

DON'T MAKE A SCENE

A field guide to putting on DIY gigs

£3.00

DMAS001

Featuring: Chris Tipton (Upset the Rhythm), Emily (Tracer Trails), Fielding Hope (Cry Parrot), Lizzy Stewart, David Thomas Broughton, Sofia Hagberg, Andy Abbott, Andy Inglis, fakeindielabel, Johnny Lynch and Kate Lazda (Lost Map), Sarah Tanat Jones, eagleowl, and many more...



INDEX

1	Don't make a scene	Rob St. John
3	Friends of friends	Bartholomew Owl
5	DIY bother? Reasons to keep doing it	Andy Abbott
7	We're good at taking things for free	Andy Inglis
10	Curate your event with imagination, honour and taste	Chris Tipton
17	DIY	Lizzy Stewart
21	How to escape your certain fate (a guide to not losing money on gigs)	Emily, Tracer Trails
26	Convincing people to come: the 'promoting' part of promoting	Emma Cardwell
29	Advancing a show	Sofia Hagberg
29	Communication	DMAS
31	Working with bookers: an interview with Marie Tippex	DMAS
35	Scouting new venues	DMAS
37	House shows	DMAS
38	Keeping on the right side of the law	DMAS
39	Kit Records illustration	Sarah Tanat Jones and Richard Greenan
41	A DIY guide to sound engineering	Tim Matthew
48	Off the beaten track	Ned, Was ist Das?
50	How to put on a DIY gig in Edinburgh	Nick Herd
53	Applying for funding	Fielding Hope
55	Some things I've learnt about putting on gigs	Johnny Lynch
56	Find a common purpose	Kate Lazda
57	The music between the music	Lisa Brook
58	Make the scene you want to see	Steve Brett
59	Papi Falso: how to run a (small) clubnight	Malcolm Benzie
61	Gigs for all	Clarissa Cheong

INDEX

64	Gigs are great	Narbi Price
65	A DIY Leatherman	John Egdell
67	Bridging the promoter-musician gap	Matthew Young
72	I've seen it happen	David Thomas Broughton
74	Two short notes on a music career	Mark Andrew Hamilton
77	Promoters: I salute you	Dan Willson
79	Contributors	

Illustrations and photographs by:

Tommy Perman (cover)
Cameron Watt (4, 6, 9, 13, 15, 21, 24)
Neil Cammock (34)
Matt Pattinson (41, 42, 43)
Craig Coulthard (71)

Thankyou:

To everyone who has given up their time and talent to support and contribute this zine. We're very lucky to have assembled such a talented cast. This zine was self-funded and all profits are distributed equally between contributors. It is risograph printed with soy inks on recycled paper.

For more information and to contact us:

dontmakeascene.co.uk

dmaszine@gmail.com

The copyright for all content in this zine remains entirely with the creators.

Published in Winter 2014

DMAS001

FRIENDS OF FRIENDS

Bartholomew Owl

For me, the eureka moment came quite late. The ball was rolling with this zine, and we'd begun receiving contributions.

We started low key – getting in touch with our friends and immediate contacts in the first instance and taking it from there. But one of the first articles to come in was from Marie at (Paris tour bookers) Julie Tippex, which featured a 'testimonial' from Ian Svenonius – a man who has long been an inspiration for me: in his musical output, his approach to the DIY aesthetic, and – to a certain extent – his dress sense. He's one of the reasons I got interested in music and 'the DIY approach' in the first place.

So in that one email we had gone from a couple of guys emailing their immediate circle of friends, to being able to quote a lifelong hero. And in a weird way it summed up the whole endeavor, and made me think: this is why the DIY community operates – and is able to operate – the way it does. Everyone is connected.

Think about it. Any touring band has a list of promoters they have worked with (many of whom they'll regard as close friends). And each of those promoter contacts has a list of bands on the books (many of whom they too regard as friends). And in turn each of those bands have their own list of promoter contacts, and so on.

All of a sudden you have a vast interconnected network operating the DIY circuit, where every individual band or promoter is just two or three contacts away from every other band or promoter. Or to put it another way: you're never more than three contacts away from your heroes. Which is pretty amazing.

But it makes sense. And it goes some way to explain how the DIY community operates, and why manners, courtesy and respect can be just as important as being able to write a decent song or get an audience through the door. Doing things right is important. People talk. If a band works with a promoter who puts on a sweet show (busy room, well looked after, guarantee met, etc), then of course they'll recommend them to other bands. Contacts get passed on. Relationships are formed.

But it works the other way too. If a promoter books a band and they show up late, are bratty to the venue staff, complain about every problem no matter how slight, then the promoter is unlikely to book them again. And they won't think twice about telling all their promoter friends why.

Matthew at Song, By Toad has a great guest list policy – and that is ‘don’t take the piss’. Its beautiful in its simplicity. I think it acts as a good guiding principle for DIY shows in general. We’re all in this together, after all.

What follows is more opinion than fact. Its a collection of experiences and ideas, rather than hard and fast rules. If anything, it’s a step-by-step guide on how not to take the piss.

eagleowlattack.co.uk



WORKING WITH BOOKERS: AN INTERVIEW WITH MARIE TIPPEX

Working with some bands – especially those with a bit of success and those from Europe and the USA – will usually involve going through a booker. Bookers are essentially there to get the best deal for their bands in terms of fees, accommodation and food. They make their money by taking a cut of their bands' fees – usually 10-20%. As such, they'll often pitch higher than you might agree with (or be able to afford), so don't be afraid to haggle, to be upfront and honest about what you can offer, and how many people would realistically come to see an act in your town.

Bookers aren't the bad guys though, there's loads we could recommend, many of whom are singing from the same hymn sheet: Qu Junktions, Paper and Iron, Tin Angel, Trapdoor Tourz, TUSK Music, Filho Unico and Annex Agency amongst others.

We spoke to Marie from Julie Tippex – one of the best bookers around – to find out more about how booking agents work, and what they look for in a promoter to host their bands.

Hi Marie! Why did you set up Julie Tippex? What did you do before that?

Julie Tippex was founded in 2007 in London, but was already back then an extension of a French non-profit organization started in 2004 to organize events, shows, tours in France, but also publish books on rock and DIY culture. Before this, I was head a of 400 capacity club in Paris, Nouveau Casino, and freelance programmer for the Parisian planetarium and a couple of other weird places. I wanted to bring Bush Tetras over in Europe and started to look for some flightshares with other clubs. This is how everything got started! But the primitive background of Julie Tippex is the fanzines scene where I was involved as young as being 14, interviewing bands in town, releasing tapes compilations... Julie Tippex is the daughter of these years, of that teenage drive which make things happen. We're now a collective of 10 agents.

What was the first show you ever booked? And how did that go?

The first tour booked as Julie Tippex was a Faust UK tour. It was really stressful since we needed to arrange a concrete mixer and some visits to backyards for TVs to explode... The band's disposition was a bit edgy for health and safety rules but everything worked out fine at the end, but not without sweat. It was quite an intense start, especially considering my communication skills in English were pretty bad at the time! But we got through it and the shows were memorable for the attendees.

What bit of knowledge or advice – whether for booking or promoting a show – would you have liked to have been given before you started out?

We're learning permanently: acting as booking agent is being like a transmission strap within a huge map of people with different kind of needs, desires and aspirations, and we are there to make things happen, connect the right people together, and have tours to happen by gathering interests and possibilities.

A lot of bands wouldn't have toured without Julie Tippex: they were of little interest for the usual agencies. Enthusiasm and drive are the core of our activities from the very beginning and nothing could be done without that energy. This was our position from the start, and we believe that's how all things should be done in life.

How would a new promoter start working with you and hosting your bands? What do you look for in a promoter to host your bands?

A good tour is a tour which reaches economic, life experience and aesthetic goals. Bands need good fees to be able to cover their costs, but also special moments which make it all worthwhile. And this generally rarely happens within big, cold venues! The personal involvement of the promoter within things is key, from promotion to the show, making sure the band is taken care of.

The major thing I would say to a promoter is to... promote the show! Properly. Not only with a Facebook event but with posters, flyers, radio shows... It's all about gathering energies at a local level to get everyone being excited as much as you are.

What do you look for in a gig offer? How far can a DIY promoter who might be able to offer a great place to stay, food and drink and excellent hospitality, but not a big financial guarantee, negotiate the process of hosting a band?

It really depends on the profile of the band, and the tour economy. It's always tricky for us when a DIY promoter just asks us for our big names since we know it won't be realistic. But we still work with a lot of artists able to tour at this level, and they are not the less interesting, even if they're not historical figures yet.

What can a promoter do to make your life easier?

Clear communication with everyone! And only commit to things which can actually be handled.

Finally, what aspects of shows do your bands enthuse about when they return from tours? What can new promoters learn from this?

Any kind of special attention from the promoter will do the trick: from home baked cakes to impromptu parties, special drinks and brunches the morning after. Food, in general, is a major key: a band well fed, with love, will remember the show and the city even a few years after! So pamper them well, and if it's all done with the right spirit, along with good show promotion and a good PA, they'll love you for ever!

Here's what **Ian F Svenonius (Chain and the Gang, The Make Up, Nation of Ulysses etc)** has to say about Julie Tippex and the importance of a good booker:

"As an asset for a touring group, particularly in a foreign land, there is none more vital than to work with the CORRECT booking agent. One who understands not just the music, but the dynamics, the politics, the aesthetics, et al of the particular scene, and who has the finesse, the grace, and the class to negotiate these factors.

It is also vitally important for the person one works with to not be solely concerned with profits and not to be tone deaf to the special situations which might present themselves which might not provide the best "bottom line" but might be enriching for the group in whatever way; experientially, artistically, et al.

That is why I am delighted to have found Julie Tippex as an ally The Julie Tippex name is respected across the gallic world and into the farthest reaches of Europe because Marie is of the people; her organization grew organically from the fertile soil of the underground. Just like a wise farmer has to take the needs of the soil into account, Marie understands the the situation on the ground and respects the various contributions of the different parties involved. When marshaling our forces for a tour with her we know we can plot a respectable takeover; no scorched earth policies, no slash and burn. This is tantamount importance, because the underground group, like the resistance groups and revolutionary cadres of the past relies on the support of the people for the survival.

All Power to Julie Tippex!"

julietippex.com
kreccs.com/artists/chain-and-the-gang/