



SUMMER MUSIC

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- * Musician Mental Health

Summertime Greetings from the
Hamilton Musicians' Guild

Hamilton Musicians' Guild

Summer 2026 President's Report



Larry Feudo
President

It's been a busy year with our involvement in so many events such as the Junos, the Bob Pedler Memorial Fundraiser and the Celebration of Life for Jack Pedler.

The Canadian Conference and the AFM Convention took place in Ottawa, and I attended from June 15 to the 23rd. I served on the Law Committee for the AFM Convention dealing with over twenty resolutions and recommendations put forth by the Locals and the International Executive Board (IEB).

Working on the Law Committee entailed daily sessions that extended into the early hours of the morning dealing with testimony and debate from the membership and the IEB.

I was elected as President of the Canadian Conference of Musicians, continuing that role since the untimely passing of Paul Leclair in February.

The AFM elections saw President Gagliardi, Secretary/Treasurer Shirk and Vice President for Canada Allistair Elliott all being acclaimed as well as IEB board member Dusty Kelly being re-elected. Unfortunately, Luc Fortin was not re-elected and his contributions to the Board will be missed.

All the other positions were won by a new slate of candidates, marking a shift in the IEB's direction that will be interesting to watch as it develops.

Meanwhile, the Hamilton Musicians' Guild is the fourth-largest Canadian Local. Our membership and financial status are in a healthy state, and we look forward to implementing a new marketing strategy and membership drive in the coming months.

Yours in solidarity,

Larry Feudo



From the International Musician



Canadian Labour Standing Strong in International Solidarity

by Allistair Elliott, AFM Vice President from Canada

The Canadian Labour Congress (CLC) 31st Convention took place last month in Winnipeg, Manitoba. The convention kicked off with an International Solidarity Forum hosted by International Labour Organization Director Amber Barth, AFL-CIO President Liz Shuler, Barbados Workers Union General Secretary Toni Moore, and Federation of Somali Trade Unions General Secretary Omar Faruk Osmun.

Throughout the CLC Convention, an action plan unfolded in several presentations. The priorities included fighting for democracy through international solidarity, building the future through investing in Canada and supporting a worker-centric trade agenda that prioritizes good union jobs, fighting for dignity to ensure respect and fairness for every worker, strengthening the social safety net, caring for all, and healthcare as a universal right.

During the convention, I kept drifting to our own AFM mission and values, which speak to many of the same principles. Being in Winnipeg, we were reminded of the historical tipping point that occurred in 1919. The Winnipeg General Strike was one of the most dramatic and influential strikes in Canadian history. For six weeks,

May 15-June 26, 1919, more than 30,000 strikers brought economic activity to a standstill in Winnipeg, which at the time was Canada's third largest city.

There were many background causes for the strike, most of them related to the prevailing social inequalities and the impoverished working conditions. The economic instability following World War I increased frustration among workers across Canada. Wages were low, prices were rising, employment was unstable, immigrants faced discrimination, and healthcare was poor. Many workers believed that their wages had not kept pace with the rapidly rising cost of living.

Labour unions played an important role in organizing workers and advocating for collective bargaining rights. As a result, support for organized labour grew. As you read this, I'm sure current economic and political conditions come to mind. Canadian labour unions and the CLC Convention are united in international solidarity with the current political challenges.

There is no doubt, that, when we work together, we become stronger. With the support of coalitions and the CLC, we will continue to fight for improvements to wages and benefits for all workers. As musicians and union members, we are part of labour and trade. Our voice is amplified

through the work of the Canadian Labour Congress and other coalitions, including the Creative Industries Coalition and the Coalition for the Diversity of Cultural Expressions (CDEC).

The AFM International Executive Board has spent significant time working through strategic planning over the last 18 months. Working from the previous convention mandate from delegates to invest in organizing, the Federation

has completed the hiring of regional organizers to provide much needed support, especially for smaller locals, where there may be an organizing plan, but not the resources to engage. While this moves the needle in a positive direction, further organizing efforts will come at an additional financial burden. As we move forward to engage the first stages of the strategic plan, we must focus on how, through our mission and values, we can improve the membership experience and relationship with our members.

As we approach our AFM Convention in Ottawa this month, I look forward to seeing delegates visit Canada's capital city of Ottawa and enjoy Canadian culture and hospitality. As a binational labour union, we must build on our strengths, be aware of and navigate our weaknesses, seek out new opportunities, and guard against threats. While there is much to do, doing it together provides the strongest path forward.



New AFM Canadian Office.

Lastly, our Canadian Office has moved into a new location. Our phone numbers and emails remain the same. The new address is 895 Don Mills Rd., Suite 202; Toronto, Ontario, M3C 1W3.

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For CFM Members

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President



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Director



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Marshall



Lorelee McGuirl
Director



John Staley
Director



Ginger Graham
Director



Michael Bittle
Office Admin



Office Admin Report



Michael Bittle

Well, isn't this year going by too quickly?

It has been one full year since we moved the HMG office up to the mountain. The new location has met with much success (except for those lost souls who wandered into a Bingo game and never got out) and with a few grumblings (why isn't there an elevator?)

I can report that the work of the office has gone exceedingly well in spite of having to walk up and down those stairs every day.

All our FIF reports (Federation Initiation Fees), our Work Dues reports, and our (very painful) Per Capita reports were all filed on time, all bills were paid on time, and all receipts were deposited into our bank accounts on a very timely basis. But don't just take my word for it.

Bernard LeBlanc, the AFM International Representative for Canadian Locals, said as much in his OCR (Operational Compliance Review) report: "AFM Local 293 demonstrates excellent operational standards and strong administrative practices (copy of his report is attached). The Executive Board exceeds minimum governance requirements, and a review of meeting minutes reflects a high level of dedication, attention to detail, and commitment to maintaining accurate and comprehensive records."

He then went on to say: "All administrative documentation, including Per Capita and FIF reports, membership records and newsletters is organized, current, and compliant with Federation standards. Work dues are properly collected, and the Local's overall administrative systems reflect diligence and professionalism."

I couldn't have said it better myself. I take my responsibilities very seriously, as I am well aware that it is your money that is spent to keep this office running. A copy of his report is included in this newsletter.

On to other topics: we have submitted 42 MPTF applications for our members in May-June, accounting for over \$ 13,000 of our \$ 15,000 allocation for freelance musicians. (The MPTF year runs from May to April.)

We have allocated - but not spent - a further \$ 5,000 for the HPO (Hamilton

Philharmonic Orchestra), \$ 10,000 for projects with the Hamilton Public Library, including Ontario Culture Days running September-October, Black History Month in February, Women’s History Month in March, and \$ 15,000 for Jazz in April. We overspent our allocation in 2025/26, and it looks like the same will be happening this year.

Speaking of MPTF, we have streamlined the MPTF application process to reduce office workload —there is now an online application form that must be filled out for any MPTF application, or a Local Performance Contract must be submitted to the office. I sent out an email to everyone about this; if you would like more information, please email me. Or visit <https://www.HamiltonMusicians.org>.

Our membership continues to be relatively strong in spite of all the activity down south of us. The economy is convincing some members to take a hiatus from the HMG, and so our Resignation numbers are high, and the very slow and disappointing P2 process is restricting other members from performing in the US. However, although we are down about 4% from last year, we have lost far fewer members than any of the other big locals, and we have edged past Edmonton and Calgary to be the 4th largest local in Canada.

As required by the HMG Bylaws, I distributed our 2025 Financial Statements at our General Membership Meeting in June. These were independently reviewed by two Board members, and passed muster. If you would like a copy, please email me.

If you happen to find yourself on Fennell, stop into the office and say hi. It’s always great to put faces to names. 300 Fennell East, 2nd floor.

Membership Information

	<u>June 30, 2026</u>	<u>April 28, 2025</u>	<u>June 26, 2024</u>
Current Active Members	617	641	623
New Members (Year to Date)	16	88	68
Reinstated Members (Year to Date)	7	18	17
Suspended Members (Current Quarter)	15	3	12
Expelled Members (Year to Date)	20	26	15
Resigned in Good Standing (Year to Date)	11	4	2
Deceased Members (Year to Date)	4	1	0

CFM Locals Active Membership Roster Comparison Chart

<u>LOCAL</u>	<u>CITY</u>	<u>June 30,</u> <u>2026</u>	<u>April 28,</u> <u>2025</u>	<u>June 26,</u> <u>2024</u>
<u>149</u>	<u>Toronto</u>	<u>2868</u>	<u>2986</u>	<u>2977</u>
<u>406</u>	<u>Montreal</u>	<u>2683</u>	<u>3075</u>	<u>3004</u>
<u>145</u>	<u>Vancouver</u>	<u>1334</u>	<u>1529</u>	<u>1516</u>
<u>293</u>	<u>Hamilton</u>	<u>617</u>	<u>641</u>	<u>623</u>
<u>390</u>	<u>Edmonton</u>	<u>570</u>	<u>676</u>	<u>673</u>
<u>547</u>	<u>Calgary</u>	<u>567</u>	<u>609</u>	<u>599</u>
<u>180</u>	<u>Ottawa</u>	<u>518</u>	<u>575</u>	<u>561</u>

One is the loneliest number ...



*When 2 or more new members join the HMG at the same time,
they save **\$ 105 each** in Initiation Fees!*

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OFFICE OF THE PRESIDENT
TINO GAGLIARDI
Bernard LeBlanc, Int'l Representative
Canadian Locals

Ph : 514 297-0509
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Via e-mail

Larry Feudo, President
Local 293, American Federation of Musicians
300 Fennell Avenue East, Suite 2B
Hamilton, ON, L9A 1T2

March 18, 2026

Amended Report

Re: Local 293 Operational Compliance Review – March 10, 2026

Thank you again for your hospitality during my visit to **Hamilton**. I enjoyed spending time with you, and I appreciate your time and candor. I have completed the Operational Compliance Review of Local 293 and will submit my report to the AFM. Please let me know if I can provide additional information or assist in any way your efforts to address the issues set forth below.

The following is a chart of minimum operational standards that all AFM locals must maintain. Article 5, §19 of the AFM Bylaws requires that you be advised of any of the minimum standards that aren't being met. On the chart, I will have indicated those standards that are being met and those that need your attention.

BYLAW	BYLAW DESCRIPTION	OK?	ISSUE AND REMEDY INDICATED
Art 5 Sec 1(a)	Locals shall be required to adopt as part of their Local Constitution and Bylaws a provision to the effect that the Local Constitution and Bylaws shall be subject and subordinate to the AFM Bylaws.	YES	
Art 5 Sec 1(b)	The Bylaws of each Local must contain provisions permitting amendments to the Local's Constitution and/or Bylaws to be made at least annually in accordance with guidelines promulgated by the IEB.	YES	
Art 5 Sec 6	The Local Secretary shall provide monthly to the International Secretary-Treasurer, in a manner and form approved by the IEB, an update of the Local's membership roster.	YES	
Art 5 Sec 9	In any calendar year a Local must call at least three membership meetings and hold at least four Executive Board meetings. A Local charter shall be subject to cancellation by the IEB if the Local fails to meet either of these minimum meeting requirements.	YES	
Art 5 Sec 10	Each Local shall have the responsibility and obligation to collect Work Dues as provided for in Article 9, Section 32, and Article 5, Sections 52, 53, and 54, from all members performing services subject to these Work Dues within its jurisdiction. Failure to make a reasonable effort to collect all Work Dues from its members shall subject the Local to action by the AFM.	YES	

March 18, 2026

Art 5 Sec 11(a)	Each Local shall maintain visibility sufficient to be easily identified and located by all musicians in its jurisdiction and the general public.	YES	
Art 5 Sec 11(b)	Each Local shall develop and implement a plan...to (1) expand its representation..., (2) increase its membership base, and (3) advance the general welfare of professional musicians.		See Notes below
Art 5 Sec 12	Each Local shall conduct an orientation program for new members.	YES	
Art 5 Sec 13	Each Local shall have at least one representative whose duties shall include communicating with musicians who perform in that Local's jurisdiction.		See Notes below
Art 5 Sec 14	Each Local shall maintain a permanent business office with regular hours of operation to assure musicians and the general public of the viability and professionalism of such Local	YES	
Art 5 Sec 15	Each Local shall actively participate in an employment referral or booking program.	YES	
Art 5 Sec 15(1)	An annual financial statement compiled from an appropriate financial bookkeeping system, which shall be printed and made available to all Local members.	YES	
Art 5 Sec 15(2)	A Local newsletter, published and mailed or e-mailed to all Local members and the International President's office at least three times annually.	YES	
Art 5 Sec 15(3)	Amended Bylaws, published and distributed at least once every five years to all Local members.	YES	
Art 5 Sec 15(4)	A Roster of Members and Local Scales (Tariff of Fees), which shall be reviewed, revised, published and made available to all Local members at least once every three years.	YES	A few suggestions, including an increase to the maximum pension contribution rate, were made for consideration during the Local's 2026 tariff review.
Art 5 Sec 16	Each Local shall pay a wage or honorarium to its chief executive Officer and chief administrative Officer.	YES	
Art 5 Sec 17	Each Local shall be actively affiliated with at least one AFM Regional Conference.	YES	Canadian Conference
Art 5 Sec 18	Each Local shall have at least one duly elected delegate attend the International Convention.	YES	
Art 5, Sec 42-44	Contractors, leaders, bookers, employers on board or committees.	YES	

Notes:

Art 5 Sec 11(b) and Art 5 Sec 13

All organizing targets have already been brought under agreement. What remains are large bands and non-professional entities, which are not viable organizing targets. The Local has a marketing-representation plan (**Art 5 Sec 11(b)**), successfully executed in prior years, targeting freelancers, which was scheduled for official implementation in April 2026.

The Local has also relied on a peer-to-peer approach to recruiting new members, with the board playing an active and direct role. This level of engagement eliminates the need for a business agent (**Art 5 Sec 13**), as the board is fully involved in bringing new members into the organization. Once the marketing-representation plan is officially launched in April 2026, the Local will keep the AFM informed of its progress, at which point the results can be compared to the 42 new members gained over the previous 365 days.

March 18, 2026

1. Membership

Local 293 maintained an average active membership of 639 throughout 2025, with annual dues set at \$180. Over the past year (2025-26), the Local gained 42 new members, which is a strong indication of the thoroughness and effectiveness of its strategy.

2. Administrative Work

President Larry Feudo and Office Manager Michael Bittle oversee the daily operations of Local 293. All administrative records, including Per Capita and Work Dues reports, FIF submissions, membership data, and newsletters are properly maintained and fully compliant with AFM Bylaws.

3. Financials

In 2025, Local 293 reported \$190,892 in revenue and \$179,881 in expenses, resulting in a surplus of \$11,011. As of March 10, 2026, the local bank balance stands at \$102,779 with no liabilities. The 2025 financial summaries are scheduled to be presented to, and approved by, the membership at the next general meeting.

4. Other comments

Please add my email address to your distribution lists so that I may remain in touch via your newsletters, election and bylaw/dues and tariff revision announcements, and other communication.

Conclusion

AFM Local 293 demonstrates excellent operational standards and strong administrative practices. The Executive Board exceeds minimum governance requirements, and a review of meeting minutes reflects a high level of dedication, attention to detail, and commitment to maintaining accurate and comprehensive records.

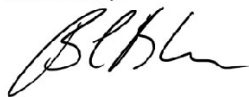
Financial records are consistently well maintained and reported to the membership in a timely manner, in full accordance with AFM Bylaws. All administrative documentation, including Per Capita and FIF reports, membership records and newsletters is organized, current, and compliant with Federation standards. Work dues are properly collected, and the Local's overall administrative systems reflect diligence and professionalism.

I commend the officers and staff of Local 293 for their cooperation, professionalism, and the clarity of the documentation provided throughout this review. The Local operates in full compliance with AFM standards.

I wish to specifically acknowledge President Larry Feudo and Office Manager Michael Bittle for their diligence, responsiveness, and gracious hospitality during my visit. I also recognize the continued contributions of Local 293's officers, whose support and commitment are essential to the ongoing success of the Local. Their collective dedication to serving and representing professional musicians is evident and deeply appreciated.

Thank you again for your hospitality and professionalism during this review.

In solidarity,



Bernard LeBlanc, AFM International Representative, Canadian locals

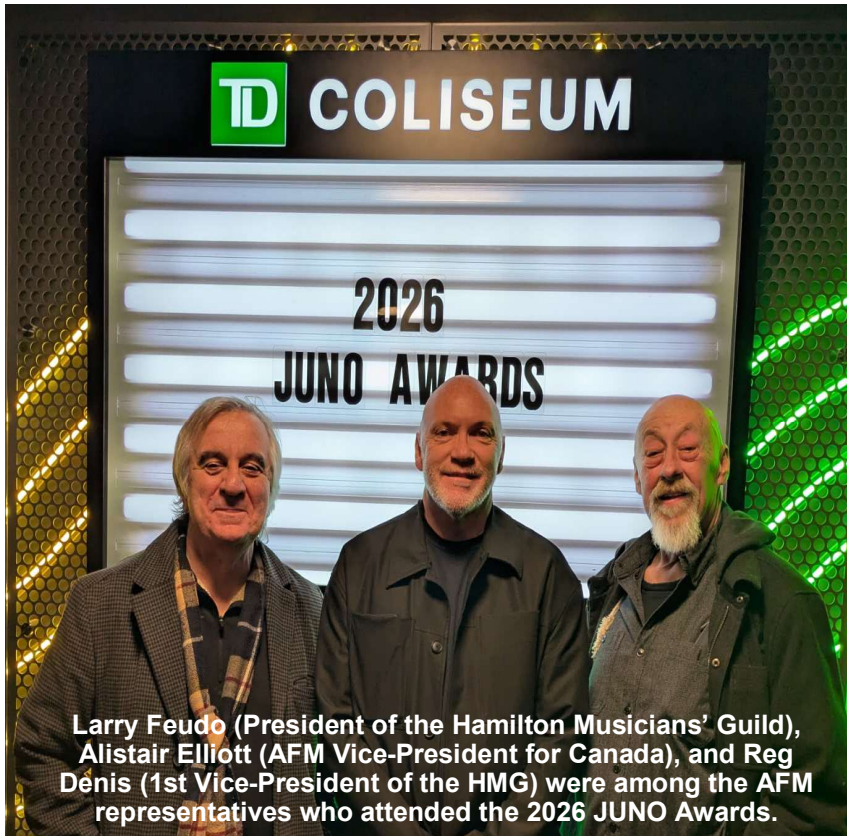
cc: Jonathan Ferrone, Assistant to the President

Dan DeRienzo, membership Services Representative

JUNOs in Hamilton

The 55th annual Juno Awards took place in Hamilton on March 29, featuring performances by Rush, Daniel Caesar, the Beaches and more, who lit up the stage at TD Coliseum.

It was a history-making evening, with Rush performing publicly for the first time with new drummer Anika Nilles.



Larry Feudo (President of the Hamilton Musicians' Guild), Alistair Elliott (AFM Vice-President for Canada), and Reg Denis (1st Vice-President of the HMG) were among the AFM representatives who attended the 2026 JUNO Awards.

Going into the evening, the biggest winner was pop star Tate McRae, who was absent from the Juno Awards Gala, but won album of the year, artist of the year, single of the year and pop album of the year.

She beat Justin Bieber, who was also absent, but received no awards for his comeback album Swag II.

It was also a big evening for new Juno winner Cameron Whitcomb, who was named breakthrough artist and made his stage debut with a high-energy performance of Options.

The country star went into the night already a winner for The Hard Way, which took home the country album of the year Juno at the gala on March 28.

Rock band the Beaches also made Juno history with their win for group of the year, becoming the first all-women group to pull off a three-peat in the category.

R&B star Daniel Caesar received the International Achievement Award from his collaborator and friend, Toronto folk star Mustafa, and then performed his track Who Knows from the crowd. Caesar also nabbed the award for contemporary R&B recording of the year.

And Nelly Furtado, who was inducted into the Canadian Hall of Fame via video by Drake, was fittingly serenaded with a medley of her hits by Alessia Cara, Shawn Desman and more.

To end the evening, Joni Mitchell received the Lifetime Achievement Award from Prime Minister Mark Carney, who detailed her impact while beaming.

"Good evening Hamilton, I haven't been here in many, many years, but I'm so glad to be here tonight with our wonderful prime minister," Mitchell told the crowd, expressing her happiness at being back in Canada. Mitchell joined all the performers from the evening to sing Big Yellow Taxi, standing beside Sarah McLachlan.

American Federation of Musicians Triennial Conference



AFM Wraps 103rd International Convention with Strong Focus on Unity and Growth

Tuesday June 23rd, 2026

The American Federation of Musicians of the United States and Canada (AFM) wrapped up its 103rd International Convention June 23. Under the theme “Two Countries, One Union,” the 103rd Convention took place in Ottawa, Canada, from June 20–23. Delegates from across the US and Canada gathered to strengthen cross-border solidarity, vote on the union’s future, and elect leadership for the next three years.

AFM Convention delegates solidified the union’s leadership structure, returning several key executive officers to their roles by acclamation and welcoming new voices to the International Executive Board. Issues presented to the delegates during the four-day convention included the threat of artificial intelligence; assistance to small locals; investment in organizing and education; and growing the union.

Election results are as follows:

International President: Tino Gagliardi, Local 802 (New York City)

Vice President: Dr. Karen Suarez Flint, Local 10-208 (Chicago, IL)

Vice President from Canada: Allistair Elliott, Local 547 (Calgary, AB)

International Secretary-Treasurer: Ken Shirk, Local 99 (Portland, OR)

International Executive Committee:

Marta Bradley, Local 40-543 (Baltimore, MD)

Kale Cumings, Local 6 (San Francisco, CA)

Leonard DiCosimo, Local 4 (Cleveland, OH)

Edmund Velasco, Local 7 (Orange Co./Long Beach, CA)

Dusty Kelly, Local 149 (Toronto, ON)

In his closing address, International President Tino Gagliardi praised delegates for passing measures to strengthen the union's infrastructure and renew its commitment to organizing freelance and independent musicians.

"One thing is clear to me: we can only tackle all these different fights if we remain united," Gagliardi noted. "What we did here was an important start, but solidarity isn't something you practice at a convention and then go home.

Organizing needs to happen year-round and at the local level."

He added, "I look forward to welcoming our new board members and working together with them to prioritize our organizing work. To confront the many industry challenges— particularly the battle between Artificial Intelligence and human artistry—the AFM will continue strengthening our member education, freelance musician engagement, and organizing initiatives."

Gagliardi challenged every local leader to enlist at least one member to assist with these upcoming organizing efforts. "Our most valuable asset isn't our dues; it's our solidarity. When we work together, there's nothing we cannot do."



Canadian Conference of Musicians



The Canadian Conference of Musicians is an annual convention organized under the American Federation of Musicians (AFM) to support, advocate for, and connect professional Canadian musicians.

It is a national gathering that brings together delegates from across Canada to discuss issues affecting professional musicians, including labor rights, collective bargaining, copyright, and cultural policy .

During the Conference, Hamilton Musicians' Guild President Larry Feudo was elected President of the Canadian Conference of Musicians for a 3 year term

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marie.phillips@ipcsecurities.com
905-648-2425

*Insurance offered through NSP INC

As an amateur musician, Marie has channeled her passion for the arts into philanthropic endeavours that enrich her community.

Bob Pedler Fundraiser

Thanks to all the bands that donated their talents to help raise funds for the Bob Pedler benevolent fund. It was a nice gathering of our musical community that showcased The Patti Payne Trio, The Swampbusters, Trickbag, the Low-down Dirty Mojo's and Mystyx .



Special thanks to the George R Robinson Award winners Rob Platsko and Lou Molinaro for their outstanding support of live music in Hamilton -they are truly appreciated for all their efforts.

Special thanks to Long and McQuade for their donation of an Epiphone Hummingbird guitar won by Pat Gibbons. They also provided backline as well. Thanks to Picks and Sticks for providing gift cards as door prizes and of course Jimmy Corktown for hosting the event and his kind donation.

Thanks also to Faye Grasely and Kevin Lehman for all their help running the show. They were indispensable in making it run smoothly.

Extra special thanks to Bob Pedler's widow and Jack's mom Patricia Welbourn for her generous donation of \$2000.

Thanks to Bob the soundman who did a great job mixing all the bands and donated his 50/50 winnings to the Fund, and for his non-stop jokes.

Last but not least thanks to the fans who came out in support of this worthy cause that helps our sick and injured musicians who are unable to work. Named after Jack Pedler's dad Bob, this fund provides grants for sick and injured musicians who are sidelined from working.

We recognized Lou Molinaro and Rob Platsko for their many years of supporting live music and their generous donation of over \$2000 raised at Jack Pedler's Celebration of Life that was packed to the rafters with his many friends and fans. We honoured them with the George R. Robinson Award. This award is

named after the founder and first President of the Hamilton Musicians' Guild in 1903, and is given to individuals who have gone above and beyond in support of our musicians and we are proud to present this to them.

As always, 100% of the funds raised go directly to the Bob Pedler Fund.

The Bob Pedler Fund Criteria

The Bob Pedler Fund was started in 2017 with a donation of \$300 from an anonymous music fan who wanted to give back something that would help musicians.

Since that time, dozens of grants have been given in conjunction with the AFM's Petrillo Fund. The Pedler fund now stands at over \$26,000.

It was agreed by the then-Board that these funds were to be granted to recipients of the Petrillo Fund grants, and the stipulation was that they were to go to actual working musicians. This was to help our members who relied on their gigging income for their livelihood and to discourage anyone from joining solely to access the grants.

To quote the Petrillo Fund "The Committee wants you to understand that this award neither establishes a precedent or frequency nor does it connote an annuity, as each application is judged on its merits at the moment of consideration."

We align our policy with the AFM's on this matter to ensure that the funds go to eligible members.

The following stipulations will determine eligibility for the Pedler Grant:

- Must have received a Petrillo Grant
- Must be an HMG member in good standing for at least the past year
- Must demonstrate professional activity within the past year
- Must provide date of illness/accident with expected time off/return date

The Hamilton Musicians' Guild Executive Board will vote on each application on a case-by-case basis.

If approved, the Pedler grant will be for a maximum of 50% of the Petrillo grant.



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MARIE PHILLIPS

B.A. (Hons), RRC, CFDS, PFP, FCSI, MFA-P
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As an amateur musician, Marie has channeled her passion for
the arts into philanthropic endeavours that enrich her community.

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Only the lonely pay more.

*Get a friend, neighbour or your band members
to join the Hamilton Musicians' Guild with you
and save \$\$ big time!*

Phone: 905-525-4040

Email: local293hmg@bellnet.ca

www.HamiltonMusicians.org



Membership Matters

Membership Activity December 1, 2025 to June 30, 2026



WELCOME NEW MEMBERS

Ted Balazs
Christopher Barry
John Bialy
Phil Dales
Nick DiSalvia
Cindy Doyle
Kevin Doyle
Ricardo Ferro Hernandez
Brandon Follett
Matthew Grosso
Jeremy Hucal
Faiaad Joudeiah
Kody Laskowski
Charles Sandison
Jeff Saylor
Marcus Scholtes
Jennifer Simser
Lauren Wasik
Nathan Wiltshire

SUSPENDED MEMBERS

Michael Cooper
Troy Dowding
Cole Agnew Gardner
Paul Hampson
Wioletta Markewycz
Mariusz Michalak
Dragoslav Milanovic
Slobodan Milanovic
Jacob Moon
Ronald Porter
Dianne Rintjema
Frank Rocchi

REINSTATED MEMBERS

Braden Bales
William Bell
Jeffery Giles
Tarek Haddad
Josua Marshall
Josef Teeuwsen
Thompson Wilson-Shaw

RESIGNED MEMBERS

Dave Baldry
Terrence Ball
Steve Beach
Hillairy Beard
Martin Beaver
Paul Benton
Gary Boardman
Tom Bowen-Smith
Matthew Alex Burns
Carolyn Burton
Glenn Byford
Frances Cohen
Jacob Cooper
Michael Da Vinci
Brian Dahl
Luigi De Buono
Spencer De Man
Carter Defillippis
Joey DePaiva
Haley Marie Donald
Adrean Farrugia
Len Feldman
Alexander Fisico
Peter Genrick
Scott Gervais
John Godek
River Guard
Simon Hatzioannou
Jeff Hopkins
Wayne Krawchuk
Carter Lancaster
Sophie Lanthier
Vincenzo Lapadula
Ryan Leger
Graham Mallany
Matthew McCausland
Rick Miles
Karl Mulder
David Neale
Joe Poper
Courtney Prizrenac
Ali Raney
Sandro Sanchioni
Christina Sealey
Krista Shipperbottom
Ethan Silver
Jonah Snooks
(Cont'd)

RESIGNED MEMBERS

Tase Stojanoski
Shannon Thunderbird
George Tirpko
Steven Tomalty
Scott Whittington

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Zachary Bines
Kohle Bird
Christopher Bray
Charles Capretta
Jeff Cudahy
David Davidson
Meagan De Lima
Samuel Denton
Hien Dinh
Nicholas Distasi
Cameron Draper
Elias Drummer
Denise Fex
Kenedi Greenwood
Nemah Hasan
James Hawel
Dianne Kennedy
Mark Kowgier
Ralph Lefevre
Chris Lemasters
Brandon McCabe
Vivian Minden
Alexander Miskas
James Mitchell
David Mordak
Devon Savas
Gregory Steele
Daryl Thistel
Michael Thomson
Sam Tomlinson
Gergely Vass

DECEASED MEMBERS

Joshua Agnoletto
Jack Pedler
Peter Rihbany
Jacqueline Sutherland

We regret any errors that may appear on this page. If your email, phone or mailing address has changed, please let us know promptly.

We send out reminder notices each month to everyone whose membership renewal is coming up, or has recently passed.

If you have not received one of these renewal notices, please check with us to make sure we have your correct email address.

Suspensions and Expulsions from the HMG aren't decisions we take but are set out in the HMG By-laws as an automatic procedure.

Renewals can easily be made by etransfer or credit card payment.

To resign in good standing means you can easily rejoin at a later date.

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MPTF Excitement



The MPTF (Music Performance Trust Fund) provides Artist Grant money to AFM members who give free, public music performances.

Some of the basic criteria to receive this funding include:

- 1) The member (or majority of band members) must belong to the Hamilton Musicians' Guild.
- 2) All band members must belong to the AFM.
- 3) The Music Event must be open to all members of the public and be free for everyone.
- 4) The Event cannot be held in conjunction with a religious celebration, fundraising event, private event, or political event.,
- 5) The Event must take place within the HMG jurisdiction (roughly, Hamilton, Burlington, Oakville and up to and including Georgetown).
- 6) For more details, contact the HMG office or visit our website <https://www.HamiltonMusicians.org>

For the current year, we are able to provide 100% funding for gigs at Retirement Homes and similar residences (\$ 200 solo, \$165 for leader/\$145 for 'sidemen'), and for gigs at schools with Educational Content (\$165 solo, \$165/\$145 for bands).

All other gigs can be funded at 50% of Scale if the event host matches the other 50%.

If you negotiate a performance fee at less than Scale, we cannot involve the MPTF. You should try to get as much as you can at or above scale. Since we are subsidizing the co-sponsor, this should be quite straightforward.

For example, let's use a Trio. Scale is \$ 165 for the leader and \$ 145 for each 'sideman' for a total of \$ 455 (less 5% work dues). We would invoice the event host for half of Scale (\$ 227.50) and the MPTF would pay the other half. In this example, the band leader will take home \$ 156.75 and the sidemen will take home \$ 137.75 each. Any extra that you negotiated with the event host will of course be added to that.

Since May we have funded over 100 musicians in over 40 gigs ranging from solo acts to 5-piece bands at street festivals, with the Hamilton Waterfront Trust, Dundas BIA, Concession Street BIA, and in Hamilton Public Library branches around the region. Upcoming plans include funding various summer festivals, Ontario Culture Days, Black History Month in February, International Women's Month in March and, of course, Jazz Appreciation month in April.

If you might have an upcoming gig, contact us before you negotiate your deal to find out if it might qualify for an MPTF grant. If we can subsidize the gig, then you should be able to negotiate a higher rate with the gig host.

MPTF Gigs—Grant or Fee for Service:

Recently some members have questioned whether they should be receiving HST as part of their MPTF grant. We hope this article clarifies matters:

MPTF gigs are considered to be an Artist Project Grant. As such, MPTF grants should be included in your Income Tax Return but not your HST return.

The first thing to remember is that Income Tax and HST are two separate things. A grant is subject to income tax, but not to HST. So when calculating your income for the \$30,000 HST threshold, or when completing an HST return, you don't count grants as part of the relevant income. But when calculating your income for income tax purposes, you do.

The HST is a 'goods and services' tax. A grant is not considered a payment for goods or services because the payer (the MPTF) receives neither from you. Since the performance is free and open to all members of the public, no one is actually "paying" you to perform. Yes, you do a performance, but the work doesn't then belong to the grantor (that's why they call it a grant, not a sale).

Meaning that even though the MPTF fund gave you money (which is taxable under the income tax system, and shows up on your PERSONAL tax return), they haven't made a purchase from you, so it doesn't count under the HST system and doesn't show up on your HST return.

An artist fee is different. There, the payer is paying you to receive a service. They are the beneficiaries of your services or the recipient of the work. In that case they HAVE made a purchase from you, and that counts toward the \$30,000 HST threshold and would show up on both your personal tax return, and your HST return. This obviously does NOT apply to MPTF grants.

Have any additional questions? Ask your tax advisor.

NOTE:

- 1) MPTF applications must be filled out online at least 30 days before a gig. The application form is at <https://www.HamiltonMusicians.org>.**
- 2) All band members must be members in good standing of the AFM, preferably the Hamilton Musicians' Guild.**
- 3) A maximum of 6 band members is allowed for any one gig.**
- 4) You are responsible for reporting your own income and HST Return. We do not issue T4's, T4A's, or any report to the government on your behalf.**
- 5) Once the gig is completed, payment is typically made to the band leader within 30 days, for distribution to band members.**

Know Your 2026/2027 Executive Board



Larry Feudo
President

Larry has been playing Roots and Blues with Trickbag for over 35 years.

A multi-instrumentalist who plays guitar, harp and mandolin he's well versed in playing several acoustic and electric styles.

He's had the pleasure of working with mentors Kelly Jay (Crowbar) and King Biscuit Boy for several decades.

Trickbag has released five albums that met with critical acclaim and they continue to play everywhere from festivals to local venues.

One particularly rare honour was to get to play radio station KFFA's King Biscuit Time Show with long time host Sunshine Sonny Payne in Arkansas-home to the late great Sonny Boy Williamson's radio show.

There have been many great memories over the years playing great music with talented friends too numerous to mention.

Larry continues to serve as President of the Hamilton Musicians' Guild since 2012 and is also President of the Canadian Conference of Musicians.

He looks forward to serving in both roles and continuing in the advocacy of our musicians.



Reg Denis First Vice-President

Reg Denis joined the HMG in 1971 and enjoyed a brilliant career as a professional musician alongside his longtime collaborator (and love of his life) Patti Warden.

Reg is still making music and serves on the Executive Board of the Hamilton Musicians' Guild as 1st Vice President.

Formerly of Linx, The Only 1's, Royal Order, Tangerine Forest, Pork (both versions) and Crackers, Reg received his 50-year HMG membership pin and certificate in 2023.

When Linx had run its course in the mid 1970s, founding members and Hamilton natives guitarist Reg Denis and bassist Patricia Warden decided to put together a new act – one that was as memorable on stage for its presence as it was good musically, and one that was a little less serious than their previous groups.

They recruited vocalist Monte Hawes and drummer George Holyoke, and naming themselves Crackers, they became one of Canada's first truly independent groups, playing the local area. They then expanded throughout the rest of Ontario and then into Quebec, developing a style that showed influences ranging from Frank Zappa and Jimi Hendrix to Charlie Daniels, as well as blues and jazz.

As they progressed, they began throwing in some comedic elements into their live shows, and were noticed by manager Craig Nicholson of Pizazz Productions. They became regular favourites at Toronto's El Mocambo and in Montreal at the Maples Inn, complete with comedy, shocking visuals, and X-rated antics.



Paul Panchezak Second Vice-President

For over thirty years Paul has been part of and is a founding member of the popular Hamilton-based blues band, Trickbag.

He also spent almost twenty years drumming with the legendary Richard Newell (aka King Biscuit Boy). With Richard he participated in recordings that were nominated for two Junos.

In the 1980's Paul toured with Crowbar which included Richard Newell as well as Canadian musical legend Kelly Jay.

Over a professional career that began when he was a teenager he has played and recorded with a wide variety of artists and was nominated three times in the "Drummer of the Year" category at the Hamilton Music Awards.

Aside from Trickbag Paul stays active teaching drums locally and once a week he hosts the long running "Breakfast of Champions" program on CFMU-FM.

He is a proud member of the Hamilton Musicians' Guild for more than fifty years. He presently holds the executive position of "Second Vice President".



John P. Morris Sergeant-at-Arms

'Big John' Morris has been tripping the night fantastic at local nightclubs and halls for quite a few years.

As the leader of Big John and the Nite Trippers, he entertains crowded dance floors with classic soul music that calls to mind artists like Otis Redding, Sam Cooke and Ray Charles.

Born and raised in Hamilton's north end on Hess St. North, John has hometown roots that go back generations. At an early age he began singing with his brothers as a means of bringing home a little cash to his mom in order to help out with household expenses. His brothers aside, he cites his mother as the real musical inspiration at home. "She used to sing to us a lot," he says.

These informal musical performances with his family whet John's appetite for striking out to establish his own identity. Speaking of his earliest musical influences, he mentions The Platters, Louis Armstrong, Little Richard and Chuck Berry as being inspirational, as well as Ray Smith of "Rockin' Little Angel" fame, the flamboyant wrestler/ singer/ entertainer Sweet Daddy Siki, Jack Carter, and talented family members like half brother Harrison Kennedy and extended family like Hamilton's musical royalty—the Washingtons – Bobby, Jackie, Reg and Dick.

"I am so happy," he says, "that I can bring people pleasure by my singing— that makes me feel good inside. And being part of the HMG executive is an honour that I treasure."



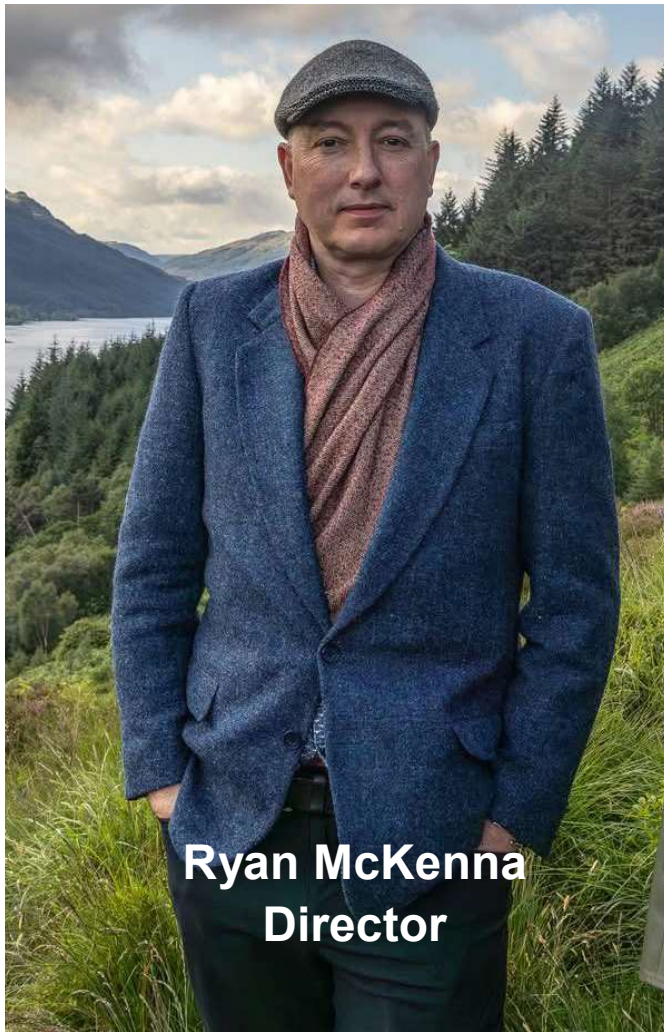
Ron Palangio Marshall

Ron was born and raised in North Bay Ontario where he began studying guitar at the age of twelve. He moved to Hamilton Ontario in 1978 to study Jazz and Classical guitar at Mohawk College's Applied Music Program.

After graduating he performed as a freelance guitarist around the Toronto-Hamilton area. Ron continued his studies at McMaster University where he graduated with an Honours Bachelor of Music (Summa Cum Laude) followed by a Bachelor of Education from the University of Toronto.

Ron taught secondary school music in Hamilton for 29 years and led several award winning concert and jazz ensembles, he was also founder and coordinator of The Golden Horseshoe Musicfest from 2005 to 2014. Ron retired from teaching in 2016 and has spent his time performing.

His versatility along with his skills in sight reading and improvisation made Ron an in demand guitarist in and around the area performing for professional theatre productions, big bands, dance, pop and classic rock groups.



Ryan McKenna
Director

Ryan McKenna is pleased to be re-elected to the position of Director on the Board of the Local 293.

A member of the HMG since 2001, Ryan has served on the board for eight consecutive years, including a term as the Secretary-Treasurer of the Guild.

Ryan is the frontman of the recording and touring Celtic act, the Steel City Rovers. Ryan also composes, co-composes and authors the original work of the band.

He has been playing professionally with his brother and fellow Guild member, Joel McKenna since joining the Local.

Beginning work in Ontario pubs and restaurants, Ryan has expanded his performance accomplishments to include appearances in half of all U.S. States as well as Ireland and the UK, but Hamilton will always be home!

Passionate about connecting and networking with people, before Ryan joined the Executive Board, he became active on the Organizing Committee for the 2017 Canadian Conference.

This led to his greater involvement with the Guild which he believes then became relational rather than transactional, which is an excellent example of the AFM's organizing philosophy and approach to member engagement. Ryan encourages all in the membership to get involved!

Who knows where it may lead?"



Lorelee McGuirl

Director

Lorelee McGuirl is a Juno-nominated vocalist, songwriter, educator, conductor, and multi-instrumentalist whose dynamic career spans more than two decades across performance, education, and community leadership. Based in the Hamilton–Burlington region, Lorelee is widely recognized for her powerful stage presence, artistic versatility, and unwavering commitment to nurturing musical excellence in others.

A classically trained singer with roots in jazz, soul, folk, and contemporary music, Lorelee has fronted numerous acclaimed projects, including The Soul Cats, Celtic Steelers, and multiple tribute productions. Her voice and artistry have taken her to concert halls, festivals, churches, and theatres across Canada, earning her a reputation as one of the region's most expressive and emotionally compelling performers.

Equally dedicated to education, Lorelee is a beloved music teacher whose holistic approach integrates vocal technique, theory, composition, performance, movement, and music history. She is also a conductor and ensemble leader, guiding choirs, student groups, and worship teams with a blend of excellence, enthusiasm, and authenticity.

As a member of the Board of Directors for the Hamilton Musicians Guild, Lorelee advocates for fair treatment, professional standards, and meaningful opportunities for musicians of all ages and backgrounds. With her rare combination of artistry, leadership, and heart, she continues to inspire audiences, students, and fellow musicians throughout the community.



John Staley
Director

John Staley has been a working musician for 61 years and have been a member of the Hamilton Musicians' Guild since 1965.

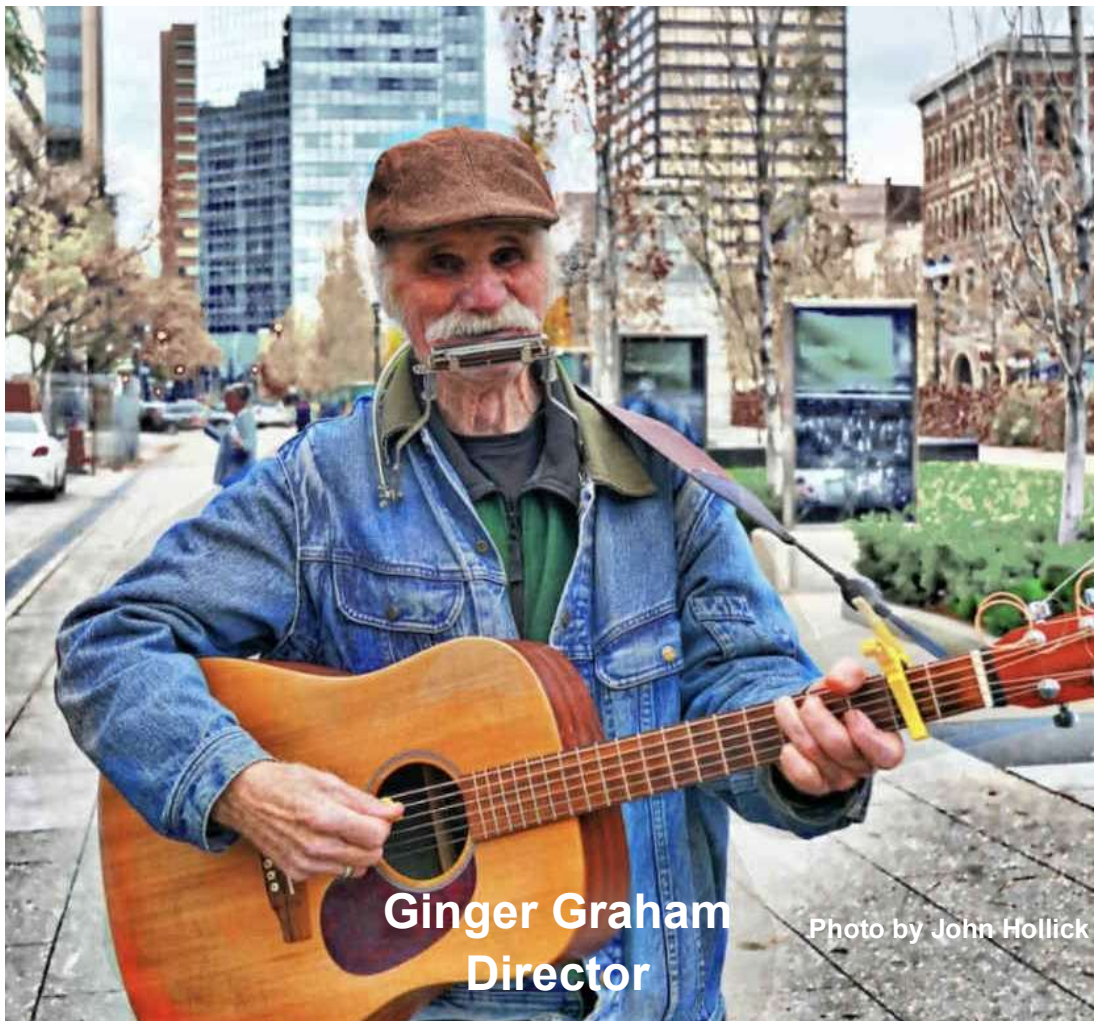
Before taking up bass guitar with the vision of becoming a rock star, he began by playing euphonium then cornet in the Salvation Army band. Later, in high school, he played trumpet.

Although a "weekend warrior", music has always been an important mainstay in his life.

Before retiring, he was a Development Engineer for the City of Burlington.

The following is a brief synopsis of other worthy pursuits:

- Hamilton Musicians Guild – President, Vice-President
- City of Burlington – C.U.P.E. Secretary, C.U.P.E. Local President, City mediator, City Assistance program councilor
- International Guild of Knot Tyers (England) – Chairman of International Executive Board
- International Guild of Knot Tyers of North America – Founder, President, board member.



With a music career spanning over five decades, we are pleased to introduce our newest member of the Executive Board: Ginger Graham.

Since embarking on his musical journey in 1972, Ginger has had the privilege of traveling across North America, crafting and performing folk music at bars and festivals, such as the Mariposa Folk Festival.

Some of the highlights of his career include sharing the stage with renowned artists such as The Good Brothers, Alan Rody, Murray McLauchlan, the Molly Maguires, and Valdy. In 1984, he wrote his original song, '1000 Words.'

Prior to his music career, he made a brief appearance in the 1969 film 'Paint Your Wagon.' Following a five-year hiatus, he returned to Ontario in 1972 and resumed his musical pursuits which currently include folk gospel music at local churches and festivals.

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Marie Phillips

Marie Phillips, BA (Hons), RRC, CFDS, PFP, FCSI, MFA-P, has been in the financial services industry since 1992.

Wealth Professionals named Marie as the 2023 Female Trailblazer of the Year & as well as placing her amongst the leading Top 50 Women in Wealth. She has received the IPC Cares Award for Community Service, Value of Advice Awards, Best Client Experience Awards, and the George R. Robinson Award (from the Hamilton Musicians' Guild), and has been published / profiled in a wide variety of articles including BNN, the Investment Executive and the Wealth Professional.

Marie was a recipient of a music bursary and, although she did not pursue a career in music, the ARTS sector is where her philanthropy is focused. An active member in her community, Marie volunteers her time advocating for financial literacy and supports many more initiatives that helps recognize achievement and advancement for the Arts.

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"She opened their eyes to some enlightening concepts that were unfamiliar to them."

Marie actively volunteers her time advocating for financial literacy and philanthropy in the arts sector and is also an amateur musician.

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NEXT STEPS PLANNING



1st ever report on mental health in the Canadian music industry shows dire need for change

94% of participants say mental health issues are 'prevalent,' while 53% have felt 'life wasn't worth living'

by Holly Gordon, CBC Music

'I think a lot of Canadians would be shocked to know that their favourite artist ... might be struggling this much,' said Unison Fund executive director Alex Johnson.

The first national study on mental health in the Canadian music industry has been released, and nearly all of its participants say that mental health issues are "prevalent" in their line of work.

"Soundcheck: Mental Health in the Canadian Music Industry" surveyed more than 1,250 music professionals through a bilingual survey, focus groups and in-depth interviews. Participants encompassed artists, crew members, managers, venue operators, educators, media professionals, festival staff and executives in an attempt to reach the wider industry and not solely musicians.

The findings are dire: 94 per cent of participants agreed that mental health issues are "prevalent" in the Canadian music industry; 86 per cent have "personally experienced challenges;" and 95 per cent have "witnessed challenges in others."

Additionally, 53 per cent of respondents have felt that "life wasn't worth living;" 42 per cent have "wished they were dead;" and 43 per cent have "thought of taking their own lives."

"This is not about fragility," said Catherine Harrison, lead researcher on the study and president of Revelios, which both ran the study and provided funding for it. "It's about systems. When over half of respondents have felt life wasn't worth living, we are no longer talking about isolated burnout — we are looking at structural harm. The Canadian music industry must confront how work is organized, led and supported."

Musicians announcing breaks for their mental health has become increasingly common in recent years. Justin Bieber surprised fans almost a decade ago when he famously cancelled the final concerts on his 2017 Purpose tour because he wanted his "mind, heart and soul to be sustainable."

But once the pandemic hit, more artists followed suit: in 2022, Shawn Mendes cancelled the end of his tour, saying he needed to "take the time I've never taken personally to ground myself and come back stronger." Orville Peck postponed his Bronco tour in 2023, saying his "current mental and physical health won't allow me to bring you my best;" and as recently as last month, Demi Lovato pushed back her tour to "protect" her health.

But postponing a tour and taking time off to recover isn't a luxury the average musician or music industry person can afford.

The call for mental health support has been coming from inside the house for some time. Alex Johnson, executive director of Unison Fund, a non-profit that provides phone counselling and financial

assistance to members of the Canadian music industry that was also a promotional partner for the survey, said none of the results surprised her but they were “very validating.”

“It really brought to life in numbers some of the things that anecdotally I had witnessed in meeting with our community and working for music workers,” she explained. She added that the industry hasn’t recovered from the COVID-19 pandemic, and added financial precarity and stress is still felt from that time.

Juno-nominated singer-songwriter Amanda Walther was one of the Soundcheck study participants, and said she was immediately interested in the study when she heard about it.

“As a full-time musician for 20-plus years, I have had many experiences within our industry that felt unsafe, unprofessional and unbalanced,” she said via email. “There are no central bodies to protect us when the work environment is unhealthy, and the entire system seems to be set up to assist companies in making profits rather than the day-to-day experience of being an artist. I felt like this study was long overdue.”

Walther said she has created her own work practices to protect herself, but she still struggles to uphold those boundaries. “This industry’s expectations of artists are unsustainable, unrealistic and, frankly, unhealthy,” she said.

With the release of this first national study, Unison’s Johnson believes it will finally provide a baseline to create the systemic supports that are so needed in the industry, including the possibility of paid sick leave, benefits and security for a population of artists who are getting older. She has already had conversations with labels and agents who have read the study, and want to support their artists.

It will all cost money, though, and arts funding at varying levels of government is seeing cuts. But Johnson cites a “proven connection” between healthy arts sectors and healthy communities as the reason to find a budget for the “multi-billion dollar economic driver” that is the music industry.

“I think a strong, united, healthy Canada needs to be doubling down on its arts funding right now,” she said. “Not just for the wellness of our artists or the wellness of our music workers, but for the wellness of our nation and for the unity of Canada.”

In wake of mental health study, 3 London musicians share how they cope

National in scope, the Soundcheck study took a broad look at some of the unique challenges facing people who work in the music industry. (Submitted)

The Juno Awards put all eyes and ears on the successes of Canadian musicians, but some artists are talking about an issue gaining traction in the music industry: mental health.

After a first-of-its-kind study highlighted serious and endemic mental health challenges facing people in the industry, three London musicians say they understand the struggle and have worked out ways to deal with them.

While musicians get to follow their dream, they also often face isolation, financial instability and huge struggles with self-worth. That also comes with harsh judgement and criticism of their work.

CBC London spoke with three working musicians who each say they're grateful the issue is getting some much-needed attention. They also shared some of the ways they've learned to cope with the unique pressures that come with the musician's life.



Leanne Mayer: Help not always easy to find

Solo musician and choir director Leanne Mayer said self-employed musicians often don't have the same access to professional help as people with 9 to 5 jobs. (Chris Jenkins)

Leanne Mayer is a solo musician and choir director. For the past four years, she's been directing the Shout Sister Choir.

Mayer said musicians may be surrounded by a supportive audience on stage, but getting there often first means spending a lot of time alone, which can take a toll.

"There can be a lot of isolation when you're self-employed, working different hours," she said. "Sometimes your family and friends suffer from that, you're not always available in the evenings when the fun stuff is going on with them."

Another challenge Mayer flags, one identified in the Soundcheck report, is that musicians don't always have an easy or affordable route to getting professional help with their mental health.

"Counselling can be very expensive and typically musicians don't have benefits," she said. "So if they want counselling, they're paying out of pocket which can be very difficult. It can be \$100 an hour. If you're a single musician, that can be a real challenge."

Mayer said she's learned to lean heavily on the camaraderie of other musicians, who often understand because they share the same struggles.

"Everybody I've ever met in the music community has been so warm and welcoming," Mayer said.

"There's a sense of kinship because you're a musician. You really feel that you're part of something special, especially in the London music community."



Sarah Smith: When the party stops being fun

Roots rock singer Sarah Smith admits she got too caught up in the partying that often comes with a life in the music business and had to find ways to pull back. (Kevin Vyse)

London-born singer songwriter Sarah Smith has spent more than 25 years in the music industry. At times music has served as her therapy, but the musician's road hasn't always been an easy path for her.

"I've had mountains and I've had valleys in my mental health state," she said.

Smith admits to at times finding herself stuck in the "hamster wheel" of constant playing, performing and partying.

One night, on stage at London's Aeolian Hall, she felt the hard partying had caught up with her and that the audience maybe knew it.

"I felt like they could see right into my soul," she said. "I felt like I was a fraud, that what I was putting out there was not what I was living. That helped me see the light."

Shortly after, Smith was able to pull back from the hard-living life while continuing to record and perform.

"I had help," she said. "I dove into recovery and found a new way to live. I think people are waking up now and realizing the hard work it takes to maintain this career."

Justin Maki: Learning to lean on therapy

St. Thomas musician Justin Maki says regular visits with a therapist is something he sees as an investment in his own well-being. (Submitted)

St. Thomas, Ont., singer-songwriter Justin Maki became a fulltime musician five years ago when the pandemic put an end to his job selling cars. He's toured across Canada and the United States. He

also teaches vocals, guitar and songwriting.

Maki said he's learned to become resilient while following a career path that brings plenty of ups and downs.

"You have to be flexible and nimble and multi-faceted in this industry. You have to get comfortable with not knowing what's coming around the corner."- Musician Justin Maki

Traversing some of the valleys pushed him into what he calls "quite a serious period of anxiety and depression."

"There was a period where I definitely went through some grief and some big mental health struggles," he said. "But I worked through it and got the help that I needed."



Maki continues to have regular visits with his therapist. It's not always easy for musicians to access professional help, but he's found it's worth the expense.

"It's really a good way to keep things in perspective and keep things intact. I see it as an investment in my future," he said. "Just to be in a better mental state overall, then I'll be able to navigate business and music situations better."

He also recommends musicians make it a priority to stay in regular contact with others working to may their way in what can be an unforgiving industry.

"We spend a lot of time alone in our rooms practicing, tweaking mixes sending emails," he said. "But I think it's also important to get out there and find a community of like-minded musicians and creatives. Just know that you're not alone."

The Hamilton Musicians' Guild has website links to resources for musicians if they are in crisis or feel they are suffering from mental health issues:

[Mental Health Resources - Hamilton Musicians' Guild](https://www.HamiltonMusicians.org/mental-health-resources/)

<https://www.HamiltonMusicians.org/mental-health-resources/>

If you feel suicidal, or have thoughts about harming yourself or any other person, call 9-8-8 from anywhere in Canada.

P2 Work Permit FAQs:

1) USCIS Fees: The fees for the US **Department of Homeland Security** are as follows:

Regular Processing: \$510 USD

Premium Processing: \$510 USD + \$2805 USD (the two payments must be separate)

2) Processing Times:

Please note that processing times are determined by the US government, not the American Federation of Musicians. To view USCIS processing times click here <https://egov.uscis.gov/processing-times/>: -> Select "I-129 Petition for a Non-immigrant Worker, then, -> Under Form Category, select "P – Athletes, Artists, and Entertainers. The processing time noted is the length of time any specific USCIS Service Center took to complete 80% of files over the prior 6 months. Therefore, the file may be approved within that timeline, or in less time than that noted.

USCIS determines, through its central processing office in Texas, which Service Center (California or Vermont) the petitions are forwarded to. Approximately 35-days after the file has been in processing, the AFM will be advised which office is adjudicating the Visa, thereafter we will be able to provide a rough estimate of processing time remaining. In addition to USCIS processing times, please add additional time for the AFM office to review, process and courier the petition to USCIS.

While we try to submit all applications to USCIS within 72-hours of our office receiving them, there can be delays due to the volume of applications, holidays, or shipping delays.

*If you are a Permanent Resident, please take into consideration Visa Appointment Wait Times when you are preparing your application.

3) Transfer Notice: If you check the status of your application online and see that USCIS has "transferred" your file, this is normal. All applications are sent to the Texas USCIS office, and they transfer cases as needed to the Vermont and California offices. These are new procedures that the USCIS has implemented and will not affect the processing time of your application.

4) Consulate Interviews (Permanent Residents): Only P visa applicants with a prior visa who are applying in the same classification within 48 months of that prior visa's expiration date are eligible to have their interview requirement waived.

5) Canadian Banks Not Issuing USD Money Orders: Some banks across the country, most notably RBC, have stopped issuing USD Money Orders. If you are unable to obtain a USD money order through your Canadian bank, you may consider the following:

- * Obtain a money order from a US-based bank - you must hold an account or have other access to a US financial institution
- * If you hold or have access to a credit card issued by a US Bank, the fees may be remitted under the USCIS form at the following link: <https://www.uscis.gov/g-1450>
- * Obtain a money order from the US Postal Service
- * Inquire with a close personal or business contact who may have the ability to assist in obtaining a money order through either their Canadian or US financial institution.
- * If none of the above is possible, please contact immigration@afm.org or (416) 391-5161

Tuning up for airport security

Boarding an airplane with a precious musical instrument can be a worrying experience, but it doesn't have to be. And while some musicians are frequent fliers, others may never have taken an instrument in the air before.

CATSA knows that instruments can be rare and fragile, and wants to work with you to make sure you, and your instrument, arrive safely at your destination. Here's what you need to know, and the steps you can take, to make the security-screening process harmonious.



Passengers *do* have some choices about how to go through security.

Carry-on or checked?

You can choose between checking your instrument with the airline or bringing it into the cabin as carry-on luggage.

Consult your airline ahead of time to determine if your instrument qualifies as a carry-on (depending on its size, it may have to be checked).

- Remember that most airlines limit the number of carry-on items you may bring.
- The airline may give you the option of purchasing a separate ticket for your instrument.
- If you opt for carry-on, you must comply with the rules for permitted items.

Whether carry-on or checked, it is up to you to ensure that fragile items are packed properly and safely.

X-ray or manual search?

If you opt to bring your instrument as carry-on, or purchase a separate ticket, you'll bring it with you through the security screening checkpoint. You have a choice here as well: you can allow your instrument case to be scanned with the X-ray machine or you may request a manual search.

Kudos to Local 180 The Harp for first seeing this notice.

EVERY GIG WILL BE A UNION GIG!



Net wages will be at or above the local union's wage scales, and Locals will receive both work dues, if applicable, and contracts — and we'll handle all communications with potential purchasers.

AFM Entertainment is now accepting registration from AFM members who are solo artists or leaders of self-contained bands and ensembles, in every genre of music.

AFM **Entertainment.org**
THE FIRST FEDERATION-OPERATED INTERNATIONAL BOOKING AGENCY



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U.S. Work Permits for Canadian Musicians

The American Federation of Musicians of the United States and Canada (AFM) is recognized by United States Citizenship and Immigration Services (USCIS) as an authorized petitioner for P2 work permits on behalf of AFM members, and their support personnel.

While the AFM provides consulting services to all musicians, the P2 Work Permit is a member-specific service.

The P2 Work Permit

For most musical work in the United States, musicians require a Classification P2 Work Permit, or other non-immigrant permit.

Processing Times and US Immigration Fees

USCIS have advised that Regular Processing Times are 11.5 months. If entry to the United States is required in less than 11.5 months, see Premium Processing details below.

For Regular Processing, provide \$510 USD. It is recommended you submit your package at least 10.5 months, plus 5 business days prior to your first gig. Payment options are listed below.

For Premium Processing, provide 2 separate payments of \$510 USD, the other \$2,965 USD. It is recommended you submit your P2 package at least 45 days prior to your first gig.

NEW MAILING ADDRESS: Please mail or drop off P2 packages to: 895 Don Mills Rd, Suite 202, Toronto, Ontario M3C 1W3 .

USCIS Fee Remittance Changes

Effective immediately all P2 applications received in the AFM Canadian Office will require one of the following forms of payment to cover the Department of Homeland Security petition fees.

1) If paying by Credit Card or ACH Debit Transaction issued by a United States-based financial institution, complete the Department of Homeland Security Authorization for Credit Card Transactions form <https://www.uscis.gov/g-1450> or bank withdrawal form (ACH Transaction) <https://www.uscis.gov/g-1650>. Please note for Premium Processing provide 2 separate payment forms of \$510 USD and \$2,965 USD and include it in your P2 application package.

OR

2) If paying by USD-money order, make payable to AFM.

Some Canadian financial institutions have stopped issuing USD Money Orders when purchased through personal banking accounts. If unable to obtain a USD money order through your Canadian

institution, you may consider the following:

Obtain a money order from Canada Post or the United States Postal Service

Inquire with a trusted personal or business contact who may have the ability to assist in obtaining a money order through their Canadian financial institution.

If none of the above is possible, please contact AFM to discuss by email immigration@afm.org or call (416) 391-5161.

AFM Administrative Fee

- Regular Processing is \$125 CAD for the first person, plus \$25 CAD for each additional musicians/technicians.
- Premium Processing is \$150 CAD for the first musician plus \$25 CAD for each musicians/technicians.
- When changing processing type from Regular Processing to Premium Processing a Change fee of \$25 CAD is required.
- **The P2 Replacement Letter fee is \$50 CAD.**

For more details please email Liana White lwhite@afm.org with questions on the Department of Homeland Security fee.

NOTE: 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 weekly observance of the average turnaround time from submission of application to receipt of approval. You may contact our office to confirm times haven't drastically changed.

Canadian Federation of Musicians

Phone: 416-391-5161

Toll Free: 1-800-463-6333

Fax: 416-391-5165

Noelle Nedrick

Artist Immigration Administrator

nnedrick@afm.org

Ext. 1004

Grim Pham

Artist Immigration Administrator (Bilingual)

gpham@afm.org

Ext. 1007

Melanie Jagmohan

Artist Immigration Administrator

mjagmohan@afm.org

Ext. 1002

Adoro S.D.G. Silent Sticks



& Heritage Heads

If you have never tried **Adoro Silent Sticks**, grab a pair and give them a try! 80% reduction in sound with the same feel as a traditional stick. Use them at rehearsals or to play low volume gigs.

Adoro Heritage heads are synthetic calf heads that reduce the attack and tune a third lower than regular heads. A great combination with Silent Sticks, giving you the warm and full sound of amplified drums when playing acoustic.



Adoro Silent Sticks, Silent Beaters and our new Heritage drum heads are available all across Canada at Long & McQuade.

For more info, or retailer inquiries, contact Allan Langvee
(North American Retail Sales): allan@adoro-drums.com or 905 483-7041

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Dial down drum volume by 80%*
Perfect for: rehearsal, living room gigs, worship sessions, home practice and everywhere drum volume is a concern!
*volume reduction average is 4-9dB compared to regular sticks and rods.

Quiet. Without the cost.
www.silent-sticks.com



January 13, 2025
Ottawa, Ontario

The Canadian Conference of Musicians' is proud to announce an agreement with ARTISTI!

ARTISTI is the Canadian licensing body that has been managing the collection and managing of neighbouring rights for musicians and artists in Quebec since 1997.

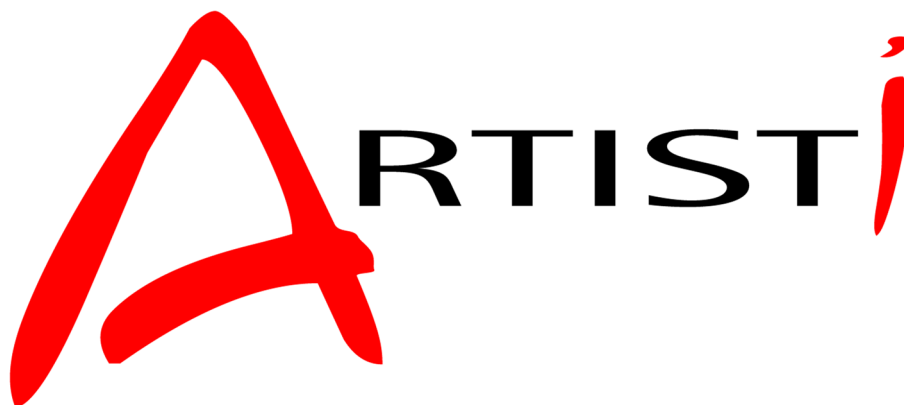
Upon the winding down of business by our former partner, MROC, ARTISTI has welcomed the vast majority of former MROC members and has approached the Canadian Conference to form an agreement similar to the one we had with MROC.

After productive negotiations we are delighted to announce that talks were successfully concluded in late December 2024.

This achievement was possible because of the positive relationship among all the parties involved.

Canadian Locals will direct all CFM members, to join forces with ARTISTI to ensure that their rights and royalties are protected and efficiently managed while enjoying personalized support and exclusive resources.

All HMG members are encouraged to sign up at <https://www.Artisti.ca/en/>



Sending your instrument through the X-ray

If the instrument case is small enough to go through the X-ray machine safely, place it in a bin – don't hesitate to ask for assistance if you're not sure, and mention if the item is fragile.

Choosing a manual search

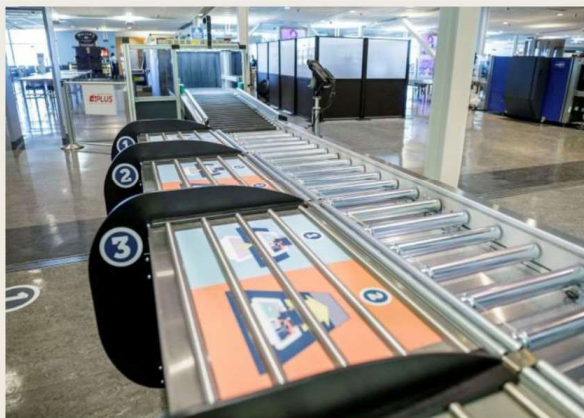
If the case is too large for the X-ray machine, or if you prefer to bypass the machine, your case and instrument will be manually searched by a screening officer.

- The screening officer will be careful with your instrument, however you should mention to the officer that the item is valuable, and if it is fragile.
- You may ask the officer to explain each step of the process before taking the action, so you can provide any special handling instructions.
- The officer will need to remove the instrument from its case in order to conduct a visual inspection of the instrument and a manual inspection of the case, including an explosive trace detection swab.
- Afterwards, the officer will offer to repack the case or let you repack it yourself.

Screening officers handle all passengers' belongings with care, but please let the officers know how important your instrument is to you and provide special handling information as early as possible during the screening process.

Be ready for automated screening lanes — at home and abroad

New CATSA Plus security lines have been installed at some airports in Canada, and there are similar automated lines in other countries. The new lines allow several passengers to divest their belongings at once, all sending bins to the X-ray machine. This makes the process more efficient, but travellers should be aware that it also means their bins may be interspersed with those of other passengers, and they may lose sight of their bins momentarily as they travel along the conveyor belt and through the X-ray.



At CATSA Plus lines, remember:

- You control how your items are divested and can choose to put your instrument case in your final bin so you can watch for it exiting the X-ray.
- As with regular screening lines, you may request a manual search so your instrument case does not need to be placed on the conveyor belt.

Kudos to Local 180 The Harp for first seeing this notice.