

November  
2013

LIBRETTO



## HAMILTON MUSICIANS' GUILD, LOCAL 293, CFM



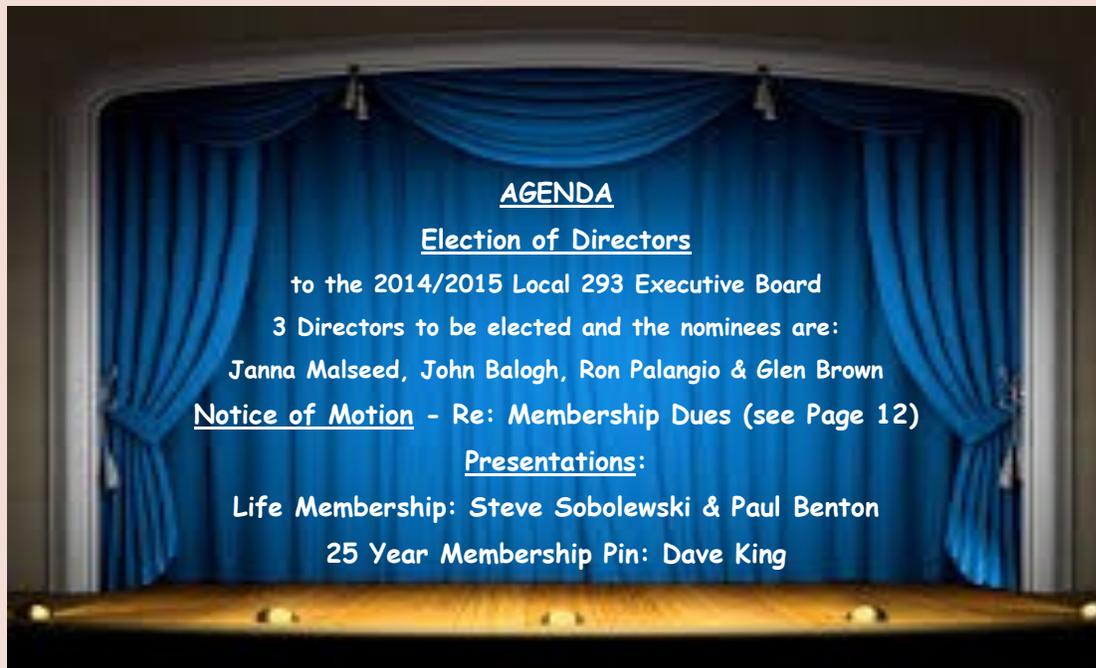
### General Membership Meeting

Monday, November 18, 2013

7:00 p.m.

The Admiral Inn

York and Dundurn Streets, Hamilton



#### AGENDA

##### Election of Directors

to the 2014/2015 Local 293 Executive Board

3 Directors to be elected and the nominees are:

Janna Malseed, John Balogh, Ron Palangio & Glen Brown

Notice of Motion - Re: Membership Dues (see Page 12)

##### Presentations:

Life Membership: Steve Sobolewski & Paul Benton

25 Year Membership Pin: Dave King

Any notice appearing in this bulletin shall be considered an official notice to all members of Local 293 CFM.

#### GUILD CONTACT INFO

Note: New Address:  
20 Hughson St. S. Suite 401  
Hamilton, Ontario  
L8N 2A1

Phone: 905-525-4040

Fax: 905-525-4047

email: [local293hmg@bellnet.ca](mailto:local293hmg@bellnet.ca)

[www.hamiltonmusicians.org](http://www.hamiltonmusicians.org)

#### Executive Board — Local 293 CFM

President	Larry Feudo
1st Vice President	Vacant
2nd Vice President	Steve Sobolewski
Secretary-Treasurer	Brent Malseed
Marshall	Lorne Lozinski
Sergeant at Arms	Paul Panchezak
Director	Janna Malseed
Director	John Balogh
Director	Reg Denis

#### Emeritus Officers:

Matt Kennedy  
Harry Waller





## President's Report

I am pleased to say our last general meeting was well attended and enjoyed by all. It was a pleasure to give Maggie McDonald her 50 year membership card and pin and to hear her talk about her long and fruitful career as a lifelong musician and loyal 293 member. She had everyone in stitches with her stories and humorous outlook. Also, John Staley received his life membership and Ron Palangio received his 25 year pin and both spoke of their many years as members. What struck me about all of them was their loyalty and pride in being members of Local 293. This was very gratifying to witness because we're working hard to represent our members faithfully as a positive committed executive board.

I've been very proud to represent this local for the past two years and I look forward to again serving for the next two years as president. I feel that we've come a long way in a very short time. Since taking office we've managed to increase the membership by over 150 members, gotten MPTF support once again for live music, produced a successful music business seminar with Ian Thomas and a great panel of experts, presented awards at the Hamilton Music Awards show, contributed money to the music scholarship program at Mohawk College, accessed the Lester Petrillo fund for the first time in perhaps 30 years, gotten the financial health of the local to the point where all obligations are being met in a timely fashion, revamped the Libretto to become a more relevant and informative newsletter, redesigned the website to be more user friendly and up to date. Most importantly of all we've managed to raise the profile of the Local in the community and regained the trust and respect of everyone in the AFM. The one key word in all of this is "WE" - collectively this executive board has worked very hard under my direction with the common goal of elevating this Local to a higher standard to benefit all our members. The efforts of the current executive board have been substantial and a positive influence for us. I feel this board is capable of expanding the growth and direction of the Local for the future. I look forward to seeing you all at the election meeting and I hope we have your support to continue our goal of growing the Local.

Yours in solidarity, Larry Feudo



Hamilton Musicians' Guild, Local 293

ENRICHING LIVES THROUGH MUSIC



The Hamilton Musicians' Guild has been approved to administer co-sponsorship funding for live music projects through the Music Performance Trust Fund (MPTF).

Please note that the Fund no longer payrolls the engagements and acts only as a granting partner with the Principal Sponsor. Processing times have been as long as 60 days so please make sure you allow for proper timelines for approval.

The new Principal Sponsor minimums have been set at: 70% for all musical concerts (30% from MPTF); 60% for hospitals, nursing homes and assisted living facilities (40% from MPTF); 50% for schools (50% from MPTF).

Please contact Local 293 Secretary-Treasurer with the details of your proposed project and a request for funding.

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This fund is a charitable trust fund that augments financial aid to disabled members of Local 293 who have been approved for assistance through the Lester Petrillo Trust Fund of the AFM.



## Secretary-Treasurer's Report

The AFM convention in July was an historic one. We witnessed a solidarity of Delegates as never before, putting their hearts and minds together to create the foundation for a new and energized AFM, to restore our sense of common purpose and improve the lives of musicians everywhere. We are in the initial phase of developing a long-range strategy to re-build our union in the manner the convention envisioned. The first step was to assess how well and how quickly we can communicate with our own members. To the AFM's surprise, they discovered that 35 percent of AFM members have not registered their email addresses. In an age of digital communication, where social media dominates the political, business, labor and activist landscapes, this is a serious deficit. If we are to succeed in realizing the 99th Convention's vision for our union, we must be able to communicate with our members rapidly. I ask all members to please make sure that we have your correct contact information on file.

This photo overlooks my desk and the eyes of the Executive Board of 1981 watch me at work everyday and reminds me of my decision to get involved with my AFM Local. When elected, I replaced Jack Stewart on the board and served the membership of Local 293 for 14 consecutive years from 1982 to 1995 before stepping down due to travel commitments. I have great admiration and respect for all the individuals in this photo and learned much from all of them. Top Row (L to R) Tom Campbell, Gus Figliola, Mary Begg, Harry Waller, Jack Stewart, Al Ross. Bottom Row (L to R) Matt Kennedy, Jim Begg, Sam Taylor & Bob Pedler. In 2009, I again made a decision to get involved and was elected to the Executive Board to serve the members of this local and to help in the rebuild of this organization to a standard to be proud of.



"We are the ones who make the music, but everyone else makes all the money." We are here to change that and we can only do that if we all stick together. "Progress comes from activism and involvement, not from the practice of business unionism and bad divisive internal politics." We currently have an Executive Board that works well together and is dedicated in the strategy of re-building Local 293.

Due to a resolution at the 2013 Annual Convention, the Per Capita Dues will be increased by \$10.00 in 2014. This means that all AFM locals must increase their dues by \$10.00 in 2014. Local 293 Annual dues for regular members will be increased to \$160.00 in 2014. Your Per Capita Dues includes the subscription fee of \$2.00 for the International Musician Magazine and a contribution of 10 cents to the Lester Petrillo Memorial Fund as required to maintain the Fund at a balance of no less that \$500,000.

Do you know how your 2013 membership dues are dispersed? Up to 40% of your dues is paid to the AFM for the per capita dues.

Category	Annual 2013 Dues	Annual Per Capita to AFM	Dues Retained at the Local
Regular Member	\$150.00	\$56.00	\$94.00
Life Member	\$74.50	\$40.00	\$34.50
Inactive Life Member	\$53.50	\$34.00	\$19.50
Youth Member	\$75.00	\$56.00	\$19.00

### **NEW — Pension Plan for Music Teachers & Coaches:**

Local 293 has added a category in the Tariff of Fees and a wage scale for music teachers which will allow private music teachers and coaches to contribute 15% of their earnings to the Musicians' Pension Fund of Canada. See the article on page 11.

### **New Improved Local 293 Website**

Our new improved website was launched in mid October. We contracted with HotBox Creative to build our new website using the AFM's GoPro Hosting platform. Check it out at:

<http://www.hamiltonmusicians.org/>

Yours in Solidarity, Brent Malseed

### **Do we have your current contact information?**



The Local 293 Office sends out important advisories to members by email and we want to make sure that you're not left in the dark! Please notify the office of any changes to your contact information. Include your phone number, home address and email address. Call **905-525-4040** or email ( [local293hmq@bellnet.ca](mailto:local293hmq@bellnet.ca) ) the office to make sure that we have your correct contact information.

You can also update your contact information online by going to:

<http://www.afm.org/>

on the right hand site of the home page,

under **Links** click on

**Manage your AFM Profile**

Once you complete your online update, the Local 293 office is notified by the AFM that you have changed your profile information.

## CFM Musical Equipment & Liability Insurance Program

Article by Bob Burns, Hub International

Hub International is privileged to offer a group equipment and liability insurance program specifically designed to meet the needs of the professional musician. This has always been a great member benefit, but is even more valuable today. Many musicians decide to purchase this coverage to protect their investment in their equipment, but the best feature of the program is the low cost of liability insurance. Optionally on your policy you can purchase \$1,000,000 of Commercial General Liability coverage for \$25.00

### Equipment Insurance

The policy is written on a broad form basis. This is also sometimes referred to as All Risk or Comprehensive Form. The All Risk term is generally not used as much today as in the past because it gave the impression that no matter what happened it was covered. This is not the case as no insurance policy covers everything. The protection provided by a broad form policy though is the best form of coverage.

The CFM through its negotiations has always been able to maintain a \$50.00 deductible on the program.

This is an exceptionally low deductible as most commercial policies either have a \$500 or \$1,000 as the minimal deductible allowed on the policy.

### Benefits of the policy

#### Valuation of Equipment

The musician picks the value of each item to insure. The reason is that you know what your equipment is worth. The only exception to this is that for items over \$10,000, the insurance company requires an appraisal. In the event of a loss the amount indicated on the schedule is paid to replace the item. Where an item such as a 1964 Fender Jazz Master guitar is not readily available the Musician may choose to replace it with an item similar in value or just be paid for the item.

#### Coverage Territory

The coverage territory for your equipment policy is worldwide. Many insurance policies limit coverage to Canada or Canada and the USA. This broader coverage allows the musician to pursue opportunities worldwide at no additional cost. Your equipment is covered whether it is at your home, at a venue or being transported from one venue to another.

#### Rental Coverage Reimbursement

If your equipment is stolen or damaged and the loss is covered by the policy and you need to perform, this included coverage would pay for the cost to rent equipment to meet your contractual obligations. There is no additional charge for this coverage.

#### Right to Repurchase Recovered Items

We learned a long time ago that Musicians do not want the money to purchase a new guitar; they would prefer to have their guitar back. Most insurance policies once you have been paid for the claim do not allow the insured any right to get the item back in the event it is recovered in the future. The policy provides the option that in the event your stolen item is ever recovered; you will have the right to purchase it back for the amount of the claim settlement.

#### Promotional Material

This unique benefit was added to the policy about 5 years ago to address the changes in the marketplace. Many musicians now sell various items when they are travelling such as T-shirts, CD's and posters. The policy provides up to \$2,500 coverage on a cost basis of these items. There is no additional charge for this coverage.

If you are interested in a policy, you can obtain an application from the local, or contact Sandra Sween at 1-800-563-9441.



When in the spotlight...

You now have an insurance program designed to protect you, your instruments and livelihood with the Musicians' Instrument, Equipment & Liability Policy, for members of the AFM.  
For more information contact:

**Sandra Sween** 

HUB International Ontario Limited  
3063 Walker Road, Windsor, ON N8W 3R4 Phone: 519.972.7500 ext.253  
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# LIFE MEMBERS



## Results of Nomination Meeting - October 7, 2013

<u>Position</u>	<u>Nominated</u>	<u>Nominator</u>	<u>Result</u>
<b>President</b> (& Delegate to AFM Convention & Canadian Conference)	<b>Larry Feudo</b>	<b>Donna Panchezak</b>	<b>Acclamation</b>
<b>1<sup>st</sup> Vice-President</b>	<b>Reg Denis</b>	<b>David Clewer</b>	<b>Acclamation</b>
<b>2<sup>nd</sup> Vice-President</b>	<b>Steve Sobolewski</b>	<b>Mary Ann Lozinski</b>	<b>Acclamation</b>
<b>Marshall</b>	<b>Lorne Lozinski</b>	<b>Mary Ann Lozinski</b>	<b>Acclamation</b>
<b>Sergeant-at-Arms</b>	<b>Paul Panchezak</b>	<b>Matt Kennedy</b>	<b>Acclamation</b>
<b>Directors</b> (3 positions to be Elected)	<b>John Balogh</b> <b>Janna Malseed</b> <b>Ron Palangio</b> <b>Glen Brown</b>	<b>Mary Ann Lozinski</b> <b>Lily Sazz</b> <b>Antoinette Krusto</b> <b>John Staley</b>	<b>Election Required</b> <b>Election Required</b> <b>Election Required</b> <b>Election Required</b>

**Election  
of 3  
Directors**

### Vote at General Meeting

Monday November 18, 2013

The Admiral Inn 7:00 pm

### Vote at Advance Poll

Monday, November 18, 2013

HGM Office 20 Hughson St. South, Suite 401 - 10 am to 4 pm



## Local 293 STREETBEATS

by Paul Panchezak

**I**t must seem like endless summer playing in a band called July. Local 293 member Devin Moody lends his vocal and songwriting talents to that group who are about to release their first full length record in Canada. "What We Signed Up For" will be available November 11 on the TDR label. To promote the event July will embark on a tour of Eastern Canada with Veara dubbed the "Eh Team Tour". Last year the Japanese label Kick Rock Records released the group's disc in that country which led to a tour of Japan. Combined with two tours in the United States, July has quite a full calendar. To add to that busy schedule they have also embarked on a project to release two You Tube videos per month covering other artists' songs. The first video was July's take on Drake's "Hold On, We're Going Home". Be on the lookout for the next in the series – a Michael Buble cover.

It's too bad if you missed our last general meeting. Maggie MacDonald delighted all with her spirited acceptance speech on receiving her fifty year pin. To the best of our knowledge it's the first time we have had a female recipient. At the same meeting Margo Jamieson shared the entertaining story of her meeting with jazz piano legend Marian McPartland (see Margo's article on page 8 in this issue). While on the subject, Past President Matt Kennedy added he also had a close encounter with Marian and her husband saxophonist Jimmy McPartland. An encounter so close he could read the charts. Years ago he was called upon to sit in on vibes with the pair at the old Westdale Hotel in Hamilton's west end.

By the way Matt would like to pass along the sad news that local 293 legend Harry Waller is ailing and confined to the new St. Peter's long term care at Chedoke. The Harry Waller big band was a mainstay on the local scene for decades. From a stint as house band at the famous Brant Inn to concerts at Hamilton Place, Harry and his musicians played just about every major venue in the area. Mr. Waller would enjoy visits from his colleagues and former band mates. He is presently in Room 224 of the Cedar Wing in the Red Fern Drive facility.

Local 293 would like to offer a deserving pat on the back to member Lily Sazz for her work in organizing the memorial tribute to her friend, popular guitarist Alex MacDougall. Attended by close to five hundred people, other Local 293 members were conspicuous on stage and off. President Larry Feudo and his band Trickbag took part in the entertainment and of course so did Lily's group Groove Corporation.

Finally Robbie Robertson once wrote a song for The Band called "The Rumor". "When the rumor comes to your town," it says, "It grows and grows. Where it started no one knows." It seems some have been under the impression that Local 293 is unable to issue "P2" permits required for working in the United States or that we cannot issue them in as timely a manner as other channels or locals. This is not true. We are the place to come when you are in need of such documentation. Let's put that rumor to rest. Also any time you are unsure of any matters pertinent to your career as a professional musician, don't hesitate. Call the office. We have the information you need.



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## General Membership Meeting—September



President Larry Feudo presents Ron Palangio with a 25 Year Membership Pin



Maggie MacDonald congratulates Ron Palangio



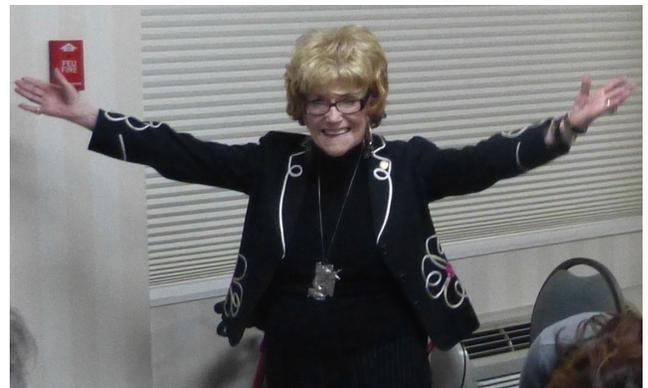
President Larry Feudo presents John Staley with a Life Membership



Life Member Maggie MacDonald is presented with a bouquet of flowers and Larry diligently puts her 50 Year Membership Pin on her Lapel



Maggie MacDonald is the first women in the 110 year history of the Hamilton Musicians' Guild to ever be presented with a 50 Year Membership Pin



Maggie entertained the members in attendance at the General Membership Meeting with stories of her life in show business.

### Congratulations Maggie



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## An Encounter With Marian McPartland

Article by  
Margo Jamieson



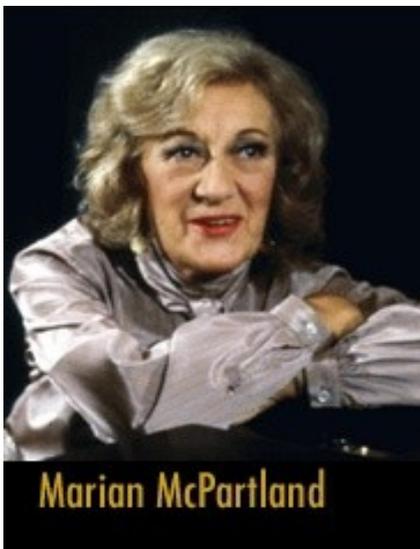
Some years ago, Marian McPartland played the Montreal Bistro, a wonderful club in Toronto which, unfortunately, has closed down.

At this time, she was getting to be quite an age and we met accidentally in the Ladies' washroom. Ms. MacPartland was not feeling well that night and was taking a moment to freshen up. Because I am also a pianist, I've had great respect for this lady over the years who not only plays beautifully, but celebrates the accomplishments of other pianists. Her recorded duets with them have always been great listening.

Later, she was helped onto the stage by the Montreal Bistro's owner. She seated herself at the large grand piano. All was very quiet. (The Bistro had a terrific policy of absolutely no noise during performances which was great for both entertainers and customers.)

The little woman leaned into the microphone and, almost in a whisper, told her audience that she wasn't feeling quite herself and announced her first tune, Stella by Starlight. It was lovely.

Behind her were outstanding Toronto musicians Don Thompson and a well known drummer - can't remember, possibly Terry Clarke. As they got into the program, the two men were really ripping it up, almost upstaging Marian, I thought. Then, suddenly, there was a transformation: this amazing elder pianist straightened up as much as to say, "Where do you youngsters think you're going? I'm still in charge here! This is my gig, y'know!"

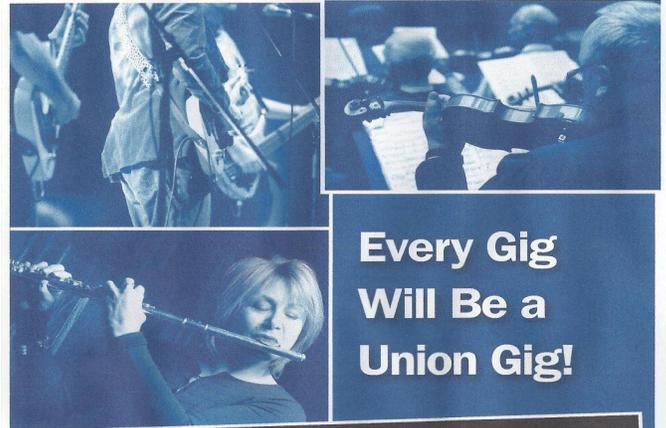


Marian McPartland

And away she roared, arpeggios galore, moving from key to key, showing off the brilliant piano work for which she is famous. It was fun to watch.

I said to myself, "Marian! You are quite the lady in your soft and gracious British way - but not to be tangled with!" I guess there will always be an England.

Marian McPartland, you will be missed.



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Norm Thornton is one of Southern Ontario's most respected sound men. He began his career decades ago as the sound man for the legendary Canadian band Crowbar. Over the years he has mixed live sound for hundreds if not thousands of artists from local favorites to international superstars. Local 293 members also know Norm through his work at Lakehore Music and Long and McQuade. In the following article he dispenses some valuable information regarding the proper behaviour required of musicians performing at festivals and large venues. It's what separates the professionals from all the rest. Thanks to Norm for sharing these great insights.



### "What musicians should know about Festivals"

Article by Norm Thornton

After a summer of doing festivals I have had some thoughts about what musicians should know about doing festivals.

1/ In advance of your gig, find out your set time, load in time, whether there is back line, who is playing before you and after you, Find out who the stage manager is, monitor guy (know his name) and who is doing FOH. Make sure you have forwarded them an accurate stage plot. Don't count on your agent to do this, make contact yourself, and make sure the stage plot is accurate, not last years. Sound guys use stage plots to lie out and wire the stage, make sure the right mic's and DI's, AC are available, it is inconvenient and inconsiderate for this not to be available and accurate. If you have special needs or requests let everyone know in advance, and explain why they are important to you, so there are no surprises.

2/ Show up on time, and have your gear ready to go on stage in plenty of time. Make sure you introduce yourself early, and let the stage crew know that you are there, and available when they are ready for you. Make sure that your gear is in good shape, and working properly. If you need a battery make sure it is fresh and you have spare strings cables etc. Be familiar with standard types of backline, be flexible. If you use pedals etc, have them on a board or ready and fast to set up (Your stage plot should show where you need AC drops). Please tune BEFORE you go on stage. Don't get on stage and spend 20 minutes tuning while people watch, especially when you have been back stage for 30 minutes doing nothing. Most festivals have 30 minute turn over's, which means getting one band off and one band on and set up and line checked. More on this process later, but for now be prepared to get on quickly and set up efficiently and when you are finished get off the stage quickly, and take your instruments off immediately, so they don't get damaged. Nothing is more annoying than a band that finishes their set and takes off to talk to their friends while we are trying to get the next act on.

3/ Sound checks (as it applies to Festivals)

The first thing about sound checks at Festivals to remember is they are for the most part done in front of an audience, and I for one feel out of respect for the audience, like to keep them as short as possible. The normal routine as I see it is to clear the previous band and their equipment, reset the mic's and move what needs to be moved and then invite the next band on to set up their gear. The stage plot should indicate where everything is going but if there are to be minor tweaks please let the stage guy, (often the monitor guy or gal) know what you have in mind. It is rude to start clambering on stage and setting your stuff down until the other band has cleared, as well as potentially dangerous to your gear. Once you have the green light, quietly set up your own gear and tweak the backline to your liking, Loud and aggressive and extended wailing is not called for and counterproductive.

Normal procedure is for the monitor person to run the line check/ monitor check. So once you have your personal equipment ready stand by quietly. The monitor person will go through everyone's requirements, be prepared to be communicative, they are not mind readers. THE most important thing a sound tech needs to accomplish at this time is to set his gain settings and this applies

Continued on page 10...

Before

After

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## KEEP THE IM COMING

The *International Musician* is available on the first of each month in the member's section at [afm.org](http://afm.org).

Your local reports all address changes to the Federation, which insures uninterrupted delivery of the *IM*. The sooner you tell your local you're moving, the faster your address is changed. Members who are suspended for non-payment of dues in any local they belong to aren't entitled to receive the *IM*, even if they're in good standing in another local. Receiving the *IM* is a membership benefit and, as with all union benefits, it isn't extended to musicians who don't pay their dues.

Additionally, you can read entire issues of the *IM* online in the member's section at [afm.org](http://afm.org). Each issue is available on the first of the month. **If you prefer to read the *IM* online** and want to eliminate the paper waste and excess postage, logon to [www.afm.org/settings](http://www.afm.org/settings) to update your profile, or call 212-869-1330 x270.



## "What musicians should know about Festivals"

.....Continued from page 9

both at FOH and at monitors, this means setting the input gain so there is enough level to work with without distorting the inputs at the board. SO when it's your turn to check it gives them an indication of how loud you might be. Sound checking either your voice or your instrument quietly and then playing loud, is the worst thing you can do, causing the sound tech to scramble resetting everything and ruining everything else that happened during sound check, for some reason this happens way too often. Occasionally I see just the opposite, like a drummer who flails away like Ginger Baker at sound check and then plays brushes for their set. I am not interested in your chops, just trying to get a good sound for your band!

All musicians should stay on stage until the checks are done, if the drummer wants some bass in his monitor we will need to have the bass player available to play to set the level.

For me as a FOH guy I am usually most concerned to hear DI levels, such as acoustic guitars and keyboards as they can be drastically different from one to another. I like to follow along out front while monitors are being set and make sure that I am getting good levels and a good starting point for the sound of each instrument, and sometimes that is all I need, other times I will ask for a little bit more.

Sometimes it is helpful to play a little bit of a tune to make sure everything is good, and make some tweaks, but not always necessary. I often get asked "How loud should I play?". My feeling is that the band should play on stage so that it sounds balanced to them; if you are all listening to each other and it sounds right to you on stage then it is easy to mix out front. This seems like common sense to me but it often does not happen. Solos should naturally come up and other parts should fit in the mix with dynamics that are natural to the music. Keyboard patches should not jump way up or down when they change (unless the music calls for it). One guy should not be overpowering the rest of the band on stage or it will never sound good out front. So the answer to "how loud should I be?", is play to the sound of the band and for each other. When bands are playing for each other on stage it always sounds better out front.

When everyone is comfortable, if there is time left, leave the stage, and stop playing, or if it is time to start let the audience know.

Here are some things that we don't want to hear:

"Hey is the mic on?"

Yelling on mic to the FOH guy about something you want in monitors.

"How are the Ribs?" (That may just apply at some of my gigs)

"Can you hear me out there?"

"Make me louder than the other band!"

I hope that some of this helps you next summer if you are playing at festivals, there seems to be some type of event every weekend, and this is great news for all of us. They are an excellent chance to get more and different people to see your band, and can be a lot of fun, but the logistics are quite different than playing clubs, or when you are the only band on or doing sound for yourself. There are many other topics, such as merch and other topics, which maybe we can talk about another day. But let me leave you with this, the sound crew are often at these events for long hours (often 12 or more per day), so be nice! I hope to see you at a festival next year, and will do my best to make it fun, it always is for me!

Norm



## THERE IS MONEY IN MUSIC, LET MROC SHOW YOU WHERE

The Musicians' Rights Organization Canada (MROC) is a Canadian not-for-profit organization that distributes neighbouring rights and private copying royalties to musicians and vocalists. These royalties flow from the commercial use of sound recordings and are based on various tariffs approved by the Copyright Board of Canada.

For more information on MROC please visit:  
[www.musiciansrights.ca](http://www.musiciansrights.ca)



If you are a musician or vocalist who has performed on a sound recording released during the last 50 years, MROC may have money for you!

### Who are we?

The Musicians' Rights Organization Canada (MROC) is a not-for-profit organization that distributes neighbouring rights and private copying royalties to musicians and vocalists.

**MROC is the only collective in Canada for musicians governed by musicians**

### How it works...

MROC pays musicians and vocalists neighbouring rights and private copying royalties related to their sound recordings. AVLA and SOPROQ pay labels their share of neighbouring rights and private copying royalties. SOCAN pays songwriters and music publishers royalties for performances of their songs.

### Neighbouring Rights

A sound recording must have been recorded in Canada or a Rome convention country or by a company/ independent artist from one of these countries.

Every musician/vocalist that played on that recording is eligible to receive royalties regardless of nationality.

### Private Copying

You must be Canadian or a permanent resident of Canada to be deemed eligible.

### What territories are covered by MROC?

MROC works for you beyond Canada. MROC has agreements with collective management organizations from around the world - including the UK and the United States.

### How do I sign up?

You can sign up for MROC in two easy steps:

1. Visit [www.musiciansrights.ca](http://www.musiciansrights.ca) and register.

2. Tell us about the sound recordings you played on.

### Where can I find out more?

Website: [www.musiciansrights.ca](http://www.musiciansrights.ca)

Facebook: <https://www.facebook.com/MusiciansRightsOrganizationCanada>

Twitter: @mroc\_canada

### Or contact us...

Email: [info@musiciansrights.ca](mailto:info@musiciansrights.ca)

Phone: 416-510-0279 (Toll Free) 1-855-510-0279 F: 416-510-8724  
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Do you have products or services targeted for musicians, artists, singer-songwriters and producers?



The Libretto is published a minimum of three times a year and is sent to over 700 regional, national and international recipients, including Local 293 members and AFM Locals in all major cities throughout Canada and the United States.

For additional information or to place an advertisement contact the office at 905-525-4040.



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**Welcome New Members**

Guy Schryer  
Ted Harris  
Brett Baker  
John Godek

**Suspended Members**

Cameron Brunt	Eric Ruscinski
Keith Comer	John Kirby
Josh Dawson	Randy Rodrigues
David Della Valle	Timothy Shaughnessy
Kelly Durant	David Simpson
Simon Edwards	Tobin Simpson
Justin Faragher	Gord Sobota
Christian Fedele	William Turner
Michael Fedyshyn	Jake Warren
Matthew Fong	

**Expelled Members**

Elizabeth Andrews  
Kyle Brownlee  
Ron Cahute  
Morgan Clamp  
Robert Ellingson  
Babalola Fadipe  
Adhrew Hamm  
Timothy Henneberry  
Stephen Lensink  
Patrick Marchent  
Neil Quin

**2014 Membership Dues**

Pay Early &amp; Save \$10.00

**REGULAR MEMBERS - \$160.00**

\$150.00 if paid in full by  
February 15, 2014

**LIFE MEMBERS - \$84.50**

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February 15, 2014

Pay by cheque or cash at the office  
or

Pay by Visa / MasterCard online at <https://www.afm.org/payment>

**Support****Music  
Education****Private Music Teachers / Coaches****can now contribute to the Musicians' Pension Fund of Canada**

Local 293 has added a new category in the Tariff of Fees and a wage scale for music teachers which will allow private music teachers and coaches to contribute 15% of their earnings to the Musicians Pension Fund of Canada. A new "Music Teaching/Coaching Contract" has been developed and approved for Local 293 members through consultation with Ellen Versteeg-Lytwyn, Executive Director of the Pension Fund.

The Musicians' Pension Fund of Canada is a benefit for all members of the Hamilton Musicians' Guild, Local 293, CFM. You are eligible to become a Member of this Plan if you work for an employer or engager who has an agreement with the CFM, AFM and/or Local Tariffs or negotiated agreements stipulating that contributions be paid to the Musicians' Pension Fund of Canada. To become vested in the pension plan, a member must have 24 months of vesting service without a 6 consecutive month period with no contributions. Visit the Musicians' Pension Fund of Canada at: <http://www.mpfcanada.ca/>

Contact the Hamilton Musicians' Guild office for more information regarding the new Local 293 "Music Teaching/Coaching Contract".

**Musicians' Pension  
Fund of Canada****The Pension Fund provides:**

- Retirement Benefits
- Disability Benefits
- Survivor Benefits

**Who are we?**

Musicians' Pension Fund of Canada was established primarily as a result of collective bargaining between employers and the Federation.

The Plan is registered under the Ontario Pension Benefits Act, and under the Income Tax Act.

Employee contributions are not required nor are they permitted. Contributions are made by employers and are held in trust for the purpose of providing benefits to eligible members and their beneficiaries.

The Fund presently has assets in excess of \$575 million.

The Plan is administered by a Board of Trustees, consisting of an equal number of employee and employer representatives. They are responsible for the overall operation of the Plan and serve without compensation.

**What's in it for me?****The Pension Fund provides:**

- Normal Pension
- Early Pension
- Disability Pension
- Pre-retirement Death Benefits

**Musicians' Pension Fund of Canada  
Caisse de retraite des musiciens du Canada**

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[www.mpfcanada.ca](http://www.mpfcanada.ca)



**NOTICE OF MOTION**

Whereas, a resolution was passed at the 2013 Annual Convention to raised the Per Capita Dues by \$10.00 starting in 2014; and

Whereas, the AFM instructed all locals to increase their 2014 annual dues by \$10.00 to pay for the Per Capita Dues increase, and

Whereas, members who pay in quarterly installments put an financial strain on the operation of the local; and

Whereas, other locals who have removed the option of paying in quarterly installments have reported an administration savings; therefore, be it

Resolved, That Article II, Section 1 a) of the Constitution & Bylaws of the Hamilton Musicians' Guild, Local 293 be amended as follows (remove italic underlined parts & replace with new wording in bold print):

“Article II – DUES AND ASSESSMENTS

Section 1 – Annual Dues

a) Regular members – annual dues shall be \$150.00 (2012) **\$160.00 (2014)**. Members may pay in quarterly installments of \$37.50 **semi-annual installments of \$80.00**. Dues are payable in advance to the Secretary-Treasurer.”

*Submitted by the HMG293 Executive Board*

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