

LIBRETTO

August 2023

Volume 122 No. 02

CCMA Awards and Country Music Week



PLUS:

SUNDOWN

- * **On the Road with Gordon Lightfoot**
- * **Memories of Tony Bennett**
- * **Reflections on Robbie Robertson**
- * **and others**

STREETBEAT

- * **The Musician's Path**

AND MORE ...

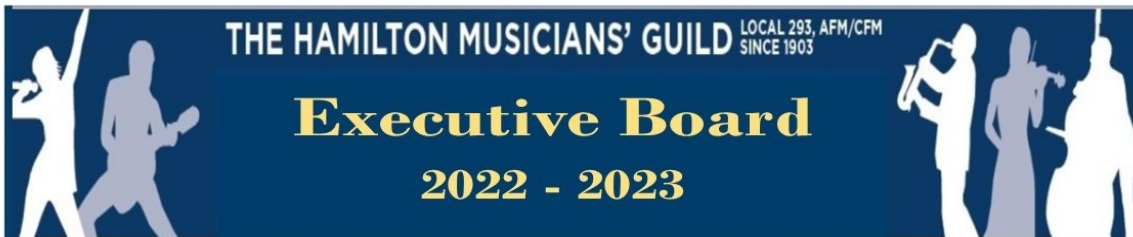
"We Can Help"

From the International Musician



The Hamilton Musicians' Guild (Local 293, Hamilton, ON) partnered with the Ontario Federation of Labour and the Hamilton and District Labour Council to provide an afternoon of entertainment for union members and their families at this year's International Workers Day event on May 1 to celebrate worker activism and protest across the globe. Local 293 members (L-R) band leader Troy Harmer, Steven Tomalty (drums), and Rob Monaco (bass) performed at the George R. Robinson Bandshell in Gage Park in a show of solidarity for workers—and musicians—everywhere.

Hamilton Musicians' Guild



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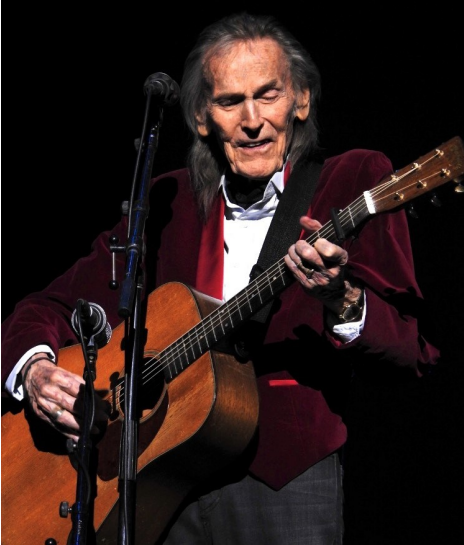


Brent Malseed
Sec/Treas Emeritus



On the road with Gordon Lightfoot

- Carter Lancaster



It was 8:30 am and I was woken up by the irritating sound of my alarm. From my bed, I could see condensation dripping on the window of my hotel room. Hmmm where am I?

I rose out of bed and looked out the window at the street below. Oh right, this is the Regina Casino, I'm in Regina, Saskatchewan. We played here last night. Good tight show. One more to go...

Today marks the last day of a 9-day western Canadian tour that started in Coquitlam, BC and is ending today in Winnipeg, MB. The last day of a tour is typically a long day because we will need to fly to the gig, rehearse, play the show, and fly home after, sometimes not arrive in Toronto until close to dawn. For now we need to fly to the Club Regent Casino in

Winnipeg and meet up with the crew and the equipment.

Ours was a well-oiled machine developed over years of touring. To this end, there were three main components that needed to be coordinated on a daily basis. The band, the crew, and the equipment including instruments, lighting and PA.

After last night's show, the band stayed overnight at the casino. The crew tore down the stage and loaded everything into the truck and then drove the gear overnight to the next show. The crew traveled overnight in a tour bus so they would arrive early enough to unload the truck and build the stage prior to our arrival.

At 10:00am I meet Gord and his wife Kim and the band downstairs in the lobby. Once the luggage is loaded, Gord, Kim and Rick Haines (Gord's long time bass player) will drive to the private jet. Concurrently, Barry Keane (drums and percussion), Michael Heffernan (keyboards) and I (guitars) will follow in the second rental car. When we arrive at the jet, the pilots will load our luggage. Rick and Barry will return the rental cars and we will all take our place on the jet in our designated seats, preassigned by Gord.

Today's flight was a little more than an hour; just enough time for Gord to analyze last night's song order and figure out the order for tonight. Once we land we'll load our luggage into the rental cars and drive in tandem to the Casino. At the Casino we'll be met by Warren Toll (tour manager) who has prepared Gord's dressing room and assigned a band room for us with our wardrobe case. Warren would usually give us the lay of the land, where the stage is, where to find catering, and what side of the stage we'll enter for the show etc.

After dropping my luggage in our dressing room and grabbing a quick sandwich from catering, I'll need to find my guitars to ensure that they arrived on the overnight truck drive unscathed. Chuck Thomas (stage manager) will have organized my pedals, amps, guitars and cases, as well as everything that will go on the stage for everyone from the carpet up. Chuck will be on the stage so that's where I'll head. I'll do a quick tuneup, set up my pedals, check my sounds, and stage levels for the sound check.

On the road with Gordon Lightfoot

For the Lightfoot gig I use a 1967 Gibson ES-335 TD, and a 1970 Fender Deluxe amp. My acoustic guitar was a 2010 Breedlove Performance focus with an LR Baggs Dual Source pickup, LR Baggs Para acoustic DI, and an AER 60 acoustic guitar amp. Pedals included a CE-2 Chorus, SD-1 Super Overdrive and TU-3 chromatic tuner for the electric, and a CE-5 Chorus Ensemble and TU-3 chromatic Tuner for the acoustic side. Nice and easy.



Carter Lancaster

Sound check is set for 3:30pm. I like to be on the stage with my guitars 10 minutes prior to go over things, get a feel for the hall and say hi to Leslie Chambon (PA) and James Spilsbury (stage lighting). Ok it's 3:30 and the band is in place. Chuck is at stage left at his stage monitor station, Leslie is on PA, James is on lights... everyone's ready. Gord enters, takes his place on center stage and looks out into the hall. Everyone is quiet and professional. After adjusting his microphone oh so slightly he turns to Barry and says "Okay Man". That starts the sound check. Barry precisely tests every skin, every cymbal and every percussion accessory while Leslie listens to make sure he has every sound covered in the hall. Then it is Rick's turn to check his bass levels, Mike's to check his keyboards and then me to check my guitars. Always in that order.

Gord had 3 basic show orders with song substitutions that he may or may not use. Each day was different but somehow the same. Some days we would play every single song from start to finish, sometimes just "the starts", some days we'd rehearse songs that we weren't going to play in the show, and some days we'd rehearse an order of songs that was completely different from the show we were scheduled to play that night! You just never knew which set it would be, which is why we didn't do written set lists. We just had to be at the ready.

Today is October 30, 2022. This will be the very last show I will ever perform with Gordon Lightfoot. For 13 years it was an honour and a privilege working with Gord, Kim and all of the guys in the band and crew. If I had known this was to be my last show, would I have changed anything? No. It was perfect exactly as it was and it was exactly as Gord wanted it.

Article by Carter Lancaster—Photos by Gwen Goodmanlowe.

HMG Member Patti Zonta recalls: "I was young when Gordon Lightfoot was just starting out in his career but, even so, I've always appreciated the honour and privilege of attending his small, intimate concert for a select audience of approximately 20 people in the loft of a building on the NW corner of Upper James and Fennell Ave., in Hamilton. "

Join Carter Lancaster and Gord Lightfoot's rhythm section Barry Keane and Rick Haynes for a heartfelt and intimate tribute to one of Canada's greatest musical artists:

Venue: The Westdale Theatre, 1014 King St West, Hamilton

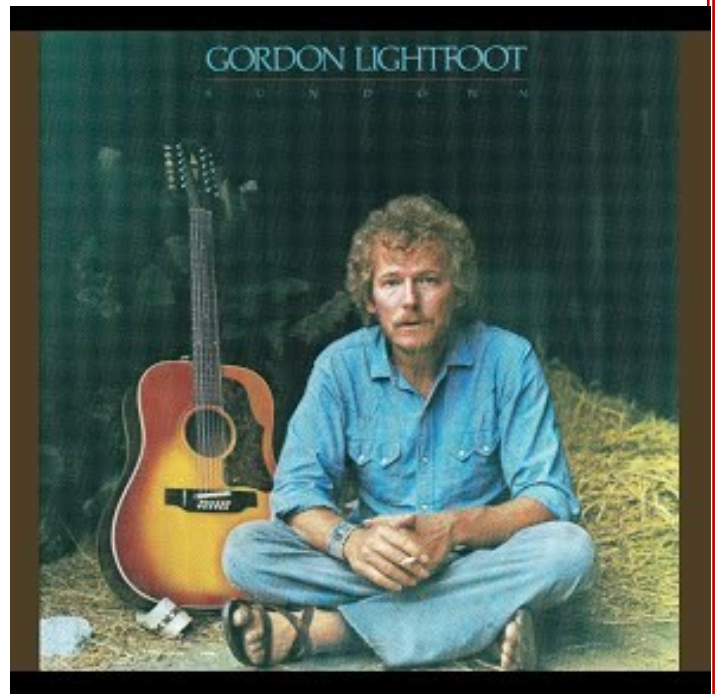
Dates: September 21 and 22, 8:00 pm each night

Tickets: www.TheWestdale.ca

On the road with Gordon Lightfoot

Playlist for October 30, 2022

- Don Quixote
- Sweet Guinevere
- Did She Mention My Name
- Ribbon of Darkness
- Sundown
- Carefree Highway
- 14 Karat Gold
- Make Way for the Lady
- If You Could Read My Mind
- I'd Rather Press On
- Beautiful
- Fine as Fine Can Be
- Cotton Jenny
- The Wreck of the Edmund Fitzgerald
- Song for a Winter's Night
- Early Morning Rain
- Rainy Day People



Gordon Meredith Lightfoot, singer, songwriter, guitarist (born 17 November 1938 in Orillia, ON; died 1 May 2023 in Toronto, ON).

Gordon Lightfoot is one of the most acclaimed and respected songwriters of the 20th century, and one of the most significant musicians Canada has produced. The country's top male recording artist of the 1970s, Lightfoot first drew attention in the mid-1960s when his songs were covered by Ian and Sylvia and Peter, Paul and Mary, among others.

Lightfoot achieved stardom as a solo artist with such hits as "If You Could Read My Mind," "Sundown," "Carefree Highway" and "Rainy Day People." His albums have sold more than 10 million copies worldwide. He won 12 Juno Awards from 28 nominations, including Male Vocalist of the Year four times (1971–73, 1975) and Folksinger of the Year five times (1970, 1975–78).

He was inducted into the Canadian Music Hall of Fame, Canada's Walk of Fame, the Canadian Songwriters Hall of Fame, the US Songwriters Hall of Fame, the Canadian Country Music Hall of Fame and Canadian Folk Music Walk of Fame, among many other honours.

His last concert was in Winnipeg on October 30, 2022. He passed away 6 months later.

Hamilton Musicians' Guild



August 2023 President's Report



Larry Feudo

The Libretto.

It's hard to believe summer is almost at an end and went by so quickly. I hope everyone got to balance work with time with family and friends.

In the past month we've lost many artists that have been members or had close ties to our members. Notably among them are Gordon Lightfoot, Robbie Robertson and Mark LaForme. All have made a significant impact on music and their peers in their own unique way.

Back in June I attended the Canadian Conference/AFM Convention in Las Vegas, with most days with temperatures over 100 degrees. The Canadian Conference was very productive and It was good to see old friends and colleagues in person again after four years of zoom calls.

I served on the Standards Committee and was elected to the Canadian Conference Board. Thanks to President Skip Kutz president of the Saskatoon Local 553 for nominating me.

The solidarity of the Canadian delegates was very admirable and we were able to achieve some progress for our Canadian members. While Alan Willaert ran unopposed for Vice President from Canada we also managed to elected two more Canadians to the International Executive Board. Dusty Kelly (Local 149 Toronto) and Luc Fortin (Local 406 Montreal) will represent Canadian interests very ably. Having three Canadians representing us at the IEB will carry more weight in pursuing Canadian interests.

The AFM Convention was very interesting, especially since President Hair, Secretary-Treasurer Jay Blumenthal and International Vice President Fife all retired this year. In their places will be Tino Gagliardi as President, Ken Shirk as Secretary-Treasurer and Dave Pomeroy as International Vice President. We wish them all the best in their new roles.

I also served on the Good and Welfare Committee which saw some spirited debate among the Americans regarding support for universal health care, among other issues. To say that Americans are polarized would be an understatement.

Elections will be coming up this year for positions on the HMG Local Executive Board and I'd like to encourage everyone interested in making a positive contribution to the board and our local to consider running for office.

Also, those wishing to participate in the annual Bob Pedler Fundraiser please contact the office. Volunteers as well as bands would be appreciated to help out with the festivities. To date there have been dozens of grants from both the Pedler and Petrillo Funds so the funds raised go directly to our members when they are sick or hurt and unable to work.

I hope to see you all at the next general membership meeting, to be announced soon.

Have a safe and busy fall season,

Yours in solidarity,

Larry Feudo



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Secretary-Treasurer's Report

As we move to summer's end, it has been great to see so many of our members engaged in good work and with bookings for the Fall. I haven't been in the office often in the past couple of months due partly to cost-saving initiatives to reduce staffing hours, the opportunity for our new administrative clerk to settle into his role and, like many of you, I have been involved with personal and professional activities over the past few months. I am looking forward to returning to more regular activity as your Secretary-Treasurer as we move into the Fall.

Here are some recent membership stats you may find interesting:

Ryan McKenna

Membership Information

	<u>Aug 14,</u> <u>2023</u>	<u>May 23,</u> <u>2023</u>	<u>Feb 20,</u> <u>2023</u>	<u>Nov 23,</u> <u>2022</u>	<u>Aug 22,</u> <u>2022</u>
Current Active Members	568	556	590	560	524
New Members (Year to Date)	31	23	14	63	45
Reinstated Members (Year to Date)	15	13	5	40	40
Suspended Members (Year to Date)	21	41	11	13	11
Resigned in Good Standing (Year to Date)	17	7	2	51	51
Deceased Members (Year to Date)	3	2	1	4	4

As you can see, overall membership has increased over last summer, but has slipped a bit from the start of the year. We are looking at running a membership drive in the Fall, and would welcome any suggestions you may have.

- *Ryan*

EVERY GIG WILL BE A UNION GIG!

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



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

AFM Entertainment.org
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To register you or your band, go to

<https://afmentertainment.org/login>

and log in with your existing AFM.org username and password

CCMA Awards



From September 14 to 16, the eyes and ears of the country music world will focus on Hamilton, as Country Music Week culminates in the live broadcast of the 41ST ANNUAL CCMA AWARDS on Saturday, September 16 at 8 p.m.

Adding to the excitement, the first round of performers will include multi-platinum entertainer Dean Brody, GRAMMY, CMA and ACM-Award winning singer/songwriter Carly Pearce, 7x CCMA Award winners The Reklaws and one-to-watch emerging artist Josh Ross for this year's star-studded event celebrating the best in country music live from the FirstOntario Centre.

Canada's largest celebration of country music kicks off on Thursday, September 14, with a celebrated lineup of Country Music Week events programmed over three days. The highly anticipated hybrid music festival and industry conference offers something for everyone, including fan favourite events; Songwriters' Unplugged presented by Rogers, SiriusXM Top of the Country finale, Legends Show presented by PURE COUNTRY, CCMA House presented by Amazon Music, the CCMA Red Carpet Pre-Show, and more.

Returning to Hamilton for the seventh time, Country Music Week 2023 and the CCMA AWARDS PRESENTED BY TD offers fans a once-in-a-lifetime opportunity to get up close to all their favourite Canadian country stars in one place, while showcasing and celebrating some of country music's biggest stars and hometown talent.



Congratulations to Hamilton Musicians' Guild member C J Altmann on his CCMA nomination for steel guitar player of the year! Wishing him best of luck for a hometown win.

“We are thrilled to be welcoming back to our city for the 7th time the Canadian Country Music Awards and Country Music Week,” shares Hamilton Mayor, Andrea Horwath. “Hosting events and celebrations such as the CCMA Awards contribute greatly to our local economy and to the enjoyment of our city by residents and visitors alike. Hamilton is a community that is extremely proud of our rich history of live music experiences, and we look forward to honouring Canada’s top country artists.”

Larry Feudo, Hamilton Musicians’ Guild President, added, “Country Music Week is a great opportunity to showcase local country artists, such as C J Altmann, nominated as steel guitar player of the year! Other HMG members such as the Redhill Valleys, Amberlea Bruch and the Hayley Verrall Band (among many, many others) equally deserve honourable mention.”



CCMA Awards tickets are available starting at \$59.99 plus taxes/fees in-person through the FirstOntario Centre Box office or online at www.Ticketmaster.ca.

One dollar (\$1) from each ticket sold will go to the CCMA Foundation, a charitable organization that aims to support Canadians with the help of the music community, artists, and partners with a vision to change lives through the power of music under three pillars – music for change, music for healing and music for youth.

The Libretto

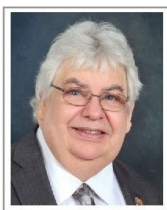
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office@HamiltonMusicians.org

Have news of interest to share?

Let us know!

From the International Musician



Look Out—It's Already Here

by Alan Willaert, AFM Vice President from Canada

The nightly news has, for the past year at least, featured reports of how artificial intelligence (AI) has become significantly more intelligent. Examples of “deep fakes”

permeate social media, depicting well-known celebrities in various questionable activities, while it was not that celebrity at all, but a computer-generated rendition.

The use of AI has become so prevalent that the European Union introduced Article 52, which speaks to obligations of transparency by those employing AI. I won't get into the details of this lengthy document, but it involves mandatory disclosure if content has been artificially generated or manipulated, along with a multitude of other obligations and disclosures.

Recently, the public was made aware of a new tune by the Canadian artist Drake. Except it wasn't Drake, but content generated through AI. The fact that the audio was good enough to pass for the real thing is revolutionary, but let's take it a step beyond.

What if there was no longer any work for the musicians who create jingles, and the music was all generated through AI? Then, we could eliminate the musicians who currently score soundtracks for movies, television, and internet streaming. All that would be required is someone to operate the software, input the parameters for style and instrumentation, and boom: AI creates the score.

What if theatres no longer required musicians, replaced by an “operator” and AI? Imagine going to your favourite bar or club, only to find that the band has been replaced—not by a DJ—but by AI. The operator simply inputs the desired styles and mood, and there's music for dancing. Gee, is that a

new Taylor Swift song, or a new release from Queen? No, it's their style being copied by software. And what about classical music? Surely, a symphony orchestra can't be replaced, or can they? AI could generate the audio, and the onstage bodies could be holograms. What would this fantasy world be like?

It's already here.

The software exists, and there are even websites such as www.soundraw.io, which generate and license royalty free music, of any genre, any length, and any mood. Are we on the verge of another musical plague, which this time could eradicate the need for any musicians at all?

I think of the first plague as the invention of the “talkie,” specifically the 1927 film *The Jazz Singer*. Almost overnight, thousands of musicians with steady jobs in cinemas were unemployed. The second plague was self-inflicted—audio recordings. Again, thousands of musicians engaged in radio orchestras were methodically eliminated. We could also consider more technological advances as mini plagues—drum machines, synthesizers, and newer developments like KeyComp—since they all result in the displacement of live musicians. The difference this time is the possible elimination of everybody.

And then what?

There is no doubt that there are billions of dollars to be made, perhaps trillions, through the monetization of this new technology. The software developers who own the patents, the websites who offer the services for a fee, or the entrepreneurs licensing the software to companies, individuals, producers, and jingle houses worldwide. Everyone will make money, except for the musicians, who may be represent of a redundant and antiquated profession.

What about the content that is generated?

An interesting aspect to all this is that the software carries a patent/copyright, but what about the songs? AI is not a person, so it can't be considered a composer or musician, and therefore cannot be covered by copyright. Is there any way to compensate the musicians who have lost work to these machines?

The International Federation of Musicians (FIM) has been involved in various discussions at the World Intellectual Property Organization (WIPO). One of the theories put forward is that a levy could be imposed upon either the software or the computers that access it. The collective management organizations (CMOs) that might be the best fit are the private copying collectives around the world. In Canada, that would be the Canadian Private Copying Collective (CPCC), which distributes money to musicians through a levy on recordable CDs and tapes to compensate for the revenue lost through file sharing.

Ironically, the CPCC and its supporters (CFM included) have been lobbying government to make important updates to the Copyright Act. One update would be to extend the levy to devices. Obviously, CDs and tapes are a thing of the past, and musicians are losing millions annually because of this oversight. Once that major hurdle has been passed, perhaps the next step would be a levy on AI. Hopefully, this would happen before big tech gets involved, and buys their way out of regulation, again.

The Canadian government is already studying the correlation between AI and job losses in other sectors. Let's hope they don't forget about the arts—most importantly music—before we end up with a worst-case scenario.



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Synchronized to the dynamics of the orchestra's performance of Mozart's timeless music, the visual presentation takes the audience from the farthest reaches of space, through awe-inspiring flights over mountains and into the deepest canyons, to human relationships. These visuals are married with special lighting effects and live video close-ups of the musicians and conductor. The result is a sensory-enhanced symphonic audio and visual experience, with moments of intimate performance nuance and powerful climactic peaks.

Previous performances of this show have been Sold Out, most recently at Meridian Hall at the Sony Centre in Toronto.

Friday, October 13, 2023

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August, 2023

LIBRETTO (Official Journal of AFM/CFM Local 293)

IN MEMORIAM



Jaime Royal "Robbie" Robertson (July 5, 1943 – August 9, 2023) was lead guitarist for Bob Dylan in the mid-late 1960s and early-mid 1970s, guitarist and songwriter with the Band from their inception until 1978, and a solo artist.

Robertson's work with the Band was instrumental in creating the Americana music genre. He was inducted into the Rock and Roll Hall of Fame and the Canadian Music Hall of Fame as a member of the Band, and into Canada's Walk of Fame, with the Band and on his own.

Robbie Robertson He is ranked 59th in Rolling Stone magazine's list of the 100 greatest guitarists. He wrote "The Weight", "The Night They Drove Old Dixie Down", and "Up on Cripple Creek" with the Band and had solo hits with "Broken Arrow" and "Somewhere Down the Crazy River", and many others. He was inducted into the Canadian Songwriters Hall of Fame, and received a Lifetime Achievement Award from the National Academy of Songwriters.

Robertson collaborated on film and TV soundtracks, usually with director Martin Scorsese, beginning in the rockumentary film *The Last Waltz* (1978) and continuing through dramatic films including *Raging Bull* (1980), *The King of Comedy* (1983), *Casino* (1995), *The Wolf of Wall Street* (2013), *The Irishman* (2019), and *Killers of the Flower Moon* (2023).

TRUST AND FRIENDSHIP

It's not that I'm at a loss for words

That would be ridiculous, but I have to find some or even one word

I was born in Toronto in the early 50s and into the 60s so there's the awareness of his guitar playing,,it's not about that

Leaving the Hawk for Bob Dylan,,it's not about that

The emerging Band and each of their unbelievable albums,,it's not about that

All the records and TV shows and huge concerts in Europe we did together, the movie soundtracks, the Native records,,it's not about that

I'm crawling out of an abyss I've never had to before with so much difficulty

Soo many friends gone and artists gone it's been rough enough to say the least

Dan Lanois gave me the opportunity to experience something I'd only dreamed of all through my formative years, Dan is my friend and I love him dearly

Robbie Robertson gave me the opportunity to realize my dreams, he's my friend and I love him dearly

So what is it that's so difficult to comprehend for me?

Through the shock and emotional collapse of this loss, while trying to come to grips with the reality, it took my best friend Barb to say the magic words "he trusted you"

That's what this is about,,Trust,,

These friendships were forged on trust, through every endeavor and every challenge together every success there was that one magic word, trust

To look into each others eyes and know without saying anything at all, friendship and trust spoke volumes enough to proceed with anything at hand and it Had to come from the heart, That is friendship, that is trust.

No amount of money or success can buy this. No amount of gratitude can convey this No amount of memories can replace this That's what I will miss about Robbie, looking him in the eyes and experiencing his trust,,in me. It's humbling, it's devastating, and I find it difficult to trust anybody who doesn't know those two words in their heart. **- Bill Dillon**

Robbie Robertson final words to Bill Dillon:

“I would just say to Bill that I miss him and we've gotta figure out a way to cause more trouble because what we've done in the past is a high point in my musical journey. So I will never, ever take for granted or in any kind of way, have anything but extremely gratifying feelings about knowing Bill and having the opportunity to work with him over all these years. “- *Robbie Robertson*

Bob Dylan on Robbie Robertson death:

Following news of Robbie Robertson’s death at age 80 following a long illness, his friend and collaborator Bob Dylan shared his reaction: “This is shocking news.,” Dylan said. “Robbie was a lifelong friend. His passing leaves a vacancy in the world.”

The two legends share a long history. Robertson, whom Dylan famously called a “mathematical guitar genius,” played guitar with Dylan starting in the mid-1960s, after Dylan became aware of Levon and the Hawks, an early iteration of what became The Band. As Dylan notoriously switched from acoustic to electric, their reception was hardly positive. As Robertson recalled to Mojo in 2017, “When The Hawks hooked up with Dylan, he found this explosive, dynamic thing. Because of his intensity, it raised everything up and we didn’t come down enough and people were saying this music is so loud we can’t hear the words. Part of that was he wanted that raging spirit on these songs. We got booed all over North America, Australia, Europe, and people were saying this isn’t working and we kept on and Bob didn’t budge.”

The Hawks backed Dylan for several months, with their efforts captured on 1998’s *The Bootleg Series, Vol. 4: Bob Dylan Live 1966: The ‘Royal Albert Hall’ Concert*. Their relationship was exploratory and revelatory, especially in the early days. “The obvious thing we learned – that everybody learned – was there was a new way of songwriting. There was a much more colorful, descriptive, humorous, outrageous thrill ride of wordplay,” Robertson told Mojo. “We hadn’t seen this before – this was breaking some big rules. I remember saying to Bob one time, ‘Maybe there’s too many verses in this’ [*Laughs*], and he said, ‘There probably are, but that’s what I was thinking about when I wrote it.’ His spirit was on fire, and he was knocking down the boundaries that had been built up around music. It excited me to be part of this revolution.”



Robertson also played on Dylan’s legendary 1966 album *Blonde on Blonde*. Dylan and The Band famously recorded in 1967 at Big Pink, the house several members of The Band rented in West Saugerties, New York. The complete recordings from those sessions were released in the voluminous 2014 set *The Bootleg Series Vol. 11: The Basement Tapes Complete*.

Robertson and Dylan continued to collaborate for decades, including The Band covering Dylan’s “When I Paint My Masterpiece” on 1971’s *Cahoots* album and touring together in 1974, as well as recording Dylan’s No. 1 studio album *Planet Waves* together. Dylan also was one of a number of legendary musicians joining The Band for *The Last Waltz* concert, taped on Thanksgiving Day, 1976. The show concludes with Dylan’s “I Shall Be Released.”

IN MEMORIAM—by Bill King

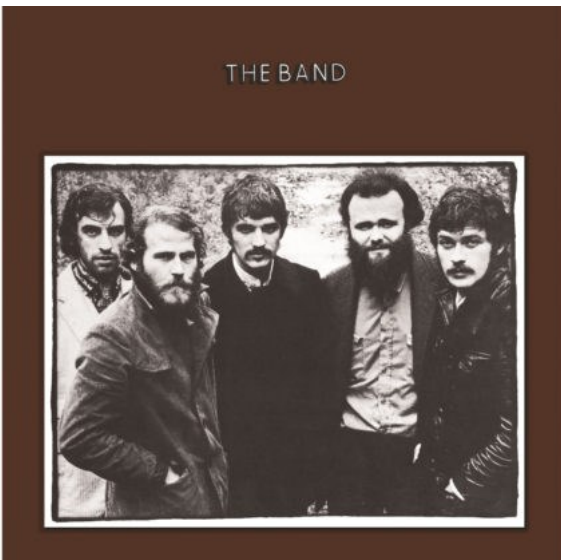
Robbie Robertson's passing hits me from many angles.

I had a pal who drove us to U.S. Steel mornings for what was a summer college job in '66. I know the family saw this as long-term employment; I saw the mill as a last stop before purgatory. My chauffeur was a nutty Dylan believer. Preached Bob the ride there and back. The times were changing. He'd quote lyrics about war, rustic locations, biker gangs and blossoming females, always with an eye on me and the road ahead. A pure soul when it came to folk music. None of those ambitious twelve string assailants or Elmore James types. Just vagabonds stumping from one town to the next, with a beat-up Sears and Roebuck strapped across the back.

Then all hell breaks loose. Dylan goes electric. I'm wound tight to McCoy Tyner and Herbie Hancock and couldn't give a fuck if Dylan played clarinet or bassoon. Bro takes issue and tries to rile me up. I'm oblivious and less than sympathetic. Then I catch a bit of the ensemble on the nightly news. Somewhere between Spiro Agnew poking a finger at protestors and General Westmoreland lamenting the daily body count in Vietnam. What I heard sounded like a garage band going for the goods. Dylan wasn't the freewheeling Dylan I learned to tolerate, but Dylan trapped by cables and capos. I gradually processed.

I loved the crunch of 60s guitar players. Steve Cropper, George Harrison, Keith Richards come to mind. Players who seamlessly push just enough electricity through the guts of a guitar and blend with the rhythm section, while forcing the tube amps into overdrive. That pocket loudspeaker on the floor, spouting misery and shame. Hurt me, bro, rip my heart.

Robbie Robertson had that effect on me, although I couldn't identify where it came from. Garth boldly channeled some spirit from a lost planet and banged out the wildest improvisations. The man gets an Oscar for making any organ other than Hammond worthy of a ride in a rock and roll band. Don't say VOX or Farfisa. Those were bridge experiments that died quicker than a Steve Harvey one-liner.



Robertson and the Band made sense. You take the back country out of the hillbilly's habitat and plug it into a wall socket.

I'm living in the East Village and buying LPs like each was the best meal of the day. I usually purchase according to cover and vibe and run my fingers across the backside and focus on the song titles. If it says Love Is All I Have, I'd put it back on the rack. Yet, when I read The Night They Drove Old Dixie Down, Up on Cripple Creek, The Weight, The Shape I'm In, Chest Fever – this shit was for real.



Robbie Robertson

The men appear to have fought for the Union army under Sherman's scorched-earth campaign against General Robert E. Lee's forces. And after the war settled back in their old ways of farming and marrying Wilomena. I could hear Ralph Stanley singing O Death. Old Buick's and Packard's kicking up the back roads. Dad in his '49 Ford running moonshine.

Levon Helm drove the band like he was certain it had just enough gas to ramp up a full set. Americana.

You can't explain this unless you grew up near a river, and time is all you had. A sun scorching hot, the stink from down stream of brewing Kentucky Bourbon baked into your skin. The holler of a mourning hound. A baptism and resurrection of the spirit. Lies told, lies accounted for.

A riverboat chugs up water as it passes working boats and rotting fish. That soulful morn of a calliope crying in the distance attaches itself to every living thing, and it's my music. The notes in between the notes that are supposed to be. Glorious American music. From the soil of hardship and loss - victories big and small.



I've sung a few Band songs – Robertson's lyrics. Sheets of paper in 14 point - scripted imagery there to marvel at. Every bend in Richard Manuel's delivery. Levon's wail, the close harmonies, and tears in the voice. And Robbie's guitar positioned down the middle itself as a lighting director. Casting color, contrast, clarity, vibrancy, and completeness on an image of America lost forever.

A Conversation With ... Guitarist Bill Dillon

Reprinted from FYI Music News, with the kind permission of Bill King

<https://www.facebook.com/billkingpiano>

Bill King: I've often thought about the year I spent as a "Hawk" in the Ronnie Hawkins band and the profound history attached to that. It brings to mind the keyboard players who came before me – Garth Hudson, Richard Manuel, David Foster, Stan Szelest, and the company one keeps. Hawkins would often laud the original Hawks with Levon and Robbie. Years later, at galas and various functions, mostly trapped in a men's room with the both of us in attendance, Hawkins would chuckle, look around and shout to anyone listening, "Bill and David Foster played too many blacks notes." I'd laugh at the peculiar quip knowing full well most of the Hawks' playlist was in either A or E. I'd then fire back, "thirty songs, thirty years," which pretty much summed up Ron's accumulated repertoire.



The 1983 unit Hawkins called the second-best version of the Hawks sported an all-star cast: Steve Hogg bass, Dave Lewis drums, newly inducted Robin Hawkins and guitarist Bill Dillon – who threw me off with those circular wire-rim glasses. I wondered if this was the guy who wrote, "Imagine?" And for a fleeting moment, Amy Sky was in the band. I'll leave this story for another time, but for now, it's all about guitarist Bill Dillon.

As we spoke, it was apparent Dillon had given considerable thought to his

past body of work - a lifetime of connections, situations, luck and opportunities – the performance halls and studios he graced for decades. Bill didn't make this easy. I courted him for several months, knowing there was a magnificent story in need of telling. I also read Bill's Facebook retorts when others disparaged Robbie Robertson and sensed there was something Bill wanted to say about his 15-year relationship with Robertson - something those with biased opinions were unwilling to accept.

Then there's Bill discography: The Cowboy Junkies – All That Reckoning, Barenaked Ladies – Fake Nudes; The Waitress – Bright Morning Stars; Robbie Robertson – How to Become Clairvoyant, Contact from the Underworld Red Boy, Robbie Robertson; Sarah McLachlan, Rarities, B-Sides & Other Stuff, Wintersong, Afterglow, Good Enough, Hold On, Fumbling Towards Ecstasy, Possession, Fallen; Joni Mitchell – Dreamland, Night Ride Home, The Beginning of Survival; Kate & Anna McGarrigle – Heartbeats; The Neville Brothers – Brother's Keeper; Daniel Lanois – Acadie, Rocky World, For the Beauty of Winona; Peter Gabriel – US; Gordon Lightfoot – Songbook, A Painter Passing Through; Iggy Pop – American Caesar. I'll have to stop here – it's a page-turner.

There's no way a conversation as such can address a catalogue this deep. Yet, Bill and I get to the essence of his early childhood: producer Daniel Lanois – Grant Avenue recording studio, Robbie Robertson, George Harrison, Joni Mitchell and the band that started it all for him, Steve Hogg and Ian Thomas.

Bill King: There are moments I reflect to 1983. I was playing Nashville, Little Rock and Fayetteville, Arkansas with Hawkins and the iconic bands and artists who would show from one night to the next: Alabama, Lee Greenwood, Mel Tillis, Dr. Hook, Larry Gatlin, Tanya Tucker.

Bill Dillon: Isn't that great? I told you in pre-interview there isn't one topic we couldn't eat up the whole interview doing. And we did the CHCH television show with Beverly DeAngelo, B.J.Cook, and Ronnie – Doug McClement, Stan Szelest and all that.

B.K: Tell us about the summer of love.

B.D: I'm fifteen, and just coming of age, I was taken from Toronto and stuck in the heart of the Niagara fruit belt. We took over my grandmother's house in Grimsby, she passed away, and it was awesome there. It was still the last place I wanted to be. I quit school after two months and started hitchhiking back and forth to Toronto. I also started meeting musicians in Grimsby – David Van Dusen, Steve Hogg and others, people I looked up to. They had been doing the real playing in the Niagara area. They knew more and played more. I showed up with a \$12 electric guitar and didn't even know how to tune it. That summer, I commuted – slept in Queen's Park in Toronto - busked in Yorkville for nickels and dimes and cigarettes.

All my life, there's always been this little radio on top of the fridge. My parents love country music. At night when they weren't around, I'd pull a chair near - climb up and spin the dial. I've been a nighthawk all of my life. I learned to tune out with my hand over the radio speaker, the vocal so I could hear into the speaker and the music and study the steel player and the banjo picking, mandolins and guitar stuff. That was an incredible experience for me.



B.K: What was your big break?

B.D: One night, I got called down to Daniel Lanois' studio, Grant Avenue. That was the big break, but before that, it was actually Ian Thomas and Steve Hogg. Ian had organized some FACTOR money to do a four-song demo with Steve Hogg. They brought me in, and it was at the CBC studio when Ian was still a producer. I showed up late to the session because I was sleeping on someone's floor, dragged the guitar down and plugged in. After the session, Ian drove me home. I think I was living in Binbrook at the time. On the way there, he said, "Bill, that was so great; I can't believe the solo you pulled off, the song and whatever. I don't know about Josh, would you be interested in joining the band?" I had just got married and said I'd have to ask my wife. She said no.

I kept playing in bands, worked at CNR fixing trains and enrolled at McMaster University. Daniel Lanois started building a studio. I'd known him since 67' or 68'. He was playing in bands in Hamilton. Because we knew each other and he and brother Bob were doing jingles, commercials - it was Bob who asked one night if I'd like to play pedal steel on this young guy's first recording. I didn't have one, so I found a student model and we played around with it, and I did what I could. That was Tom Wilson from Blackie & the Rodeo Kings.

B.K: More on Daniel Lanois.

B.K: Another night, Daniel calls me up with this experimental idea. I brought my pedal steel to Grant Avenue studio and set it up, and set up the limited pedals I owned and started tuning my guitar and running up and down my three or four pedals - turning them on and off to make sure they were working. That took like 1:58 seconds or something. I look up for a signal to say I'm ready to go, and Dan's waving at me to come into the control room. I assume I'm going to hear something he wants me to work on. I sat on the little leather couch, and he said, "Check this out." He turned the speakers up because he knows I love loud. I heard this thing roll on to the end. My eyes bugged out, and my jaw dropped. I looked at him and asked, "What the hell is that?" He says, "That's you, you just did that. He played it again and explained he had put all the things I had been doing getting guitar ready through his effects gizmos in the studio - a Lexicon Prime Time and various things.



I didn't realize he was playing with this, and then he turned and asked, "What do you think of this experiment? How do you like this. I said, "Dan, "This is the most amazing thing, Oh my God." He then looked at me and said, "Right. I've been asked to do three records. So and so, so and so, and one is Robbie Robertson." I think one was Simply Red; I can't remember the other and Robbie. It was the first time I'd heard that name in like ten years. I asked him, "You are producing a Robbie Robertson record?" He says, "Yes, and I want you to come with me." He then says, "I'm going upstairs to use the bathroom, and I want

you to make up your mind by the time I return." He ran up the stairs and came right back down, opened the door and looked at me, "Did you make your mind up." For a split second, I gave it thought and then blurted out, "Yeah." He then said, "Well, that's it, then." His favourite thing to say. He reached over, picked up the phone and called Robbie Robertson at home. I'm sitting there – this university student, not believing what I'm watching and hearing and ask, "What am I going to do?" He says, "You can tune the guitars, make coffee, do whatever and see what happens." This happens in like ten seconds.

So Daniel says to Robbie, "I want to bring this guy," and Robbie says, "Well, I don't know him from Adam. Well, OK, if you say so. See you in a couple of weeks." In two weeks, I'm sitting in Robbie's personal studio at Village Recorder.

Bill King: And you did this for fifteen years.

B.D: Can you believe that? My time with him kicked so many doors open. I was getting calls in L.A. from other producers while doing a Robbie record. Hey, I just heard some licks on that record, I want you to come and do so and so. I'd be getting off one plane then getting on another. France and Germany, England, Ireland.

Editor's Note: This article will be continued in the next issue of The Libretto

Coming through the '60s with Bill King

William M. “Bill” King can be considered one of Canada’s preeminent musicians, a multi-talented musical scholar whose curriculum vitae is jammed with a history rich in experience and a deep understanding of this eternal medium.



Bill King

American-born, King’s music has seen him cross-cross the continent throughout the years, bringing all types of styles and sounds to the masses against a backdrop of prominent historical moments including California’s Summer of Love to the anti-establishment movements brought on by the Vietnam war, to the evolution of jazz, soul, R&B and rock-and-roll.

And yes, King, whose father was a decorated war veteran, and who shared the same love of music...is one of those famous draft dodgers who chose Canada over dying in a war that many Americans felt had no purpose.

Music saw this ruggedly handsome young man with the long, flowing locks travel from small, hole-in-the-wall avenues to world-class arenas. He’s worked with the best of them – Linda Ronstadt, Janis Joplin, Ronnie Hawkins, Oscar Peterson, and so many others, on both sides of the border. At one point, in his early teens, he applied for – and received – a half-scholarship to study in Toronto with the famed Oscar Peterson and his trio, giving him his first taste of Canadian life.

The trip defined him, and his hunger for the various musical influences has never really abated.

His early music career saw him living out of cars, in poverty, “dirt poor,” as he would say. Yet his dedication never wavered, always working towards the next level of passion for his craft.

Today, King has a solid and impressive repertoire as an award-winning music director, recording artist, radio personality and magazine publisher with decades of experience. He’s a jazz festival artistic director, photographer, and he hosts a variety of radio shows including JAZZ.FM91 with his son, Jesse.

And, to this day, when he plays the keyboard, the ills of the world tend to fade into the backdrop as his music washes over you.

When you meet this 70-plus, three-time Juno Award nominee in person, you can be distracted by the shock of thick, white hair and blue eyes that emanate a certain gentleness and generosity of spirit that go with his kindly smile.

Just recently, King penned a candid memoir of his musical life in *Coming Through the 60s – An American Rock ‘n’ Road Story* (7ArtsPress) that covers his early life living with a military dad suffering from PTSD brought on by World War II, to his many musical adventures to making the brave decision to leave the military right before being shipped off to Vietnam. (His first book, *Talk! Conversations in All Keys*, is a collection of interviews with famous, talented performances that King conducted throughout the years.)

His book has been described as “a brilliant ‘insider’ encapsulation of the ‘60s anti-Vietnam war era, from the viewpoint of a peaceful American hippie, draft dodger – and famed musician.

The book also lays bear the ugliness of intolerance, the brutality of racial discrimination, and the horror of war, yet at the same time, sets in place a landscape rich with the adventures of a life on road with his band.

As a conscientious objector, King writes about the moment he up and left his army base literally hours before being shipped out, to hitchhike into Canada via Niagara Falls. He took with him his lovely, young bride, Kristine, and a newfound sense of purpose: “I knew if I had gone to Vietnam I would not have come home,” writes King in a book rich in minute details of colourful characters, amazing exploits, endless adventures, heartbreak, sadness – and love.

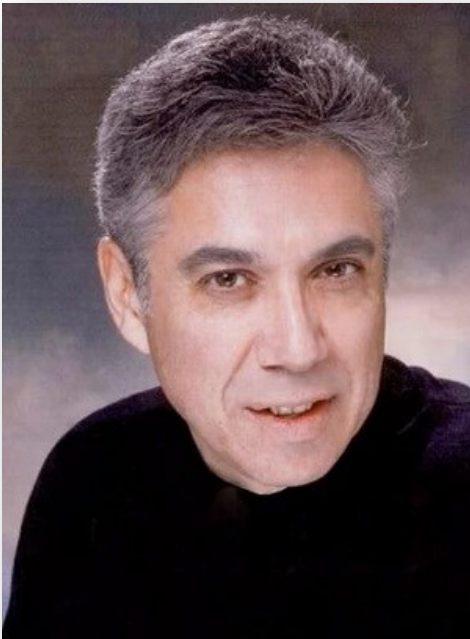
How his book came to be was “40 years of notes, writing essays and sharing recollections” and having an almost photographic memory of dates, times and details, says King in a recent interview.

To this day he is constantly listening and creating and always searching out what makes the world of music tick. And, although his relationship with his late father was acrimonious, he thanks him for having bestowed upon him this eternal love of music. He dedicates his book to his family: “The big family love for dad Bill, mom Virginia, sister Karen, brother Wayne, my life partner Kristine and my son Jesse – the latter two my life’s purpose, joy in the morning, peace as the night falls.”

Coming Through the 60s – An American Rock ‘n’ Road Story is available to order on <https://7arts.press>; as well as Amazon.ca.



Bill King



Mark Russell LaForme

IN MEMORIAM

It is with great sadness that we announce the passing of Mark Russell LaForme on July 19, 2023.

Mark was born on Mississaugas of the Credit First Nation and spent his life touring the world, playing for crowds big and small.

He was an extraordinarily proud and caring father to Sarah, Cheyenne and Georgia and grandfather to Marley and Grayson, who all inherited his sense of humour, creativity and humility.

Nancy (mother to Sarah) and Gail (mother to Cheyenne and Georgia) look back on many good years that will be cherished and one thing was always certain, Mark loved his girls more than anything.

He is predeceased by his father, Ross "Tubby" LaForme and mother Roma (General) LaForme. He is survived by his loving and supportive siblings David (Mary), Teresa, Linda (Bruce), Kathryn and Rebecca, Aunt Orma Gorton and many nieces and nephews. Uncle Mark had a special bond with his niece Caitlin and her children Wiley and Manny. He spent his final years with his devoted partner Jenn and loved her children Andrew and Alexa (Kane) and grandchildren Keegan and Remington.

He will be remembered fondly by decades worth of talented band mates that he had the utmost respect for, generations of musicians he has influenced and enthusiastic fans. Let his music be his legacy and our medicine.

Along with many HMG members, Larry Feudo, HMG President, and Reg Denis HMG Vice-President, attended the celebration of life held at the Gathering Place by the Grand on Sunday, August 6th. Reg noted: "I was pleased to see such a great turnout to honour this legendary local musician. Mark has been performing all his life with his many bands as well as a long stint with Stompin Tom. His sudden passing was a shock to us all. He will forever live on through his music and the many memories he created throughout the years. May his music live on."

In lieu of flowers, please make donations to "An Instrument For Every Child (AIFEC)" to support the Mark LaForme's of the future." See www.aninstrumentforeverychild.ca.

Reflection by Bill Dillon—During a recent interview, I spoke at length about my time in Mark's band, how much I loved him and the transition of going to LA to work with Robbie Robertson, that was so long ago now but we remained friends, as did everyone who'd ever met and known Mark, so many of us have worked with Mark and know how lovable he was, if you were friends with him you had his friendship from his heart for life. A gifted singer musician and song writer.

This is a very sad day for all of us to share condolences together along with all of Mark's family and loved ones. Mark, you had everyone's respect and admiration and a mutual love for you on a level that few people can attain in this life.

- *Bill Dillon*

In Memoriam—Tony Bennett

Anthony Dominick Benedetto (August 3, 1926 – July 21, 2023), known professionally as **Tony Bennett**, was an American jazz and traditional pop singer. He received many accolades, including 20 Grammy Awards, a Lifetime Achievement Award, and two Primetime Emmy Awards. Bennett was named an NEA Jazz Master and a Kennedy Center Honoree and founded the Frank Sinatra School of the Arts in Astoria, Queens, New York. He sold more than 50 million records worldwide and earned a star on the Hollywood Walk of Fame.



A memory of Tony Bennett at Hamilton Place in 1983 - Jim Witter

On this sad day, I have to share this story of meeting Tony Bennett ... Years ago I used to play in the Piano Nobile Lounge at Hamilton Place (now First Ontario Performing Arts Centre).

My job was to play in the lounge before the show and after the show for maybe an hour. Tony Bennett was there around 1983 and I was lucky enough to be there.



Jim Witter

I remember the show so very well... My mom and my aunt were there, and the show was just incredible. My mom was a HUGE Tony Bennett fan. He was her, Michael Jackson, for lack of a better comparison. So yes, the show was amazing, but the most amazing thing happened after the show... I had finished my set in the lounge, everyone was gone, except for my mom and my aunt, and we wandered backstage to grab my jacket.



We could hear Tony Bennett singing on the stage! He was doing two nights there and wanted to fix a little problem he was having with the sound on stage before the next evenings show. We stood in the wings and received a little private concert.

Then, after he was done, he started to walk off stage and looked in our direction and saw us standing in the wings. He immediately changed direction and walked right towards us. He gave my mom and my aunt a huge hug and shook my hand and stood there and talked with us for a good five minutes. I had never seen my mom blush before!!

My mom told him that I was an aspiring singer and we talked about the music industry and he was just such a gentleman. I will never forget that moment. He could have walked right past us after a long evening of performing but instead, he took an extra five minutes, and made an incredibly special moment for us that my mom talked about for the rest of her life. Thanks for the music, Tony... and especially thank you for that very special memory.



A memory of Tony Bennett at the Royal Connaught Hotel in 1983 - Brent Malseed

I remember meeting Tony Bennett in 1983

In the 80's, I was working with the Matt Kennedy Trio 5 nights a week in the O'Sullivan's Dining Room at the Royal Connaught Hotel in Hamilton.

During the early 80's, big name entertainers who performed on the main stage at Hamilton Place would stay at the Royal Connaught Hotel and many of them would come into O'Sullivan's to have something to eat either before or after their performance.

When Tony Bennett was performing at Hamilton Place in 1983, he walked into the O'Sullivan's Dining Room with his entourage after his performance. As soon as Matt saw Tony Bennett walk in, he immediately started playing "I Left My Heart in San Francisco" and Tony was very impressed and gave a thumbs-up to the band.

Once he was seated in the restaurant, the maître d' came over to Gus who was playing drums and asked him "who is that guy that everyone seems to know except me". Gus, Matt and I got quite a chuckle that everyone in the restaurant recognized Tony Bennett except the maître d'.

Tony came over and chatted with the band when we took a break, and it was amazing to meet him. He was a very down-to-earth human being

with no ego. I will forever remember meeting Tony Bennett.

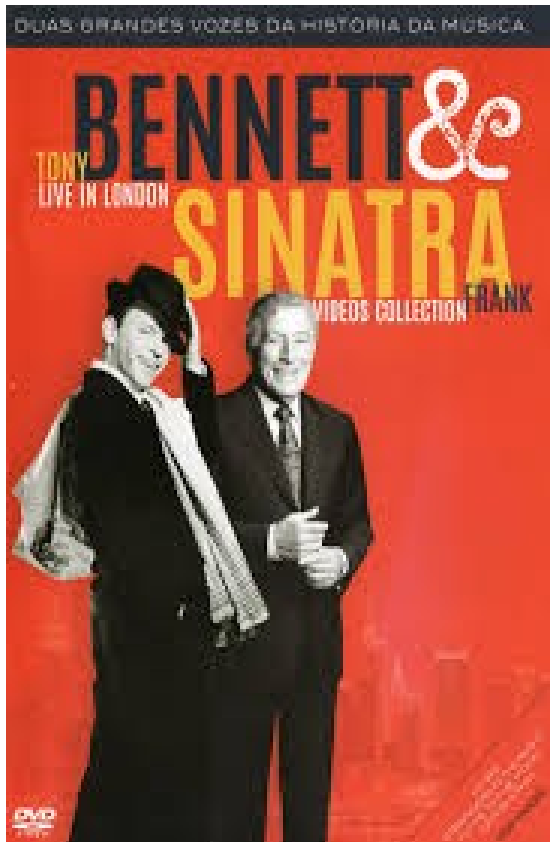
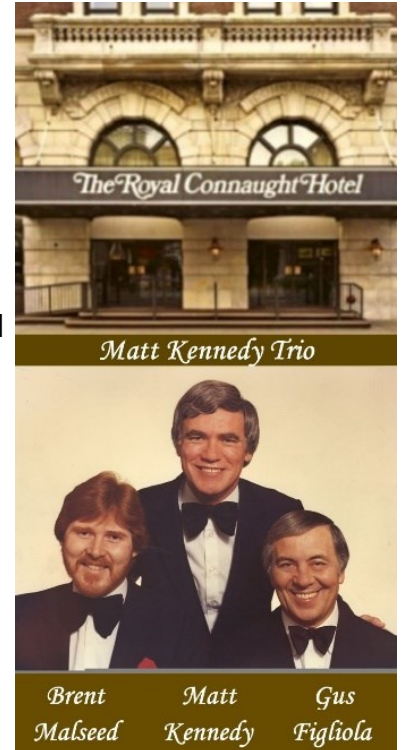
When I saw Jim Witter's memory on Facebook, I immediately called Jim to chat about his meeting with Tony Bennett and I that believe we both met Tony on the same weekend in 1983.

By the way, Jim Witter used to perform quite often during the 80's in the Club Car at the Royal Connaught Hotel. Matt, Gus and I used to chat with Jim during our breaks and Jim would sometime fill in on piano with the Matt Kennedy Trio when Matt was unavailable.

Tony Bennett was a consummate performer and entertainer and was loved by many.

In an interview in 1965, Frank Sinatra said "For my money, Tony Bennett is the best singer in the business. There could be no higher compliment and Sinatra was a huge influence on Bennett over the years.

Frank Sinatra and Tony Bennett became firm friends and went on to perform together several times over the years.



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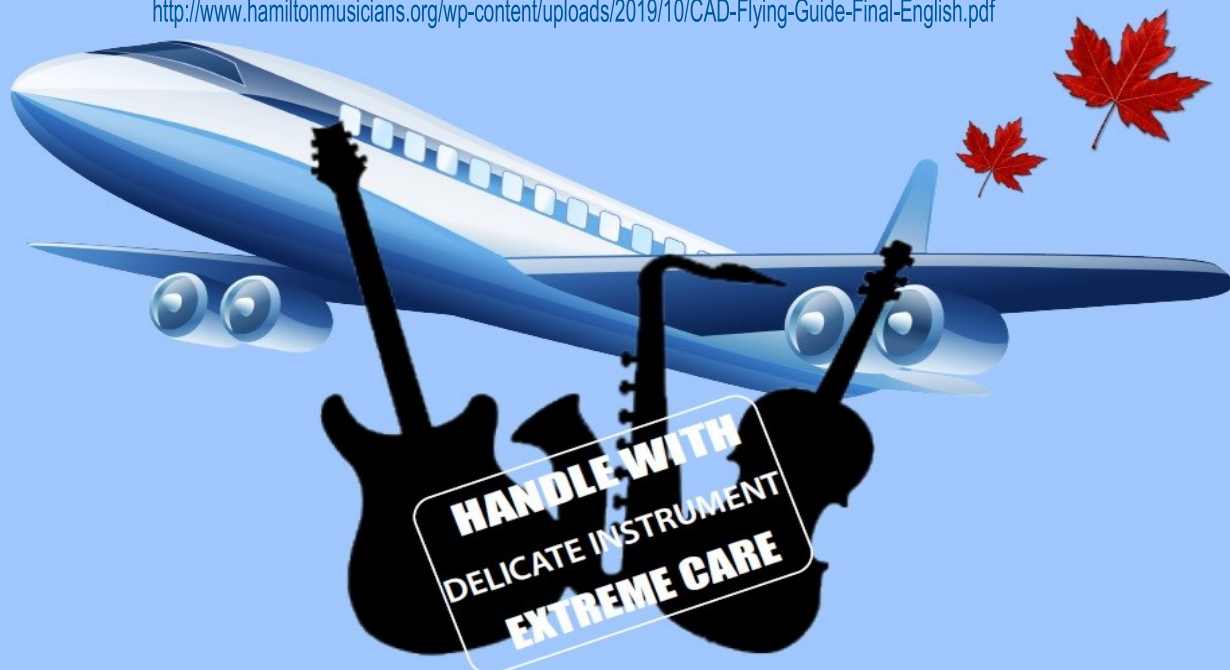
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A Guide to Flying with Musical Instruments in Canada

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



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IN MEMORIAM

Kenneth William Miller passed away peacefully at home on July 8th, 2023, with his loving wife Debbie and family by his side.

Ken leaves behind his children Andy (Caroline), Lesley (Jack), stepchildren Angela (Steve), Bianca (Bob). Grandchildren Carter, Reagan, Nolan, Cassandra, Matthew, Mckenzie and Eryn (predeceased), siblings Brian (Karen), Lindsay (Debbie, predeceased), Barbara along with many niece and nephews.

Ken fell in love with the Drum Corps and had been drumming since he was 16 years old. Ken is an 8-time world champion with the Cadre Drum Corps (Canadian Associates Drumming Rudimental Excellence), where his presence will be dearly missed. We know that Ken will be joining (and leading) all the drummers in heaven.

Ken worked for Burlington Hydro for 35 years. After retirement he continued in this field as he enjoyed this line of work. Ken appeared to be a quiet man but those who knew him know this was another of his many endearing qualities. Idle hands did not exist in his life. He loved to make his surroundings beautiful, he built a backyard oasis where he loved hosting the family barbeques and watching his grandkids play in the pool.

His attention to detail was uncanny: whether it was drumming, building his deck or gardening, it always turned out perfectly.



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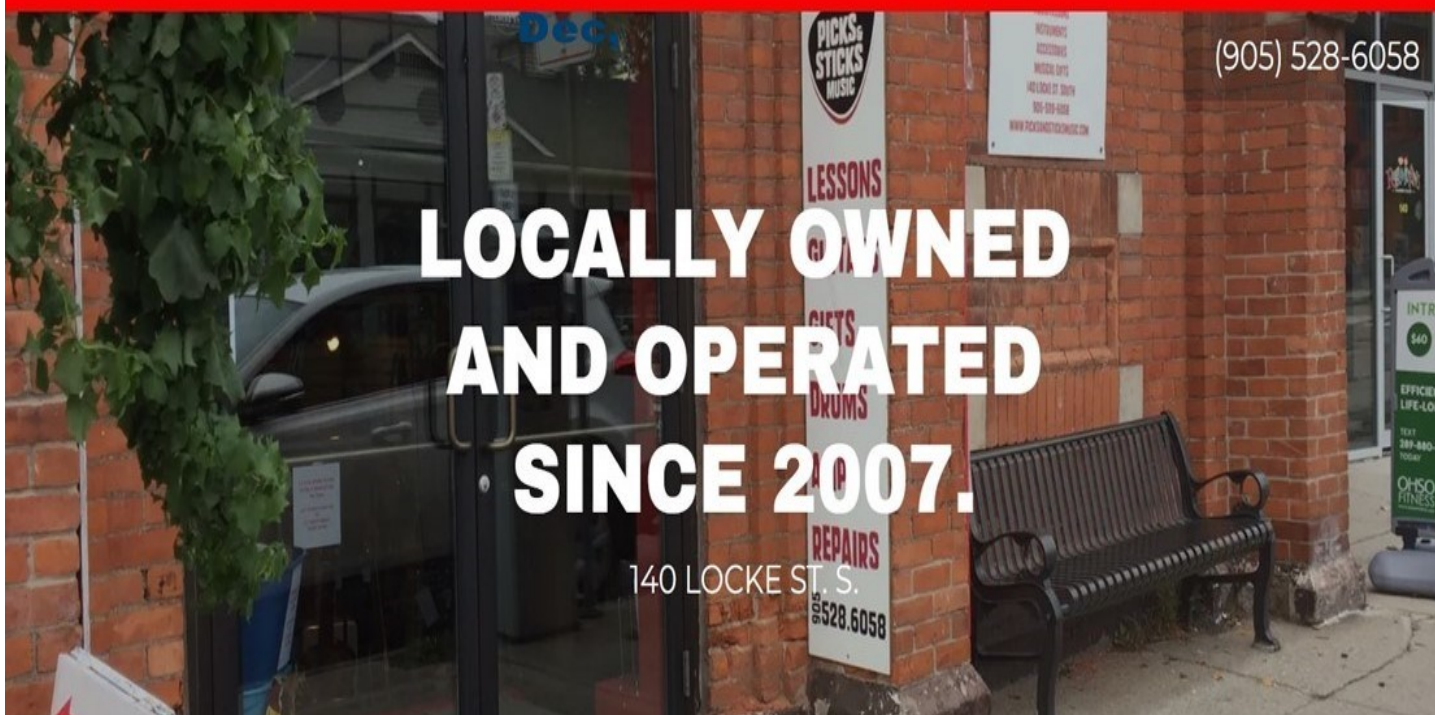
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Local 293 StreetBeat..... **“We are not Alone”**



Paul Panchezak

A BOOK REVIEW: “The Musician’s Path”.

Thinking about the music business, I’ve come to the conclusion that musicians are like icebergs. Not because they are cold. Not because they are dangerous.

Musicians are like icebergs because what you see is just a small portion of what you get. All that is visible is the tip of the berg. The vast majority of its bulk is hidden below the waterline.

When you see someone performing in a club, at a recital or in concert you are hearing the end result of many hidden factors – hours of practice, countless band rehearsals, the endless highway driving to and from gigs in all manner of weather, inconvenient and backbreaking load ins and load outs not to mention the aggravation of finding jobs in the post pandemic reality.

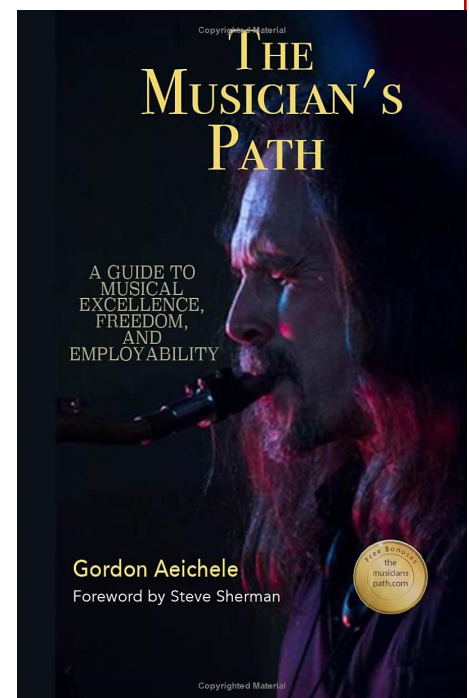
To someone who is just setting out on their musical journey the road from novice to journeyman professional may seem steep if not insurmountable. Some lessons may only be learned by experience but many others can be passed on by an experienced professional, a mentor of sorts.

When it comes to experienced professionals saxophonist Gordon Aeichele (Local 298) is just about as experienced and professional as it gets. Over the course of a long musical career, he has performed and recorded with artists as diverse as the Smokewagon Blues Band, the 905 band, Steve Michaels, Crowbar and the official Dan Aykroyd and Judy Belushi sanctioned Blues Brothers Revue. Between the covers of his book, “The Musician’s Path” Gordon presents a comprehensive look at the huge amount of time, effort and talent that lies hidden below the waterline so to speak.

It’s the key that will open the door from your basement practice room to the stage. Of course, a good portion of the book deals with the basics of music theory through a look at the building blocks of melody, harmony and rhythm, a necessary foundation to forming a good musical vocabulary. He also shows the best way to utilize that information with a detailed look at how to practice – what are the best things to focus attention on and what are the best methods for attaining improvement.

I’ve often found that many musicians say they are practising when they are just repeating things they already know. As someone once said, “If it sounds good you probably aren’t practising.” Gordon shows us how to make the most of our practice time.

After all, the real key to musical virtuosity is repetition and patience. As Gordon emphasizes, “The most effective thing you can do is develop consistent practice habits and play, play, play!”



Aside from the obvious nuts and bolts of musical construction Gordon also gives us some invaluable tips on how to present the fruits of your labour in a highly competitive marketplace. The subtitle of his book is "A Guide to Musical Excellence, Freedom and Employability".

You can find hundreds of books at your local music store but only a few address the all important topic of employability. We are directed to the best places to look for musical opportunities and the best ways to integrate yourself into your local musical community with an eye to making connections that will yield musical opportunities. Very often the best recommendation for a gig comes through word of mouth.

Finally, Gordon devotes some time in his book to addressing the spiritual and psychological component of choosing music as a life goal. I've often said, "If it ain't got heart it ain't art."

It's the musician's job to take what's on the printed page and invest it with emotion that is conveyed to the listener.

Musicians are "soulful" individuals who are constantly subjected to the stress of employment on a gig by gig basis not to mention the confidence destroying rejection (promoters and club owners who say no or bandleaders who tell you that you aren't right for the job) that all must face at one time or another. "The Musician's Path" reassures us that we are not alone in enduring these hurdles.

All in all, "The Musician's Path" introduces us to Gordon Aeichele, an experienced musical mentor in print form. Someone to take us from beginner to professional. (Of course we can't forget that the Canadian Federation of Musicians is the home of the real professionals in this country.)



The Musician's Path: A Guide to Music Excellence, Freedom and Employability

by **Gordon Aeichele**

(Available [here](#) through Long & McQuade)

Gordon Aeichele is a professional saxophonist based in Toronto, Ontario.

He began his musical career as a bass player in 1977 touring 50 weeks per year with various pop and show groups. In 1984 he enrolled at Humber College as a saxophone player, to study under the tutelage of Eddie Sossin and Pat Labarbera.

Over the years he has performed with many notable artists including (Original Blues Brothers) Paul Shaffer, Dan Aykroyd, Jim Belushi, Tom Malone, Lou Marini, and Mat Murphy, Crowbar, Ricky Day (Ink Spots), Chuck Jackson (Downchild Blues Band), Mike KcKenna (McKenna Mendelson Mainline), Jani Lauzon, James Anthony (The Mamas & The Papas), Ernie Varga (Robbie Robertson, Conway Twitty), Jonnie Lovesin, Ron Jacobs (Muddy Waters, Etta James), Russ Little (Lighthouse), and Bucky Berger (Fat Head).

He continues to work as a full time musician in the Toronto area and has established a solid reputation as a live performer, session player, and teacher.



Membership Matters



Membership activity April 1, 2023 to June 30, 2023

WELCOME NEW MEMBERS

Allison, Isaac
Bales, Braden
Bruch, Amberlea
DePaiva, Joey
Giammaria, Gabriel
Gulacha, Udhay
Klas, Daniel
Markewycz, Wioletta

DECEASED

LaForme, Mark
Miller, Kenneth

REINSTATED

Curran, Andy
Evans-Branagh, Miles
Fischer, Justine
McCauley, Jacob
Michalak, Mariusz

RESIGNED

Andren, Patrik
Collett, Steven
Delisi, Andrew
Desautels, Dominic
Hall, Donald A
Lee, Harold
Lindsay, Keith
Lukos, Peryn
Nelles, James
Pierce, Robin Magder
Simpson, David
Wright, Arlene

EXPELLED MEMBERS

Agalawatte, Nimal
Augustine, Ken
Bawn, Rachael
Burger, Scott
Cain-ling, Kalysha
Dimtses, George
Eichinger, Andrew
Fyfe, Riley
Hatch, Robin
Hurn, Christina
Karel, Bradley James
Lewis, Tom
Locke, Ryan
Malstrom, Jonathan
Rutter, Duane
Taylor, Kenneth
Teeuwesen, Jozef
Tielli, Martin
York, Sara

SUSPENDED MEMBERS

Altomare, Angelo
Bersche, Tyler
Beyer, Jackson
Burns, Brennagh
Cacciocarro, Miriam
Cameron-Gillings, Sha-
ron
Campbell, David
Deutsch, Nick
Elliott-Armstrong, Chai
Elliott-Armstrong, Rane
Filippetti, Andre
Goheen, Laura Brielle
Grossman, Zoe
Hendrickson, Houston
Ingham, Jonathan
Ippolito, Alphonso
Khan, Maham
Lee, Crystal
Loney, Natalie
Lune, Declan
Mechichem, Anny
Metcalfe, Tommy
Morris-Clarke, Mackenzie
Nicoloff, David
Rideout, Judi
Rozo, Santiago
Strong, Henry
Thomas. Ian
Titian, Reg
Tong, Peter
Watson, Cameron
Wray, Cajjmere

If you have any question about your
membership status,
please contact the HMG office



Don't be left in the dark!

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

But we need you to notify us of any changes to your contact information.

This includes any changes to your email address,
phone numbers or home address.

Call **905-525-4040** or email
(office@HamiltonMusicians.org)
to make sure we have your
correct contact information.

You can also update your contact information
online by going to: <http://www.afm.org/>

WELCOME LIFE MEMBERS

de Keyzer, Jack
Denis, Reg
Hepner, Darcy



Marie Phillips

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

She is a respected member and past chair of IPC's National Advisory Board and has the advantage of years of experience as a regulatory compliance officer.

Marie was named the **2023 Female Trailblazer of the Year** (Wealth Professionals) - this award recognizes the outstanding female trailblazer advisor in the wealth management and financial planning industry whose astounding personal and professional achievements have earned them a place among the industry's best.

She was a 2022 recipient of the Globe and Mail's Canada's Top Wealth Advisor: Best in Province, has received the IPC Cares Award for Community Service, Value of Advice awards, Top Ten Wealth Builder of the Year Award, Best Client Experience Awards, George R.

Robinson Award, and has been published / profiled in a wide variety of articles including BNN, the Investment Executive and the Wealth Professional.

"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.

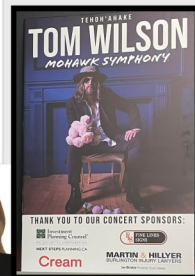
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- All-risks' coverage on your instruments and equipment
- Worldwide coverage
- Rental Reimbursement – up to \$10,000 in coverage, if you need to rent instruments or equipment in the event of a loss
- \$100 deductible per occurrence on instruments and equipment
- Commercial General Liability including bodily injury, property damage, medical payments, tenants legal liability and non-owned automobile
- Up to \$2,500 coverage on promotion material, T-shirts, CD's, posters, etc.
- Loss of earnings up to \$5,000 due to loss or damage to venue
- Loss of earning up to \$5,000 due to loss or damage to equipment
- Rented, Leased or Borrowed Equipment, \$10,000 limit up to 30 consecutive days

RATES AND PREMIUMS

- \$2.20 rate per \$100 sum insured for Instruments and Equipment
- Liability rates (\$500 deductible):
 - \$1,000,000 limit - \$66 per member
 - \$2,000,000 - \$127 per member
 - Higher limits available upon request

APPLY FOR COVERAGE

Cristina Omar | cristina.omar@hubinternational.com | 519-325-1785 | TF: 800-463-4700



hubinternational.com