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LIBRETTO

Official Journal of the Hamilton Musicians' Guild

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May 2018

FIND OUT WHAT IT TAKES TO MAKE IT IN THE MUSIC INDUSTRY AT

Music Career Day Hamilton

Tuesday, May 1, 2018 | 9 am – 4 pm

Mohawk College, 135 Fennell Avenue • Hamilton, ON • Free Admission!

HAMILTON MUSICIANS' GUILD

LOCAL 293, AFM / CFM

SINCE 1903

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THE HAMILTON MUSICIANS' GUILD LOCAL 293 AFM/CFM SINCE 1903

GENERAL MEMBERSHIP MEETING



Monday
May 28, 2018
Mills Hardware
 95 King Street East
 Hamilton, Ontario
7:00 pm
 (Doors open at 6:30 pm)

AGENDA

- Report of the President
- Minutes from Previous Meetings
- Report of the Secretary-Treasurer
- 2017 Financial Review

50 Year Pin Presentation

Peter Rihbany

Life Membership Presentations

Randy Gallant
Jack Pedler

25 Year Pin Presentation

Reg Titian



THE HAMILTON MUSICIANS' GUILD LOCAL 293 AFM/CFM SINCE 1903

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2018 - 2019



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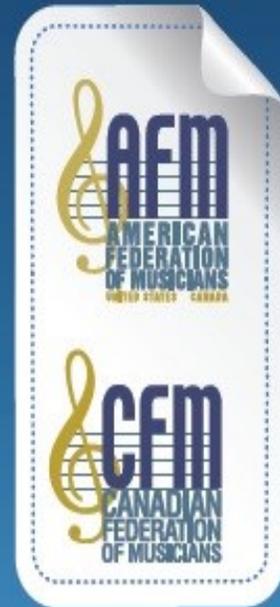
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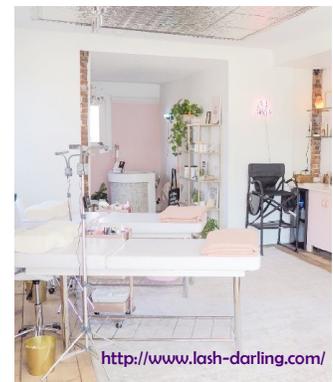


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President's Report

Larry Feudo

I have to say I'm very thankful right now that we've put winter behind us and hopefully we'll all have a long fruitful summer ahead of us. In mid-April I had the harrowing experience of having to fly to Washington D.C. in the middle of a brutal ice storm. As luck would have it, my flight was the only one to D.C. that wasn't cancelled. In any event I made it to Pearson in one piece and the flight was uneventful.

The reason for the trip was to participate in the AFM's Leadership/Organizing Retreat that was overseen by the Director of Education and Organizing Michael Manley with the assistance of International Vice President Bruce Fife and two organizers from the AFL/CIO.

The retreat was held at the Tommy Douglas Center-named for the pioneering Canadian politician who was known as the founder of Medicare. Needless to say I was very proud of the fact they named the facility after such a distinguished Canadian.

Being the only Canadian in a group of 16, I was struck by the warmth and camaraderie shown to me by our American colleagues. I was very touched by the high regard that Americans have for Canadians. The three day workshops were very interesting and involved a lot of teamwork in problem solving and collective strategizing. A lot of the exercises were interactive and were aimed at changing how we as officers interact with our membership. The core idea at work here was a shift from away from a transactional relationship with our members to a transformational one. By that I mean rather than having us do something for members we shift the emphasis to the membership driving initiatives-in effect empowering the membership to lead the union. This is a change from being a service driven union to being an organizational one driven from the grass roots up. This is a radical departure from past practice as most officers are used to thinking "what can I do for you" almost instinctively.

A great illustration of this approach is the strike at a theatre in Seattle in 1997. Here's the link, it's very well worth watching - <https://www.youtube.com/watch?v=s58CR114Eyw>

It was a pleasure getting to meet and work together with a highly motivated and dedicated group of officers who are committed to the concept of advancing the cause of musicians and collectivism.

There are so many things going on right now that there's hardly the space to go into great detail here but I'll enumerate some of them and if anyone has questions we can elaborate on them at the meeting:

- The MPTF has gone from setting an allotment for the province on a first come first served basis to guaranteeing an allotment to the Local
- We are in negotiations with the CCMA alongside of Alan Willaert.
- Participated in Mohawk College's Music Career Day and there will be an article in next month's International Musician.
- Canadian Conference in Kingston June 5th-10th

Lastly, as we have discussed previously our counter-proposal for debt-relief to the AFM and you may recall we offered a one -time payment of \$10,000. The IEB countered with an offer of \$31,000 which we declined. As it stands we are paying \$354.88 per month for ten years at 0% interest and the balance is \$40,101.37. Our consolation here is that at least with their concession of 0% interest we are saving roughly \$40,000 over the course of 10 years.

Yours in solidarity,

Larry Feudo



Brent Malseed

Report of the Secretary-Treasurer

Each year we compile a list of members who meet eligibility to receive their Life Membership and other milestones (Note: the minimum requirements for Life Membership in any Local shall be 65 years of age and 35 accumulated years of AFM membership). The following members will receive their AFM Life Membership in 2018 - **Randy Gallant, Jack Pedler, Paul Grimwood and Jude Johnson**. Also to be honoured this year for membership longevity will be **Reg Titian, Peter Rihbany, Natalie Mysko, Alphonso Ippolito, Robert Lowe and R James Nelles**. Membership Pins and/or Certificates will be presented to these members at some point this year. Congratulations to all recipients.

New member admissions to the Hamilton Musicians' Guild continues to grow each year and as per

the graph to the right, 74 members have joined the local since June of 2017. As of May 2018, our local currently stands at 648 active members. At this time last year, we had 569 active members. We are proud of this continued growth in membership and I would like to thank the Executive Board for their time and dedication as well the volunteerism and support from members to make this happen.

On April 11, 1903 the Hamilton Musicians' Guild was granted a Certification of Affiliation with the American Federation of Musicians. For our 115th Anniversary, we will be planning some special events and will keep you informed through email blasts.

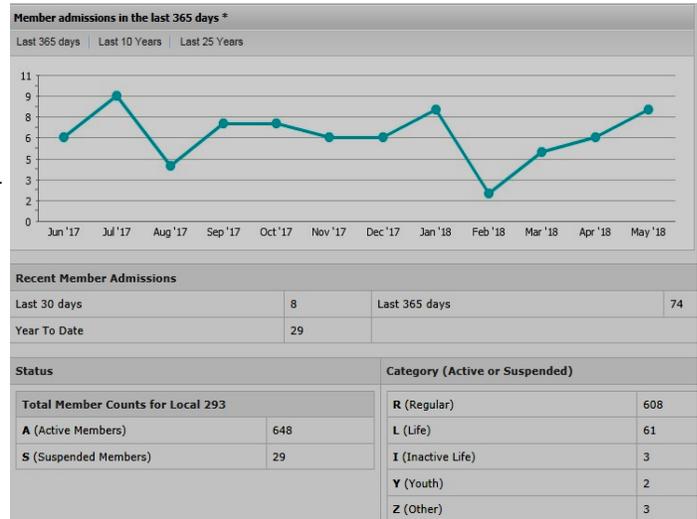
Canadian Country Music Awards

The City of Hamilton will be hosting the Canadian Country Music Awards. In preparation for this event, both Larry Feudo and I attended a meeting in Toronto in January along with AFM Canadian Vice-President Alan Willaert and CFM Contract Administrator Daniel Calabrese to negotiate an agreement between the Canadian Federation of Musicians (CFM) and the Canadian Country Music Association (CCMA) to set out the terms and conditions under which the CCMA engages musicians and others covered within the exclusive jurisdiction of the CFM. Some of the highlights of this agreement include the following:

- The CCMA recognizes the CFM and by extension Local 293 as the exclusive bargaining agent for all musicians engaged or performing at all events connected with Country Music Week
- Local 293, AFM is the Host Local having jurisdiction of the location where the Country Music Week events take place in 2018
- The CFM and/or Local 293 will be invited to participate on panels or workshops where they have areas of expertise with the subject matter (e.g. recording, royalties, immigration and copyright).
- The CCMA shall pay performers at each event, fees conforming to the CFM scale wages as negotiated for the type of event. Musicians shall have the right to negotiate higher fees than CFM scales.
- The CCMA shall contribute an amount of ten percent (10%) of the minimum scale for all musicians covered by this Agreement to the Musicians' Pension Fund of Canada.
- Musicians who are not members of the AFM may be engaged under the provisions of this Agreement as Temporary AFM Members at a cost twenty-five dollars (\$25.00).
- The CCMA agrees that the Award Show, generally broadcast by the Canadian Broadcasting Corporation (CBC), shall be covered under a separate Letter of Adherence to the CFM General Production Agreement (GPA), which contains the terms and conditions under which Musicians may be recorded, broadcast or otherwise made available to the public. If the CBC is not the producer, the CCMA shall cause the independent producer involved to be adherent to the GPA.

Music Career Day @ Mohawk College

This event was created with support from Mohawk College, the Hamilton Music Community (HMAT) and the City of Hamilton to offer networking opportunities and unique workshops/panel discussions for aspiring musicians, high school students, and industry professionals. Hamilton Musicians' Guild, Local 293 President Larry Feudo, Secretary-Treasurer Brent Malseed and AFM International Representative Alistair Elliott served as panellists on a workshop entitled "Introduction to the Hamilton Musicians' Guild" that was moderated by Local 293's 2nd Vice President Janna Malseed. I would like to thank 1st Vice President Reg Denis and Local Executive Board Members Ron Palangio and Ryan McKenna for helping out at the CFM Booth to answer many questions about the benefits of membership with the AFM. Mohawk College Music Student Raul Gutierrez-Ruiz who is currently doing an internship at the Local 293 Office also helped our team. The AFM International Musician will feature an article in its upcoming June 2018 issue.





Link to a short video for highlights from the event

<https://www.youtube.com/watch?v=B22tjjDeHhU&feature=youtu.be>

At the closing ceremonies, Larry and I presented 2nd year Mohawk College music student James Degeer a cheque representing the Hamilton Musicians' Guild donation to the Richard Newell (King Biscuit Boy) Scholarship Fund which is given annually to an outstanding student in the music program at Mohawk.

The Hamilton Music Advisory Team (HMAT) is an organization with close ties to the Hamilton Musicians' Guild through Janna Malseed's position as Vice Chair of the committee. Comprised of a group of local music industry representatives, they represent many eclectic backgrounds in the music industry to assist with the [City's Music Strategy](#). In 2018 this team's focus will be cultivating music creation and talent and growing audiences and the appreciation of music. Mark Furukawa is the Chair of The Hamilton Music Advisory Team. For more information on the HMAT members please visit <https://www.hamilton.ca/hamilton-music-film-office/music-in-hamilton/hamilton-music-advisory-team>.

Janna's continued involvement as an active member of the City of Hamilton's Music Strategy serves as a voice for the views of the Hamilton Musicians' Guild in the musical community. We were thrilled that many of our members were active participants at the very first ever Music Career Day Hamilton at Mohawk College. As President Larry Feudo often says "You don't have a voice if you're not at the table".

In closing, I would like touch on the upcoming Ontario Provincial Election. No, I am not going to tell you how to vote, however, I would like to suggest how important it is for you to vote. A government elected by its citizens can and will affect every aspect of your live from education to health care. Voting is an important right in our society. By voting, you are making your voice heard and registering your opinion on how you think the government should operate.

I would like to wish everyone a safe and eventful summer.



Yours in solidarity
Brent Malseed



Don't Forget To



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 John Bebbington
 Paul Benton
 Terry Bramhall
 Joseph E. Callura
 Rita Chiarelli
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 Charles T Cozens
 Reg Denis
 Patti Denis
 Nick Deutsch
 Robert Devey
 William J. Dillon
 Albert E. Eady
 Lynda Eady
 Roger Flock

Stephen C. Fuller
 Andrea Garofalo
 Ginger A. Graham
 Dennis Grasley
 (aka Sonny Del Rio)
 Brian Graville
 James Heaslip
 Al Hirsch
 Ruth Hoffman
 Jean-Norman Iadeluca
 Al Ippolito
 Matt Kennedy
 Michael Keys
 John Laing
 Daniel Lanois
 Ralph Lefevre
 David Linfoot

Robert Lowe
 Maggie MacDonald
 Michael Maguire
 Brent H Malseed
 Kevin A Mann
 Peter Marino
 Russell McAllister
 Jack Mendelsohn
 Diane Merinuk
 Marsha Moffit
 Frank Musico
 Natalie Mysko
 R. James Nelles
 Carmen Nemeth
 Neil Nickafor
 Kyle Pacey

Jon W Peterson
 Peter Rihbany
 Avis Romm
 David Russell
 Greg Smith
 Steve Sobolewski
 John Staley
 Donald Stevens
 Henry Strong
 Jacqueline Sutherland
 Ian Thomas
 Valerie Tryon
 Rudy Wasylenky
 Russ Weil
 Ailsa Weir
 Arlene Wright



Do we have your current contact information?

The Local 293 Office sends out important advisories to members by email and we want to make sure that you're not left in the dark!

It is important to notify the office of any changes to your contact information. This includes your email address, phone numbers and home address.

Call **905-525-4040** or email
 (local293hmg@bellnet.ca)

to make sure that we have your correct contact information.

You can also update your contact information online by going to: <http://www.afm.org/> on the right hand site of the home page,

under **Links** click on

Manage your AFM Profile

Manage Your Member Profile

The Federation is proud to announce the latest enhancements to the AFM.org website.

AFM members can update their addresses, phone numbers, privacy settings, e-mail addresses, and website addresses all in one place.

There are additional tools for local officers, such as access to the control panel to handle members, groups, registration, content, update dues structure, and more.

Members can self-manage their AFM information with these custom pages:

- ▶ **My AFM**—choose personal shortcuts to documents and searches
- ▶ **My Info**—manage your personal profile
- ▶ **My Privacy**—control information you make public
- ▶ **My Music**—list instruments you play, who you play with, and who represents you

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For more information, please contact AFM Information Systems at support@afm.org.



Membership Matters

(Membership activity since last Libretto (November 2017))



WELCOME NEW MEMBERS

Marcus Arar
John Bauld
Gary Boardman
Shonna Brown
Ron Cameron
Florin Clonta
Jackson Darby
Gerard Domet
Robert Keagan Early
Dan Edmonds
Denise Fex

Grace Fioravanti
Cole Agnew Gardner
Cobin Giroux
Thomas Hammerton
Yakoob Hroon
Jo Aashkelon John
David Jones
Jaclyn Kendall
Katarina Kin
Bartimomiej Kozminski
Derek Lathrop

Christopher McKhool
Tommy Parham
Edwin Peters
Robin Magder Pierce
Krista Rhodes
Justin Romic
Barry Simmons
Nick Succi
Jozef Teeuwesen
Benita Whyte
Adison Yousuf

REINSTATED MEMBERS

Kyle Brownlee
Paola Erme
Corey Lacey
Adrian Anthony Lee
Terra Lightfoot
Brandon C Lim
Mark McIntyre
Brendan Murphy
David Potter
Nilton Santos
Henry Wilk

SUSPENDED MEMBERS

Kyle Bell
Edgar Breau
Daniel Bujalski
Bret Carrigan
Miles E Gibbons
Annette Haas
Robert Horvath
Tim Houghton
Erich Jelesits
Brandon Kummer

Darren Lachance
Garry Lichach
Adam Martin
Jacob Moon
David Nardi
Matthew O'Brien
Sean O'Grady
Anne Marie Pavlov
Katherine Pedersen

Steve Pelletier
Sean Sandberg
Peter Savoy
Claude A Silveira
David Simpson
Lisette St Louis
Monica Tietz
Tony Verna
Lisa Winn

EXPELLED MEMBERS

Grant Dickinson
Jim Howard

DECEASED MEMBERS

Carl Horton
Michael Dowson
(aka Michael Keys)

How To Resign in Good Standing

Moving out of the region? Got a great job somewhere else? Taking a break from the music scene? We are sorry to lose you, but before you leave, please send us a letter or an email to let us know when you'll be ending your membership in Local 293. This will prevent any additional fees for both you and the Local. We can also help you transition into another Local if you are moving.

To alleviate any confusion regarding Resigning in Good Standing, please note:

You can only resign in good standing if you are indeed in Good Standing. Good Standing means that you have paid any back dues and/or penalties before resigning. To resign you simply write the Local (post or email) to inform the office of your intention to resign. To rejoin the Local there is a \$15.00 fee. If you have any questions, please call contact the Secretary-Treasurer.

If you have any questions about your membership status, please contact the office.



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What Is Your Artistry Worth?

As published in the AFM International Musician April 2018

by Michael Manley, of Organizing and Education AFM Director

Every musician, regardless of genre or instrument, studies to attain artistry and practices to achieve excel-

lence. There is no shortage of learning opportunities for serious musicians, from conservatories and music schools to private teachers and YouTube videos. What is lacking is education on what artistry is worth in a professional commercial marketplace and in the nonprofit sector.

This knowledge gap is more than a shame, it is damaging to all musicians in the long run. We must commit to filling this void in musical education whenever we see the opportunity—with those we mentor and with our professional peers. Imagine if our conservatories and music schools taught emerging artists a course called “Knowing Your Worth and Demanding Respect.” What subjects would the syllabus for such a course cover? I propose the following, as a start:

Exploitation Is a Constant

Understand that the tendency of all employers is to persuade musicians to donate their services, or give them as little compensation as possible. Nonmonetary values will always be offered as a substitute—“experience” and “exposure” being the two most common. Commercial producers of live entertainment want to pay talent as little as possible to maximize profits. Nonprofit institutions, depending more on donors and grants than ticket sales to balance their budgets, necessarily want to keep their labor costs low.

While this tendency to engage musicians for the lowest pay is never going to change, we can change how we respond to it and how we educate our students and peers about it. Musicians can be compensated fairly for their work, even as producers make a profit and nonprofits thrive. Never subsidize others’ success at the cost of your own.

Exploitation Requires Consent

What is the best guarantee against being underpaid, or getting stiffed on meal per diem, or a plane ticket? In the case of a union contract, grievances may be filed forcing the employer to uphold the agreement. In the absence of a union contract, the only true guarantee is not taking the job in the first place. Never underestimate the value and power of saying “no.”

When It Comes to Fair Wages, Knowledge Is Power

What is the right compensation for your work? Are there occasions when it is OK to play for free, or for very low pay? To the second question I’d argue yes, there are times when it is fine to play for free or for little pay—but they are limited to the following conditions: 1) you are playing for pleasure, or to test out a new piece, skill, or ensemble; and 2) no one is profiting from your performance. Musicians love to perform, and there’s nothing wrong with that. But never play for the love of your art, if someone is exploiting it for their own gain.

And what should a job pay? A good source here is your local union—they can inform you of the proper minimum scale for your work, in a variety of genres and for a variety of venues. For orchestra, opera, and ballet work, the AFM Symphonic Services Division keeps detailed wage charts of many regional and large-city ensembles. This database can be accessed through the “For Members” tab on AFM.org.

Remember that compensation is more than just wages. If you are being asked to commute more than 50 miles for a gig or to stay overnight, then transportation, hotels, and meal per diem should be part of the mix. Arm yourself with knowledge before saying “yes.”

Fair Treatment Is a Matter of Respect and Responsibility

It is no secret that we work in an environment where supply outweighs demand, which makes it easier for exploitive employers to succeed in paying us less than we are worth. Because of this, it is crucial that we all stand together in demanding fair compensation for our work. But it doesn’t stop there—we must also alert colleagues to unfair gigs, and respectfully let them know that taking such jobs harms all of us. And as mentors, we must not only teach our student’s artistry and technique, we must also educate them on professional standards and fair treatment.

Spread the word! If you use Facebook, join the Group “Gigs from Hell,” where you can get alerts and warn others about unfair employment.

Local 293 StreetBeat



Paul Panchezak

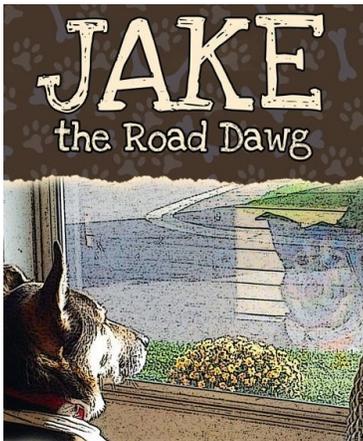
I was sorry to hear of the recent passing of Local 293 Life Member Michael (Keys) Dowson. I knew Mike as a friend for many years. He was a keyboard player comfortable playing concerts, recording, playing small clubs or taking part in informal jam sessions. One thing about Mike that always struck me was that no matter what the occasion he was always possessed by a boundless enthusiasm for making music. I would bet that by now he has already hooked up with a killer jam on the other side. His playing and mischievous glint of a smile will be missed in many places by many people. Rest in peace my friend.



Michael Keys

Hamilton singer-songwriter Tia McGraff has been busy of late. In addition to her performing schedule she has found time to record a new solo release and author a children's book. The album, "Crazy Beautiful", was recorded with the writing and producing help of her musical

partner Tommy Parham. Tracks were laid down in Ontario and the illustrious American music hubs of Austin and Nashville. It is a first-rate collection of well crafted song writing and tasteful performances. Aside from Parham's production the CD was mixed and mastered by world renowned engineer and producer Nick Blagona.



Tia McGraff

Tia's book, "Jake the Road Dawg", is a delightful picaresque tale told through the eyes of Jake, a previously abused dog, rescued by Tia and her family from a Nashville animal shelter. The book is a heartwarming family tale that will also introduce young readers to the reality of a life in music and the arts. A CD with related songs accompanies the book and, once they finish the

story, readers are encouraged to continue the saga of Jake by logging into his social media pages.

Finally, last issue of Libretto we enjoyed the opportunity to share a short questionnaire with Local 293 President Emeritus Matt Kennedy. Hopefully our readers took this as an opportunity to get to know Matt better. This time around I thought it might be a good idea to repeat the exercise with our present president, Larry Feudo. I've known Larry for a long time. We formed our band Trickbag about three decades ago. Here's hoping that this short biographical thumbnail sketch will help the rest of our 293 members become better acquainted with the talented and capable hands that have been guiding the local for the last few years.

1. Are you a native Hamiltonian? If so, what part of town did you grow up in?
 - Yes. Born and raised in the north end.
2. What first got you interested and inspired to become a musician?
 - Seeing the Beatles on Ed Sullivan. Hearing the Canadian Brass at my grade school doing Beatles songs-to this day one of the most inspiring and poignant musical inspirations of my life.
3. What instrument(s) do you play?
 - Guitar, harmonica, mandolin but especially slide guitar.
4. Who were a few of your early influences, mentors, and teachers?
 - I learned a lot from listening to old blues and roots music and going to see people like Son House, Muddy Waters, John Lee Hooker, Sonny Terry and Brownie McGhee, Jr. Wells and Buddy Guy, and Howling Wolf to name a few. Back then you could talk to these guys and get a greater sense of where the music was coming from and what made these artists unique.
5. Do you remember how old you were when you joined the union?
 - I was in my twenties when I first joined.
6. Do you remember your first paying gig?
 - Yes at the Rathskellar Pub at McMaster University in my freshman year.

7. Who were some of the musicians or acts that you played with over the years that struck you as being particularly talented and/or entertaining?

- Well there's my band Trickbag of course which I've played in for close to thirty years and still love playing in. I'd have to say working with King Biscuit Boy and Kelly Jay from Crowbar was always a valuable experience in terms of mentorship and friendship. I learned a lot from these two friends directly and through osmosis and that still applies to what I do today.

8. What were some of your favourite gigs - clubs, concert halls, theatres – in Hamilton or out of town that are particularly memorable ?

- Well there's a lot of gigs that are particularly gratifying. When Trickbag released our first cd on a Toronto label (Peerless) in 1995 we played the Toronto Harbourfront Bluesfest and were flown out to Vancouver to do our cd release at the Commodore Ballroom with Powder Blues and several other acts from the label on the bill. Playing Albert's Hall in Toronto with King Biscuit Boy and having Jeff Healey, Ronnie Hawkins and Jackie Richardson sit in with the band was outstanding. Playing "oh What a Feeling" with Kelly Jay at Hamilton Place with Garth Hudson, Tom Wilson and Colin Linden and a host of others ranks right up there too. The thought of opening for acts like Eric Burden and the Animals, Colin James, War, Spencer Davis Group or following Asleep at The Wheel always brings a smile.

9. Who are some of the great touring acts or bands that you had a chance to see when they played in the area? What were some of the important venues for international acts in days gone by?

- Well apart from all the artists I mentioned in question #4 some of the great acts I've seen over the years are Ry Cooder, Eric Clapton, The Band, Dr. John, Little Feat, the Neville Brothers and too many to mention here. The venues ranged from Toronto clubs like the El Mocambo, the Colonial to Massey Hall, Convocation Hall to Hamilton Place and Copps Coliseum.

10. With your great experience and the accolades that have come your way over the years, do you feel you might want to impart some advice or recommendations to young players just getting started in the music business?

- Well for someone getting started in the business-where do I begin? First of all develop your craft. I would discourage anyone from thinking it's about money, fame and all the trappings associated with the music business and I'd advise them to diversify their income streams and not be solely dependant on music. Lastly, I would pass on a piece of advice Larry Leblanc who was an editor of Billboard Magazine gave me years ago when he interviewed me for an article: he said "the music business is all about relationships - if you're easy to work with and a nice guy, people will get behind what you're doing". To that I would add that being a positive member of the musical community goes a long way in developing your artistry and your personal growth.

Thanks to Larry for taking the time to respond to our queries. I think, even after all these years, I learned something new about my friend and musical partner.



Regards, Paul Panchezak, Sergeant-at-Arms

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Life Membership Presentations

General Membership Meeting - Nov 27, 2017



John Laing receives his Life Membership



John Laing with his guest Carol Goodrow



Andrea Garafalo receives his Life Membership



Andrea Garafalo with his grandson Dario DiPietro



Ruth Hoffman receives her Life Membership



25 Year Membership Presentations General Membership Meeting - Nov 27, 2017



Janna Malseed receives her 25 Year Membership Pin



Jim Witter receives his 25 Year Membership Pin



Larry Feudo receives his 25 Year Membership Pin



1st Vice-President Reg Denis presented Life Member Terry Bramhall with his 50 Year Membership Pin at the Executive Board Meeting of December 11, 2017.

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62 Years of Membership
"Drummer Extraordinaire"

It was an honour for me to present Alphonso (aka Al) with a special certificate for 62 years of membership with Local 293. Al joined Local 293 in 1956 when the our organization was called the "Hamilton Musicians Protective Association". Throughout his life, Alphonso (aka Al) has had three loves: his wife Doris, his drums, and chicken wings – not necessarily in that order. At only 12 years old, he realized his natural talent was hitting the old wooden kitchen chairs with drumsticks. By the time he turned 15 Al, paired with an accordion player, and was hired for his first gig at a wedding. The rest is history including more performances at varied venues, near and far, than he can remember.

Country, jazz, dance tunes, etc., Al's musical repertoire had no boundaries. He shared his large talent graciously and generously. Today, at age 83, he continues to drum in his basement studio, often a plate of chicken wings by his side and, of course, his beloved Doris, listening from the living room. I would like to thank Al's wife Doris for the gracious hospitality during our visit.

Respectfully Submitted,
Reg Denis
1st Vice President, Local 293

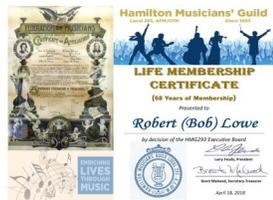
Presentations



Robert (Bob) Lowe

68 Years of Membership (Joined the AFM 1950)

"Saxophonist with Hi-Lifers"



When Dave Potter and I recently performed for the residents at the Wellington, Long Term Care and Retirement Community in April of this year, I took the opportunity to present Bob Lowe with a special certificate for 68 years of membership with Local 293. Bob joined Local 293 in 1950. Bob Lowe, Bob Richardson and Roy Malseed played together for many years throughout the 50's, 60's, 70's and 80's. On Feb 19, 2018 Bob celebrated his 91st Birthday and still listens to his favourite jazz artists in his private room at the Wellington. Not only did he have a great talent for the saxophone, but he could also sing all the songs from the Sinatra Songbook and had a voice that sounded just like Mr. Blue Eyes himself.

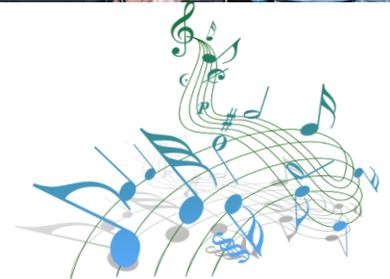
Bob has been part of my life since I was born and it was a thrill to perform for Bob at the Wellington.



1956 - (L to R) Bob Lowe,
Bob Richardson & Roy Malseed



The Hi-Lifers in 1965 - (L to R)
Roy Malseed, Bob Lowe,
Bob Richardson & Brent Malseed



Respectfully Submitted,
Brent Malseed
Secretary-Treasurer, Local 293



Jude Johnson

Memories of Carl Horton

June 9, 1960 --- December 9, 2017

A Musical Partnership and A Wonderful Friendship

by Jude Johnson

Carl Horton was a self-taught pianist, composer, educator, and a beloved mentor to many young musicians here in Hamilton and beyond. He had the soul of a King and the humor of a court jester. Carl and I were musical partners for over 35 years, playing adult and children’s music everywhere, from small clubs to big concert halls, festivals and private celebrations, bar mitzvahs, weddings and wakes. He was a working musician and a member of the A. F. of M. and proud of it. We recorded 9 cd’s together, and he performed on many locally recorded albums over the years. He was a superb accompanist, having the innate sensitivity of following where a singer or instrumentalist was going with the melody or lyric. He always advised me to “just do what you do” and enjoy the gig however big or small. He always did.

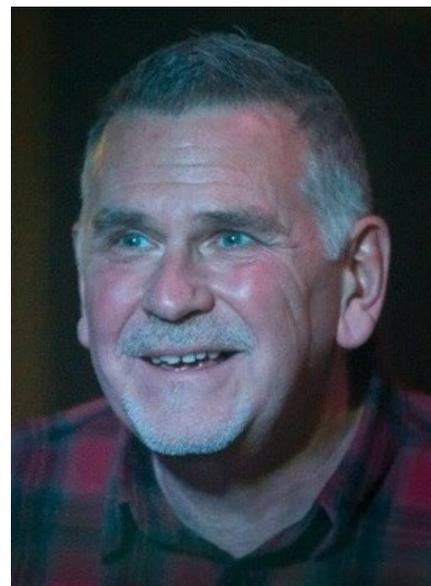
Carl was born in Warsaw, Indiana, U.S.A., and proudly maintained citizenship for both Canada and the United States. His father was a Free Methodist minister, and Carl always laughed that he was the black sheep of the family for playing jazz and not going into the family business. He loved politics and we had many a lively conversation about American elections and the state of the world. He was a democrat by nature and a deeply spiritual man by design.

Carl began his professional career in 1979 as a sideman and accompanist to some of Canada’s musical greats – Ronnie Hawkins, Ian Thomas, Guido Basso and Jackie Washington. In 1984, Carl assisted in writing a curriculum of Music Appreciation called “Sound All Around” for the Hamilton Separate School Board. The same year he was named Music Director for Hamilton Follies, Inc., and later produced and directed the Follies for over 25 years. In 1989 Carl joined the Faculty of Music at Mohawk College in Hamilton, Ontario, where he influenced hundreds of young musicians.

Carl’s music production company, The Noodle Factory, was formed in 1992. He has written numerous film scores, among them the holiday classic “Home For Christmas” starring Mickey Rooney and the award winning British short film “Breakfast With Monica”. Carl has received numerous awards for music written for advertising (nearly 500 commercial music tracks) for clients including Petro-Canada, McDonalds, Sears, and the Province of Ontario. He scored many television shows for CITY-TV, CTV, LIFE, Bravo, TVO, among others.



Performance highlights include appearing before Prince Charles, Prime Minister Jean Chretien, and President George H.W. Bush. In demand as a recording session keyboardist and programmer, and as a concert accompanist, Carl kept a very busy schedule. He loved living life full throttle. He had an extensive library of the popular music of the early 20th Century and was recognized as an authority on the subject. He collected the autographs of the greats, including Cole Porter and Irving Berlin.





Carl was a beloved family man who adored his wife of 33 years, Tina and his daughters Annie and Allie. He was a true friend and a beacon of light in the world. I will remember him forever as a brother, a confidant and a guiding spirit. May we all spread a bit of kindness in the world in his honor.

Yours in solidarity

Jude Johnson

Carl was also obsessed with Charles Dickens and “A Christmas Carol”. He loved that special time of the year and was a quiet giver of gifts to the downtrodden on the streets of Hamilton. He was forever grateful for his bounty and wanted to share with others. “There but for the grace of God go I”, was his personal mantra.

Carl was the Director of RAC Digital Arts College in Toronto, Ontario when he passed away.



P2 VISA PROCESSING UPDATE!

Regular Processing: Submit your P2 package to CFM at least 75 calendar days prior to first performance. US Immigration reports a processing backlog for Regular Processing

Premium Processing: Submit your P2 package to CFM at least 30 days prior to first performance.

NOTE: When you submit a P2 application; you do so at your own risk. AFM does not have control over the decisions U.S. Immigration makes on their processing times. Therefore, USCIS processing times may increase/decrease at any time, without notice. The AFM’s suggested processing timelines are based on an internal weekly observance of the average turnaround time from submission of application to receipt of approval.



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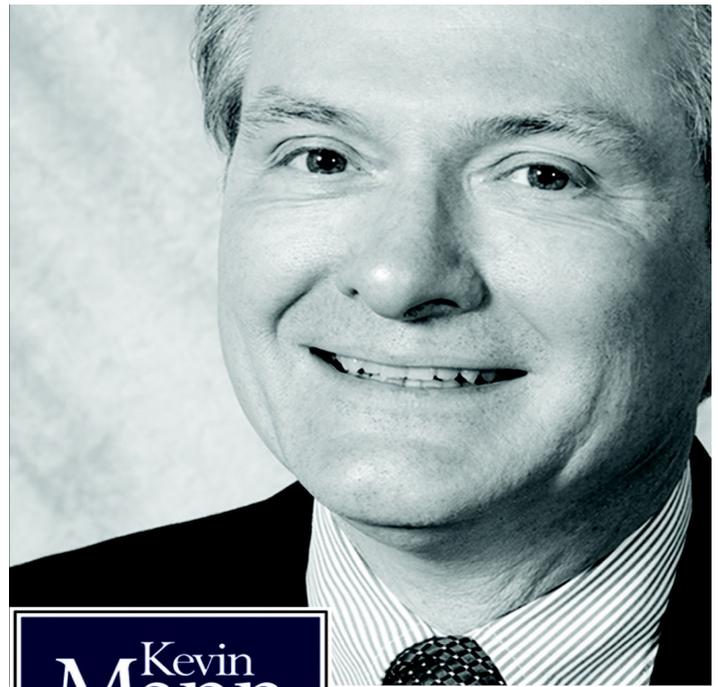
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Robert Baird is President of BAM! Baird Artists Management Consulting in Toronto, and an acknowledged expert in international touring including visas, withholding and taxation. He offers free advice to artists, agents, managers and venues and has an international clientele. He is former President of NAPAMA (North American Performing Arts Managers and Agents), served for many years on the Executive Board of Festivals and Events Ontario (FEO), and is a former Vice-President of that organization. Mr. Baird currently serves as President of OAPN (Ohio Arts Professionals Network) and as APAP (Association of Performing Arts Professionals) Showcase Coordinator. Mr. Baird is an A.F.M. Booking Agent and an Acceptance Agent for the I.R.S. Mr. Baird had a monthly column on "Crossing Borders" in *International Musician: The Official Journal of the American Federation of Musicians of the United States and Canada*, publishes a monthly BAM Bulletin and offers a library of free publications on his website -

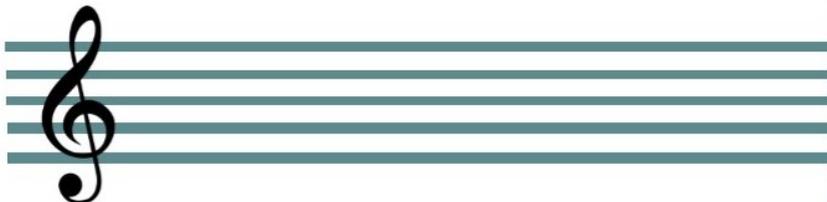
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Do you have a question for Robert? You can access this expertise as follows:

1. He will answer any and all questions and offer free advice at any time to any AFM / CFM members.
2. He will file Central Withholding Agreements (CWA) for clients routinely and offer competitive rates for doing so.
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4. He can file US taxes for Canadian (and International) clients every year
5. He can assist with US / IRS paperwork forms - 1040NR filings, W-8BEN and W-8BEN-E forms and many more.
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In short, if you have questions regarding working in the U.S. or elsewhere or are concerned about any issues regarding border crossings, then simply call Robert Baird for advice.

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You and Your Money

What they don't teach you in music school!



Kevin Mann

For the Hamilton Musicians' Guild, April 2018

Dear colleagues and fellow musicians;

Well it's April and that means tax time again. Some of you may have already started receiving refunds particularly if you set up for electronic deposit with the government. What I have to say this time is pretty much the same as I say every year.

Don't waste your tax refund!!!

I heard the following comment on a radio about three weeks ago and I wish I had been the clever person who coined it first:

Make saving an expense that you incur every month.

Set up a family budget. Keep it simple otherwise you won't look at it and put in an amount for some money for savings every month. Be practical - it has to be something that you can afford. If you don't do it, you won't save anything. It forces you to prioritize your life and that is how smart people get ahead.

Opening at **TFSA** - that's a *tax-free savings account* will give you a savings vehicle for you to focus on.

TFSA's can be used for an emergency fund or retirement if your RRSP room is used up.

Neither the income earned or withdrawals from a TFSA affect a person's eligibility for federal income-tested benefits and credits.

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Earnings within a TFSA are not taxable. A higher-income spouse can contribute to the TFSA of a lower-income spouse without the income earned being attributed to the higher-income spouse.

The same types of investments that can be held within an RRSP can be held within a TFSA.

The financial institutions do charge fees for their TFSA services. Check out the fees before you sign on with a financial institution. You don't need a financial advisor if you don't have any money and you only get money by setting money aside instead of spending it. **It takes money to make money.**

From time to time I write articles for the Hamilton Musicians' Guild and you can see a selection of these articles on my website KevinMannAccounting.com. Look for the tab that says *Published Articles*.

*Any comments or viewpoints expressed in this article are those of Kevin Mann Accounting
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Kevin Mann, MBA is a Chartered Professional Accountant, a member of the Hamilton Musicians' Guild, a performing bassist and the President of Kevin Mann Accounting. He has provided extensive financial and managerial expertise to a wide range of not-for-profit and for-profit businesses including being a board director and member of local symphonies.

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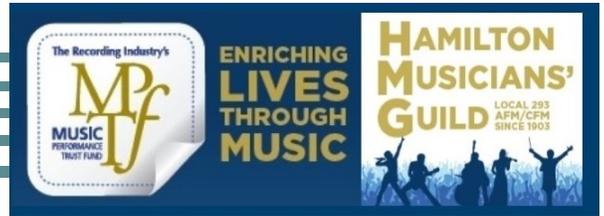
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