

LIBRETTO

February 2024

Volume 123 No. 01

Happy Valentine's Day 2024



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“We Can Help”

Jack de Keyzer “A Living Blues Legend” Honoured by the HMG



Legendary artist Jack de Keyzer is a Canadian blues guitarist, vocalist, songwriter and producer. He has twice won the Juno Award, Canada's highest musical honour, and has received Maple Blues Awards seven times, including for Blues Album of the Year.

Pictured here with HMG President Larry Feudo (right), de Keyzer was presented with the Hamilton Musicians' Guild 50-year membership award on New Years Day, January 1, 2024.

Please see the article on page 11.

We Our New Members

There will be a special **ORIENTATION MEETING** for all **NEW MEMBERS** on **Monday March 4, 6:30—9:30** at the **Coach & Lantern, 384 Wilson St E, Ancaster.**

Come out and learn what the **HMG** and the **AFM** can do for you. This wide-ranging discussion will include topics such as: stepping from paid amateur to professional musician, **MPTF (Musician Performance Trust Fund)** gigs, **P2 visas** to perform in the **USA**, **Petrillo** and **Pedler** funds for musicians, running your band like a business, personal / equipment / liability insurance, the **MPFC (Musician Pension Fund of Canada)**, tax planning and more.

This will also be a regular **General Membership Meeting** for the **HMG**, so come out and schmooze with new members, **50–year** members, and everyone in-between. This will be an excellent opportunity to make contacts with other musicians working in the local and international scene.

NEW MEMBER ORIENTATION MEETING

AND

GENERAL MEMBERSHIP MEETING

MONDAY MARCH 4, 2024

6:30—9:30 PM

COACH & LANTERN

384 WILSON ST EAST

ANCASTER

From the International Musician

Local 293 Supports HPO School Concert Tour

Local 293 (Hamilton, ON) secured funding from the Music Performance Trust Fund (MPTF) to sponsor a Fall School Concert Tour with the Hamilton Philharmonic Orchestra (HPO) throughout the Hamilton-Wentworth School District's 13 secondary schools.

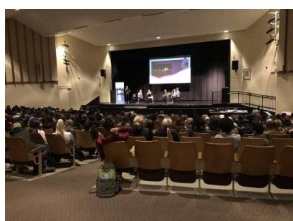
"We managed to get MPTF funding for 16 in-school performances and one big Christmas presentation at First Ontario Concert Hall," says Local 293 President Larry Feudo. The total amount of MPTF funding for both programs was \$26,000—a boon for the orchestra members, he says, and a great way to expose students to the orchestra experience. "The educational value of presenting these performances is invaluable to the cultural enrichment of our students and gets the orchestra engaged with a younger demographic, our mutual goal being the broadening of the philharmonic audience."

The tour reached over 5,000 students, from October 27 to November 7, and included a brass and woodwind quintet.

"I've long been an advocate of the value of educational programs such as this going back to sixth grade when the Canadian Brass played at my school," says Feudo, adding that it inspired his own musical path. "Programs like this are vital to the cultural enrichment of young people, which is probably more important today than ever before. We are pleased to assist in funding this wonderful project and look forward to more in the near future."

Longtime MPTF Trustee Dan Beck notes that under Feudo's leadership the local has been a model of union outreach and success. "They have used our funding very strategically in building membership and in creating leverage in the Hamilton community. They have done an amazing job of educating and engaging the city government in support of the musicians there," he says.





Hamilton Philharmonic Orchestra (HPO) holiday concert, "The Hockey Sweater," by composer-in-residence Abigail Richardson Schulte. Based on the iconic story by Roch Carrier, the concert is a fan favorite and brought hundreds of Hamilton and Burlington school students to First Ontario Concert Hall.



HMG Supports HPO School Concert Tour



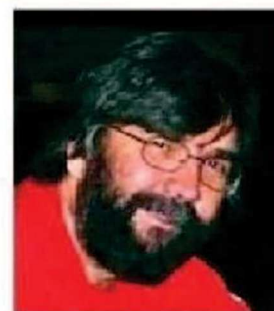
Hamilton Musicians' Guild Executive Board 2024-2026



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Marie Phillips

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

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

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

A graphic featuring large letters spelling 'MUSIC' and 'U I C'. Between the letters are images: a woman at a podium, a group of children, a band performing, and a concert poster for Tom Wilson's Mohawk Symphony. The text 'FINANCIAL LITERACY IN THE MUSIC INDUSTRY' is centered between the 'U' and 'I'.

"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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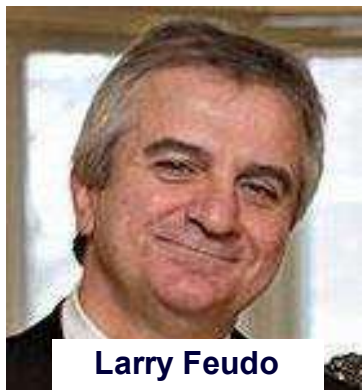
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Hamilton Musicians' Guild



Larry Feudo

February 2024 President's Report

As we begin the New Year, it's nice to see things picking up for all our musicians. More local work, more cross border work and more MPTF opportunities for our members.

As most of you may know, we began a membership drive on Jan 3. We are pleased to say that this has attracted 30 new members.

Office Administrator Michael Bittle and I have implemented a marketing strategy using various social media platforms geared to key demographics. In addition to these ads we've taken out three

ads with The Hammer Monthly, Hamilton's monthly entertainment guide that has a wide readership.

Together with the board members actively organizing the freelance musicians, it looks promising that we'll reach our goal of 50 new members by the end of March. I can't stress enough the value of our members reaching out to non-members to encourage them to join.

To help finance this drive we've successfully applied to the Freelance Co-Funding Program headed by Wages Argott of the AFM. Thanks to him for supporting our initiative.

Please read the International Musician article included in this issue of the Libretto. We were proud to be able to access MPTF funding for the HPO's Fall School Tour and the Christmas presentation of the Hockey Sweater at First Ontario Concert Hall (formerly Hamilton Place). We were able to get \$26,000 in funding for this worthy program.

Also, for the classical music loving members of Local 293, we have been offered a 30% discount off ticket prices for the HPO. HPO executive director Kim Varian has graciously offered this program for our members. We'd like to encourage our members to support the HPO by taking advantage of this great offer. Please contact the office for more details.

This month the MPTF will be funding a Black History Month performance and in March an International Woman's Month concert. The Jazz in April program also will be returning with 17 performances at various Hamilton Public Library locations.

I'm optimistic about this year as our finances so far have more than doubled over the previous January's numbers.

I'd like to take a moment to thank Michael Bittle and the entire executive board for all their efforts in making this Local successful.

Yours in solidarity,

Larry Feudo



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Ryan McKenna

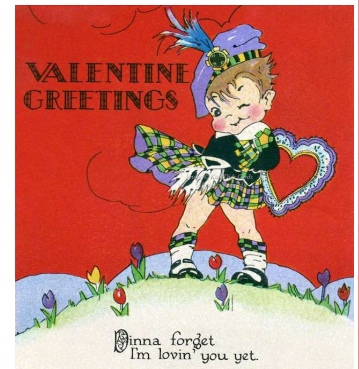
Secretary-Treasurer's Report

As part of the ongoing HMG cost-saving initiative, I remain out of the office except for occasional coverage during busy periods. All the best to everyone in 2024. May it be happy and prosperous!

We have 30 new members since January 1. It is great to see Local 293 doing so well. During our current Membership Drive, we are waiving the Federation Initiation Fee and the Local Initiation Fee for all new members, saving new members \$105 in total.

The Membership Drive runs to March 31.

If every HMG member could bring in even 1 new member, this would help ensure the long-term sustainability of our Local. New members, as we know, represent the future of the Hamilton Musicians' Guild.



Hamilton Musicians' Guild Membership

	<u>Feb 9, 2024</u>	<u>Nov 30, 2023</u>	<u>Nov 23, 2022</u>
Current Active Members	585	551	560
New Members (Year to Date)	30	45	63
Reinstated Members (Year to Date)	4	19	40
Suspended Members (Current Quarter)	1	13	13
Expelled Members (Year to Date)	0	65	-
Resigned in Good Standing (Year to Date)	9	26	51
Deceased Members (Year to Date)	0	3	4

CFM Locals Active Membership Roster Comparison Chart

<u>LOCAL #</u>	<u>CITY</u>	<u>FEBRUARY 7, 2024</u>	<u>NOVEMBER 30, 2023</u>
<u>406</u>	<u>Montreal</u>	<u>3213</u>	<u>3174</u>
<u>149</u>	<u>Toronto</u>	<u>2913</u>	<u>2644</u>
<u>145</u>	<u>Vancouver</u>	<u>1489</u>	<u>1492</u>
<u>390</u>	<u>Edmonton</u>	<u>636</u>	<u>629</u>
<u>293</u>	<u>Hamilton</u>	<u>585</u>	<u>551</u>
<u>180</u>	<u>Ottawa</u>	<u>583</u>	<u>585</u>
<u>547</u>	<u>Calgary</u>	<u>573</u>	<u>577</u>

Classic PEANUTS by SCHULZ



SPOTLIGHT ON Jack de Keyzer

When Bob Dylan says: "If Jack de Keyzer was from Chicago, New York or LA, he'd be famous", you know he's talking about someone very special.

So—Who Is Jack de Keyzer?

Jack de Keyzer is a musician.

There's not been a time in Jack de Keyzer's life where the blues hasn't been present.

From his childhood in the early 1950s and '60s in England listening to Little Richard, the Shadows and then the early great rockers like the Rolling Stones and the Beatles, the influence of blues on de Keyzer's life, especially once he moved to Canada in the mid-60s and got his first guitar, has been profound.



"In England, I was listening to all the early rock 'n roll, Cliff Richard and The Shadows and then the Beatles, and by the time I got to Canada, rock blues was in full swing," said de Keyzer, who grew up on Hamilton's east mountain area.

One of his neighbours was Richard Alfred Newell, better known by his stage name, King Biscuit Boy, who became one of the greatest harmonica players on the planet and went on to perform with many legends including Ronnie Hawkins (who gave him the stage name), Muddy Waters, Joe Cocker and Janis Joplin.



Newell introduced de Keyzer to the blues, letting the youth listen to his band rehearsals with the Barons and explaining how the great blues artists – Blind Willie Johnson, Howlin' Wolf, Sonnie Boy Williamson, Robert Johnson and Willy Dixon – influenced all the classic rock greats.

Jack de Keyzer is a performer.

Playing over 100 shows a year, de Keyzer's music is steeped in Chicago blues, London England's (de Keyzer's birth place) blues rock, Detroit's Motown, Muscle Shoals' deep soul, Memphis' rock and roll, and Philadelphia's funky soul jazz. De Keyzer knows first hand as he has played with many first generation pioneers of these sounds and styles, Bo Diddley, Otis Rush, Etta James, King Biscuit Boy and Ronnie Hawkins to name a few.

From concert halls to nightclubs, theatres to honky-tonks - guitarist, singer and songwriter, Jack de Keyzer has performed his brand of rockin blues throughout North America for the past 50 years. Born in London, England, de Keyzer's earliest influences were British rockers, Cliff Richard & the Shadows (who featured the great Hank Marvin on lead guitar.)

By the time the Beatles hit, de Keyzer's path was chosen. Learning rock'n roll and rhythm'n blues from the British groups, The Beatles, Rolling Stones, (US expatriate) Jimi Hendrix, Cream and Led Zeppelin, Jack eventually found the source and became a blues disciple from age 15 onward.



De Keyzer says "I love all styles of music, just as long as there's blues running through it." Starting as a sideman, session guitarist, de Keyzer worked with many international artists beginning with King Biscuit Boy, in Hamilton where the teenaged Jack emigrated to from England. Jack was featured on several King Biscuit albums. From there it was stints with Ronnie Hawkins and New York City, Rock-a-Billy crooner, Robert Gordon, where a very young Jack played alongside Duke Robillard.

Jack de Keyzer is an acclaimed awards winner.

Jack has twice won the Juno Award, Canada's highest musical honour, and seven times received Maple Blues Awards, including for Blues Album of the Year in 2000 and the Lifetime Achievement Award in 2001. Real Blues Magazine crowned him Live Act Of The Year in 2001, and has twice named him Guitarist of the Year.

He received Juno Awards for Blues Album of the Year in 2003 and 2010, respectively for 6 String Lover and for The Corktown Sessions. He also won first prize in the 2007 International Songwriting Competition for his song "That's the Only Time".

Jack de Keyzer is a teacher.

The Hornby Island Blues Workshop credits its 25 years of longevity to instructors who continue to attract full classes, instructors like Jack de Keyzer. When Hornby announces its program each fall, there are always a half a dozen students who ask "Is Jack Back?"

Most students who have worked with Jack know this: Jack is always in demand as a guitar instructor at their Workshop simply because his total performance involvement, his musical knowhow and his business acumen. The fact that he is one of Canada's most awarded and in demand live performers and session guitarists also speaks of our interest in him.



And, if there is one dominant characteristic of Hornby's Workshop instructors is that they are all road warriors—if you wanted to follow Jack around the country on his gigs each year, you would be burnt out by June. Jack is a working musician like so many others; but Jack just seems to be on the road almost eternally.

What this means is that he compiles a ton of experience, which translates for Workshop students into a ton of knowledge. There is so much Jack has to offer not only about playing guitar but also about the mindset of practical matters from building playing confidence to the rituals of practise.

Whether headlining shows across Canada, or playing those small town gigs, Jack brings his enthusiasm and energy in equal fashion. If you need a boost in your lead guitar styles, or want to learn a little more stage presence and showmanship, get into Jack's class and he will take you there.

Jack de Keyzer is a member of the Hamilton Musicians' Guild.

Jack's career has spanned five decades. He is a former member of Hamilton band The Bopcats – a rockabilly group, who released two albums in the 1980s on Attic Records. After leaving The Bopcats, he became one of The Rock Angels, releasing an independent EP in 1983. His solo work began in 1989. His first CD release, *Hard Working Man*, was produced by Stacey Heydon. The album made a name for de Keyzer in the Canadian blues industry through the successful singles "Blue Train" (Produced by Danny Greenspoon), "That's the Way" and "Nothing In the World". The single "That's the Way" reached No. 13 on Rock Radio.



He has released eleven CDs and one DVD as a solo artist and has appeared as a session guitarist on hundreds of recordings. As a session guitarist he worked with Etta James, Otis Rush, John Hammond, Jr., Ronnie Hawkins, Duke Robillard, Robert Gordon, Willy Big Eyes Smith, Bo Diddley & Blue Rodeo.

Jack de Keyzer's songs have also appeared in video, rock & blues radio charts, other artists' CDs (Prairie Oyster's platinum CD *Everyone Knows*), TV soundtracks, as well as in films (The Michelle Apartments, My Father's Shoes) and on television (Traders, PSI Factor).

Jack joined the American/Canadian Federation of Musicians in 1972 when he was sixteen years old. Throughout his entire career, spanning over 5 decades, Jack has been an active member of the Hamilton Musicians' Guild. He is truly one of Canada's most outstanding musicians, and the HMG is proud to honour his 50 years of service to the music industry.

The Libretto

*Official Newsletter of the
Hamilton Musicians' Guild
Publisher Michael Bittle*

office@HamiltonMusicians.org
Have news of interest to share?
Let us know!

LOCAL 293 StreetBeat ...



Paul Panchezak

Paul Panchezak is drumming up some new ideas for his next column, and 'Local 293 Streetbeat' will return in the next issue of The Libretto.



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SO YOU WANNA BE ... A PROFESSIONAL MUSICIAN!

Becoming a professional musician like Jack de Keyzer is no easy task, but the rewards of a career in the music industry can be well worth the hard work needed to get there. Jack de Keyzer knew what he wanted to do at the age of sixteen, and joined the Hamilton Musicians' Guild as a first-step in a 50 year career. If you are just starting out on this wonderful roller coaster ride, there are a few things you might want to think about. If you are already strapped in and hurtling around the track, this may be an opportunity to reflect on your career to date.



My first tip is to ask yourself “Why?” Why do you want to be a professional musician? Please be brutally honest with yourself about WHY you want to pursue a CAREER in music.

Is it for the “Sex, Drugs and Rock n Roll”? Is it to impress your friends at parties? Is it because it sounds more fun than ‘real work’? It should come as no surprise that these are REALLY BAD REASONS to pursue music as a career. This is not to say that we don’t all have some of these thoughts in the back of our minds, but they should not be the main drivers in your push to success.

Becoming a professional musician is a lot more than learning an instrument and booking gigs. It is in fact more about building a business in the most healthy and financially stable way possible for TRUE and LASTING success. Yes, some people get “discovered”; everyone else has to work hard for their “overnight success”.

The cornerstone of any successful musical career lies in the mastery of one's craft. For artists, this entails developing strong vocal skills, songwriting prowess, and a deep understanding of musical theory. Music producers, on the other hand, must possess a technical grasp of audio engineering, software proficiency, and the ability to craft captivating soundscapes. Continuous learning and refinement are key to staying ahead of the curve in the ever-evolving world of music.

Music is a LOT of work. They say it takes 10,000 hours to master a skill. That works out to 1,250 days working 8 hours a day, just to master ONE skill. Becoming a professional musician requires many, many different skills. If what you really want is a nice stable career path, become a lawyer – it's easier.

My second tip is “What?” What do you want out of life? What does SUCCESS as a professional musician look like to you? There are a thousand different paths a musician can follow, and the results are never the same if you follow someone else's path. If you want to be another Justin Bieber, you might start by being born in London, Ontario.



While it's important to dream big, it's equally important to be flexible about your aspirations too. Secure, full-time jobs performing music are rare, but being willing to work with many different ensembles on a freelance basis might allow you to play with an incredible variety of extraordinary musicians and develop versatility as a performer.

Be realistic about what you need to do to get there. It's a great idea to set realistic targets because they will encourage a more productive attitude as you notice your skills begin to develop. How important is your music career to you? How much spare time are you really willing to spend outside

your school hours or your day job practicing your instrument or travelling to lessons, masterclasses, and performances? Will you be available to say yes to your big break if it's offered to you at the last minute? Can you afford a professional quality instrument, or will you need to save – if so, how much, and for how long? Tuition isn't free either, nor are concert tickets or transport to gigs. Perhaps there are grants or scholarships you could apply to or training and mentorship opportunities that would offer you the best chance to realize your ambition. Identify them and get in touch!

You can basically make any dream you have work for you. But you have to know how to solidify what that looks like so you know how to pursue it. Start by defining what you value in life on a big scale. What kind of lifestyle do you want? Are you a homebody? Do you want to travel? Do you want kids at some point? Things like these are important to know about yourself so you can develop a gameplan for the future.

For example, if you're a homebody, 100 touring dates a year like Jack de Keyzer might be a living hell and make it really difficult to start and maintain a family life. You might be better off in working in music production or being a co-writer for other artists. On the other hand, if you know you live for travel, being an artist who lives on the road might be a dream for you.

All of these paths are 100% valid. It just depends on what you want for yourself. So my tip is start off by first figuring out what you want out of life.



Happy Valentine's Day!

My third tip is “How?” How are you going to define your success as a professional musician? Once you identify your life goals, you start thinking about what your long-term gameplan might look like. Think about where you want to be in your music career in 10 or 20 years or more, and then mentally work backward to what needed to happen in order to achieve your success. If your gameplan depends on a “miracle” to happen, then it's not a gameplan but a wish list.

Making it “big” is not the only path to success in music. For example, your local coffee shop may not be Starbucks, but if their business supports their family, employs nice people, and makes a difference in the local community, are they any less “successful” than Starbucks? Of course not! They're doing what they want to do and are making a living at the same time!

Once you have an idea of what you want your life to look like and the path you want to pursue, you can start breaking your gameplan into specific goals.

In business school, they teach an acronym called SMART for setting quality goals:

SPECIFIC: means the goal shouldn't be vague. A specific goal is something like “record a 5-song EP” rather than something like “idk man i just wanna have some stuff out at some point”

MEASURABLE: can you clearly say “yes this happened”? A good goal is “sell \$10,000 worth of merch” rather than “bring in more money”

ACHIEVABLE: can this goal realistically happen? An achievable goal is “book a west coast tour” rather than “start a music festival on an oil tanker with Taylor Swift”

RELEVANT: does this actually advance your overarching goal?

TIME-BOUND: assign timeframes. Give specific deadlines for yourself.

Get as specific as possible. You will want to break down what the vision is into smaller achievable goals. After asking yourself these questions, follow the guide above for creating SMART goals for 1, 2, 5, 10, 15+ year goals.

Ask yourself how will you start working toward each of those goals starting TODAY?



I'll skip my next hundred tips to come to the BIG ONE: "How Much?". How much should you charge for a gig? Have you ever felt stumped when someone asks how much you charge for a gig! Do you ever feel that you undervalue your work?

What do you say when someone asks if you will do a gig for free? Do you worry that if you ask for too much that the venue may laugh and never use you again? By asking 5 simple questions, you could easily charge more than you do currently - all without the worry of losing the booking or getting ripped-off.

Before you start deciding on a cash figure, you need to gather some important info. Just like you would rehearse and prepare before performing, you should establish the following;

1. How big is the company booking you?
2. What type of gig is it - corporate or private?
3. Are you performing for a charity?
4. Do you know anyone that has done the same gig before?
5. What is your minimum fee?

1. The size of the company booking you.

Who are they? Is it a major brand? Or perhaps it is a local business? You may be happy to work for a small business playing for a drink reception or a Christmas party for \$150 per band member, but if it is the opening of a new shopping centre in Dubai for a major brand, then \$1500 is a good place to start - minimum!

2. The type of gig - corporate or private?

A corporation, especially a large one, will have a set budget for the entertainment at a given event. This may not be negotiable, but if you are asked how much you charge, you want to be careful not to suggest too low a figure. If dealing directly with a large corporation, don't work for less than \$500 for a gig. If it is a private event the budget may be smaller, but don't go lower than your minimum amount.

3. Are you performing for a charity?

If so, you may be performing for free. However, if it is a large established charity then you are completely within your rights to ask for expenses that will cover your time and travel etc. Sometimes people may argue this, but don't forget, if it is a dinner then the catering staff will not be working for free, so why should you?

4. Do you know anyone that has done the same gig before?

Ask your musician friends. Sometimes a music agency may pay less than they did the year before in order to increase their profits. Or someone you know may have had a problem being paid - or not being paid! It is always worth asking about other people's previous experiences with companies. Even if you don't discuss the actual fee, it's good to know that a company can be trusted... or not!

5. What is your minimum fee?

Last, but certainly not least, you'll want to decide on a minimum amount you are willing to work for (and that applies to any type of paid work). As a rule, I would say never work for less than \$150 per band member per gig, slightly more for the band leader. Our Tariff of Fees states that at a minimum the band leader should receive \$ 165 plus \$ 145 for each sideperson, plus 13% HST and 12% Pension where applicable. You might use this as your minimum rate for a gig.

Know your minimum acceptable fee, and stick to it. This way, you remain in control and won't be pushed around by corporations or other bookers. But ultimately the most important thing to remember is...

Don't be afraid to say NO!

Unfortunately, music is not a fair industry. In the bars and music venues of every city, there are drop-dead brilliant performers and songwriters. Yet most of them aren't anywhere near having "made it" (whatever that means).

Not only do you need to put in your "10,000 hours" honing your musical craft, but you also need to spend time developing business skills, organizational skills, marketing strategies, relationships, and building your core audience.

All of these things take time! Don't get discouraged because it seems like some people seem lucky and find overnight success. They probably didn't. You're seeing the highlight reel and the end results on social media.

You might say that a musician like Jack de Keyzer has been extremely lucky to have enjoyed a 50 year career as a professional musician. True, there have undoubtedly been lucky moments, but a 50-year career can not be so simply explained as the result of incredible luck. So I will leave you with this quote. It has been attributed to a bunch of people, so I'm not sure who to credit, but it goes like this: "The harder I work, the luckier I get".



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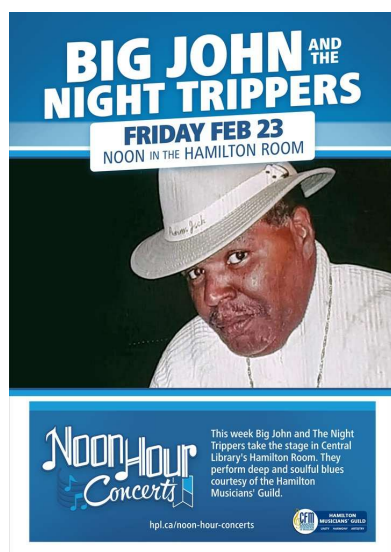


CURRENT MPTF Gigs

In addition to the recent HPO series reported in the International Musician (see p.3 of this issue of The Libretto), the HMG has been active in acquiring MPTF grants for a number of other performances. The Music Performance Trust Fund brings free, live, professional music programs to communities through a variety of means including large-scale festivals and park concerts; educational activities, teacher training and assemblies in schools; intimate assisted living facility and senior center events; and more. The MPTF brings music to the public and supplements the income of musicians, all at no cost to those receiving this precious gift of music.

The HMG is once again partnering with the Hamilton Public Library to bring the gift of music to various Library branches across the city:

Back History Month



BIG JOHN MORRIS AND THE NIGHT TRIPPERS will present a FREE CONCERT on FRIDAY FEBRUARY 23 at 12:00 NOON in the Central Branch (downtown) of the Hamilton Public Library, in celebration of Black History Month.

International Women's Day



The CHRIS AYRIES BAND will present a FREE CONCERT on FRIDAY MARCH 8 at 12:00 NOON in the Central Branch (downtown) of the Hamilton Public Library, in celebration of International Women's Day.



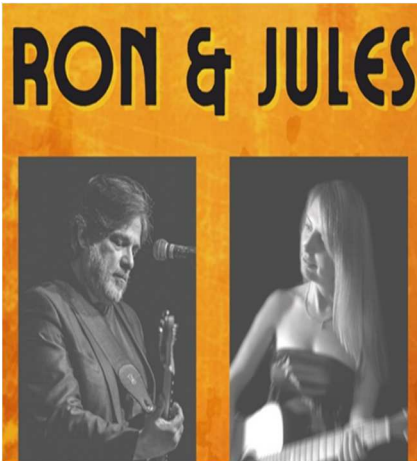
CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



Tuesday April 2nd, 3:30pm – Terryberry Branch of the Hamilton Public Library —the CAROLYN CREDICO TRIO



Thursday April 4th, 2:30pm – Sherwood Branch –RON & JULES DUO



Friday April 5th, 12pm – Central Branch – THE HIVE



CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



**Friday April 5th, 2pm – Barton Branch –
LORALEE McGUIRL TRIO**



**Monday April 8th, 2:30pm - Saltfleet Branch -
STRAT ANDRIOTIS TRIO**



**Wednesday April 10th, 6:30pm – Red Hill Branch –
DARCY ROLSTON HEPNER QUARTET**



CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



**Friday April 12th, 12pm – Central Branch –
CLARK JOHNSTON QUINTET**



**Friday April 12th, 2pm – Concession St
Branch—MIKE MAGUIRE**



**Saturday April 13th, 1pm –
Waterdown Branch –
HAMILTON DIXIELAND ALL-
STARS**



CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



Monday April 15th, 4pm – Valley Park Branch - HARLAND SOUND JAZZ



**Friday April 19th, 12pm – Central Branch—
DARCY ROLSTON HEPNER QUARTET**



**Friday April 19th, 1pm – Ancaster Branch -
GYPSY SPIRIT**



CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



**Saturday April 20th, 1pm – Westdale Branch
– HENRY STRONG TRIO**



**Tuesday April 23rd, 10:30am - Dundas
Branch – ROB FEKETE QUARTET**



**Friday April 26th, 12pm – Central Branch –
GUITAR OF FIRE**

The Recording Industry's



CURRENT MPTF Gigs

Each performance will be at the specific HPL Branch as noted, All performances are free to attend.

Jazz Appreciation Month



**Saturday April 27th, 1pm –
Turner Park Branch –
TRICKBAG TRIO +1**



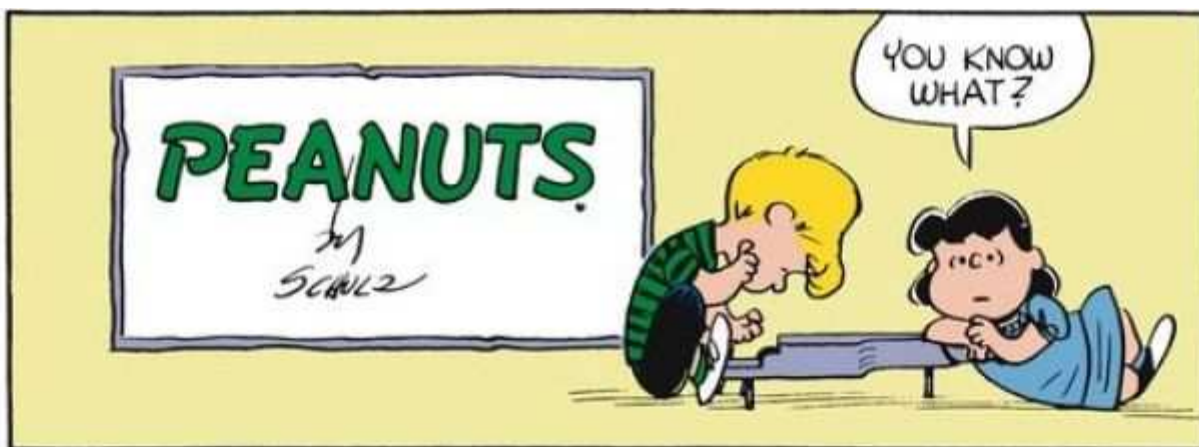
**Monday April 29th, 1pm – Binbrook Branch –
JAY BURR PROJECT**

All HMG members are entitled to apply for MPTF grants.

The MPTF provides the HMG with a specific financial allotment each May, which can be used to subsidize musician fees at either 50% or 100% for certain types of performances: civic events, seniors' residences, educational performances at schools, for example, when there is absolutely NO admission charge, no donations are solicited, no restrictions on who may attend, and no religious, sectarian or political affiliation is involved. For a full list of what types of events may—or may not— be considered, have a look on the HMG website <https://www.HamiltonMusicians.org>.

The HMG area of influence—our jurisdiction—generally covers the greater Hamilton, Halton and Haldimand regions. Events must take place within our jurisdiction, and performers must be members of the AFM, preferably members of the HMG.

There is an application process, submitted by the HMG office with final approval by the MPTF office in New York. Applications should be made well in advance of the actual event in order to receive full consideration. If you have a project in mind that might be a good fit for an MPTF grant, call the HMG office at 905-525-4040 or email office@HamiltonMusicians.org.





Membership Matters



Membership activity January 1 to February 12, 2024

NEW MEMBERS

Joshua Agnoletto
 Hillairy Beard
 Kohle Bird
 Carolyn Blackwell
 Tom Bowen-Smith
 Zachary Clarke
 Trevor Cooke
 Haley Marie Donald
 Jason Erlich
 Kailan Fournier-Poteet
 Jeff Hopkins
 Chikako Iversen
 Jordan Johnson
 Schott Keillor
 Gregory King
 Joan Krygsman
 Allan Langvee
 Billianne Lowry
 Jordon McGovern
 Luke McMaster
 Codi Michael
 Emilie Pare
 Kyle Paterson

NEW MEMBERS

Sandro Sanchioni
 Jonah Snooks
 Phillip Swain
 Heiki Tamm
 George Tirpko

REINSTATED

Timothy Gibbons
 Joel Haynes
 Michael Laforet
 Andrew McLeod

RESIGNED

Bill Bell
 Albert Corbeil
 Philip Kummel
 Diane Merinuk
 Luka Miller
 Christopher Newman
 Alexander Pedherney
 Krista Rhodes
 Liam Tyndall

SUSPENDED

David Crown

50-year Pins

Darcy Rolston Hepner
 Paul Panchezak

25-year Pins

Bruce Tournay



A Refreshing Approach

To Shopping For Your Next
 Acoustic or Electric Instrument

<https://theacousticroom.ca/>



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

Don't be left in the dark!

The HMG Office regularly sends out important advisories to members by email 'coz we want to make sure that you're not left in the dark! If you are not receiving them, check your SPAM folder.

Please be proactive — 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.



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<https://www.long-mcquade.com/location/Ontario/Hamilton/>

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hamilton@long-mcquade.com

We Our New Members

Since 1903, when the Hamilton Musicians' Guild was founded, New Members have been and will continue to be the lifeblood which ensures we continue our long-term service to professional musicians in the Hamilton/Halton/Haldimand regions for many more years to come. Here is the list of members who have joined (or rejoined) the HMG over the past year:

Agnoletto, Joshua	Erlich, Jason	McCauley, Jacob
Agro, Karen	Evans-Branagh, Miles	McGovern, Jordon
Ales, Omar	Filice, Michael	McLeod, Andrew
Allison, Isaac	Fischer, Justine	McMaster, Luke
Bales, Braden	Flint, Alan	Michael, Codi
Ball, Geoff	Fortin, Brent	Michalak, Mariusz
Barna, Paul	Fournier-Poteet, Kailan	Miller, Matthew
Beard, Hillairy	Frantists, Dillon	Mulholland, Matthew
Biljetina, Natasha	Gare, C. Michele	Neale, David
Bird, Kohle	Genrick, Peter	Oakie, Don
Bittle, Michael	Giammaria, Gabriel	O'Grady, Sean
Blackwell, Carolyn	Gibbons, Timothy	Pare, Emilie
Bowen-Smith, Tom	Gottschalk, Kyle	Paterson, Kyle
Bray, Christopher	Gray, Steven	Pauze, Marie
Breau, Edgar	Guard, River	Quigley, Michael
Brown, Jeffrey	Gulacha, Udha	Rhodes, Nick
Bruch, Amberlea	Harris, Tyler	Rinaldo, Vincent
Chesla, Ken	Hasan, Nemah	Sanchioni, Sandro
Clancy, Daniel	Haynes, Joel	Santos, Roberto
Clarke, Zachary	Hopkins, Jeff	Snooks, Jonah
Collins, Aidan	Iversen, Chikako	Swain, Phillip
Corbeil, Albert	Johnson, Jordan	Tamm, Heiki
Cooke, Trevor	Johnson, Murray	Thompson, Jacob
Cowan, Lindsay	Jones, Philip	Tieu, Qui
Crombie, Callu	Keillor, Scott	Tirpko, George
Curran, Andy	Kim, Eun Jee	Tomlinson, Sam
De Filippis, Carter	Klas, Daniel	Virginella, Dino
De Lima, Meagan	Laforet, Michael	Verrall, Hayley
DePaiva, Joey	Lamont, Chris	Wilson, Jeffrey
Dinh, Hien	Langvee, Allan	Wysocki, Miroslaw
Dmytryshyn, Andrew	Lowry, Billianne	Wurtele, Julie
Donald, Haley	Markewycz, Wioletta	Zuliani, Angela



Click below to Visit:

<https://picksandsticksmusic.com/>

HOME WHAT WE OFFER LESSONS CONTACT



Musicians and Taxes



Most Canadian musicians are considered by the Canada Revenue Agency (CRA) for tax purposes to be self-employed entrepreneurs since they independently contract their services and are classified as operating a music “business” as a sole proprietor for tax purposes. This provides an opportunity to claim deductions against your earned income and reduce your tax liability.

Your income as a self-employed musician is claimed on the regular personal income tax T1 return and your expenses are detailed on a Statement of Business or Professional Activities (Form T2125) attached to your tax return.

Spreadsheets are useful for detailing your income and expenses as well as to support your tax filing.

Canadians are required to claim their worldwide income from all sources on their annual income tax return. If your income was in another currency, you should convert the amounts to Canadian dollars using the rate applicable on date of receipt, according to the Bank of Canada Currency Converter.

You can reduce your tax bill considerably by claiming any business expenses related to your earning money as a musician. Note that you must keep invoices, itemized receipts with the name of the vendor and the date, or even vouchers detailing the expenses. Proof of expenses must be kept for seven years. Many of the standard deduction are listed below. When in doubt, consult and professional accountant.

GST/HST

Registration is not required unless your income level is \$30,000 over the previous 12 months. However, if you voluntarily register, you will collect GST/HST on all Canadian gigs but will be able to claim the GST/HST paid on any items relating to your musical activity. If most of your gigs are in the US, you will not collect GST/HST from Americans but if most of your expenses are incurred in Canada, you can still deduct the GST/HST and perhaps get a refund. Depending on the volume of GST/HST in your business, you have the option of filing annually, quarterly, or monthly. Once you sign up for the GST/HST, you **MUST** file regular reports to the government or face dire consequences.

Capital Cost Allowance (aka depreciation)

Capital cost allowance applies to major music or office equipment or instrument purchases, as well as music reference material (scores, arrangements) and stage wardrobe. These items are amortized over a number of years, i.e., their cost is deducted not all at once but by a certain portion each year, depending on the class of the item. The CRA has set rates that must be used for claiming CCA.

There are many accounting apps available these days and setting up a simple way to keep track of your income and expenditures will allow you to reap the many benefits available to Canadian musicians under the Canadian tax system. If in doubt, contact your local AFM office.

INCOME TAXES



Do musicians have to pay income tax?

Yes. If you are self-employed you have until June 15th to file your return, BUT you still have to pay any taxes you owe by April 30 (yes, you can pay the government what you think you owe them and file your actual tax return later). As an independent artist/producer, the CRA views you as a business.

Canadian musicians can deduct the expenses they paid to earn income from an artistic activity.

This includes composing or performing a song or other musical piece. If you are a performing artist, composer or producer in Canada, keep reading to find out what you can deduct on your next CRA tax return.

Who is eligible?

If you rely on your artistic activities to earn income, you are considered an employed artist. In the eyes of the CRA, you can claim arts-related expenses if engaged in any of the following activities:

- * Composing a literary, dramatic or musical piece
- * Performing as a musician, singer, actor or dancer in a dramatic piece such as a play or movie or other musical work
- * Performing an artistic activity as a member of a professional artist's association that is certified by the Minister of Canadian Heritage

In other words, if you earn money for composing or performing music, you are eligible to claim expenses related to these endeavours.

Salaried employee or self-employed?

What you can claim depends on your status as an employed artist or salaried employee. For reference, consult the CRA guidelines to determine if you are self-employed or an employee. Generally, self-employed individuals control their own work and schedule, deal with clients directly, and earn income from a variety of sources in the context of musical activities. This means that you can treat these music activities as a legitimate business and deduct a wide range of business expenses. An employee is someone who works for an organization or production company that pays a regular salary for music writing or performance skills. People who fit this profile can still claim certain expenses, but with limitations. More specifically, employed musicians who are salaried employees can claim the lesser of:

Actual expenses incurred

\$1,000; OR

20% of income earned from artistic activities.

These amounts should not include the following expenses, which you will be able to deduct from your income from an artistic activity:

- * Musical instrument expenses
- * Motor vehicle interest
- * Capital cost allowance for your motor vehicle.

Keep in mind, any expenses that meet these rules and are above the amounts allowed can be carried forward to the next year.

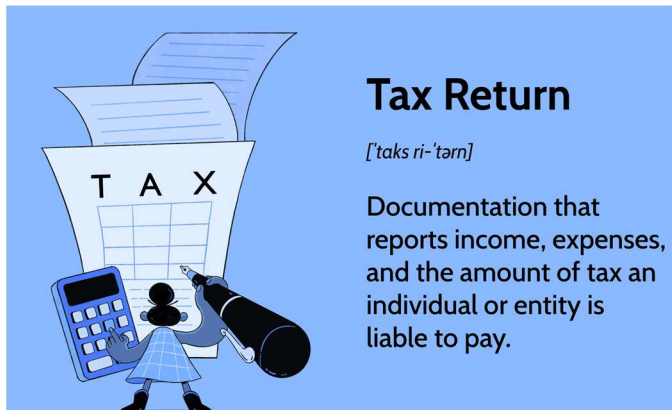
Capital cost allowance (depreciation)

Under Capital Cost Allowance (CCA) rules, salaried artists can also claim motor vehicle expenses under the following conditions:

- * The artist was required to work in a location other than their employer's place of business or at different locations on a regular basis
- * The artist had to pay for their own motor vehicle expenses, as stated in the contract of employment. (Artists may not claim the capital cost allowance if their employer refunds them or offers to refund them for the expenses and the artist refuses)
- * The artist's employer did not pay or offer to pay a non-taxable allowance for motor vehicle expenses

Record of Form T2200 filled out and signed by the artist's employer.

If you are a salaried employee, and if your employer requires you to purchase your own musical instrument, you can also claim a Capital Cost Allowance for your instrument's depreciation. To do this, you will need to fill out Form T7777 – Statement of Employment Expenses. You may also be able to reclaim the HST associated with the cost of purchasing an instrument. To do so, fill out the GST370 Employee and Partner GST/HST Rebate Application. You can only file one GST370 form per calendar year.



Tax Return

[ˈtaks ri-ˈtɔrn]

Documentation that reports income, expenses, and the amount of tax an individual or entity is liable to pay.

As a professional musician, you are able to deduct tools maintenance costs, tools rental fees, insurance costs and capital cost allow-

ance on the musical instruments you own including any GST/HST paid on them. You can deduct a portion of the expenses that is related to your job as a musician if you use the tools for other purposes.

You can also deduct the capital cost allowance class 8 for your instrument. Here, you deduct a percentage of the instrument cost (depreciation value) for each year up to the maximum amount that you paid. For all deductible costs, you cannot claim over or above the income that you are claiming.

The T2200, Declaration of Conditions of Employment is not required for musicians to claim instrument expenses. However, it is required if they will claim other employment expenses such as meals and travel. Do not submit T2200 with your tax return and save it for your record in case the CRA subsequently requests it.

In order to claim the cost, enter on line 1176 Musical Instrument Expense on form T777 Statement of Employment Expenses. and claim the CCA on line 1777. Claim the employment expenses results from the T777 form on line 22900 of your income tax and benefit return. If you work as a self-employed musician, claim the income on line 13700 of your tax return.

TAXES FOR MUSICIANS

(YES, YOU CAN
DEDUCT YOUR
MUSIC EQUIPMENT!)



Your Studio or Workspace

Running a music business likely requires certain monthly expenses, and you can claim these as deductions to reduce your tax liability. These include:

- * booking fees for recording studios
- * rent for classroom or teaching space
- * utility costs for your workspace

Launching and maintaining your music business usually involves paying some basic business expenses, and you can deduct these on your tax return. Note that expenses related to a home studio are deductible, as are:

- * the costs associated with registering for a business license
- * maintaining insurance
- * fees associated with maintaining your website, like domain registration and monthly hosting
- * membership fees to professional associations, like the American Federation of Musicians, professional services necessary for your business, such as accountant, lawyers and the business portion of your tax preparation costs

Note, too, that when you attend functions sponsored by industry associations like the Canadian Country Music Association, the National Association of Music Merchants, your travel, lodgings, meals, and attendance fees are deductible business expenses as long as there is a business reason for you to attend.

Instruments and Performances

As a musician, some of your biggest costs—your instruments, cases, bows, music stands, even your music library—are usually considered capital expenses. You'll pay for them upfront, but use them over several years, as opposed to regular, ongoing costs like rent and utilities.

While you might not be able to claim the entire upfront cost as a business expense, you may be able to claim some of the cost in small increments over time (an accounting process called depreciation).

Keep all receipts for travel to lessons, recording sessions, and performances, as you can claim the expense come tax time. Instrument upkeep and repairs, and the cost of consumable goods like rosin, are also deductible expenses.

Musical Events

Deductions often overlooked by musicians are the costs of such things as tickets, transportation, and parking, incurred when you attend other musicians' performances. You attend these performances in order to enjoy them, but also to learn about musical trends, which makes them deductible.



Strategies for Success

For all the expenses you plan to deduct, you'll need documentation in the form of bills or receipts. Keep all of your receipts in a series of folders.

For example, put home utility bills in one place so you'll be ready to calculate your home office deductions at tax time.

You may also receive forms from your clients before tax time. Keep these and all other records of your income in one folder to easily calculate your total income. Review income and expenses monthly, organize your bills and receipts as needed, and ensure you're setting aside enough money for your quarterly estimated tax payments if you are required to pay them. Monthly review and adjustments helps spot any missing documentation.

Remember – you are not just a musician: you are also running a business.



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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