

LIBRETTO

NOVEMBER 2021

Volume 118 No. 02



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

GENERAL MEMBERSHIP MEETING



Monday, Dec 06, 2021 @ 7:00 pm

Ye Olde SQUIRE

Taphouse & Eatery

550 Fennell Ave East at Upper Wentworth
Hamilton, Ontario



NOTE: As of September 22, 2021, Ontarians will need to be fully vaccinated (two doses plus 14 days) and provide their proof of vaccination along with photo ID to access Squire's.

Squire's is offering a 15% Discount to Local 293 members who order food at the meeting (Bring your HMG membership card to show staff proof of membership with Local 293)

Tues, Oct 12, 2021 GM - Nomination Results - 01 Jan 2022 Executive Board

<u>Position</u>	<u>Nominated</u>	<u>Nominated By</u>	<u>Term</u>	<u>Result</u>
President & Delegate	Larry Feudo	Donna Panchezak	2 years	Acclaimed
1st Vice President	Reg Denis	Jon Richardson	2 years	Acclaimed
2nd Vice President	-	-	2 years	Vacant
Sec-Treas & Delegate	Ryan McKenna	Janna Malseed	3 years	Acclaimed
Sergeant at Arms	Paul Panchezak	John Staley	2 years	Acclaimed
Marshal	Ron Palangio	Paul Panchezak	2 years	Acclaimed
Director	-	-	2 years	Vacant
Director	-	-	2 years	Vacant
Director	-	-	2 years	Vacant

Meeting Agenda

President Report
Reading of Minutes
Secretary-Treasurer Report
2020 Financial Review & Report
Nominations & Elections
(for 4 above vacant Board Positions)
Other Business

Life Membership Presentations Monday, December 06, 2021

Carter Lancaster
Martin Wall
Bil Holinaty
Nancy Bourdon Nelson
Sterling Stead

Join us after the Meeting
for drinks, snacks and chats
with fellow members



Come Out & Join Us
Get Plugged In
Get Involved



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If you join before December 31, 2021

For more information, call or email our Office at
905-525-4040 **local293hmg@bellnet.ca**

Whether you are already an established artist or in the midst of completing your first creative project, the moment you consider recording or performing in public, you create a product that has value both now and in the future. When you become a member of an AFM Local within Canada you are automatically a member of both The American Federation of Musicians of US and Canada [parent organization], and its distinctly Canadian arm, The Canadian Federation of Musicians (CFM). By joining, CFM collectively helps you to minimize the potential threats of exploitation and potential theft of your intellectual property.

By joining you become part of an illustrious membership that includes Canada's finest professional musicians performing all styles of music in every type of venue. This legacy helped AFM Canada establish unrivaled working conditions for all members, which will be continued through CFM. From comprehensive instrument, health and liability insurance, to a world-class pension plan, contract protection with emergency travel assistance, free Internet referral postings, access to AFM/CFM-licensed booking agents to keep those gigs coming and more, we demonstrate that as a member-driven organization, we understand the critical benefits you need to further your career and to protect your future.

Hamilton Musicians' Guild President's Report



Larry Feudo

As we head into our December 6th general membership meeting we still have four positions on the executive board that are vacant. There are three director positions open and a 2nd vice president position still open.

If you have any interest in running please let us know. Responsibilities include attending three general membership meetings annually and 8 to 10 executive board meetings done via zoom.

Some of the duties as outlined in the AFM Officers' manual are:

"The Local Executive Board should work as a team with the other officers to provide leadership and consensus on the local's goals.

- Working with other officers to make a plan for the year.
- Approving a local budget that reflects and supports the goals of the local.
- Working as a team to keep personal conflicts and politics out of the Board's work and avoiding any behaviours or actions that interfere with decisions in the best interests of the local and members.
- Allowing the majority to rule and abiding by the majority decision.
- Hearing reports of officers and of committees and implementing recommendations
- Handling any additional duties as specified in local bylaws."

On a positive note, things are continuing to pick up for musicians, albeit not as quickly as we'd like. We were able to award 7 Lester Petrillo Fund/Bob Pedler Memorial Fund grants in the past two years.

I was also glad to hear that one of our members was able to access \$2000 from the Unison Fund which we publicised during the height of the pandemic.

Also, congratulations to Elinor Brown and Eric Boardman who won MPTF scholarships via an essay describing the impact live music has on their community. Kudos to both!

Yours in solidarity,

Larry Feudo



Unison Benevolent Fund is a non-profit, registered music industry charity that provides counselling and emergency relief services to the Canadian music community. We are here to help professional music makers in times of hardship, illness or economic difficulties.

[Click here for website](#)



**For immediate assistance call toll free
1-855-9UNISON (1-855-986-4766)**

For many, a career in music is a dream come true; however, the reality is that many members of the Canadian music community do not have access to the services that can make all the difference in a time of need: sick leave, medical benefits, pension plans, and unemployment insurance. Music makers can easily find themselves unprepared to deal with the financial and emotional burdens of an unforeseen emergency or illness. The Unison Benevolent Fund provides a lifeline in these times of crisis, and is there to ensure

in the health of our friends, colleagues and collaborators.

The Unison Benevolent Fund is an assistance program – created and administered for the music community, by the music community – designed to provide discreet relief to music industry professionals in times of crisis. There are two distinct types of support available through the fund.

Financial Assistance: The Unison Benevolent Fund will provide emergency financial support to Canadian music-makers recovering from an illness, injury or other circumstances that result in an inability to work, severe economic or personal hardship.

Counselling and Health Solutions [supported by RBC Foundation](#): Through voluntary and confidential support services, eligible Canadian music makers are able to access qualified professionals who can provide counselling and other resources to support individuals and their immediate family members dealing with mental health, legal guidance, family and relationships counselling, or work-related concerns.

The Unison Benevolent Fund is funded by support from individuals and industry organizations. All services and information is provided in English and French.

Hamilton Musicians' Guild

Report of the Secretary-Treasurer



Brent Malseed

Since this is my last report as Secretary-Treasurer, it would like to take this opportunity introduce Ryan McKenna to all members.

Ryan McKenna

Secretary-Treasurer of the Hamilton Musicians Guild

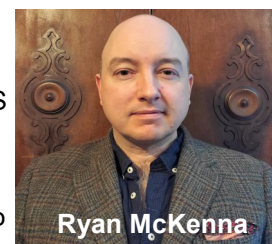


At the Local 293 General Membership Meeting on October 12, 2021, Ryan McKenna was nominated by Janna Malseed and acclaimed for a 3 year term (01 Jan 2022 to 31 Dec 2024) as Secretary-Treasurer and Delegate to AFM Conventions and Conferences . Ryan is 45 years old and has lived in the Hamilton area his whole life. He first joined the Hamilton Musician's Guild in 2001 and has been a Director on the Executive Board since 2017. As a singer and a songwriter, Ryan has been playing professionally since 2001 and has always partnered with his brother Joel McKenna to perform Celtic music. Once they became members of Local 293, they performed full-time for over 10 years in Irish pubs and various concert settings.



The Steel City Rovers

They also released several records under the band name "McKenna". In 2012 they formed the "Steel City Rovers" along with Mark Fletcher of AFM Local 418. This self-managed group has toured extensively in Ontario, Québec, close to half of all US States and plans to tour Ireland this autumn. They have re-released several recordings, and have collaborated with recording artists from Canada, the USA and Scotland. Ryan also works in developmental services, supporting people with special needs to live out their goals and dreams. Thanks to the scope of his responsibilities and experience in that line of work, Ryan brings with him administrative skills that will be an asset to our Local as he serves in his role as Secretary-Treasurer.



Ryan McKenna

In Ryan's personal life, he has a 15-year old daughter, four siblings and several young nieces and nephews. He is a man of faith with a love of fine spirits, cooking, travel, nature, film and theatre. He is a friendly and energetic fellow who will welcome connecting with members of the Local in order to get to know everyone better and to meet all of the members' needs effectively.

I would like to personally wish Ryan all the best in his new role as Secretary-Treasurer of AFM Local 293.

Hamilton's Musicians Fair Payment Policy receives Music Cities Global Award for Best Innovation to Directly Support Musicians

The Music Cities Awards (under Sound Diplomacy) is a global competition designed to acknowledge and reward the most outstanding applications of music for economic, social, environmental, and cultural development all around the world. The awards also aim to promote best practices and demonstrate the value of music to the world.

On November 9, 2021, the City of Hamilton was presented a global award for **Best Innovation to Directly Support Musicians for Hamilton's Fair Wage Policy for Musicians**. The award submission was crafted by Lisa LaRocca of Sonic Unyon who is also Co-Chair of the Hamilton Music Advisory Team (HMAT). Through the involvement of Janna Malseed on HMAT, the Hamilton Musicians' Guild made a presentation to the Mayor's Taskforce on Economic Recovery Labour Sub-Committee which clearly detailed the economic spin-off of the local music industry. We also recommended the Hamilton Musicians' Guild Tariff of Fees as a guideline to establish a proposal for a fair wage for musicians performing City of Hamilton Live Music Events.

The Hamilton Musicians' Guild thanks all members of HMAT (Hamilton Music Advisor Team) for all they did in helping move this initiative forward and now receiving worldwide attention for the value it brings. *(click the following link to meet all the HMAT members — <https://www.hamilton.ca/hamilton-music-film-office/music-in-hamilton/hamilton-music-advisory-team>).*

We would also like to thank the following City of Hamilton staff who worked diligently to provide amazing support to HMAT - **Debbie Spence** (Business Development Consultant, Creative Industries), **Jenn Mueller** (Senior Project Manager, Tourism and Culture), **Sarah Emke** (Cultural Projects Specialist), and **Lauren Anastasi**, (Administration Secretary).

We are so proud of the work we all do together and are so grateful to the overwhelming support of **Hamilton Mayor Fred Eisenberger**, all City Councillors with a special shout out to **Jason Thorne** (General Manager, Planning and Economic Development Department), and **Carrie Brooks-Joiner** (Director, Tourism and Culture), for their continued support of the Music Industry in Hamilton.

See the City of Hamilton official media release continued on page 5 ...



<https://www.musiccitiesshared.com/awards>





Hamilton’s Musician Fair Payment Policy wins Music Cities Award

NOVEMBER 12 2021

HAMILTON, ON – The City has won a 2021 Music Cities Award in the category of “Best Initiative to Directly Support Musicians” for Hamilton’s Musician Fair Payment Policy.

The awards were presented virtually on Tuesday, November 9, 2021



The Music Cities Awards is a global competition designed to acknowledge and reward the most outstanding applications of music for economic, social, environmental, and cultural development all around the world. The awards also aim to promote best practices and demonstrate the value of music to the world.

The City of Hamilton’s Musicians Fair Payment Policy supports and increases community awareness of the importance of paying musicians fairly for their music performances. The policy ensures that musicians hired for city-led events are paid, at minimum, the current minimum annual rates established by the Canadian Federation of Musicians who are represented locally by the Hamilton Musicians Guild.

Quick facts

- The City of Hamilton’s Musicians Fair Payment Policy defines “City-led events” as those that are led and organized by City staff; events directed by Council or under the guidance of boards or committees; and/or when the City contracts a third party to oversee an event.
- The policy was approved by city council on June 23, 2021. In addition to the policy, the City of Hamilton directly supports musicians through initiatives such as the annual Musician Conference, Musician Development Program, Music Monday’s series, and others.
- The policy was created in response to advice and support from the local Music Industry – specifically the City’s Hamilton Music Advisory Team

(HMAT) and the minimums are based on the fees recommended by the Canadian Federation of Musicians, represented locally by the Hamilton Musicians Guild Local 293 who are part of HMAT.

- The City’s Economic Development Action Plan recognizes the importance of the creative industries to Hamilton’s economy. The Musicians Fair Payment Policy furthers the Action Plan’s priorities of “Facilitating a Skilled and Adaptable Workforce and Growing Business and Investments”.

“I am proud of this global recognition for our Musicians Fair Payment Policy and to our staff who helped develop and implement the policy. This award demonstrates how important this policy is for musicians and how the City of Hamilton is committed to continually supporting our musicians.” - Mayor Fred Eisenberger

“Congratulations to our Tourism and Culture staff on receiving this prestigious Music Cities Award. I am deeply thankful to city staff, the Hamilton Musician’s Guild, and the volunteers with the Hamilton Music Advisory Team for their dedication and work on the Musician’s Fair Payment Policy. Hamilton is now a global leader on setting the standard to fairly compensate artists for their work.” - Jason Thorne, General Manager, Planning and Economic Development

“This is an exciting milestone for the City as this recognition of our Musicians Fair Payment Policy will hopefully push other organizations to follow the city’s lead in recognizing the value musicians add to our community.”

- Carrie Brooks-Joiner, Director of Tourism and Culture

Membership Stats

Before Covid-19 knocked the entertainment industry to its knees, the membership of the Hamilton Musicians’ Guild was rebounding very well from the malfeasance that took place from 2000 to 2006 by a former president of AFM Local 293. Through the hard work and dedication of a new executive board, our membership rebounded from 283 members in 2012 to over 700 members in 2020. Although our membership did drop over 200 members due to Covid, our current membership now stands at 505 members and I feel the membership will again continue to increase as we move out of this pandemic.

Continued on page 6....

In Conclusion

Looking back at my early life in the Music Industry and years of involvement with the American Federation of Musicians of the United States and Canada, I have many amazing memories. In 1949, I was born into a musical family and at 8 years old started classical piano lessons (Royal Conservatory of Music) and later studied jazz piano with John MacDonald. At 13, I studied bass with Tom Campbell and at 14, played my first professional gig on electric bass with my fathers band (the Hi-Lifers). In 1965, my father took me to the Hamilton Musicians' Guild office to join Local 293 of the AFM. At 17, I was working as a freelance musician and was asked to sit in



The Jimmy Begg Band (circa 1978)
Tony Colilli, Brent Malseed, Jimmy Begg,
Charles Cozens, Jim Philip and April Begg
Absent from photo - Terry Basom

with the Jimmy Begg Orchestra and since I was able to read charts, I had the opportunity to perform with a variety of many other big bands throughout my career, including the Harry Waller Orchestra, the Earl Ray Orchestra, Music Machine, the Wally Mack Orchestra, the Dominic Pasquale Orchestra, the Mohawk College Jazz Symphonic Orchestra and many other big bands over the years. I also performed with some rock bands in my early years starting with the Kings and then the Trend during the 60's. In 1967, the Trend opened for Eric Burdon and the Animals on their first tour to Canada at the Hamilton Forum on Barton Street.



Roy Malseed (piano) Bob Lowe (sax) Bob Richardson (drums) Brent Malseed (bass)

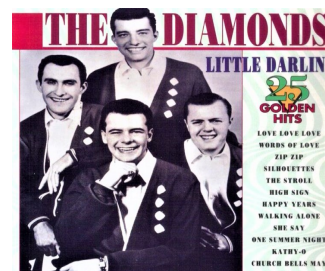


In 1969, I got a chance to "Tiptoe Through the Tulips" with Tiny Tim on a two night gig at Diamond Jim's on King Street in Hamilton with Bob Wright on Drums.

In 1970, a producer brought an English traditional pop music singer and songwriter named Vince Hill to Canada to host a 26 week variety show that aired on CHCH-TV called "Vince Hill at the Club". I got the call from conductor Gary Wadsworth to play bass with his studio band for the production that was recorded live on tape with a studio audience and featured many



well known guest artists back in the day including Billy Van, Jack Duffy, Dinah Christy, Trudy Desmond and many others. In 1971, the Diamonds (a do-wop band from the 50's famous for many hits including "Little Darlin") arrived in Canada for a 2 week gig in St. Catherines, and asked if I could fill in on bass for them and then continue with them on their tour through the United States. I toured with the group for a few years.



I am so very grateful to have had the opportunity to perform with so many talented musicians over the years and have learned so much from all of them and still do to this day.



Janna Begg - 1971
Trafalgar Square, London, UK

In 1972, I started dating an amazing lady named Janna Begg, who had just arrived home for Christmas 1971 from a year of travelling in England and Europe. Janna had also been raised in a musical family and had an amazing understanding the music industry. We hit it off and got married in October of 1972. My Father used to say to me "Janna is the best thing since sliced bread to enter your Life". Today we have 2 children and 9 grandkids and celebrated our 49th Wedding Anniversary this year. I feel truly blessed to have shared so many wonderful years with Janna. As well as being my soul mate, Janna is a terrific mother to our daughter Eryn and son Adam and all of our wonderful grandchildren. She has also been encouraging in bringing positive direction to my life as well as supporting my passion for music.

I first got involved with AFM Local 293 in the late 70's and was elected to the Executive Board in 1979 and served on the board for 15 years. I served on the board until 1995 when I did not seek re-election due to travel and other priorities in my day job with Environment Canada. In 2010, I retired from my position at Environment Canada as Chief, Health, Safety, Fire, & Security. At the time of my retirement, the Hamilton Musicians' Guild was in a state of rebuilding the local so I decided to get back involved with Local 293 and was eventually elected to the position of Secretary-Treasurer to help in the process of rebuilding the Hamilton Musicians' Guild.

I would like to thank all the members of Local 293 for their support over the years as well as the support and advice from other elected officers from other locals across Canada and the United States. Also, the staff at the Canadian Office (CFM) and the Federation Office (AFM) in New York were instrumental in our efforts to rebuild the Hamilton Musicians' Guild. There is not enough room in this report to mention the names of all the individuals who guided and mentored me in my journey. I will be forever grateful to you all.

In retirement, I am looking for to enjoying my loving family and to continue my love of music.

Yours in solidarity

Brent Malseed



Local 293 StreetBeat



Paul Panchezak

It's been about two years since our last "Streetbeat" column. Since then, our world has been turned upside down. In the wink of an eye musicians across the globe lost the ability to practise their craft. Not only were we separated from our audience but we couldn't even come together with a few other musicians and make music for our own enjoyment. The isolation seemed unbearable at times. Hopefully the worst is behind us and we can slowly but surely get back to the business of making music.

Back before we were so rudely interrupted "Streetbeat" was in the midst of running a "get to know your Local 293 executive" series. The series began with an interview with President Emeritus Matt Kennedy. We were so saddened recently to hear of Matt's passing. When I first became a member of the executive board Matt was a great mentor and supporter. I worked with him on a major revision of the Constitution and By-Laws. Working next to him was a great education in the structure and operation of Local 293. Like many I will miss his advice, opinions and above all his friendship.

This time around our interview subject is our colourful Vice President and former Secretary Treasurer Reg Denis. Reg has been entertaining audiences throughout North America for over fifty years as a recording and touring artist. We have been looking forward to hearing a bit about his notable past from the man himself.

Are you a native Hamiltonian? If so, what part of town did you grow up in?
Born in Ville Marie, Quebec in 1952, moved to Burlington in 1954 then Hamilton in 1978.

What first got you interested and inspired to become a musician?
I started on steel guitar at The Ontario Conservatory of Music at age 7. Became a substitute teacher there by age 10 (my 1st paying job). Switched to Spanish guitar there at age 12. Taught there as well as in Oakville branch under Darick Aldaum. Then took advanced lessons from my main teacher and former 293 Exec. Board member Tom Campbell at Stan Bernards in Burlington till age 15 where I was in my 1st bands. After high school I hit the road for over 50 years internationally.



What instrument(s) do you play?
I play 6 string guitar, fiddle, mandolin and pedal steel, sing and entertain.

Who were a few of your early influences, mentors, teachers?
Chuck Berry, Ventures, Rolling Stones, Hendrix and many other influences.

Do you remember how old you were when you joined the union?
Joined 293 in 1965, I think.

Do you remember your first paying gig?
First gig was in a garage in Burlington at around age 9. Cover was 10 cents per person. My brother on drums and me on Kay guitar.

Who were some of the musicians or acts that you played with over the years that struck you as being particularly talented and/or entertaining?
I only ever played in my own bands.

What were some of your favourite gigs - clubs, concert halls, theatres – in Hamilton or out of town that are particularly memorable?
Playing the El Mocambo in Toronto five times, the same stage the Rolling Stones played on. Also gigs at the Halifax Forum, Fathers Moustache in Montreal, Bike Week in Daytona and Philos Studio Bar in La Cruz, Mexico to name just a few.

Who are some of the great touring acts or bands that you had a chance to see when they played in the area? What were some of the important venues for international acts in days gone by?
I got to open for Nazareth at Mohawk College, I saw Pink Floyd in the Hammer. Also saw the Who, 3 Dog Night, Jeff Beck, Zappa a few times and many others.



Continued on page 8

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

Young folks, just keep the faith, keep learning and stay away from drugs and booze, stay heathy and enjoy the ride!!

Thanks, Reg, for responding to our little questionnaire. Too bad it took so long for us to catch up with you. Better late than never.

Before we close out our column, I'd like to give a quick shout out to my old pal Jack Pedler. Jack is once again dealing with a health crisis. The good news is that he's already on the mend. We're hoping he'll be up and around soon enough. In the meantime, he's in all our prayers. Get well soon my friend.



Regards,
Paul Panchezak,
Sergeant-at-Arms



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Marie Phillips lives and breathes the mantra that "A goal without a plan is just a wish". As a professional Wealth Advisor she works with clients to help them paint a detailed picture of the future and coaches them on the steps required to achieve that goal. She breaks down each goal into manageable **next steps** that can be tackled one by one, like single steps on a journey through life.

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<https://cfmusicians.afm.org/>

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1 2 3 4

For all updates on P2 Visa information please go to
<https://cfmusicians.afm.org/services/work-permits>

<p>Insurance</p> <p>Taking that 59 Les Paul on the road?</p> <p>read more></p>	<p>Gigs</p> <p>Making complex contracts simple</p> <p>read more></p>	<p>Immigration</p> <p>Need help crossing the border?</p> <p>read more></p>	<p>Royalties</p> <p>Getting paid for your work?</p> <p>read more></p>
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P2 VISA ENTRY REQUIREMENTS - COVID-19

Entry to the United States: Anyone traveling into the U.S. will require a COVID-19 test no more than 3 days before entry, and must provide proof of a negative result, or may provide documentation of recovery. This is an Order by the Centers for Disease Control and Prevention (CDC). The CDC has posted a list, which includes guidance for passengers who have had a COVID-19 vaccine, details on required documentation, self-quarantining after arrival, and more at - <https://travel.state.gov/content/travel/en/traveladvisories/ea/covid-19-information.html#ExternalPopup>

Re-Entry to Canada: As of July 5, 2021, fully vaccinated Canadian Residents returning to Canada (by land or air) will no longer be required to quarantine. However, prior to their return, travelers must:

1. Submit their vaccine information using the ArriveCan app at - <https://www.canada.ca/en/public-health/services/diseases/coronavirus-disease-covid-19/arrivecan.html#a3> and have all the relevant documentation on hand.
2. Take a COVID-19 test within 72 hours prior to their return. The documented proof of the COVID test result will be required by Canada customs as well.
3. Be prepared to submit to another, mandatory COVID-19 test upon arrival to Canada and have a quarantine plan in place in the event they test positive for COVID-19.

Travellers who are not fully vaccinated and children under the age of 12 will still be required to quarantine for 14 days immediately upon their return to Canada.

There is no process by which you are able to request/ obtain an exemption from quarantine requirements, but you may send an email outlining your situation to the Public Health Agency of Canada (PACH) at - phac.emergencyorder-decreturgencecovid19.aspc@canada.ca if there is an emergent reason why you are unable to meet quarantine requirements. Otherwise, it is our information that all travellers are required to adhere to the quarantine measures in place by the government(s) of their destination(s).



Students of AFM Members Awarded MPTF Music Family Scholarships

Second Annual MPTF Awards

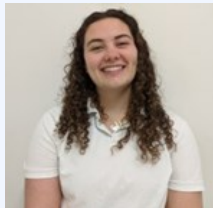
October 26, 2021

The Recording Industry's Music Performance Trust Fund (MPTF) has announced the recipients of the 2021 Music Family Scholarships. The 101 winners will share over \$100,000 in awards for their editorial reflections on the unity and inclusivity live music brings to their communities across North America.

The MPTF established this scholarship during a time of great challenge and change to encourage the children of professional musicians, and even the musicians themselves, to pursue higher education and become leaders in their chosen fields. Applicants were encouraged to write an essay describing the impact live music has on their community.

"This year we read stories of the power of live music and the unifying nature of community events, especially after a drought of gatherings," says Natty Hepburn, manager of marketing services at MPTF. "Our finalists expressed the unique ability and inclusivity that admission-free, live music brings to communities throughout North America."

Congratulations to Award Winners Elinor Brown & Eric Boardman, who are the children of members of the Hamilton Musicians' Guild, AFM Local 293 / CFM:



Elinor Brown

Below with proud parents
Glen & Brenda Brown



Eric Boardman

Below with proud parents
Tina & Gary Boardman





Jon Richardson
is presented his Local 293 Life
Membership Certificate & AFM Pin
from Reg Denis



John Morris
is presented his Local 293 Life
Membership Certificate & AFM Pin
from Brent Malseed



David Dagleish Jr
is presented his Local 293 Life
Membership Certificate & AFM Pin
from John Staley



Larry Feudo
is presented his Local 293 Life
Membership Certificate & AFM Pin
from Paul Panchezak



Alex Karcza
is presented his Local 293 Life
Membership Certificate & AFM Pin
from John Staley

AFM Life Member Pin & Certificate Presentations



Hamilton's Bucket List Band celebrates two more Life Members to their group
Dave Dagleish, Russ McAllister, John Staley, Alex Karcza & Ralph Lefevre



Jon & Lendra Richardson



Above, draws were made by Reg Denis & Paul Panchezak for those who attended the General Meeting with the following winners below:



Ryan McKenna



John Morris



Jon Richardson



Ralph Lefevre



Alex Karcza



Dave Clewer

(Note: Prizes at the meeting are made possible from our Local 293 MasterCard Rewards Program of gift certificates plus donations from members of CD's and other merchandise.)



Look Out, Spotify, the Clock's Ticking

November 1, 2021

Alan Willaert - AFM Vice President from Canada

It's not a secret that streaming companies and record labels profit colossally, some would say blasphemously, from the consumption of music, while artists are left savouring mere pennies. It follows as no surprise that the aforementioned entities are loathe to divulge information on how the artists' share is calculated.

In the United Kingdom, an influential group of lawmakers, along with various artists, have been pushing for a reset of the business model, much to the coffee-spitting alarm of big tech companies like Spotify, Amazon, and Apple. Since last October, testimony was heard from at least 100 artists, record labels, producers, and the maleficent streaming companies by the Department for Digital, Culture, Media, and Sport Committee. Their findings were exactly as suspected—musicians and songwriters make “pitiful” returns, if they make anything at all. To exacerbate things further, the clandestine deals between record labels and streaming services are subject to nondisclosure agreements, further creating an environment of opacity.

UK musical artists earned, on average, £23,059 (\$31,963) in 2018, (the median annual income in the country is just under £30,000), but 92% of these artists estimated that less than 5% of their income comes from streaming, according to a survey by the Ivors Academy of Music Creators. Star power means very little in this context, as Nadine Shah, a singer-songwriter whose third album was nominated for the prestigious Mercury prize, lamented, “I am in a position now where I am struggling to pay my rent.”

The same cannot be said for the streaming services, who in 2019 hoarded \$11.2 billion out of the music industry's \$20 billion revenue, sparking profiteering investors to devote hundreds of millions to obtain the rights to stars' catalogues.

So, how do streaming services pay artists? Officially, 30 seconds of streaming a song is deemed a “play.” Estimates are that between 30-35% of gross revenue is retained by the service. On a monthly basis, each label's song plays are tallied, with a payout based on an agreed-upon percentage. The lion's share of those earning are retained by the label, with a barely-detectable morsel begrudgingly sprinkled among the artists.

Is the distribution accurate? Ostensibly, all parties must trust each other, as well as the algorithm that selects/serves the music. Neither the artist nor the label has access to the algorithm's workings, but they do have a legal right to audit the service's reporting. Colin Young, a music accountant, told the committee, “I am constantly met with much resistance and there are always reasons why [the data] is not available.”

When audits do happen, music creators often find evidence of underreported song plays and money that should have been paid out but wasn't. In his statement to the committee, musician Nile Rogers testified, “Every single time—and I'm not making this up for dramatic or comedic purposes—I have audited a label, I have found money ... sometimes a staggering amount.”

The committee further confirmed that musicians, especially those who are not household names, depend on live performance for more than 70% of their income—a revenue stream that dried up entirely courtesy of the pandemic.

But what about copyright? If you listen to the companies, deciding how to apportion revenue is difficult because no one can figure out what a streamed song is, exactly. Is it a sale, the way customers bought CDs? Is it a rental of a song for a period of time? “It's hard to find analogs in the physical world of what streaming is,” Horacio Gutierrez, Spotify's chief legal officer, told the committee.

That committee, in its report, backed a different model, closer to radio broadcast or DVDs rented from libraries. Under UK copyright law, this would result in a more equitable scenario, splitting revenues 50:50 between the artists and record labels. Last April, more than 230 leading musicians, including Paul McCartney, Sting, Kate Bush, and Lily Allen, endorsed a letter to Prime Minister Boris Johnson recommending this approach.

Since 2006, Spain has been using a model where a collective management organization (CMO) obtains royalty payments directly from streaming services for disbursement to artists and songwriters. The viability of this is also under discussion in Canada, as various stakeholders weigh in on what should be the appropriate methodology of getting artists paid.

Of course, restoring a fair balance of revenues will chase away venture capitalists, who were used to cashing in on unregulated profits. That will, in all likelihood, increase subscription fees. Regardless, forcing transparency along with reporting accuracy will enable a system to emerge that will increase the artists' share. And that can't come soon enough.

In Memorium

Albert Norman (Norm) De La Harpe

Feb. 17, 1929 - Mar. 02, 2020



I'm sad to say, my Dad went to be with our Lord. He passed quietly in his sleep on a Tuesday Morning. We had a simple grave side service with our immediate family, in respect of his wishes. During the service I delivered this Eulogy:

**"In memory of Albert Norman De La Harpe
May God rest his soul**

He was the loving husband of Elinor, Francis, De La Harpe (Alexander), Father to Mark and David De la Harpe, Grandfather to Alexander, Mathew, Veronica and Julia De La Harpe.

"And God shall wipe away all the tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away." Book of Revelation 21:4 In my

opinion, This means, as the faithful we can look forward to everlasting life in the presence of God. Life without pain or strife or ugliness. A life where all that is required is that we worship our Father God...Our Father God, "Abba Father", loves his children. God wants nothing but good things for us. All we need do is love Him.

Dad, understood this concept and loved his family in the same way. He nurtured us through ups and downs. When Dave and I "messed up", and trust me there were some doozies, Dad always held us to task. However, his love was ever present. He wanted nothing but good things for his family and he did everything in his power help us succeed.

Norman led his family from South Africa to England to Canada. Creating bigger and better opportunities with each step. He worked hard, I can't recall him ever missing a day of work. It wasn't in his nature!

Dad will mostly be remembered for his Musical abilities. From a very young age he studied the Guitar and Saxophone. Mastering both instruments. He played live on "the wireless". He made records that were played on "Gramophones". Dad was a Jazzman! In England, when David and I were children, Dad would ride his Honda from Maidstone to London for gig's, strapping his guitar to the side of His motorcycle. That must have been difficult but he did it for us.

Dads love of music influenced us immensely. This influence, coupled with his tutelage, is the reason Dave and I became the musicians we are today. He shared his gift of music on three continents and even performed for royalty, but he felt most comfortable in the presence of his friends and family. Holiday's at the De La Harpe house were filled with Food and Music. My moms feasts were a never ending parade of international culinary delights. Roast beef, chicken, lamb, Lasagna and curries, to name a few. Norman, of course, would provide the entertainment. Everyone would sing, dance and enjoy being together. Family and friend's. Good times!

We miss those days but they will always be there in our memories. As we now remember Norman and reflect on the way he lived. Take comfort in the fact that he loved and was loved. He will live on in our hearts. Every time we hear "Oh Danny boy" or "When You take My Sugar to tea" or "Salt Peanuts" We will be reminded of him. One day we will see him again and be reunited as a Family. Rest in peace Dad. We love you."



Mark De La Harpe.
March.5, 2020

In Memorium



Al Hirsch Orchestra

Al Hirsch

October 05, 1933 – July 04, 2020

Piano / Trombone / Arranger



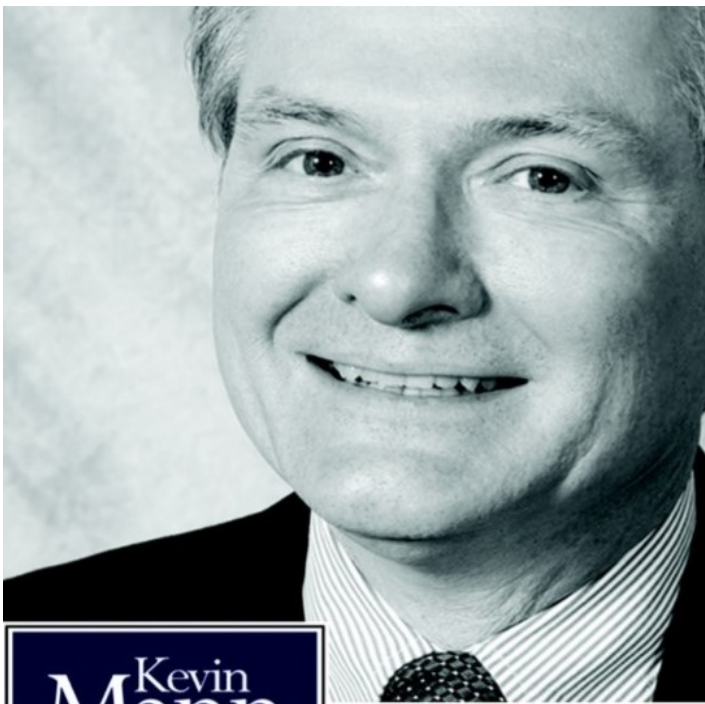
above **Sophisticated Swing with Al Hirsch on piano**
(Sophisticated Swing - "Magical Musical Memories" - East Plains United Church April 6, 2018)

Al Hirsch was a Life Member of the AFM

Toronto Musicians' Association, Local 149 - Date of Admission: July 4, 1975

Hamilton Musicians' Guild, Local 293 - Date of Admission: January 7, 2013





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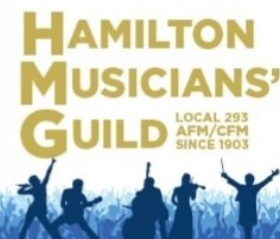
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The Cabinet Adventure

Ian A. Taylor

Member of the Hamilton Musicians' Guild,
AFM Local 293 / CFM

Since the early days of huge, poor sounding, low wattage cabinets, Bass Players have been on a mission to find rigs

that give them portability, high power, great looks but with tone to die for. Be it the clear transparent modern tone or the big fat and warm classic tone.

Having been a bass player, cabinet designer and builder for 45+ years, Ian has taken this journey. And based on his personal experiences and with the aid of experienced sound engineers he established a business with a mission to developed great sounding cabinets suitable for the weekend warrior or the consummate professional.

Sold on ported Reflex cabinets he designed and build them as small as tonally possible, strong, braced and well insulated. In the beginning he used traditional name brand, high powered, ceramic drivers. (Neodymium drivers came much later.) All cabinets were designed around the drivers. Calculating suitable volumes and port lengths to create the ideal frequencies. (Today, computer software assists in that challenge to zero in on the frequencies for 4, 5 or 6 string basses or PA mains, subs and monitors.) The results were smaller tighter sounding cabinets that looked great and had plenty of power and headroom. Also they had a noticeably transparent deep bass response with definition and clarity in all frequencies.



Ian A. Taylor with Alain Caron

The "Jo Bassi" Story

The story starts in Southampton, England when Master Boatbuilder and Yacht Designer (and young enthusiastic part time Bass Player) Ian Taylor, unhappy with his heavy and expensive bass rig decided to build his own. Contacting and getting professional advise from a guitarist friend who worked for a major speaker company in the UK, Ian designed and build his first bass cabinet. When the design worked out really well, other musicians and bandmates asked him to design and build (guitar, PA and monitor) cabinets for them, which he did.

In the early years only a small numbers of handmade cabinets were produced generally using the names "Taylor Made" or "Titan".

In 1977 Ian met and started dating Josephine Bassi. Josephine (Jo) encouraged Ian in his musical pursuits and his cabinet building projects. The couple were married in 1979 and in 1983 moved to Canada.

After 27+ years of sporadic cabinet building and several hundred gigs as a Bass Player it was decided that the bass cabinet venture needed a name. "Jo Bassi" was not only a perfect fit for the Company but also, it honoured Josephine's long time support of Ian's passion. Today "Jo Bassi Engineering Co." resides in Ancaster, Ontario, Canada.

It's line of Bass and PA cabinets are custom designed and built to individual customer requirements mainly on a one-off basic. However, some designs are now standard products. Each cabinet is calculated for the optimum performance and constructed using the best materials and hardware. Much of the assembly, covering, component installs, wiring, etc is still done by hand with pride by Ian himself.



To contact Ian Taylor
click on **Jo Bassi** to the left
or the link below

<http://www.jobassi.com/contactus.html>



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Exclusive discounts for union members & their families

We are thrilled to announce that we have expanded the **CFM Discount Program** to provide our members and their families with more savings and benefits. In partnership with Union Savings, a not-for profit program, we join 70 fellow unions across Canada in this program which greatly benefits our collective members.

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- 1) **Register online at:** <https://unionsavings.ca/en/register/>
- 2) **Select Canadian Federation of Musicians, then select Hamilton Musicians' Guild, Local 293 in the dropdown menu**
- 3) **After logging in, select the products/services of interest**

For questions on your account, how the discounts work or any of the products/services please contact Union Savings at 1-800-418-2990.

A Guide to Flying with Musical Instruments in Canada

Click on the Link Below

<http://www.hamiltonmusicians.org/wp-content/uploads/2019/10/CAD-Flying-Guide-Final-English.pdf>



Prepared by The American Federation of Musicians of the United States and Canada, operating in Canada as the Canadian Federation of Musicians (CFM)



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Good, William
Hale, Rosemary
McCauley, Jacob
McDougall, Nathan
Nelles, James
Sheete, Curtis
Tielli, Martin
Williams, Brandon
Wynne, Kevin

REINSTATED MEMBERS

Dawes, Christopher
Hatch, Robin
MacTaggart, Andrew
McMillan, Angus
O'Brien, Jesse
Pacheco, Mario Anthony
Persaud, Lydia

SUSPENDED MEMBERS

As of June 30, 2021

Altobelli, Thomas
Ashworth, Carrie
Bines, Zachary
Caldwell, Graham
Fex, Denise
Hill, Justin W
Hind-Knapp, Nick
Kearns, Fabian
Laing, John
Latzer, Robert
O'Brien, Patrick
Oddie, Rich
Randazzo, Frank
Rykov, Olga
Sealey, Christina A
Telner, Susan
Verhovsek, Vili (Viljem)

EXPELLED MEMBERS

As of March 31, 2021

Allwood, Yanick
Bhattacharya, Jason
Choi, Nakwon
Da Vinci, Michael P
DiRisio, Don
Duffy, Alan
Edmonds, Dan
Garzon, Kim
Hagin, Graysen
Hryziuk, Matthew John
Kitchen, Kyle
Lawryshyn, Brandon
MacKenzie, Spencer
Nunn, Peter Louis
Racanelli, Veronica
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Sweetnam, Skye A
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If you have any questions about your membership status, please contact the office

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

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

to make sure that we have your correct contact information.

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

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