# THE LIBRETTO

2026_2

## Autumn Greetings from the Hamilton Musicians' Guild

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**Official Journal of the Hamilton Musicians' Guild**

# Hamilton Musicians' Guild

## September 2026 President's Report

Larry Feudo
President

It seems as though summer went by in a flash and I hope everyone got to enjoy the hot weather and kept busy playing.

As always, every summer there were many MPTF sponsored gigs from Concession Street Fest and Sidewalk Sounds, Music at the Waterfront, It's Your Festival, Cactus Fest, the Hamilton Public Library and the usual seniors' homes.

I just wrapped up negotiations with Theatre Aquarius for a three year Agreement that saw healthy raises in the fees and the pension, among other provisions. We also got the appointment of a steward to act as the players go-between with management. Special thanks to Kitchener Local 226 president Paul Mitchell who consulted with us in the negotiating process. As an "in the pit" player at the theatre, his insights were very essential to the process of representing our member's interests.

I'm pleased to note that Folk Canada will be held here in Hamilton from Oct 14 to Oct 18. This will be their first of two conferences to be held annually here in Hamilton. I would urge all of our members in the folk genre to attend. There will be a strong presence of the Canadian Conference of Musicians in attendance representing our union.

October 1st marks the beginning of a three month membership drive ending on December 31st. Initiation fees of $105 (local and federation fees) will be waived so now would be a good time to encourage your non-member friends to join.

On a sombre note, we recently lost a dear friend and former life member Sonny Del Rio AKA Dennis Grasely.

I had the pleasure of working with Sonny for 35 years and he was always the life of the party. The bon vivant of the sax who loved to entertain was named by the City of Hamilton as the 12th most famous Hamiltonian. His charity work was also recognised when he was awarded the Queen Elizabeth II Diamond Jubilee medal in 2012.

There will be a Celebration of Life on November 14 at the Corktown Pub, look for Paul Panchezak's article for a reflection on Sonny in this issue of the Libretto.

Yours in solidarity,

*Larry Feudo*

## Player Conferences, AI Litigation, and Contract Safeguards

*by Allistair Elliott, AFM Vice President from Canada*

The Organization of Canadian Symphony Musicians (OCSM) conference wrapped up last week in Winnipeg, Manitoba. Celebrating their 50th year, delegates from 21 orchestras across Canada met and shared orchestra reports. They also heard from Orchestras Canada Executive Director Katherine Carleton, the Musicians Pension Fund of Canada, and other guest speakers. Attendees took part in an interactive discussion with AFM Symphonic Services (SSD) Director Rochelle Skolnick and Field Negotiator Richard Sandals. Delegates met the newest member of our Canadian SSD staff, Chantal Brunette. As a French speaking bilingual negotiator, Brunette brings additional depth to our staff.

Having attended the Theater Musicians Association (TMA), Regional Orchestra Players Association (ROPA), Organization of Canadian Symphony Musicians (OCSM), and International Conference of Symphony Musicians (ICSOM) conferences, I want to express my thanks to the leadership and delegates of each. The inclusive hospitality, and opportunities to listen and share about working conditions, victories, and challenges, are vitally important to the health and wellness of our collective players associations. Most of all, thank you for taking time out of your summer to show up and speak up.

As reported in the July *International Musician*, a breach of contract lawsuit has been filed against Universal Music Group (UMG) and Warner Music Group (WMG). The suit alleges that the labels violated the Sound Recording Labor Agreement (SRLA) by failing to compensate session musicians after making lucrative artificial intelligence licensing deals. The legal action follows settlements the labels reached with AI music generators Suno and Udio. While those agreements allow the tech platforms to continue utilizing vast catalogs of recorded music for generative AI training, the AFM argues the labels pocketed the revenue, while completely bypassing the creators who played on the tracks.

The importance of using an AFM recording contract for all recorded music has never been more critical to the protection of your music. Even if you record a solo track as a guest artist on someone's recording, you should use an AFM recording contract. In this specific instance, the Single Song Overdub Agreement would be the one to look at, although contracting under the SRLA would also be an option. Protecting your sound, compositions, and artistry to make sure you are credited, compensated, and can choose to provide or withhold consent for future use is just smart business practice.

Releasing your recording without such protection, into a world where machine learning is eating up whatever it can find and strengthening the technology with all that it inhales, could mean you are supporting the technology that may eventually replace your spot on the recording. As we fight these battles in negotiations, do your part to make sure you have the protection of an AFM contract. Please reference the EMSD articles in this issue, and always know staff is available to assist through your local. It just might make you more money someday. That's what the union can do for you, but only if you do it for yourself too!

It is with sadness I share the August 1 passing on of Mark Johnson, former secretary-treasurer and president of Local 547 (Calgary, AB). Johnson joined the Calgary Philharmonic Orchestra in 1978 as principal bass trombone and held that position for 24 seasons. I met him when I first joined the Executive Board of Calgary Musicians Association in the 1990s. Johnson led by example, always putting members first and served with the highest integrity. He also served as vice president of the Canadian Conference, and went on to represent orchestra musicians nationally, working as part of the AFM Canada staff from 2004 to 2006. Sincerest condolences to his wife Stephanie and daughters Katrina and Nicola.

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Director

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Director

Michael Bittle
Office Admin

## Office Admin Report

Michael Bittle

**Was it just my impression, or did the summer go by too quickly? This is starting to be a theme.**

**The day to day administrative work of the office continues unabated. Invoices come in; bills get paid, reports done on time, receipts deposited. There is a kind of rhythm to the work.**

**We regularly hold our Executive Board meetings in the new office, and we held our first General Membership Meeting here at the end of June. It was well received and so we are now planning to hold future meetings here, and we're also looking at restarting the jam sessions that were so popular.**

**On to other topics: so far this year, we have submitted 60 MPTF applications for some 250 of our members since May, representing $ 21,000 of our $ 45,000 allocation for this MPTF year (The MPTF year runs from May to April.). Virtually all of this has gone to Freelance members of the HMG (plus some from the HPO).**

**As a reminder, each HMG member is provisionally entitled to 3 MPTF gigs per year. More information on this appears later in the Libretto.**

**Speaking of MPTF, the new MPTF application process seems to be working well. There is an online application form that must be filled out for any MPTF application—it is available on the HMG website https://www.HamiltonMuscians.org.**

**NOTE: when you do an MPTF gig, please do not call the office looking for your cheque. Once the gig is done, we confirm this with the MPTF office in New York, they prepare their cheque and send it to us. Then we can pay you. It typically takes a couple of weeks. We don't have the MPTF funds sitting in a bank account to pay you right away.**

**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, but on par with last year, and a number of former members have decided to rejoin the Guild.**

**On the other hand, the number of HMG members applying for P2 visas seems to be increasing and as a result we have members extending their membership into 2028.**

**If you look at the Local Membership comparison chart down below, you'll see that we have lost about 6% of our members compared to -24% for Edmonton, -19% for Vancouver, -15% for Ottawa, and -9% for Montreal. Only Toronto has fared better that we have.**

**To reverse our membership drop, we have launched a New Member Recruitment program from October to December. The highlight will be the temporary removal of the $ 105 Initiation Fees that new members normally have to pay. This plan was approved by top echelon of the AFM.**

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

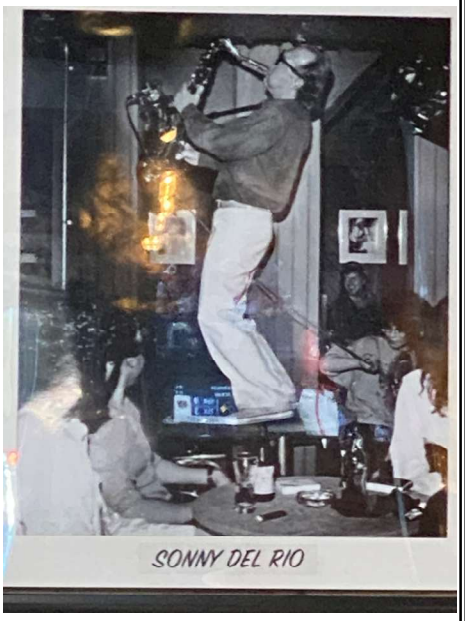
## Membership Information

| | Sept. 30, 2026 | October 2025 | September 2024 |
|---|---|---|---|
| Current Active Members | 601 | 638 | 650 |
| New Members (Year to Date) | 29 | 45 | 96 |
| Reinstated Members (Year to Date) | 6 | 9 | 19 |
| Suspended Members (Current Quarter) | 16 | 15 | 3 |
| Expelled Members (Year to Date) | 29 | 25 | 26 |
| Resigned in Good Standing (YTD) | 38 | 39 | 4 |
| Deceased Members (Year to Date) | 2 | 1 | 1 |

## CFM Locals Active Membership Roster Comparison Chart

| LOCAL | CITY | September, 2026 | October, 2025 | September, 2024 |
|---|---|---|---|---|
| 406 | Montreal | 2982 | 3258 | 3112 |
| 149 | Toronto | 2893 | 2850 | 3024 |
| 145 | Vancouver | 1335 | 1593 | 1570 |
| 293 | Hamilton | 601 | 638 | 650 |
| 547 | Calgary | 582 | 586 | 591 |
| 390 | Edmonton | 573 | 711 | 677 |
| 180 | Ottawa | 532 | 611 | 587 |

**Paul Panchezak**






# RIP: Sonny Del Rio

Quite a long time ago, Sonny Del Rio made a record entitled, “Forty Years of Rock and Roll (And All I Got Is The Blues)”. At the time, forty years seemed like a real longevity mark. However, Sonny had a lot more to say, adding more than a quarter century to that total before he passed away on September 18, 2026. By then he had been blowing his rockin’ saxophone for more than sixty-five years.

Born Dennis Grasley, Sonny was a Hamiltonian through and through, growing up on the beach strip and in the east end of the city. And, like many teenagers in the 1950’s he grew up quick. He was married by 16 and began playing music professionally at about the same time.

His friend Richard Newell (King Biscuit Boy) spoke of seeing Sonny playing with a combo on the roof of the snack bar at a local drive-in movie theatre. Richard claims this served as an inspiration to begin his own entertainment career. It wasn’t too much later that Dennis Grasley adopted the stage persona, Sonny Del Rio.

He was already known to friends as Sonny when he joined an established band called the Del Rios. The band had decided that, like the Ramones, all members would take the band name as a stage surname. Hence – Sonny Del Rio. It seemed to fir the flamboyant sax man.

It would be quite a task to list all the musicians and bands Sonny played with over the years. He was liable to turn up anywhere and play with just about everyone. It would seem that every musician in Hamilton must have crossed musical paths with Sonny at one time or another. In about 1980 his career was accelerated when he joined Ray Materick’s touring band, a group that also included two other Local 293 members, Terry Bramhall and the late Jack Pedler.

After some legendary cross country touring the band eventually disbanded and Sonny put together an updated version of the Del Rios. The group settled in to what is now deemed a residency at the Queens Hotel on the corner of Ottawa and Cannon. He was such a familiar face at the club that Kelly Jay often referred to Sonny as “King of the Queens.”

Speaking of Kelly Jay, this is where I enter the picture. I first played with Sonny Del Rio around 1984 in a short-lived quartet called “Kelly Jayz” which included bassist Rick Waite, ex-Florida Razor Bruce Cameron, myself and Kelly Jay.

King Biscuit Boy would often join us for gigs. After returning from a notorious tour of the west, Richard (Biscuit) decided he would join us on a regular basis and he and Kelly decided to revive the billing of Richard’s first album “Official Music”. So, with Alex MacDougall replacing Cameron on guitar, Sonny, Rick, myself and Kelly and Richard became “King Biscuit Boy with Crowbar”. In a band that was part musical group and part thrill ride we toured constantly from 1984 to 1988.

We crossed the country from St, John’s Newfoundland to Vancouver and south into the U.S. with gigs in Cleveland and a prestigious Saturday night headlining at the legendary Tipitina’s club in New Orleans. The New Orleans gig was a five day “gonzo” adventure with Sonny Del Rio generally at the centre of the maelstrom. Indeed, stories of Sonny Del Rio’s antics are numerous and legendary and we can’t even begin to relate them in detail.

Following the dissolution of Crowbar at the end of the 80’s Sonny headed west, living for a while in Calgary and Vancouver and eventually settling on Vancouver Island in Nanaimo and later Qualicum Beach. Before leaving Ontario though he got a chance to play on a Juno nominated record of Richard Newell entitled “Richard Newell a.k.a. King Biscuit Boy”. Sonny was very prominently featured throughout the disc and the consensus is that this represents some of his best recorded playing. “Recorded” is a key word here.

It might be assumed that most of his very best performances went undocumented. Sonny was at his best in a live club setting where he was invariably a ball of fire. At any moment he might leap from the stage and jump up on your table generally upsetting a whole order of expensive cocktails and then he would proceed to “walk” the table across the room all the while blowing his horn non stop.

In the 1990’s Sonny returned to his hometown from the west and with the help of his old friend Bobby Johnson (Georgie Fab) recorded two solo albums – “Forty Years of Rock and Roll (And All I Got Is the Blues), a good one, and “Welcome to Saxland”, an even better one. He also reunited with King Biscuit Boy to duet on two Del Rio compositions, “Seventh Avenue Blue” and “Two Hound Blues”.

As time went on it seems that Sonny became less dangerous and more regal – an elder statesman of the Hamilton music scene. His band, the Five Star Revue, were frequently featured in clubs and on concert and festival stages. Above all Sonny began to reap long overdue and well-deserved accolades. I was happy to be re-united with Sonny on many gigs in his later years; sometimes subbing in with his “Five Star Review” and more often having Sonny join Trickbag on stage usually performing what became a signature tune, Louis Jordan’s “Saturday Night Fish Fry”. That song always brought back memories to Sonny and I of our wild adventure with Crowbar in the “Big Easy” way back in 1986.

Now they are my memory only. It’s hard to believe Sonny is no longer with us. He was always such a vibrant personality. Any time you turned a spotlight on him he would rise to the occasion. Crowbar once recorded a live album titled “Larger Than Life and Live’r You’ll Ever Be”. Although Sonny didn’t play on that one the title describes him to a tee. He was a singer, a songwriter and a dynamic sax player but above all he was one of a kind. And you know it’s the one of a kinds that you miss the most when they’re gone.

**From October 1 to December 31,**

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**and save $ 105.**

As a mid-career professional, your gear is more valuable, your time is more precious, and your future deserves more security. That's why the Hamilton Musicians' Guild is making it easier than ever for veterans to go pro.

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**- Professional Network:** Connect with a community that respects the craft as a business.

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

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*www.HamiltonMusicians.org*

# Membership Matters

Membership Activity July 1, 2026 to September 30, 2026

## WELCOME NEW MEMBERS

Virginia Arnott-Wood
Anjali Covill
Geraldine Defoe
Trevor Friday
Dan Gibbons
Cameron Levack
David MacKinnon
Ralph Meyer
Larry Rodrigue
Susanne Seelig-Mense
Bob Smith
Geoffrey Tiller

## EXPELLED MEMBERS

Troy Dowding
Cole Agnew Gardner
Paul Hampson
Wioletta Markewycz
Mariusz Michalak
Dragoslav Milanovic
Slobodan Milanovic
Jacob Moon
Ronald Porter
Dianne Rintjema
Miroslaw Wysocki

## SUSPENDED MEMBERS

Mike Alonzo
Michael Cavallo
Michele Cavallo
Shawn Cavallo
Sheldon Desouza
Stacy Hughes
Jonathan Ingham
Scott Komer
Anthony Moreino
Rich Oddie
Meagan Poutsoungas
Nathan Skeba
Pavel Soltys
Marc Walker
Jeffrey Wilson

## REINSTATED MEMBERS

Fraidoon Aadam
Paul Butcher
James Hawei
Mark MacPherson
Frank Rocchi

## RESIGNED MEMBERS

Michael Cooper
Billianne Lowry
Goran Nikolic

**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 Bylaws 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, even years later.**

**Hamilton Musicians' Guild**
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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 250 musicians in 60 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 Day 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.

**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.**
6) **Do NOT call our office looking for a cheque. It will be issued once the funds are received from the MPTF office in New York.**

The 39th annual Folk Canada conference will be held in downtown Hamilton from October 14 to 18. The 2026 Lineup includes an amazing mix of styles representing the wide breadth of talents that make up the Folk Music Community. 70+ artists performing in 16 different languages, will take the stage over what is sure to be an exciting week of development and discovery.

Special arrangements have been made to fincnailly support many of these musicians through the MPTF fund, without diminishing our annual allocation for our own members.

# MPTF Gigs—Grant or Fee for Service:

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

MPTF gigs are considered to be an Artist Project Grant. As such, MPTF payments 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.

To clarify, MPTF gigs pay you an Artist Project Grant. The Guild is NOT your employer. You are NOT working for the HMG when you do an MPTF gig. Our role is simply to handle payment of the grant. If you received a Canada Council grant, you wouldn't be asking them for HST or pension. The HMG has NOTHING to do with HST or pension on MPTF gigs.

If you were to contact the MPFC, you will learn that an MPTF gig is not "covered employment" as defined by the MPFC, and an MPTF grant is not "covered earnings" as defined by the MPFC:

- Covered employment is the work done for an employer that is required to contribute to the Plan.
- Covered earnings are scale wages on which pension contributions have been made to the Fund on your behalf.

Have any additional questions? Ask your tax advisor about the difference between an Artist Project Grant and an Artist Fee for Service.

# Petrillo Grant Policy

Started in 1951 with a $10,000 personal contribution from AFM President James C. Petrillo in memory of his late son, the Lester Petrillo Memorial Fund for Disabled Musicians is a charitable trust fund that provides financial aid to disabled members. This fund is not intended to replace health insurance or provide general loans, but does supply modest amounts of assistance to qualified applicants on an emergency basis.

The trustees have complete discretion in determining eligibility and amount of the benefit, except that no benefits shall be paid to or on behalf of a person who is not physically or mentally disabled (as that term is defined by the trustees) and who has not been an AFM member in good standing for at least the preceding 12 months.

The application form is available on the AFM website (www.afm.org). Completed applications from Local 293 members must be first submitted to the Hamilton Musicians' Guild, along with supporting medical documentation. The Local will review the application and forward it to the Office of the International Secretary-Treasurer for consideration. Members will receive only one benefit cheque in any calendar year. A payment provided one year is not guaranteed for any subsequent year. Petrillo grants are non-taxable.

# Pedler Grant Policy

The Hamilton Musicians' Guild **Bob Pedler Fund** was started in 2017 to supplement funds received by certain recipients of the Petrillo Fund grants. Unlike Petrillo funds, Bob Pedler funds go only to actual working musicians. This is to help our members who rely 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 recently received a Petrillo Grant
* Must be a member in good standing in the HMG for at least the preceding 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 n Canadian funds.

There is no separate application for a Pedler grant. Any member who receives a Petrillo grant is given automatic consideration for a Pedler grant. Pedler grants are non-taxable.

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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.

"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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CIPF MEMBER

# 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!

AFM AMERICAN FEDERATION OF MUSICIANS UNITED STATES CANADA

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

PICKS & STICKS MUSIC

**Click below to Visit:**

https://picksandsticksmusic.com/

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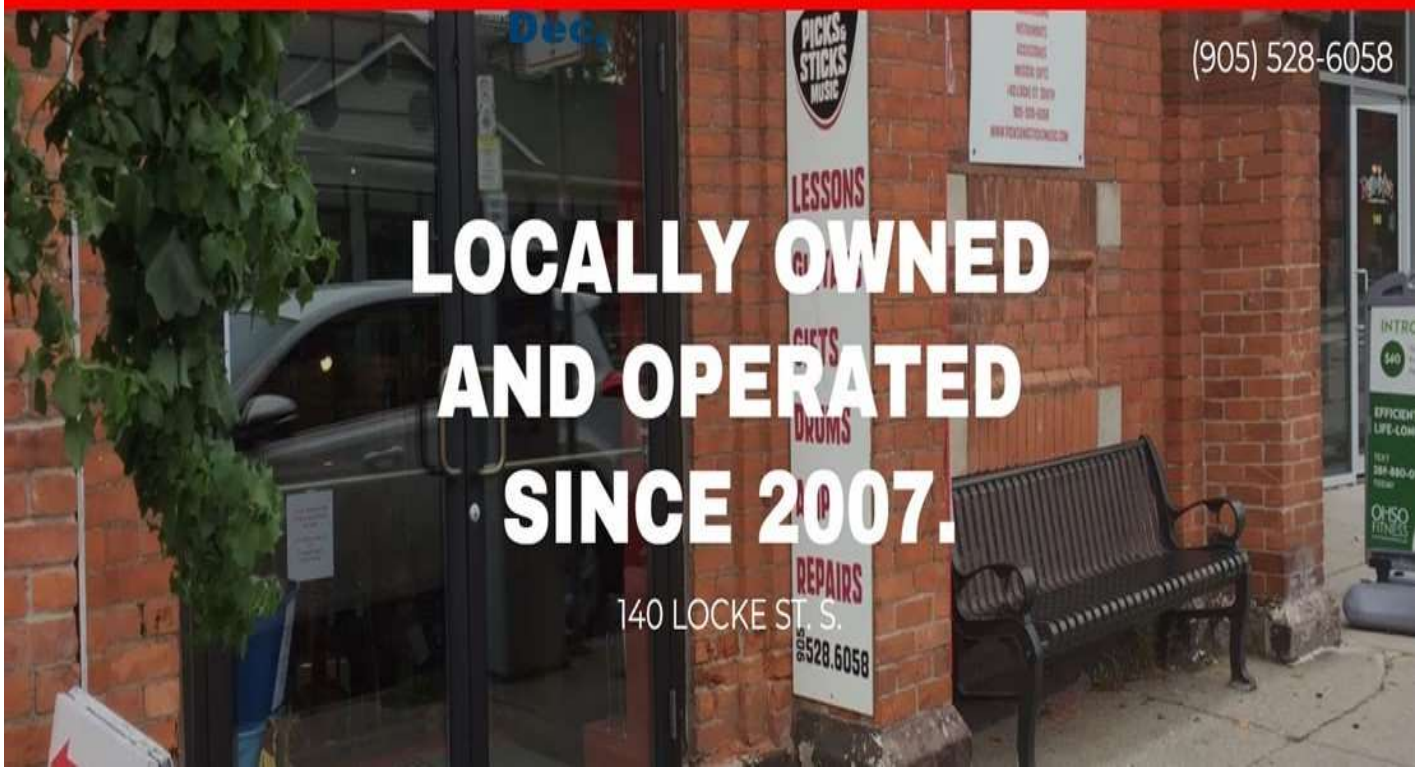

# P2 Work Permit FAQs:

**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

# 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.

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**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 has no control over decisions U.S. Immigration makes or 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**

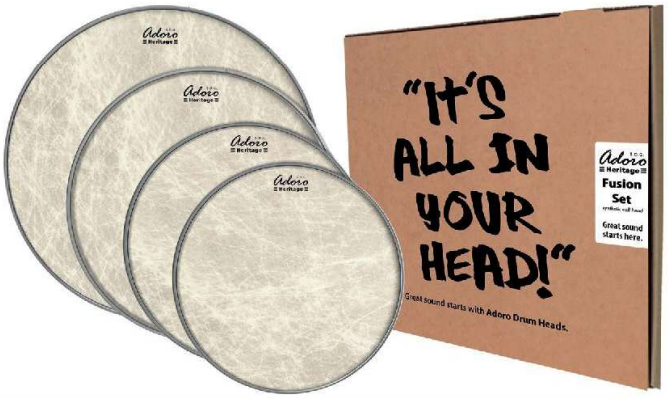
# Adoro S.D.G. Silent Sticks

## & 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***

## 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

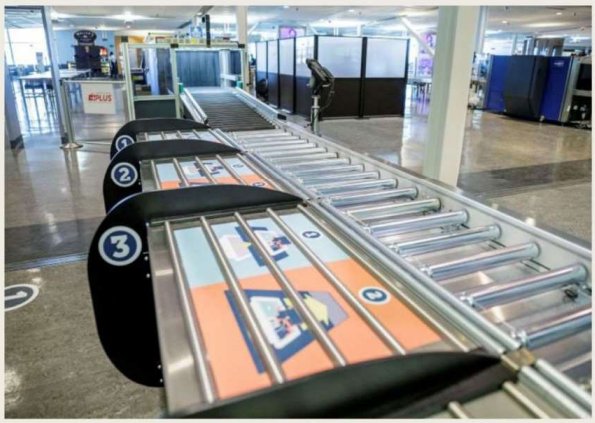
If the case is too large for the X-ray machine, or if you prefer to bypass the machine, your case and instrument will be manually searched by a screening officer.

- 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 handing 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.

Canadian Air Transport Security Authority | Administration canadienne de la sûreté du transport aérien

Canada

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/**