously tempestuous relationship over the years, but their on-stage hug was one of genuine friendship and respect, which drew cheers and applause from the audience.

The award for Songwriter of the Year is not only one of the most prestigious, but also the one that usually causes most animated discussion among the Ivors Committee. Past recipients have included several writers who were in the room, such as Robin Gibb, Roger Greenaway, Nicky Chinn, Bill Martin and Gary Barlow. In the end there could only be one recipient. 2007 was Mika's year and Cathy Dennis was on hand to present the statuette to the hugely talented Lebanese-born songwriter and artist.

"I don't think I've ever been more nervous about anything in my life," he said.



Howard Donald and Gary Barlow

That, came out ahead of *Ruby* by Kaiser Chiefs and Just Jack's *Starz in Their Eyes*. Although Gary Barlow is a veteran Ivor winner, it was the first for Howard Donald, who took the opportunity to pay tribute to the vocal performance of Mark Owen. Neither Owen nor Jason Orange were able to attend,

but the fifth writer, Geordie Stephen Robson, thanked Andy Heath, who gave him his first publishing deal 12 years ago. "I don't think that has recouped yet," said Robson.

Best Contemporary Song was won by Simon Aldred, the creative force behind Cherry Ghost. *People Help the People* beat Klaxons' *Golden Skans* and *Foundations* by Kate Nash.

The media categories went to two heavyweights of the genre, with Martin Phipps becoming one of the few writers to win back-to-back Ivors. Following his win for 'The Virgin Queen' last year, Phipps was back on stage again collecting the Best Television Soundtrack award for 'Oliver Twist'.

Also no stranger to awards is Dario Marianelli, who won an Oscar and Golden Globe for his score to 'Atonement'. When actor Benedict Cumberbatch, who played the creepy chocolate magnate Paul Marshall in the film, opened the gold envelope, the Italian-born composer now had an Ivor to add to his impressive collection.



Dario Marianelli



Mika

"Today has made me feel quite humble, especially with everyone who's here today. It's just the beginning, so I'm going to go now and get on with my next record."

Getting on with the job of songwriting is something that the recipient of the Special International Award has taken to a whole new level. *How Do I Live, Un-break My Heart, I Don't Want to Miss a Thing, If I Could Turn Back Time, Nothing's Gonna Stop Us Now* are just a handful of the hits that have flowed from the pen of Diane Warren. The word 'prolific' doesn't begin to do justice to her output, while the way she has handled her copyrights via her publishing company

Realsongs means she has been an inspiration to writers on a business level as well.

The one remaining award was described by Paul Gambaccini as being for "lifetime achievement on a global scale". The Ivor for International Achievement was scheduled early in the ceremony because presenter Robert Plant had to leave to soundcheck for a gig that evening with Alison Krauss.

After the audiovisual describing an extraordinary career as a musician, writer, singer, actor, voiceover artist ... even a model, Plant added that the recipient was also one of the top five "most spectacular" drummers we have ever had.

That man is, of course, Phil Collins, who received a standing ovation as he walked to the stage to the sound of his big band version of *Sussudio*. "I've got a few of these from the 80s and 90s," he said. "I never thought I'd get another chance. So thank you very much whoever was responsible for putting their careers on the line and giving it to me."

And returning to the theme of friendship and respect, Plant spoke about the difficult time in his life after Led Zeppelin, or as he put it, "coming off the Mothership ... with scars." "I have a debt that I don't think I'll ever repay," he said of Collins, "I owe him lots."



Diane Warren and Phil Collins

Pictures: London Features International and David Fisher Photography

Quote unquote

In the last year I've been mistaken for Robert Plant, Rick Parfitt and Noddy Holder, so it's nice to be recognised for me. **Glenn Tilbrook**

I can't get away without thanking the gorilla. I'm going to offer him the Genesis job. **Phil Collins**

Excuse the glasses – I've had to borrow them from my ex-wife and she's deliberately given me the wrong strength. **Mitch Winehouse**

Love winning awards – not so great about standing in front of a room packed with musical legends. **Martin Phipps**

It's no exaggeration to say that he's rescued opera from its ivory tower. **Conductor David Parry (about Jonathan Dove)**

Look mum, I've finally made it. **Jazzie B**

You film music composers bring not only a narrative, strength and clarity to what we do, but also an inner life. **Actor Benedict Cumberbatch**

I'm actually lost for words and people who know me will be surprised because it's Gab by name and gab by nature.

Gabrielle

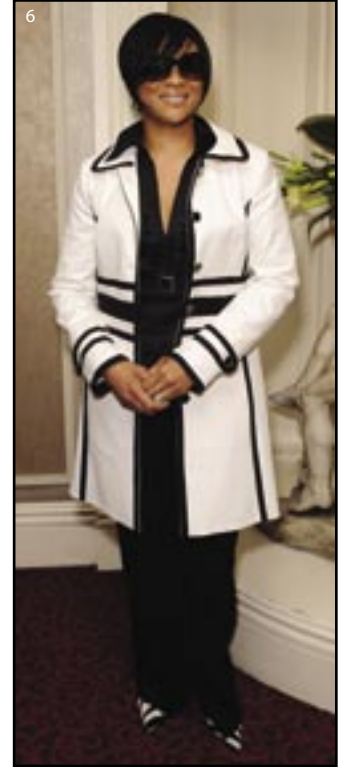
We've been together for 35 years and we've actually only spoken for five of those years. **Chris Difford (about his "absolutely amazing friend" Glenn Tilbrook)**

He never played guitar as if he was being paid by the note. He listens to the whole thing and that's what composers do. **Robert Wyatt (presenting to David Gilmour)**

Basically they taught me to get on with it and shut up. **Dario Marianelli (about his mentors in England Francis Shaw and John Keene)**



Glenn Tilbrook



1 The Great Room; 2 Kate Nash; 3 Ivors Committee chairman Gary Osborne with event host Paul Gambaccini; 4 Mitch, Amy and Janis Winehouse; 5 Lauren Laverne; 6 Gabrielle; 7 Cathy Dennis and Songwriter of the Year, Mika; 8 Robert Wyatt with Lifetime Achievement recipient David Gilmour; 9 PRS Most Performed Work recipient Stephen Robson; 10 David Parry presents the Ivors Classical Music Award to Jonathan Dove; 11 Just Jack; 12 Gary Barlow and Howard Donald meet the press





13 Beverly Knight;
14 Robin Gibb; 15 Recipients
of the Best Selling British Song
Award Tor Erik Hermansen,
Amanda Ghost, Ian Dench
and Mikkel Eriksen;
16 Dario Marianelli with
Benedict Cumberbatch;
17 Mark Ronson;
18 Best Contemporary Song
winner Simon Aldred;
19 Bernard Butler;
20 Martin Phipps collects the
award for Best Television
Soundtrack; 21 Robert Plant;
22 Elbow's Guy Garvey;
23 Brett Anderson;
24 Tom Robinson; 25 Special
International Award winner
Diane Warren; 26 Toyah Willcox



Ivor Novello Awards

Nominations for the year 2007



Best Contemporary Song

Foundations

Written by: Paul Epworth,
Kate Nash

Performed by: Kate Nash

UK Publisher: EMI Music -
Universal Music

Golden Skans

Written by: Jamie Reynolds,
James Righton, Simon Taylor-Davies

Performed by: Klaxons

UK Publisher: Universal Music

* People Help The People

Written by: Simon Aldred

Performed by: Cherry Ghost

UK Publisher: Sony/ATV Music

PRS Most Performed Work

Ruby

Written by: Nicholas Baines,
Nick Hodgson, James Rix,
Andrew White, Ricky Wilson

Performed by: Kaiser Chiefs

UK Publisher: Iagem Music

* Shine

Written by: Gary Barlow,
Howard Donald, Jason Orange,
Mark Owen, Stephen Robson

Performed by: Take That

UK Publisher: Sony/ATV Music -
EMI Music - Universal Music -
V2 Music

Starz In Their Eyes

Written by: Jack Allsopp

Performed by: Just Jack

UK Publisher: Universal Music

Best Selling British Song

* Beautiful Liar

Written by: Ian Dench,
Mikkel Eriksen, Amanda Ghost,
Tor Erik Hermansen,

Beyoncé Knowles

Performed by: Beyoncé & Shakira

UK Publisher: Sony/ATV Music -
Bucks Music Group - EMI Music

Grace Kelly

Written by: Jodi Marr,

John Merchant, Mika, Dan Warner

Performed by: Mika

UK Publisher: Sony/ATV Music -

Rondor Music International -

Universal Music

Rehab

Written by: Amy Winehouse

Performed by: Amy Winehouse

UK Publisher: EMI Music

Album Award

* In Rainbows

Written by: Colin Greenwood,
Jonny Greenwood,

Edward O'Brien,

Philip Selway, Thom Yorke

Performed by: Radiohead

UK Publisher: Warner/Chappell Music

Man On The Roof

Written by: Stephen Fretwell

Performed by: Stephen Fretwell

UK Publisher: Universal Music

Thirst For Romance

Written by: Simon Aldred

Performed by: Cherry Ghost

UK Publisher: Sony/ATV Music

Best Television Soundtrack

* Oliver Twist

Composed by: Martin Phipps

UK Publisher: BDi Music

Primo

Composed by: Jonathan Goldstein

UK Publisher: Bucks Music Group

Who Killed Mrs de Ropp?

Composed by: Paul Moessl

UK Publisher: BBC Worldwide

(administered by Universal Music)

Best Song Musically & Lyrically

Let Me Out

Written by: Rosi Golan,

Jamie Hartman

Performed by: Ben's Brother

UK Publisher: Reverb Music

* Love Is A Losing Game

Written by: Amy Winehouse

Performed by: Amy Winehouse

UK Publisher: EMI Music

You Know I'm No Good

Written by: Amy Winehouse

Performed by: Amy Winehouse

UK Publisher: EMI Music

Best Original Film Score

* Atonement

Composed by: Dario Marianelli

UK Publisher: Universal Music

Becoming Jane

Composed by: Adrian Johnston

UK Publisher: Rights Worldwide -

Universal Music

La Vie en Rose

Composed by: Christopher Gunning

International Achievement

Phil Collins

Ivors Inspiration Award

Jazzie B

Ivors Classical Music Award

Jonathan Dove

Outstanding Song Collection

Gabrielle

PRS Outstanding Contribution

to British Music

Chris Difford and Glenn Tilbrook

Songwriter of the Year

Mika

The Special International

Award

Diane Warren

Lifetime Achievement

David Gilmour

* = category winner

Thank you

Once more it's thank-you time following the 53rd Ivor Novello Awards. The indispensable organisations and people who made another unique, outstanding occasion possible are: the Performing Right Society, once again the event sponsor, the PRS observers, Malcolm Buckland, Myles Keller, Cathy Mulloy and Jules Parker, and the PRS staff members who helped on the day; Amanda McCarthy, the event organiser, and Fran Matthews, the event co-ordinator; producer Stephen Gibson of Muddy Shoes Productions, assistant producer Annemarie Lockwood, floor manager James Benham and stage assistants Vanessa Hobbs and Fergal Kilroy; writer Mark Fishlock; narrator Tom Robinson; Derek Healey and his Capitol House Productions team; London Features International for visual material; Peter Compton, the Ivors independent adjudicator; The Official UK Charts Company for data provision, and the host of the event, the personable and well-informed Paul Gambaccini. As ever, our special thanks are due to all this year's advertisers and corporate sponsors who ensure the continuing success of the Ivors.

ASCAP; Barclays Commercial; BBC Radio 2; BBC Worldwide; BDi Music Ltd; BMI; Bowker Orford; British Music Rights; BskyB; Bucks Music Group Ltd; Capitol House Productions; CC Young & Co; Compass Graphic Design Ltd; EMI Music; EMI Records; Ernst & Young; Forbes Anderson Free; Highland Spring Ltd; HW Fisher & Co; HSBC Private Bank; Impact; The Learning Paper; London Features Int. Ltd; Lulu Guinness; Martin Greene Raviden; MCPS-PRS Alliance; Mercedes-Benz; The Official UK Charts Company; One Fifteen; The Orchard, Perfect Songs; Pink Floyd Music Publishers; PPL; PRS; PRS Members' Fund; SESAC; Sky Arts; SongLink International; Sony/ATV Music; Spitalfields Festival; Sunset Marquis; Taylor Wessing; Teenage Cancer Trust; Tony Smith Personal Management; Universal Music; VH1.



Europe presents opportunity to heal schism over private copying

By Florian Koempel

Over recent years, private copying has become a highly contentious and almost religious issue. However, at European level, discussions seem to be moving forward constructively, with EU internal market commissioner Charlie McCreevy recently announcing his wish for technology companies and collecting societies to down weapons and start meaningful dialogue.



At the heart of the debate is the question of how creators and performers are compensated by the consumer electronics industry. On the Continent it is recognised and not contested that authors receive fair compensation from those who manufacture devices that allow and enable the copying and dissemination of creative works.

This moral creed is also reflected by the proper interpretation of European law, and 22 out of 27 EU member states have compensation mechanisms in place.

The key issues here are uniformity and transparency. The Commission is still attempting to find its way through the schism between right holders and consumer electronics industries antagonised by the differences in private copying regimes throughout the European Union. This is an unenviable task and it often feels like we are stuck in the Dark Ages, especially as the same old arguments keep recurring, such as the ones concerning the application of technological protection measures. These issues are not relevant here and it is rather irritating that some of the commentators on copyright seem to have missed several years of human development since the era of enlightenment; or at least since the adoption of the Copyright Directive which to the objective observer like myself is rather enlightened.

However, despite such unwelcome distractions, at least there is political and pan-industry unity on the basic belief that creators and performers should be compensated for allowing consumers to make private copies. McCreevy himself stated that such fair compensation "cannot be contested".

Well, apart from the UK that is. This country's view on whether to compensate creators and performers is still to be agreed.

In April, the Music Business Group put forward a proposal on

behalf of the entire UK music industry which we hoped would find favour with government: an exception for format shifting, subject to a licence. This, we hoped, could be the Reformation that ends the schism, leading to a balanced and mutually agreed Anglican third way, without having to kill the bridal creators and performers.

Of course, such a journey will not be without challenges. Given recent events at the Eurovision Sing-song Contest and the lack of a football team from these islands at Euro 2008, I can understand the desire of parts of the mainstream for some kind of UK separatism.

However, there does seem to be a wind of change on the Continent and a general willingness to overcome entrenched positions. This all bodes well for the Commissioner's proposed roadmap, hopefully instigating a forum for discussion not dissimilar from the medieval Council of Constance in 1414 to overcome the schism.

McCreevy and his colleague from DG Culture will be chairing this forum with a maximum of 15 selected representatives. It should commence operations in mid-September and report back to the Commission within six months. The forum will not only discuss ways to clamp down on dishonest traders who do not pay levies, but also suggest some EU-wide criteria on the calculation of tariffs and a transparent methodology for the administration of private copying levies or any alternatives thereof.



Charlie McCreevy,
EU internal market commissioner

Let us pray that those in Whitehall hear their call. This is no time for our country to remain agnostic and miss the European private copying Reformation.

Florian Koempel, Legal Counsel, European Affairs of British Music Rights is a lawyer specialising in copyright and intellectual property.

Composers in Residence No. 21

Frank Bridge

Frank and Ethel Bridge moved into their house at 4 Bedford Gardens in 1914. After meeting as students at the Royal College of Music, the couple married in 1908 and set up their first marital home in Chiswick, west London.

Bedford Gardens is just off Holland Park Avenue, a tree-lined street leading from Notting Hill down to Shepherd's Bush, flanked by some of the grandest and most expensive property in London. The Bridges were a short walk from the underground stations at both Holland Park and Notting Hill Gate. The Central Line, which links the stations, was opened in 1900 and became known as the "Twopenny Tube" because of its single priced fare of two old pence, which for younger readers, is less than 1p in today's money.

In the early part of his career, Bridge earned most of his income as a teacher and a musician. He was a skilled violin and viola player and performed with London's leading orchestras. He was also a member of a number of string quartets, including the renowned English String Quartet.

Alongside his engagements he continued to compose, including the suite *The Sea*, the *String Sextet*, and his second *String Quartet in G Minor*, which he wrote at Bedford Gardens.

He was also in demand as a kind of "dep conductor", filling in for the likes of Sir Thomas Beecham and Sir Henry Wood. Bridge wasn't thrilled at being offered these jobs, somewhat hurt that he wasn't given first choice conducting roles.

The First World War changed everyone's lives and times became tough for Bridge after 1918. To make ends meet, he had to



Lebrecht Photo Library

spend more time teaching, which cut short his opportunities for composing. His music also changed, becoming darker, and as a result less appealing to mass audiences. As Bridge was well known for his pacifism, some commentators have attributed his change of style to the effect of the war.

While travelling significant distances to teach the violin, he only had one composition student, a young man by the name of Benjamin Britten. The relationship between Britten and the Bridges, who had no children of their own, has been likened to that of an adopted child.



In 1922 Bridge met the American millionaire Elizabeth Sprague Coolidge and through her patronage and support, the composer was able to take his music to audiences in the USA. It also allowed him to spend less time teaching and more time composing. Major works including *Phantasm* and *Oration* were written in the latter part of his career.

In January 1941 he was at his cottage in Sussex working on a piece for string orchestra. He went to lie down after complaining of feeling sick and died later that evening of congestive heart failure. In subsequent years, his former pupil Benjamin Britten did much to maintain interest in Bridge's music, while cellist Julian Lloyd Webber has also recorded his work. **tw**

4 Bedford Gardens, London W8

the word on the street



Mark Fishlock thumbs through another pile of recent newspaper clippings and sorts out the chaff from the wheat

"Sharkey and I go way back. The first time I met him was at the Marquee Club. He was on stage and covered in a sea of saliva." So appeared a quote in February's *New Statesman*.

The wearer of the spit (a required fashion accessory at the time) was of course Feargal Sharkey, lead singer of The Undertones and recently appointed chief executive of British Music Rights. The man demonstrating impressive punk credentials was none other than John Whittingdale, Conservative MP for Maldon and East Chelmsford and chairman of parliament's Culture, Media and Sport Committee.

Whitto, as *New Statesman* scribe Tara Hamilton-Miller calls him, has never hidden his subversive musical leanings, which may jar slightly with the photograph on the MP's website of him standing shoulder to shoulder with the High Priestess of order and discipline, Margaret Thatcher.

The MP has claimed to be in love with another blonde, Debbie Harry, for years and also challenges William Hague's assertion that he is a Meatloaf fan. While he might out-pogo Young William, Whittingdale may well meet his match in fellow Tory Grant Shapps. The brother of the Honourable Member for Welwyn Hatfield was in Big Audio Dynamite, while his cousin is Mick Jones of The Clash.

Moving east and up the political ladder, the new Russian president Dmitry Medvedev went back a bit further in time when he booked rockers Deep Purple to play at a 15th birthday

party for Gazprom, reported the London *Standard* in February. The *Times* noted that at 42, Medvedev was only three years old when the band was formed. However, the former chairman of the Russian energy giant claims he became a fan after listening to banned bootleg recordings when he was a teenager.

And while on the subject of gas, the *Standard's* City Spy also reported that Sam Laidlaw, the boss of Centrica, had followed his decision last year to name two North Sea exploration projects "Bolan" and "T.Rex", by calling a group of new Norwegian fields "Whitesnake", "Santana", "Foreigner" and oddly out of sync with the rock theme, "Manilow". Guilty secrets, Mr Laidlaw?

Legislation comes and legislation goes, and the *Mail* ran a story in March about a "spring clean of 328 outdated or obsolete laws." Among them was a statute from 1839 imposing a fine of 40 shillings (£2) on street musicians who refused a request to move on. Apparently, the law was introduced to deal with a rise in the number of brass bands and street organs. "Obsolete laws can raise people's expectations

and invite costly and pointless legal activity," commented Justice Secretary Jack Straw.

Sir Tim Rice may be hoping that the long arm of the law doesn't reach his corner of west London after the *Standard* reported that he hadn't returned a book he borrowed from Kensington Public Library when researching Juan and Eva Peron. "The fine is probably more than the royalties from *Evita*," said the lyricist, "but I've still

got it if [they] want it back." The paper estimated the 20p a day fine might now have clocked up a sum of £1,500.

Which brings us to Ken Dodd, who himself had a famous brush with the law in 1989, when he was charged with, but acquitted of tax evasion. In February, the *Mail* reported



A delighted Sir Tim Rice is let off with a caution

that the 80-year-old comedian was given a CAT scan before his recent hernia operation. "The doctor told me I could have some music to soothe me," he said, and chose a Frank Sinatra song. "As I was being wheeled into the operating theatre, all I could hear was 'and now the end is near ...'" Such is the reassuring power of music.

Academy CEO moves on with a suitcase full of happy memories . . . and the odd regret



Chris Green

All good things come to an end and in September Chris Green retires as the Academy's chief executive,

a position he has held for 10 years.

The word "retire" should not be interpreted as an intention to retreat to his home in Herefordshire and spend the rest of his days doing the *Guardian* crossword and removing the occasional weed from his not insubstantial garden.

"I plan to take a break for a month or two," says Chris, "then I'll be looking for bits of consultation work – probably in London and probably in the arts. I also want to write a novel."

The comparatively short history of the Academy would make a pretty interesting story itself and in Manouche, the subterranean wine bar on Goodge Street, Chris cast his mind back to 1995 when his association with the songwriting and composing community began.

"In my role as a consultant, I was asked to carry out a feasibility study for a project called The Music Exchange. This was a proposal funded by the Arts Council to bring together organisations representing mainly the classical music sector into one building. During the course of this project I came into contact with the three guilds, BASCA, the APC and the Composers' Guild of Great Britain.

"There was already a move to amalgamate the three organisations into a single body and I was asked whether I'd become involved in this process. In association with a number of the key players at the time, including Anthony Powers, we came up with a proposal which included a formula whereby the three guilds were able to wind themselves up."

Chris says that from the outset he understood the sense of creating one organisation, with the two principal

benefits being the ability to speak with a single voice on behalf of songwriters and composers, and also a far better use of resources.

Towards the end of the amalgamation process Chris was asked whether he would become the first chief executive of the new British Academy of Composers & Songwriters.

"I thought about it for a day," he says. "I was surprised, excited and extremely flattered."

With the process having taken two years, the Academy was incorporated in September 1998 and launched in January 1999 in the grand atrium of the John Nash designed Coutts Bank building on the Strand.

Eminent film composer Ron Goodwin wrote a fanfare and among the other attendees at the launch were Annie Lennox, Lord Lloyd Webber and the then Culture Secretary of State Chris Smith. It was an early indication of the considerable punching power the new organisation could potentially wield.

Among others who sent messages of support was a certain Tony Blair, himself only two years in his job. "With so many interests and concerns in common, it obviously makes sense for composers and songwriters in all types of music to co-operate in this way," wrote the Prime Minister.

"One of my first challenges was to ensure that the three groupings were able to get on," says Chris. "I felt it was important to keep the three genres

distinct, because although there is a great deal of crossover, there are specific concerns for songwriters, media composers and concert composers.

"While one shouldn't generalise too much, the three areas do seem to create, or perhaps reflect, different personalities. It would perhaps be going too far to say that they are three distinct species, but they can have very differing outlooks on what we do and how we do it.

"As things developed, I was very



Then Secretary of State for Culture, Media and Sport, Chris Smith, with Don Black and Chris Green at the Academy's launch in 1999

pleasantly surprised how much common ground and mutual support there was between the genres. For example, the songwriters would be passionate in support of an issue that in practice only really affected the concert community."

The other challenge, says Chris, was financial.

The three guilds had always been partly funded by PRS in the form of annual subventions and also by the use of PRS owned office space in central London. The society was always in favour of the amalgamation and agreed to provide five years' worth of funding over a three-year period to help give the venture the best chance of success.

After the three years however, the funding would end and the Academy would have to be self-supporting. From an early stage the board had expressed a desire to be financially independent from PRS, which was a noble aim but as Chris observed, "financially dangerous".



Message of support from Tony Blair

One of the biggest problems in the early years was caused by a totally unreliable inherited database, which meant that the initial business plan had been drafted on wildly over-optimistic levels of membership. It took several years to clean up the database to the point where Chris and his team had a truly accurate view of the membership.

"It also took me a while to get the message that we are in a historical cycle where joining things is not particularly fashionable," says Chris. "In the seventies for example, people joined unions, they joined clubs and other bodies. These days there's a much more individualistic view of the world. Perhaps Mrs Thatcher began that trend when she outlawed the closed shop and made self-reliance a central plank of her philosophy."

The drive for self-sufficiency also led to a number of ambitious ventures, which members who were involved at the time will remember with varying degrees of horror. There was the proposed redevelopment of the Mermaid Theatre site near Blackfriars. The Academy could

have an architecturally cutting edge new home – all it had to do was find £5million to put into the project.

There was a proposal for a

grand fundraising Ball as well as a concert at the Albert Hall featuring former Ivor winners - this latter initiative coming very close to fruition. However, the scale of these projects was an indication of the energetic, forward thinking, but perhaps naïve ambition of the Academy in its early years.

"To some extent we were carried away by enthusiasm," reflects Chris. "There were massive expectations and it was a bit demoralising not being able to meet them. Looking back, perhaps I should have been tougher as CEO and played more

of an anchor role."

What Chris did identify was the potential to raise more income from the Ivors. "I didn't see this as milking a cash cow," he says. "I genuinely believed that the event was under-valued."

A further opportunity presented itself after the 50th Ivors in 2005 when event organiser Janice Elliot and producer Tim Blackmore both retired after long associations with the event.

"I remember doing some figures – literally on the back of an envelope – and realised that we could save a considerable amount of money by bringing the roles previously carried out by Janice and Tim in-house."

After some tricky years, Chris is proud that the Academy is now on a stable financial footing and able to strengthen its staff, most recently by appointing a part time press and PR officer whose job is essentially to convey the activities of the organisation to the outside world.

Chris identified two other areas of which he is particularly proud - firstly the role of the Academy within the wider music industry.

"David (Ferguson, the current chair) is very political and I would like to think I contribute diplomatic skills to situations where we are both representing the Academy. I believe we work well as a team, although some people might think we spend more time together than is healthy for a chairman and CEO."

The other achievement is the building of a good staff team. "They are all fantastically talented and committed," he says, "and with the recent additions of Vicky (Hunt, membership manager) and Margherita (Watt, press and PR) I think we've probably got the best team we've ever had."

As is to be expected after 10 years in a job, there are regrets as well as achievements. "The level of membership



Chris with chairman David Ferguson and The Orchard's Greg Scholl at this year's MIDEM

is a regret," he says, "but we've established a target of 1,000 new members – a project that will be taken on by the incoming chief executive. It won't be easy, but I think it's realistic and achievable."

He also feels the Academy hasn't always focussed on the right issues, specifically not always expressing the concerns of the concert community forcefully enough.

However, these regrets are far outweighed by happy memories from the last decade as the Academy's chief executive.

"The most satisfying thing is the general feeling of warmth that comes from working with staff, directors and members who I like. Although it sounds corny, it is like a family and there is a genuine sense of community.

"I've also enjoyed being exposed to areas of music that I've not previously been involved with and particularly getting to know the people who write it."

So as Chris heads back (albeit temporarily) to the sheep and the Liberal Democrat stronghold of Herefordshire, the Academy owes him an enormous debt of gratitude. Corraling three groups of music writers into a body that is both effective and financially sound is no easy task. His successor will inherit an organisation built on far greater certainty and his task will be to go forward from a solid base.

The final word goes, as it should, to the outgoing CEO. "I couldn't have wished for a better way to finish my full-time working career," says Chris, "and I'd like to thank everyone who has helped make this job such an enjoyable one over the last 10 years." **tw**



The Royal Albert Hall

The document containing the guidelines for commissioning music for in-house BBC programmes recently underwent its first annual review. Devised and agreed by the Academy, the Musicians Union and the BBC the guidelines are an attempt to clarify the situation regarding the commissioning of music. It contains particularly useful clauses dealing with the commissioning process and any subsequent discussions about publishing. The revised document is available as a resource on the members area of the Academy website, but so that as many members as possible can be aware of it, the updated version is published below.

BBC/British Academy of Composers & Songwriters/Musicians Union guidelines for the commissioning of music for BBC programmes

1 The Music Copyright section of the BBC's Talent Rights Negotiation Group is responsible for negotiating terms and issuing contracts for all music commissioned by the BBC for its in-house productions.

2 BBC departments requiring specially commissioned music are encouraged to contact Music Copyright at the earliest opportunity in order that negotiations can be concluded and a contract issued/signed prior to the composer commencing work.

3 Payment schedules may vary from contract to contract, but full payment for commissioned work should be made at the point at which the work is completed, i.e. once Music Copyright receive appropriate notification to this effect from the area concerned.

4 The decision regarding which composer to contract is entirely the responsibility of individual BBC programme makers.

5 Music Copyright offer advice regarding the choice of composer when required, given its extensive knowledge of composers working in television, radio and film. A number of composers may be suggested, the selection being determined solely by the needs of an individual production.

6 Music Copyright will usually negotiate a package deal fee with a composer or their agent. This is a fully inclusive deal that encompasses all the relevant elements associated with the making of a sound master. A package deal may typically include the composition fee, scoring, copying, studio costs, electronic realisation, musician/vocalist fees, fixing, portage and doubling.

7 Musicians and vocalists will be contracted separately via the BBC Talent Rights Negotiation Group. This is to ensure that the appropriate contracts are used.*

8 The offer of a commission from the BBC is not dependent on publishing rights being assigned to BBC Music Publishing. It is recognised that publishing is in the gift of the composer and that the composer is under no obligation to assign publishing to BBC Music Publishing or any other publisher.

9 An exception to Clause 8 is music for ident's commissioned by the BBC, in which cases BBC Music Publishing would expect assignment of publishing rights on the commission of the music.

10 The contracts issued by Music Copyright are separate from any publishing agreements used by BBC Music Publishing and separate negotiations will take place on each.

11 The manager of Music Copyright at the BBC can be contacted at nicky.bignell@bbc.co.uk

12 This document and the operating practices described herein shall be reviewed annually from the date of its first publication.

* Composers wishing to engage the BBC performing groups should contact as follows for availability and fees. The performing groups tend to be in high demand and therefore contact at the earliest opportunity is highly recommended.

Andrew Connolly: BBC Concert Orchestra (London)
andrew.connolly@bbc.co.uk

Richard Wigley: BBC Philharmonic (Manchester)

David Murray: BBC National Orchestra of Wales (Cardiff)

Paul Hughes: BBC Symphony Orchestra (London)

Gavin Reid: BBC Scottish Symphony Orchestra (Glasgow)

Stephen Ashley-King: BBC Singers (London)

www.bbc.co.uk/orchestras/

new members...

Welcome to all our new members who include...



Richard Jacques is a multiple award-winning music composer for video games, film and television. Internationally recognised as one of the A-List composers in the video games industry, Jacques is best-known for his cinematic and emotive orchestral music for blockbuster titles such as 'Headhunter', 'Mass Effect' and 'Starship Troopers'. His music features in the symphony concert series

'Video Games Live' as well as the art and culture exhibition 'Game On' organised and toured by The Barbican Art Gallery.

Graham Walker is one of Britain's most experienced and active music producers specialising in international film music. He has recently completed the production of the score for 'Highlander - the Source' as well as the soundtrack album released in conjunction with the film. He has worked with many composers including Gabriel Yared ('The Talented Mr Ripley', 'Possession', 'The Next Best Thing'), Danny Elfman ('Sleepy Hollow') and Howard Shore ('Nobody's Fool'). He is currently working on five major feature films.

Chrissie Hynde

Since the late '70s, singer/guitarist/songwriter Chrissie Hynde has been the leader of one of rock's most widely beloved bands, the Pretenders. She has written numerous hits including *I'll Stand By You*, *Back On The Chain Gang*, *Talk Of The Town*, *Brass In Pocket* and *Don't Get Me Wrong*. In 1999 she received the Ivor Novello Award for PRS Outstanding Contribution to British Music.



Lowell Dunbar & Robert Shakespeare

(Sly & Robbie) are one of reggae's most prolific and long lasting production teams. The rhythm section of drummer Lowell Dunbar and bass guitarist Robert Shakespeare started working together in the mid-1970s after having established themselves separately on the Jamaican music scene. Far from restricting themselves to the Jamaican scene (in which they have played for virtually every prominent Jamaican musical artist), they have been one of pop music's most sought after

rhythm sections, playing for and producing superstars such as Ben Harper, Bob Dylan, the Rolling Stones, Joan Armatrading, Joe Cocker, Serge Gainsbourg, Simply Red, Michael Franti, Sting, Carlos Santana, Sinéad O'Connor, and many more.



William Goodchild is a composer, conductor and orchestrator who composes and produces music for film and television. His composing portfolio includes scores for natural history and history documentaries, radio drama and commercials. Recent broadcast commissions include 'Lobo - the Wolf that Changed America', 'Humpbacks - from Fire to Ice' and 'Athens - the Truth about Democracy'. As a conductor and orchestrator he has undertaken numerous projects for the BBC including several major natural history series such as 'Wild China', 'Ganges' and 'Europe - a Natural History'. He has collaborated with international soloists as diverse as guitarist John Williams, Andy Sheppard, members of the Maggini Quartet, Alasdair Malloy and Tom Jones.



Boy George

Singer, songwriter and club DJ Boy George was part of the English New Romantic movement which emerged in the early 1980s. He helped give androgyny an international stage with the success of Culture Club whose hits included *Do You Really Want To Hurt Me*, *Karma Chameleon* and *I'll Tumble 4 Ya*. His music is often classified as blue-eyed soul, which is influenced by rhythm and blues and reggae. He received two Ivor Novello Awards in 1984 for *Karma Chameleon*.

François Evans

Film composer François Evans has recently completed the original feature score to Georges Petitjean's dark comedy 'Game Over'. He is currently composing the soundtrack to film director Stefan Archetti's second feature 'Il Fungo Sirena' (The Mermaid Mushroom). Evans co-arranged the orchestral music for the wedding of David and Victoria Beckham. On 8 November 2008, François is mooted to be conducting the Philharmonia Orchestra for Gerry Anderson's thrilling Barry Gray centenary concert at the Royal Festival Hall.



Simon Lockyer has written, arranged and produced music for many television programmes such as 'Brat Camp', 'Animal Park', 'Don't Try This At Home', 'Pet Rescue', 'Dealing With Dickinson', 'Evacuation' and 'Castaway'. He is a talented cellist, pianist and clarinetist and has toured with several shows as a keyboard player. Simon has also enjoyed success as a songwriter and producer with album sales reaching in excess of 250,000. For the last five years Simon has been a KPM and Juice Music writer and has recently completed the *Edit Suite Companion Volume 1 & 2* with Simon May and John Brant.

The Academy Travel Club

The Academy Travel Club specialises in providing members with a wide choice of travel arrangements throughout the world, offering special rates on flights, hotels and car hire for both holidays and business trips.

The Club's website - www.spiritualspacollection.co.uk - features an extensive portfolio of some of the finest hotels and resorts around the world. Academy members are entitled to 10% off any booking made through the website.

For bookings and further information, please call the Club on 01753 653646

Some special offers for the summer

Parrot Cay – Turks & Caicos

Parrot Cay and COMO Shambhala Retreat is the northern Caribbean's pre-eminent private island featuring powdered porcelain sand, peaceful seas and the region's best spa and cuisine. The islands benefit from the refreshing Trade Winds and the sea is perfect for water activities such as snorkelling and diving.

Between 1 July and 31 October 2008, Parrot Cay is offering seven nights for the price of six. This offer applies to all rooms, villas and private homes. Guests staying in the private homes

also receive one complimentary dinner with a personal chef. Prices start from £975 per person (based on seven nights' accommodation, including breakfast and airport transfers).



Parrot Cay

Shanti Ananda Maurice – Mauritius

Located in the south of Mauritius, Shanti Ananda Maurice is spread over 36 acres of tropical gardens, with breathtaking views of the hills and the Indian Ocean. Gracefully wooded hills circle the spa, which offers an extensive menu of both traditional and contemporary treatments.

Shanti Ananda is offering a spa package special incentive from 1 July to 15 October 2008. Guests booking any of the resorts' spa packages can stay seven nights for the price of five, or 10 nights for the price of seven. Package prices start from £1,100 per person, including accommodation, limousine airport transfers, spa treatments (as per the individual package programme), three Spa Cuisine meals per person per day, and unrestricted use of hydrotherapy facilities.



Shanti Ananda Maurice

Taj Exotica Resort & Spa - Maldives

An exclusive private island resort lush with tropical plants and encircled by one of the largest lagoons in the Maldives, Taj Exotica spreads idyllically along a pristine beach and crystal clear blue waters. Each of the resort's palm-thatched villas is furnished in natural

tones and textures.

The Taj Spa is the first authentically Indian spa outside of India located on a private island.

Between 1 August and 31 October 2008, Taj Exotica is offering seven nights for the price of six, or 14 nights for the price of



Taj Exotica Resort & Spa

12 (in any category apart from the Presidential & Villa Suites). Prices start from £1,160 per person (based on seven nights' accommodation, including daily breakfast and airport transfers).

Stoke Park Club - Buckinghamshire

Located just seven miles from Heathrow Airport, Stoke Park Club combines 5-star hotel accommodation with some of the finest sporting and leisure facilities in the country.

As part of the Club's 100th anniversary celebrations, we are pleased to offer its Centenary Package at a special rate of £425 per person (based on two people sharing). The package includes two nights' accommodation, full English breakfast, three-course dinner on one evening, 18 Holes of golf (per person), and a one-hour SPC Active Glow Facial or Therapeutic Back Massage. Academy members would also receive a room upgrade (subject to availability) and a complimentary HydroBath treatment. In addition, the Club is offering Academy members a 50% discount on its Social Membership, which affords year-round preferential rates on accommodation, dining and the Spa, as well as other privileges.

Offers are valid until 30 June 2009.



Stoke Park

The resorts featured above are just a sample of the very best that the Travel Club has to offer. Please note that we can also recommend a wide variety of other hotels and resorts around the world, to suit all levels of budget, as well as arrange flights to each of the destinations featured. Visit our website at www.spiritualspacollection.co.uk or call us on 01753 653646.

Momentous moments in Motown

Academy member Carl Dixon has recently returned from his Detroit recording session where he co-produced four of his compositions in true retro Detroit style with legendary producer, writer and guitarist Dennis Coffey. While there he had to pinch himself several times to ensure he wasn't dreaming.

It was never about the artists so much, but the arrangers, musicians, producers and what they did on the records I bought as a teenager. The questions running through my mind back then were "Who played what?," "How did that get arranged?" and "If I listened hard enough, could I emulate them someday?"

By 1974 I was well and truly hooked on American soul music and made a decision to pay homage to those people in Detroit and Philadelphia who had really influenced me with their style of song construction and lyrics. How I was going to achieve this was a mystery. Unfortunately my piano lessons went out the window in 1973 once I had set foot on a dance floor in Hull, so my musical abilities were really very limited. By the late 1980s computer and sequencer technology was becoming a useful tool for composers and I investigated. I wrote a number of songs with that technology and used it to analyse the first Motown song I ever heard, *Love Is Like An Itching In My Heart* by The Supremes.

By 2000 computer technology had improved immensely and I could now write songs with much more conviction and ease with my music sequencer package and keyboard. By 2002 I had met through the internet some key people on a website called soulfuldetroit.com. They had been responsible for writing, playing on, producing and arranging many of the songs I grew up with and especially the songs I heard in the discos of Hull in the early 1970s. We chatted about certain records, discussed trivia and became friends.

Achieving my dreams

I asked one of them, Dennis Coffey, if he would be interested in helping me achieve my dreams to produce something in Detroit one day. He agreed and began organising a session for March 2008 to record four songs at my expense. I realised that the rhythm section he organised would read like a cross

between Motown, Golden World, Pied Piper and Invictus/Hot Wax! What more could I ask for?

Dennis gathered together some great musical names like Ray Monette (guitar) and Gil Bridges (sax) from Rare Earth, Bob Babbitt on bass guitar, Uriel Jones and Spider Webb on drums,

Robert Jones on the Steinway Grand, George Katsakis of The Royaltones on sax, John Trudell, George Benson, Edward Gooch, Marc Burger and David Jennings in the horn section, Dennis Sheridan and

Larry Fratangelo on percussion and Rob Piphon playing vibraphone. The great vocals were performed by Cherokee Pree, Spyder Turner and Gayle Butts and were out of this world. Dennis even asked legendary Motown arranger David

van de Pitte if he would be interested in the project and amazingly he said "Yes".

The rhythm tracks were recorded on Monday 24 March at Studio A/Dearborn Heights and the musicians completed the four songs on budget and schedule. Lead



Cherokee Pree

vocals followed and the horns were completed Tuesday morning followed by backing vocals in the afternoon. That left sax, guitar and vibe overdubs for Wednesday and Thursday/Friday was the mixing and mastering of the tracks. In fact we were surprisingly under budget.

I thought that would be mission accomplished, but since returning home I have decided to release the songs. I am considering 7" 45 rpms pressed in Detroit for the real soul fans and also mp3 downloads.

More information about Carl's songs can be found at www.carlsmusic.blogspot.com



Carl Dixon and Dennis Coffey



Bob Babbitt

Taking care of business without hassle or heartache

Navigating through the minefield that is today's tax and VAT regulations and requirements is a challenging but necessary responsibility for all creative people. Professional knowledge and advice to help in the task are available from an organisation with a 75-year track record of experience and success. We are delighted to announce that the Academy's Accountants HW Fisher & Company are offering a free basic tax advice service to the membership. Here they explain some tax issues specifically relevant to the creative community as well as other services on offer.

The team at HW Fisher & Company are dedicated to ensuring security and prosperity of composers and songwriters, and have many years' experience in helping clients minimise their tax liability. The team is staffed by professionals who have devoted most of their careers to the sector.

Our clients include musicians across all genres, record companies, music publishers, concert organisers, composers and agents, actors, publishers, broadcasters, film and television production companies, advertising agencies and public relations consultancies. We also represent a great many authors and journalists and are one of the leading firms in this field.

As specialists, we have a complete understanding of the relevant tax legislation. When appropriate, we also advise in areas such as pensions, investments and financial planning generally.

Our services include audit, corporate and personal tax planning, advice on company structuring, budgeting, royalty and licensing auditing, cash flow and VAT.

Tax

Inevitably, many individuals in the creative world find that the pattern of their income is irregular as certain projects take longer than others to come to fruition. From a tax planning view such a pattern presents important challenges and opportunities. We have extensive experience of the relevant tax legislation and initiate timely and effective procedures to minimise our clients' tax liabilities.

Moreover, many different types of expenses are allowable against tax. Some of these are fairly obvious, such as agents' fees or secretarial assistance. Others require not only a thorough knowledge of the regulations but an awareness of the likely interpretation of the rules by HM Revenue & Customs.

If work is sold abroad, it is critical that your advisor is familiar with the practices in other countries and understands the implications of the double taxation treaties.

While many of our clients are self employed, other are full-time employees of publishers or broadcasters. It may seem that their tax affairs are straightforward, but if an employed writer has more than one source of income, from freelance or contract work, the individual may be dealing with several tax offices. In such cases, it may mean that too much tax is being paid, or that allowances are not being properly dealt with.

Value Added Tax

The VAT rules that apply to writers can be exceptionally complex, and expert advice is essential. Our VAT Department is staffed entirely by former Customs and Excise officers, and has an enviable reputation for the effectiveness of its client work.

VAT is one of the biggest sources of concern for performing artists. They

must register for VAT in the EU countries in which they are performing and ensure that they have a firm grip on every aspect of their VAT affairs. Careful accounting records must be maintained so that VAT returns can be processed correctly and on time. Agents are also no longer able to zero-rate their services when arranging performances in other EU countries for UK-based artists, and penalties may arise if they do. Members of our Media, Music and Entertainment group regularly draw upon the resources of our VAT



department, so as to provide expert help in this most difficult area.

Royalties

Royalties can be fraught with difficulties, particularly when income from abroad is involved. A comprehensive understanding of the traditions and standard practices is vital, and so too are highly developed investigative skills. In royalty work, media partners frequently link with forensic partners. Royalty auditors must not only be thorough and diligent, they must also be alert to anomalies that indicate a problem, such as unexplained variations in income from different

Acronym of the Month



Phonographic Performance Ltd

territories or surprising shifts in historical patterns.

Fisher Forensic is a specialist investigations and forensic accounting practice within HW Fisher & Company, and is a leader in royalty auditing. Fisher Forensic includes partners and staff with high-level technical skills and many years' experience of royalty auditing, who offer an in-depth knowledge of the sector that comes only through specialisation.

Our clients range from agents or publishers and best selling composers to those in the early stages of their careers. Our audits take place in the UK and internationally. As a result, we have built up a level of expertise that we believe few if any other firms can match. We recognise that composers and songwriters value their relationships with publishers and therefore carry out our work with the utmost tact and professional courtesy at all times.

We may act on behalf of a composer or songwriter receiving a relatively small amount of royalties or a major international company with a vast portfolio of licensees. Applying our forensic skills, we then determine whether the royalties that are being paid are as they should be. If they are not, we will ensure that any funds due are recovered and that the correct level

of royalties will be paid in future.

Moreover, the fact that a publisher can understate the sums owed does not necessarily mean that deliberate deception is involved - although it has to be said that when errors occur they generally favour the publisher, not the composer or songwriter.

Even without sharp practice, there are innumerable opportunities for mistakes: clerical miscalculations, a failure to understand the implications of an agreement or the complexity of overseas deals can all result in significant under payment to composers and songwriters.

Tax Help Line

The team at HW Fisher are dedicated to ensuring the security and prosperity of composers and songwriters, and have many years' experience in helping clients minimise their tax liability.

Do you have a tax query? Call our free tax help line for members on 020 7874 7876 and quote 'BACS' alternatively, email your query (please quote 'BACS' in the subject line) to Andrew Subramaniam: asubs@hwfisher.co.uk

Members should note that the useful HW Fisher & Company tax guide can be found in 'Resources' in the Members' Section of the Academy website.

WHAT the Performing Right Society is to writers and publishers, PPL is to performers and record companies. Like PRS, it issues licences to television, radio and internet broadcasters as well as clubs, pubs, restaurants, shops and many other users of recorded music. A PPL licence allows the holder to play millions of sound recordings.

The money collected is then distributed to the owner of the sound recording right, which is usually the record company, as well as the "qualifying performers" who played on the track.

Featured artists, session musicians, orchestral players and singers should register with UK Performer Services, a division within PPL, if they suspect they may be entitled to income from licence revenues. As the PPL website says, "If we don't know who and where you are, we are unable to pay you."

Whenever a track is released, the record company provides PPL with details of who played on the recording. Therefore the distribution system, like that of MCPS-PRS, is based on successfully matching up data. PPL holds information about some 7 million tracks.

There are reciprocal agreements allowing the collection of overseas income, while the web-based Royalties Reunited service lets performers find out whether there could be any royalties waiting to be repatriated to their bank accounts.

The cost of collection is taken from the overall income and there is no additional joining fee for either performers or record companies.

The PPL website is one of the most colourful in the music industry with Warholesque day-glo images of various musical instruments. You can be both dazzled and informed at www.ppluk.com.

H. W. FISHER & COMPANY

CHARTERED ACCOUNTANTS



CREATIVITY ENTHUSIASM ENERGY VISION

opportunities

11th London New Wind Festival

This festival features a series of 10 concerts held between September and November 2008. Scores are invited for any combination, from solo to full ensemble, of the following instruments (usual doublings apply): flute, oboe, clarinet, horn, bassoon, trombone, piano, tape, live electronics. New or recently written pieces are especially welcome and works should not exceed 12 minutes.

Contact catherinepluygers@hotmail.com for further details.

Closing date: 1 August 2008

Kazimierz Serocki International Composers' Competition 2008

Composers of any age and nationality are invited to submit unpublished, unperformed works for chamber ensemble. The works should be 10 - 16 minutes long and be scored for three - five of the following instruments (without conductor): flute, oboe, clarinet, percussion (one), piano, two violins, viola, cello. Winning compositions will be performed and broadcast on 26 October 2008 in Poland. Prizes equal to €4,000, €2,800, €1,700 and €1,400.

For further details, please visit www.ptmw.art.pl/regulationsXI.html

Closing date: 25 August 2008

2008 New Millennium Composition Competition

This competition is open to composers of any age who were a resident in the UK on 1 March. Composers will need to submit two previous works (scores preferably accompanied by a CD recording) together with a proposal of the work to be written. Proposals for ensemble works which last between 15 and 20 minutes are encouraged. The winning composition will be performed during Birmingham Conservatoire's 2009/10 concert season. Prize: £3,000.

Visit www.conservatoire.bcu.ac.uk for more information.

Closing date: 31 August 2008

Queen Marie José Composition Prize

Composers of any age and nationality are invited to submit works for solo voice or instrument and electronics. The works should be unpublished and unperformed. Prize: 15,000 Swiss francs.

For details of electronic specification and how to apply, visit www.reinemariejose.ch

Closing date: 31 August 2008

Clonmel National Song Contest

Songwriters of any nationality are invited to submit entries on a cassette tape or CD, with one typewritten copy of the lyrics. Songs should be previously unreleased and should not exceed four minutes. 10 songs will be selected for the final which will take place on Friday 7 November. Tipp FM Radio will record the final for broadcast at a later date and the winning entrant will perform their winning song at SongFest.ie on the following day, as part of the young songwriters' workshop.

Visit www.clonmelnationalsongcontest.com for further details.

Closing date: 1 September 2008

Nancy Van De Vate International Prize for Opera

Women composers of any age and nationality are invited to submit any kind of opera or musical theatre piece more than 15 mins duration (shorter works may be submitted if

they are part of a set of at least 15 minutes duration). Following the close of the competition, all scores and recordings will be donated to the library of the International Women in Music Foundation in Rome. Prize: \$1,000 and publication of the winning work.

Contact vienna.masterworks@chello.at

Closing date: 1 September 2008

International Songwriting Competition

Songwriters of any nationality are invited to enter songs in this competition. There are twenty categories to choose from including world, rock, dance/electronica and Latin. Writers can enter as many songs in as many categories as they wish. Judges include Ray Davies (The Kinks), Youssou N'Dour and President of Universal Records, Monte Lipman. Grand Prize: \$25,000. Also smaller prizes in each category.

For more information visit

www.songwritingcompetition.com/entry.htm

Closing date: 15 October 2008



The PRS Foundation for New Music is the UK's largest independent funder purely for new music in any genre. The Foundation offers a variety of opportunities for composers and full details of the schemes, including application forms, are available at www.prsfoundation.co.uk. For further enquiries, call Josh Meggitt on 020 7306 4228, or email Joshua.meggitt@prsfoundation.co.uk. For all the schemes, applicants should be living and working in the UK.

Bursaries

The PRS Foundation and the Bliss Trust have teamed up to offer funds of up to £500 to assist with classical composers' professional development. It is targeted at those who have made progress in their career as a composer (for example, they have completed higher education), but have yet to establish themselves fully as professional composers. Grants may be used for: attending a summer school or similar (ie supplementary study); travel costs relating to attending performances abroad; recordings of new works; supplementing commission fees (where another organisation is unable to meet the full commission fee); copying/score and parts production costs; purchasing computer hardware and software; or other similar projects. Funds are not available for assistance with full-time, part-time, post-graduate, undergraduate

studies, or any activities/equipment directly relating to curricular studies. The next deadline is 29 August 2008. Full details can be found at www.prsfoundation.co.uk/funding/bursaries.

Commission fees

The New Works scheme aims to encourage and support the commissioning of new music in any genre. Applications must be made by the commissioning organisation, not directly by the composer. This is a very popular scheme and applications which are musically innovative, have more than one confirmed performance and show developed plans for bringing the new work to a wide audience, stand most chance of success. The next deadline is 17 October.

Full details will be posted on

www.prsfoundation.co.uk/funding/newworks.

For more information on **opportunities** available to members please visit the Members' Area of the Academy website or contact the Academy on 020 7636 2929.

The British Academy of Composers & Songwriters is not responsible for the site content, administration or outcome of any competition, award or opportunity listed above nor can it offer any warranty as to the conduct of any third party and therefore no liability will be accepted for any loss or damage howsoever caused.

SongLink

INTERNATIONAL • www.songlink.com

SongLink is the world's leading tipsheet for songwriters and music publishers with songs to pitch around the globe. We publish new leads every month detailing artists and companies who need new hit material, in every genre (e.g. Pop, Rock, Dance, R&B, Ballads, MOR, etc). We've had a huge success rate over the past 12 years, with our biggest hits being Christina Aguilera's smashes (Genie In A Bottle and Come On Over Baby) which were sourced through our listings.

If you have **high quality** commercial demos, you may be eligible to subscribe - but please note we are very selective about taking on unpublished writers, you **MUST** have good quality material. For more info and subscription rates go to the SongLink site. We also publish **Cuesheet** (twice monthly) which lists Film/TV productions in need of composers, scores, songs or other music cues.

Twice a year we release **The SongLink CD** of new songs to cover, and master tracks to license, available from our subscribers. This goes to A&R, labels, artist managers & producers, as well as being distributed at the Midem and Popkomm trade fairs. If you're serious about your writing, you need **SongLink!**

Contact **David Stark** today for further information and a sample issue.

"Through SongLink almost a dozen of my songs have been covered."
- Adrian Zag

SongLink International / Cuesheet
23 Belsize Crescent, London NW3 5QY
Tel: 020 7794 2540 • Fax: 020 7794 7393
e-mail: david@songlink.com
www.songlink.com • www.cuesheet.net
MYSPACE: www.myspace.com/songlink

"SongLink has proved invaluable, we have found some great songs." - Unie Moller, *Sexy Records*

Classifieds

■ **QUALITY DEMOS FOR JUST £95!**
Most styles catered for. Free sample CD available. Write to Andrew Allan, Bessie's Cottage, 2 The Green, Pelynt Nr Looe, Cornwall PL13 2LB or phone 01503 220466 or email ANDASONG@aol.com

■ **CAT MUSIC** offers master quality productions of your music at realistic rates. All styles, quick turnaround. Used by majors, indies and many satisfied BAC&S members. Call 01737 551285.

■ **SONGWRITERS, CAN WE HELP?**
We've been doing great demos (and getting deals!) for our clients for the past fifteen years. Check our website www.eqstudios.co.uk, or call John for more details on 020 8968 3322. Our passion is your satisfaction!

To place an advertisement, call Joanne Viner on 020 7636 2929 or email joanne@britishacademy.com

Deadline for the next issues of:
FourFour - 4 August 2008
FourFour - 6 October 2008
TheWorks - 3 November 2008

Disclaimer The British Academy of Composers & Songwriters cannot be held responsible for any misrepresentation contained in any advertisement published in *TheWorks*. Buyers should make full enquiries before making any purchase.

Warning If you book time at a studio to record demos of your songs, do not under any circumstances sign any agreement giving that studio an interest in or a share of the copyright of those songs.



The PRS Members' Fund

Financial help for those in need
Registered charity 208811

Got a problem?

"Come Rain Or Come Shine"
We'll help you build a

"Bridge Over Troubled Water"

"South Of The Border?"
or maybe go

"Cruising Down The River"

"Old Rockin' Chairs"
but we can sometimes get you a replacement washing machine, fridge or TV.

Got the

"Blues In The Night"?

Call us first thing in the morning!

Should health or wealth begin to fall,
don't worry, make a telephone
call to the PRS Members' Fund, and

"You've Got A Friend"

The PRS Members' Fund
29-33 Berners Street
London
W1T 3AB

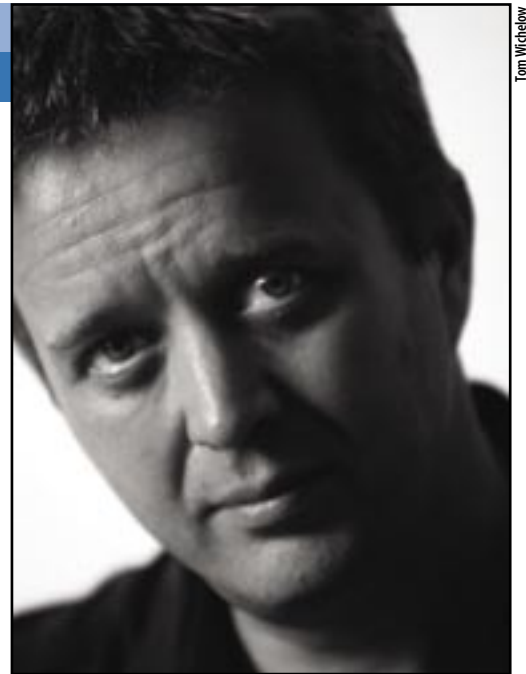
Tel: 020 7306 4067
Fax: 020 7306 4453
Web: www.prsmembersfund.co.uk
Email: fund@prs.co.uk

Patrons: Sir Tim Rice, Don Black OBE,
Sir Peter Maxwell Davies CBE,
Joels Holland OBE, Brian May CBE

your call

Rob Lane

One of Britain's busiest film and TV composers, Rob has picked up several major awards, including three Ivors, a BAFTA and two RTS Awards. He is noted for his versatility and has written music across all genres, from thrillers to quirky comedies, action adventures to political docu-dramas. Recent credits include the comedy 'Mrs Ratcliffe's Revolution', 'Red Dust', a political thriller starring Hilary Swank, and two documentary features, 'Aileen: The Life and Death of a Serial Killer' and 'Game Over: Kasparov and the Machine'. In 2007 he went to Los Angeles to compose the music for 'John Adams', an HBO mini-series about the life of the second US president. Rob's relationship with HBO began when he wrote an award winning score for the acclaimed drama 'Elizabeth I' starring Helen Mirren and Jeremy Irons.



Tom Wriehow

■ How much time do you spend working on a film or television score to get complete satisfaction? (George T Macarthy)

You're lucky if you get more than two-three weeks for an episode of television and four-six weeks for a film so you really have to put the hours in to get the music up to a satisfying standard. I can quite easily go over 100 hours a week in really intense periods. These days I try to stay sane by working up ideas much earlier, when the film is at a rough cut stage.

■ What advice can you give to someone wanting to get their songs to the right people in the film and television business? (Aaron Johnston)

If it's specifically songs you mean, then ideally you need to be signed to a label who will promote your songs with film companies. If you're unsigned, find out what's being made by looking at the actors' call sheet PCR and then approach producers and music supervisors on appropriate projects.



London Features International

John Williams

■ Who is the most charismatic person that you have ever met? (Steve Walker)

The experience of sitting in the control room at Abbey Road watching John Williams record the last session for 'Harry Potter & The Prisoner Of Azkaban' remains unforgettable for me - I literally shed tears at the sheer, awe-inspiring mastery of what I was seeing!

■ Is there a marked difference in working practice between

composing for US and UK dramas, and if so what are the best/worst parts of each? (Julian Blackmore)

I think they're pretty similar and as always it's the quality of the approval process that either makes for an enjoyable experience or a nightmarish one. Having said that, sometimes the hardest jobs, like the 'John Adams' series I did for HBO last year, yield the best music because you really have to dig deep to find music that satisfies everyone. In principle though, I believe that the best work generally emerges when film-makers and their composers are trusted.

■ What has been your favourite project to work on?

'Jane Eyre' for the BBC stands out as a recent favourite, partly because its such a great story mixing romance and horror, and partly because my first instinctive responses to a scene were invariably accepted by the director. I was allowed to do my job without much interference - a real joy!

■ Do you have a favourite studio to work in?

For orchestral recording I do like Studio One at Angel because you can

booth off the woodwind and brass - useful if you're recording

15 minutes of music in a three hour session and need to adjust the mix later on.

For mixing I always work with Steve Parr at Hear No Evil Studios in Fulham.

■ When working on a project do you like to work with the same team and if so what is the set up?

I like to do my own orchestrations in the computer as I write, and my assistant will sometimes split out the strings etc in midi to help get me to my ideal point - which is a fully orchestrated mock up which sounds good for the director and looks right on the score page as well. He then converts those files into Sibelius scores and we add phrasing and dynamics. If I can afford a great orchestrator like Julian Kershaw to add colour and make it all supremely playable, then I will.

■ Which software do you use?

I'm on Logic 7 at the moment, wondering and grumbling about moving up to 8!

■ What are you working on at the moment? (Ella Spira)

I'm writing the score for 'Tess Of The D'Urbervilles' - a four x one hour adaptation for BBC1.

■ What makes you laugh? (Caroline Hurst)

All sorts really - recently I thought 'Curb Your Enthusiasm' completely hilarious - though my six year old son seems to have the best formula at the moment!

■ What is your most surreal experience on a recording session?

(Mark Richards)

Singing the choir parts - both ladies and men - to the South African Broadcasting Choir in Johannesburg during the recording for 'Red Dust'. They didn't read music and the sight of a white boy from Willesdon singing to them in Xhosa definitely cracked them up.

■ What do you think of music business prize-giving events?

(Barry Regan)

I think they shouldn't be taken too seriously...

In the next issue of *FourFour* you can put your questions to songwriter, producer and DJ Jazzie B.

E-mail your question to yourcall@britishacademy.com or write to Your Call, British Academy of Composers & Songwriters, British Music House, 26 Berners Street, London W1T 3LR

The Performing Right Society

Home of the world's best songwriters,
composers and music publishers



Representing over 60,000 members



more money • more often • less cost



t: +44 (0)20 7306 4017 e: admissions@prs.co.uk
w: www.prs.co.uk

**CREATING
A FUTURE
FOR MUSIC**



Academy Recordings coming soon
Website www.academyrecordings.com

British Music House
26 Berners Street
London, W1T 3LR

T 020 7636 2929

F 020 7636 2212

W www.academyrecordings.com

ar **ACADEMY
RECORDINGS**