

THE LIBRETTO

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Russ McAllister Jammin' for the Cure

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Official Journal of the Hamilton Musicians' Guild

From the International Musician

4 May 2024

IN REMEMBRANCE

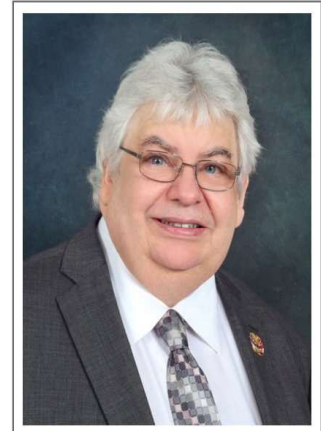
Saying Goodbye to an AFM Colleague and Friend: AFM Vice President from Canada Alan Willaert

It is with deep sadness and heavy hearts that we announce the passing of Alan Willaert, American Federation of Musicians Vice President from Canada and Director of Canadian Affairs, on April 18, 2024.

Alan was a passionate and tenacious advocate for Canadian musicians—whether at contract negotiations or speaking about the impact of legislation before parliament.

His music career began at 15, and he was a touring musician through to the late '90s. After becoming interested in AFM internal functions, Willaert was elected to the board of Local 467 (Brantford, ON) in the 1980s. In 1990, he was asked to interview and was subsequently hired for the position of international representative by the late J. Alan Wood, who was then vice president from Canada. Then, in 2007, he was appointed electronic media and intellectual property supervisor and in 2011, was appointed executive director for Canada. Willaert held the position of executive director for Canada until being appointed by the AFM International Executive Board as vice president from Canada in March 2012.

"I first met Alan when I was a newly elected officer. At that time, he was the international representative for the Canadian locals," says AFM International President Tino Gagliardi. "Because of his experience and knowledge of neighboring rights or any issue that affects musicians on either side of the border, not to mention his negotiating chops, we became fast friends. When he took the reins as Canadian VP, I was confident that the AFM was on the right track. And we were. We all learned from Alan; I know I did. I was so looking forward to our continued alliance and collaboration. Alan, I regret not being able to say 'Love ya, brother' one last time. You will always be in my heart and mind."



Although he had been battling cancer since last summer, his death was sudden. A celebration of life will be planned in the near future.

Bien qu'il luttait contre le cancer depuis l'été dernier, sa mort a été soudaine. Une célébration de la vie sera organisée dans un avenir proche.

Tributes to Alan // Hommages à Alan

We were so proud to have Alan leading the CFM. He had an encyclopedic knowledge of matters within Canada and the AFM as a whole through his years as an international representative. He was, in turn, proud of his early years as a musician. His love of music and respect for musicians of all stripes shaped his understanding of our industry. As AFM vice president from Canada, a position he assumed in March 2012, he was always accessible to anyone in the Federation who needed help or advice,

no matter what hour or day he was contacted. He knew that what musicians created was of vital importance to our country, and he worked diligently toward fair and improved copyright legislation for Canadian songwriters. He also understood that engagers and venues were very apt to take advantage of musicians, and he counseled local officers to be wary and work industriously to make sure that musicians had contracts in place for their work. His deep respect for musicians drove him to work tirelessly on their behalf. His special talent was finding solutions to supposedly insoluble problems. He was a friend to all of us. His loss will be felt by every musician in Canada. Please stay tuned for details of a memorial scholarship to be set up in Alan's name.

—Canadian Conference

Nous étions si fiers d'avoir Alan à la tête de la FCM. Grâce à ses années d'expérience comme représentant international, il avait une connaissance encyclopédique des réalités du Canada et de l'AFM dans son ensemble. Il était également fier de ses jeunes années comme musicien. Son amour de la musique et son respect pour les musiciens tous genres confondus ont modelé sa compréhension de notre industrie. Comme vice-président de l'AFM pour le Canada, poste qu'il assumait depuis mars 2012, il était toujours disponible pour quiconque dans la Fédération avait besoin d'aide ou de conseils, peu importe l'heure ou le jour où on le contactait. Il savait que ce que les musiciens créaient était d'une importance vitale pour notre pays, et il travaillait avec diligence pour obtenir une loi sur le droit d'auteur juste, et meilleur pour les auteurs-compositeurs canadiens. Il comprenait également que les employeurs et les lieux de diffusion étaient prompts à profiter des musiciens, et il a formé les dirigeants des sections locales à faire preuve de vigilance et à travailler fort pour s'assurer que le travail des musiciens était protégé par des contrats. Son profond respect pour les musiciens l'a poussé à travailler sans relâche en leur nom. Il était un ami pour nous tous. Sa perte sera ressentie par chaque musicien au Canada. Surveillez les détails à venir au sujet d'une bourse commémorative qui sera créée en son nom.

—La Conférence canadienne

I first met Alan in early 1991 on his first field visit to Local 247 (Victoria, BC), where I had just taken on the task of secretary-treasurer a few weeks before my 25th birthday. To say I was thrown into the deep end of the pool wouldn't be enough of an analogy; it felt more like being dropped into the middle of a hurricane, in the middle of the ocean. Alan was very gracious, patient, and helpful in keeping me from drowning in those first few months on the job. In the days when both personal and office computers were a rarity, Alan was a technical genius and I'm sure the AFM benefitted greatly from his knowledge of computer technology in those days.

I'm also sure many people will recall Alan's sense of humour, honed by years of being on the road with a rock and roll band. I can imagine that gatherings to remember Alan will be full of his brand of humour, but those of us that worked with him saw his serious side—someone who was zealous for unionism, the AFM, and helping out musicians however and wherever he could.



Presenting copyright reform recommendations at the House of Commons of Canada in 2018, (L-R) Alan, Canada Music Publishers Association Executive Director Margaret McGuffin, and Local 406 (Montreal, PQ) Secretary-Treasurer Eric Lefebvre.

Présentant des recommandations en matière de réforme du droit d'auteur à la Chambre des communes du Canada en 2018, (de g. à dr.), Alan, la directrice générale de la Canada Music Publishers Association Margaret McGuffin, et le secrétaire-trésorier de la section locale 406 (Montréal, Qué.) Éric Lefebvre.

IN MEMORIAM

Nos adieux à notre collègue et ami : le vice-président de l'AFM pour le Canada Alan Willaert

C'est avec une profonde tristesse et le cœur lourd que nous annonçons le décès de notre collègue et ami Alan Willaert, vice-président de la Fédération américaine des musiciens pour le Canada et directeur des Affaires canadiennes, le 18 avril 2024.

Alan était un défenseur passionné et déterminé des musiciens canadiens, que ce soit lors de négociations contractuelles ou pour parler de l'impact de la législation devant le Parlement.

Sa carrière musicale a débuté à l'âge de 15 ans et il a été musicien de tournée jusqu'à la fin des années 90. S'intéressant aux rouages internes de la Fédération, M. Willaert a été élu au conseil d'administration de la section locale 467 (Brantford, Ontario) dans les années 1980. En 1990, l'ancien vice-président du Canada, feu J. Alan Wood, lui a demandé de passer un entretien et l'a ensuite embauché au poste de représentant international. En 2007, il a été nommé au poste de superviseur des médias électroniques et de la propriété intellectuelle, et en 2011, il a été nommé directeur-général pour le Canada. M. Willaert a occupé le poste de directeur-général pour le Canada jusqu'à ce que le Conseil exécutif international de l'AFM le nomme vice-président pour le Canada en mars 2012.

«J'ai rencontré Alan pour la première fois alors que je venais d'être élu. À l'époque, il était le représentant international des sections locales canadiennes», a déclaré le président international de la FAM, Tino Gagliardi. «En raison de son expérience et de sa connaissance des droits des voisins ou de toute question touchant les musiciens de part et d'autre de la frontière, sans parler de ses talents de négociateur, nous nous sommes rapidement liés d'amitié. Lorsqu'il a pris les rênes du poste de vice-président canadien, j'étais convaincu que l'AFM était sur la bonne voie. Et c'était le cas. Nous avons tous appris d'Alan ; ce fut certainement le cas pour moi. Je me réjouissais de la poursuite de notre alliance et de notre collaboration. Alan, je regrette de ne pas avoir pu te dire «Love ya, brother» une dernière fois. Tu seras toujours dans mon cœur et dans mon esprit.



AFM Vice President from Canada Alan Willaert at the BreakOut West music festival (BOW) Rally, September 2017.

Le vice-président de l'AFM pour le Canada Alan Willaert au ralliement du festival de musique BreakOut West, en septembre 2017.

Alan became vice president from Canada very soon before I became Organization of Canadian Symphony Musicians (OCSM) president, and he was as supportive of me in that position as he was when I was a floundering first-time local officer. When he hired new Symphonic Services Division staff he included the OCSM executive throughout the hiring process. When we chose to have mid-season meetings in Toronto one year, he gave us the board room at the Canadian Office for two days and made himself available the whole time we were there.

Rest in peace, my friend—if there's any chance of you tormenting people from the other side, I'm sure it will involve your making fun of Leafs fans.

—Robert Fraser, president, Organization of Canadian Symphony Musicians

J'ai fait la connaissance d'Alan au début de 1991 lors de sa première visite à la section locale 247 (Victoria, C.-B.), où je venais d'accepter la charge de secrétaire-trésorier, quelques semaines avant mon 25^e anniversaire. Dire qu'on m'avait jeté dans la partie profonde de la piscine serait trop faible, j'avais plutôt l'impression qu'on m'avait laissé tomber dans l'oeil d'un ouragan en plein milieu de l'océan. Alan a été très bienveillant, patient et d'un grand secours pour m'éviter la noyade au cours de ces premiers mois en poste. À une époque où les ordinateurs tant personnels que de bureaux étaient une rareté, Alan était un génie technique, et je suis convaincu que sa connaissance de la technologie informatique a beaucoup profité à l'AFM.

Je suis également convaincu que beaucoup de personnes se souviendront de son sens de l'humour, aiguisé par des années sur la route avec un groupe de rock and roll. Je peux très bien imaginer que les réunions à sa mémoire feront la part belle à son type d'humour, mais ceux parmi nous qui ont travaillé avec

lui ont vu son côté sérieux – son ardeur en faveur du syndicalisme, de l'AFM et son empressement à prêter assistance aux musiciens partout et chaque fois que cela était possible.

Alan est devenu vice-président pour le Canada peu après mon élection à la présidence de l'Organisation des musiciens d'orchestre du Canada (OMOSC), et il m'a soutenu dans ce poste aussi bien que lorsque je patageais comme nouveau dirigeant d'une section locale. Quand il a engagé du nouveau personnel pour la division des Services symphoniques, il a inclus le conseil de direction de l'OMOSC dans tout le processus d'embauche. Lorsqu'une certaine année nous avons choisi de tenir des réunions de mi-saison à Toronto, il a mis la salle du conseil d'administration à notre disposition et s'est tenu disponible pour toute la durée de notre séjour.

Repose en paix, mon ami – si jamais tu peux tourmenter les gens depuis l'autre côté, je suis sûr que tu ne manqueras pas de te moquer des partisans des Leafs.

—Robert Fraser, président, Organisation des musiciens d'orchestre du Canada

When other people failed to solve difficult problems, they ended up on Alan's desk. He had the administrative back-

ground and the uncanny wisdom to find solutions that were fair to all the parties involved. As a negotiator, he had a remarkable awareness of the terms and issues involved, accompanied by a sense of history of whatever agreement was under discussion. As a result, he always had the respect of "the other side." Alan was unalterably devoted to the well-being of musicians (continued on page 6)



At the 21st FIM Congress, June 2016 in Reykjavik, Iceland, (L-R) FIM General Secretary Benoît Machuel, Alan, AFM President Tino Gagliardi (at the time Local 802 (New York City) president and AFM IEB member), FIM President John Smith, and then-AFM International Vice President and Local 99 (Portland, OR) President Bruce Fife.

Au 21^e congrès de la FIM en juin 2016 à Reykjavik, en Islande, (de g. à dr.), le secrétaire général de la FIM Benoît Machuel, Alan, le président de l'AFM Tino Gagliardi (à l'époque président de la section 802 (ville de New York) et membre de l'IEB), le président de la FIM John Smith et, à l'époque, le vice-président international de l'AFM et président de la section 99 (Portland, Ore.) Bruce Fife.

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(continued from page 5) and the music business. He spent as many hours as it took to serve and fulfilled his tasks with a subtle sense of humour, combined with a warming and generous spirit.

Whoever ends up being the next vice president from Canada has big shoes to fill on an administrative level, but more importantly, from a humanitarian perspective as well.

—Eddy Bayens, Local 390 (Edmonton, AB),
Law Committee Chair Emeritus

Lorsque d'autres personnes échouaient à résoudre des problèmes difficiles, ils aboutissaient sur le bureau d'Alan. Il avait la connaissance complète du contexte administratif et un don inouï pour imaginer des solutions qui étaient équitables pour toutes les parties. Comme négociateur, il avait une conscience remarquable des termes et des enjeux en discussion, et le sens de l'histoire de l'entente visée, quelle qu'elle soit. C'est pourquoi il a toujours été respecté par « l'autre côté ». Alan était immuablement dévoué au mieux-être des musiciens et du milieu de la musique. Il consacrait autant d'heures que nécessaire pour servir, et remplissait ses tâches avec un sens de l'humour subtil, doublé d'un esprit chaleureux et généreux.

Quiconque le remplacera comme vice-président pour le Canada aura tout un défi à relever, administrativement bien sûr, mais plus encore sur le plan humain.

—Eddy Bayens, section locale 390 (Edmonton, Alb.),
président émérite, comité des Affaires juridiques

The Musicians' Pension Fund (MPF) of Canada was deeply saddened to hear of AFM Vice President from Canada and Director of Canadian affairs Alan Willaert's passing on April 18, 2024. The MPF of Canada office staff worked closely with Alan and his team for many years and always looked forward to spending time with Alan when attending AFM events, conferences, and conventions. In his various roles within the AFM, he was a staunch defender of musicians' rights, as well as MPF Canada. For that, we will always be thankful. Our most heartfelt condolences go out to his wife Lori and the rest of the Willaert and AFM families.

—Musicians' Pension Fund of Canada

Toute l'équipe de la Caisse de retraite des musiciens du Canada (CRMC) a été profondément attristée d'apprendre le décès, le 18 avril 2024, du vice-président de l'AFM pour le Canada et directeur des Affaires canadiennes, Alan Willaert. Le personnel du Bureau canadien de la CRMC a collaboré étroitement avec Alan et son équipe pendant de nombreuses années et se réjouissait toujours à l'idée de passer du temps avec lui lors des activités, des conférences et des congrès de l'AFM. Dans ses divers rôles au sein de la Fédération, Alan a été un ardent défenseur des droits des musiciens et de la CRMC. Nous lui en serons toujours reconnaissants. Nous offrons nos plus sincères condoléances à sa femme, Lori, et à tous les autres membres des familles Willaert et de l'AFM.

—La Caisse de retraite des musiciens du Canada



(L-R) Former AFM Vice President from Canada David Jandrisch at a conference with Alan and his wife, Lori Willaert.

(De g. à dr.) L'ancien vice-président pour le Canada David Jandrisch à une conférence avec Alan et sa femme, Lori Willaert.

Alan was my friend. He was also a friend and a fierce advocate to many who worked in the entertainment industry. Alan made it possible to forge a close bond with the IATSE in Canada, which enabled us to aggressively fight for the interests of our members during the COVID lockdowns. Alan was always thoughtful, humorous, and passionate, and his efforts helped persuade the federal government to ensure everyone working in the entertainment industry were not left behind with government support programs. I will miss his wit, his insights, his experience, and his friendship. My condolences to his family, friends, and his union sisters, brothers, and kin.

—John M. Lewis, IATSE, International Vice President
and Director of Canadian Affairs

Alan était mon ami. Il était également un ami et un défenseur acharné pour plusieurs personnes qui travaillaient dans l'industrie du divertissement. Alan a rendu possible la création d'un lien étroit avec l'IATSE au Canada, ce qui nous a permis de lutter vigoureusement pour défendre les intérêts de nos membres lors des confinements liés à la COVID. Alan était toujours réfléchi, drôle et passionné, et ses efforts ont contribué à convaincre le gouvernement fédéral de ne laisser personne de l'industrie en plan devant les programmes de soutien publics. Son esprit, ses perceptions, son expérience et son amitié me manqueront. Mes condoléances à sa famille, à ses amis, à ses confrères et consœurs syndicaux, et à toute la parenté.

—John M. Lewis, vice-président international et directeur des
Affaires canadiennes de l'IATSE

On behalf of the members of Canadian Actors' Equity Association (Equity), I want to extend my sincerest condolences to Alan's family, friends, and colleagues. Working with Alan these past few years through the Creative Industries Coalition was a real pleasure. He was smart and funny and did not mince words when it came to calling out a bad producer or stating his displeasure with what a government was (or wasn't) doing. Well-placed righteous indignation can be a very powerful tool, when taking on

the powers that be, and Alan was eloquent in the way he expressed his displeasure. He spoke passionately about the needs of his members and was able to clearly express the challenges faced by Canadian musicians as a result of shifting technologies and new rules around cross-border access. But just as importantly, he was a good guy—a mensch—and in the world these days, that is maybe one of the highest compliments one can pay. We send our brothers and sisters at the American Federation of Musicians on both sides of the border our deepest sympathies on their loss.

—Arden R. Ryshpan, Executive Director,
Canadian Actors' Equity Association

Au nom des membres de la Canadian Actors' Equity Association (Equity), j'offre mes plus sincères condoléances à la famille, aux amis et aux collègues d'Alan. Travailler avec lui ces dernières années dans le cadre de la Coalition des industries créatives fut un réel plaisir. Il était intelligent et drôle, et il ne mâchait pas ses mots lorsqu'il s'agissait de dénoncer un mauvais producteur ou d'exprimer son déplaisir au sujet de ce que le gouvernement faisait (ou ne faisait pas). Une indignation justifiée et bien placée peut s'avérer un outil puissant devant les pouvoirs en place, et Alan était éloquent lorsqu'il exprimait son mécontentement. Il parlait avec passion des besoins de ses membres et réussissait à exprimer clairement les défis auxquels étaient confrontés les musiciens en raison de l'évolution des technologies et des nouvelles règles relatives à l'accès transfrontalier. Mais, tout aussi important, il était une bonne personne – un « mensch » – et dans le monde d'aujourd'hui, c'est peut-être le



At the AFM Canadian Office Donway West location, AFM Canadian Office Executive Director Liana White (then artist immigration administrator) with Alan (then international representative for Canada), circa 1998.

Au Bureau canadien de l'AFM situé sur Donway Ouest, la directrice générale du Bureau canadien de l'AFM Liana White (à l'époque secrétaire du vice-président pour le Canada) avec Alan (à l'époque représentant international pour le Canada), circa 1998.

plus grand compliment qu'on puisse faire à quelqu'un. Nous vous transmettons, nos confrères et consœurs de la Fédération américaine des musiciens des deux côtés de la frontière, nos plus profondes sympathies.

—Arden R. Ryshpan, directrice générale,
Canadian Actors' Equity Association

To me, Alan Willaert is a leader that I didn't appreciate enough in our time together when I was executive director of Local 149 because I did not yet appreciate the power of listening. Alan was a listener; he enjoyed people, loved

music, and deeply loved the American Federation of Musicians of the United States and Canada. He would absorb insights from the room and from the incredible Ray Hair, Tino Gagliardi, our Canadian caucus, and, of course, his great CFM team. Then, Alan would all of a sudden ask the question or share a thought that would reveal what he was listening to and where we were going, and it was always with the best intentions for musicians. I offer deep condolences to his family and many close friends and to the whole AFM/CFM team. May we all work together for a better future for musicians in the name of Alan.

—Michael Murray, CEO, Ontario Arts Council



November 2019 visit to Local 406 (Montreal, PQ), (L-R): late-EMSD Director Pat Varriale, former AFM International President Ray Hair, former AFM Secretary-Treasurer Jay Blumenthal, current EMSD Director John Painting, Alan, Local 406 President Luc Fortin, and Local 406 Secretary-Treasurer Eric Lefebvre.

Visite en novembre 2019 de la section 406 (Montréal, Qué.), (de g. à dr.): feu le directeur de la DSMÉ Pat Varriale, l'ancien président international de l'AFM Ray Hair, l'ancien secrétaire-trésorier de l'AFM Jay Blumenthal, le directeur actuel de la DSMÉ John Painting, Alan, le président de la section 406 Luc Fortin, et le secrétaire-trésorier de la section 406 Eric Lefebvre.

Alan Willaert fut un leader que je n'ai pas assez apprécié lorsque j'étais directeur général de la section locale 149 où nous travaillions ensemble parce que, à l'époque, je n'estimais pas encore le pouvoir de l'écoute. Alan était quelqu'un qui écoutait, il aimait les gens, il aimait la musique, et il aimait profondément la Fédération américaine des musiciens des États-Unis et du Canada. Il absorbait des idées qui s'exprimaient dans une salle, de l'incroyable Ray Hair, de Tino Gagliardi, de notre caucus canadien et, bien sûr, de sa formidable équipe de la FCM. Et tout à coup, Alan posait la question ou partageait la pensée révélant qu'il avait écouté ce que nous disions et qu'il avait compris où nous voulions aller. Et il intervenait toujours avec les meilleures intentions pour les musiciens. J'offre mes profondes condoléances à sa famille et à ses

nombreux amis proches ainsi qu'à toute l'équipe de l'AFM et de la FCM. Au nom d'Alan, puissions-nous tous collaborer afin de bâtir un avenir meilleur pour les musiciens.

—Michael Murray, directeur général,
Conseil des arts de l'Ontario

We at CBC were saddened to hear of the passing of Alan Willaert. As CBC's lead negotiator for our General Production Agreement with the CFM, I have worked with Alan for many years to find solutions that support both musician and CBC interests. Alan's practical and collaborative approach opened meaningful conversation and often paved the way to clear understanding of whatever issues were at hand. He was always a staunch defender of musicians' rights, always reasonable, always kind, always rational, and often funny. His warmth made for easy conversation, and his creativity often got us to the places we needed to be. I'll miss him as a valued business partner, but also as just a wonderful person to work with.

—Sharon Gryfe, Senior Director, Inhouse Programming,
Business & Rights, Canadian Broadcasting Corporation

Nous, à la SRC, avons été attristés d'apprendre le décès d'Alan Willaert. À titre de négociatrice en chef de la SRC pour l'Entente générale de production avec la FCM, j'ai travaillé avec Alan pendant de nombreuses années à trouver des solutions qui servent les intérêts à la fois des musiciens et de la SRC. L'approche pratique et collaborative d'Alan permettait des discussions utiles et ouvrait souvent la voie à une compréhension claire des éléments qui étaient en jeu. Il fut un ardent défenseur des droits des musiciens, toujours raisonnable, toujours bienveillant, toujours rationnel et souvent drôle. Sa chaleur facilitait la conversation, et sa créativité nous amenait souvent là où nous devons aller. Il me manquera comme partenaire d'affaires, mais aussi simplement comme une merveilleuse personne avec laquelle travailler.

—Sharon Gryfe, directrice principale, programmation à l'intéme,
Affaires et droits, Société Radio-Canada



Alan Willaert Scholarship Fund

The Canadian Conference of Musicians' is proud to announce the Alan Willaert Scholarship Fund created to honour the memory and legacy of Alan Willaert. The scholarship will be related to the study of music and/or the study of labour related issues, for Alan was a very strong union leader, as well as a fine musician.

The details of the scholarship fund will be discussed and finalized at the upcoming Canadian Conference June 28-30 in Montreal.

Funds may be sent by cheque, made payable to The Canadian Conference of Musicians, 280 Metcalfe St., Suite 301, Ottawa ON K2P 1R7 or by e-transfer to dues@ma180.org with the memo note, Alan Willaert Scholarship Fund.

Fonds de bourse d'études Alan Willaert

La Conférence canadienne des musiciens est fière de présenter le Fonds de bourse d'études Alan Willaert, créé en hommage à la mémoire et à l'héritage d'Alan Willaert. La bourse sera liée à l'étude de la musique ou d'enjeux relatifs au milieu syndical, car Alan fut à la fois un important leader syndical et un excellent musicien.

Les détails se rapportant au fond seront précisés et finalisés lors de la prochaine rencontre de la Conférence canadienne, qui aura lieu du 28 au 30 juin à Montréal.

Les fonds peuvent être envoyés par chèque libellé à l'ordre de La Conférence canadienne des musiciens, 280, rue Metcalfe, bureau 301, Ottawa ON K2P 1R7 ou par virement électronique à dues@ma180.org en mentionnant le Fonds de bourse d'études Alan Willaert.

Hamilton Musicians' Guild Executive Board 2024-2026



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Larry Feudo
President

I was deeply saddened to hear that our friend Alan Willaert, AFM Vice President for Canada, passed away after a long struggle with cancer. To say he was the best friend the Hamilton Musicians' Guild ever had would be an understatement. The depth and breadth of his knowledge of all things related to the union and musicians was inestimable. He always had an answer for any situation that arose. I know that he was always available to us and all the other locals to share his wisdom and advice.

Perhaps his greatest asset was that he was a seasoned road warrior having played in many bands over many years on the circuit. This gave him a real understanding of the issues facing freelance musicians and

fueled his passion and advocacy on behalf of all musicians.

On top of that, Alan worked his way up the ranks as International Representative for Canada, Director of Electronic Media, Executive Director and finally AFM International Vice President. Alan was an authority on copyright law as well. All these roles uniquely qualified him for his final role as International Vice President for Canada. Alan will be remembered for his dedication and commitment to advocacy on behalf of all musicians and to honour him, a scholarship fund in his name is being established.

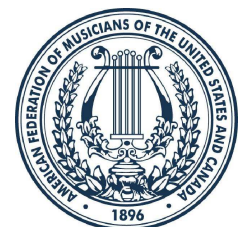
In other news, Jazz in April was a smashing success. Over 18 performances were presented at 15 locations, with 14 of them held at the Hamilton Public Library branches throughout the greater Hamilton area. Over a thousand people attended, and 89 musicians were engaged. Special thanks to Dan Beck and his team at the Music Performance Trust Fund for funding these concerts at 100% and the Hamilton Public Library for hosting us. The response for the program was overwhelmingly positive from those in attendance, Library staff, and the musicians. We look forward to doing it again next year.

On the subject of the MPTF, there has been some changes in the protocols of the Fund. While our allotment has increased to over \$36,000, all future applications will come out of that funding. This means we have to closely budget all applications and we'll have to be very careful with how it's administered. Next year's Jazz in April will have to come from that allotment only, as opposed to previous years' procedure where it came from New York. Therefore, we will have to carefully consider the size of bands that are approved, plus whether pension and HST can be included, in order to maximize access to the fund for our HMG members.

Now for some good news. After our audit by International Representative Allistair Elliott, the AFM has decided to retire the remaining outstanding debt of \$23,000, due to our overpayment of work dues and the issue of the bond not being invoked at the time of Neil Murray's embezzlement. This was the culmination of several meetings with AFM's leadership. Thanks to AFM President Tino Gagliardi, Secretary-Treasurer Ken Shirk, Alan Willaert and Allistair Elliott for their support in this matter as it means a lot to the future growth of our local. We are all glad to finally put this matter behind us.

Yours in solidarity,

Larry Feudo



UNITY • HARMONY • ARTISTRY

Office Admin Report



Michael Bittle

The HMG Office has moved. Same building, different floor. As of May 27, we are in Suite 306. This move was at the request of our landlord, Markland Properties, who have a new tenant that wishes to take over the entire 8th floor.

Following a highly successful New Member drive that ran from January to March, the number of new members joining the HMG has natural dropped off. This was expected.

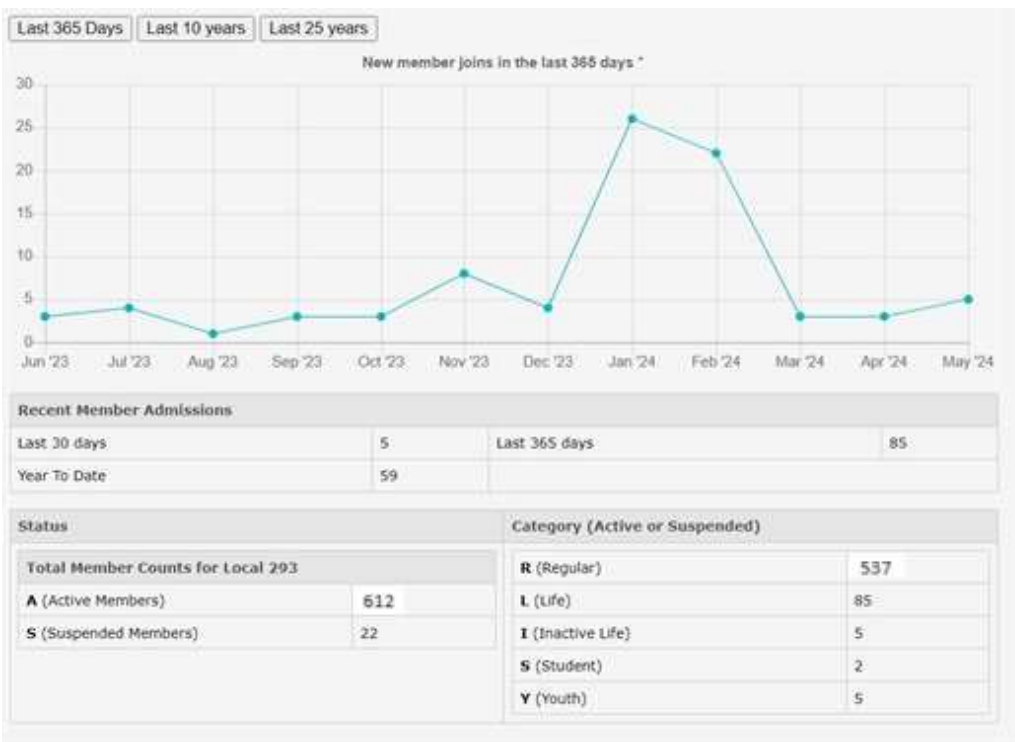
A pleasant surprise is that we have gained an extra dozen members since then, and we are promoting the “Group Join” option. This enables two or more band mates to join the AFM together, without being charged the \$ 105 Federation and Local Initiation Fees. This can be a real money saver if an entire band signs up at the same time.

Financially, Local 293 is now becoming quite stable, thanks in part to the retirement of a long-standing loan from the AFM. We had been making monthly payments for many, many years and it is nice to be out from under that burden.

Kudos to Larry Feudo for his focus on this.

Elsewhere in this Libretto, you will read about the success of our MPTF (Music Performance Trust Fund) projects this year, particularly the Jazz in April series.

The MPTF has made a fundamental change in how this program works, beginning this year, and we have been considering options to respond to this. Our primary goal is to make MPTF funds more accessible to more of our members. Stay tuned for more about this.



CFM Locals Active Membership Roster Comparison Chart

LOCAL #	CITY	MAY 31, 2024	NOVEMBER 30, 2023
<u>406</u>	<u>Montreal</u>	<u>2931</u>	<u>3174</u>
<u>149</u>	<u>Toronto</u>	<u>2911</u>	<u>2644</u>
<u>145</u>	<u>Vancouver</u>	<u>1451</u>	<u>1492</u>
<u>390</u>	<u>Edmonton</u>	<u>665</u>	<u>629</u>
<u>293</u>	<u>Hamilton</u>	<u>612</u>	<u>551</u>
<u>547</u>	<u>Calgary</u>	<u>592</u>	<u>577</u>
<u>180</u>	<u>Ottawa</u>	<u>533</u>	<u>585</u>

AFM Appoints New Vice President from Canada

The International Executive Board is pleased to announce the appointment of Allistair Elliott to the position of AFM Vice President from Canada to complete the unexpired term of his predecessor, Alan Willaert, who passed away unexpectedly in April.

For activities within Canada and its Territories, the Vice President is known as the Vice President from Canada, and Director, Canadian Affairs.

In his most recent position, Elliott served as the AFM International Representative (IR) from Canada.

Allistair was born just outside Belfast, Northern Ireland.

By the age of 17, he excelled at classical trumpet and performed in London, England, and Vienna, Austria. He then moved to England to study.

He graduated from Leeds College of Music with a jazz performance degree.

It was when he moved to Canada in 1988 that he first connected with the Canadian Federation of Musicians and Local 547 (Calgary, AB). For Elliott, it became an avenue to network with musicians and get work. Active in the freelance scene, Allistair has been a busy sideman and band leader. In 2008, he won a Canadian smooth jazz award.

Elliott gradually became more involved in union leadership. After sitting on Local 547's board through the 1990s and 2000s, he became vice president and then president.

Ten years ago, Elliott became AFM International Representative for Canada, giving him familiarity with all of the Canadian locals.

He has assisted all new officers in learning to navigate AFM/CFM protocols and practices, has represented the CFM and musicians at conferences and panels, and has represented the CFM in lobbying the Canadian government in various matters, most predominantly regarding the ease of musicians traveling on airlines with their instruments.

Allistair is a good friend to Local 293 and we look forward to working with him in his new role as the AFM Vice-President from Canada/Director of Canadian Affairs.



Allistair Elliott



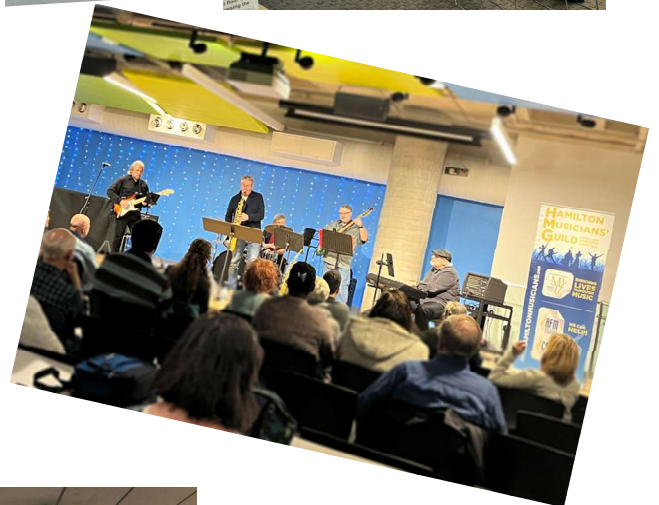
HMG and HPL really “packed them in” during Jazz Appreciation Month

**- over 1,000 jazz lovers attended the
free jazz concerts held around the
city in April**

18 bands, 89 musicians, 18 performances, in 15 locations—Hamilton Public Library branches in Ancaster, Binbrook, Saltfleet, Waterdown. And of course Hamilton Mountain and the Central Library. Plus the Georgetown Mall in Milton!

Libraries have certainly come a long way from the old days when Librarians would ‘shush’ anyone making noise.

From the musical magic of Mike Maguire, the sweet acoustics of Ron and Jules, to the big band sound of a 15-piece orchestra, making noise was certainly on the agenda during April.



PM Justin Trudeau Celebrates 75th Anniversary of the Recording Industry's Music Performance Trust Fund, Hailing "Unmatched" Commitment to Support Canadian and U.S. Musicians

The Recording Industry's



*Backed by major record labels **Sony Music, Universal Music Group, Warner Music Group, and Walt Disney Records**, the non-profit MPTF has announced a **significant 33% increase in funding for the Canadian market**, where it supported **1,000+ live, admission-free music events** and distributed **more than \$1,000,000 CAD to local union musicians in the last year alone!***

"MPTF's work to spread its joy as far and wide as possible deserves the utmost praise... Your commitment towards supporting musicians, making music a part of every child's life, and adding to public knowledge about music, is unmatched..."

– Excerpt from Prime Minister Trudeau's official statement

New York (March 24, 2023) – In a statement commemorating the 75th Anniversary of the recording industry's Music Performance Trust Fund (MPTF), **Justin Trudeau, Prime Minister of Canada**, has hailed the non-profit organization for its "unmatched" commitment and support of musicians throughout North America.

In launching the celebration, MPTF, a leading non-profit organization enriching lives and uniting communities through the power of music, today revealed exciting new plans to expand initiatives and significantly increase funding allocations for Canada - up to 33% in the coming year, which is the highest grants budget in 20 years. The funds will support live, admission-free music performances in community events and senior centers across Canada, as well as Music in the Schools programs, scholarships, and more.

Primarily funded by four major record companies, including **Sony Music, Universal Music Group, Warner Music Group, and Walt Disney Records**, the independently run MPTF has also played a vital role in support of the music industry's gig economy. In the last year alone, it funded **over 1,000 live music events in Canada**, both in-person and virtual, and **distributed a total more than \$1,000,000 CAD to musicians in the country who are members of the American Federation of Musicians (AFM)**. Since its founding in 1948, MPTF has distributed approximately \$620 million (USD) in sponsorship money. **More than 1,000,000 people attended MPTF-supported music events across North America in the last year alone.**

"MPTF's work to spread its joy as far and wide as possible deserves the utmost praise. Furthermore, as a former teacher, I have seen firsthand the tremendous value of encouraging children's participation in, and appreciation for, music. It makes an indescribable impact on their souls. To the entire team behind this incredible venture, please accept my gratitude for all that you do. Your commitment towards supporting musicians, making music a part of every child's life, and adding to public knowledge about music, is unmatched," **stated Prime Minister Trudeau..**

With the live music sector continuing to rebound from the impact of COVID-19, the MPTF projects it will significantly increase support in the upcoming 2023-2024 calendar year, with funding of more than 3,500 live music events in 100+ markets in the U.S. and Canada, including \$3.3 million (USD) in grants and scholarships. The organization additionally aims to fund over 500 music education programs in 2023-2024, through important partnerships with national and local organizations such as **Save the Music, Young Audiences Arts for Learning**, and more.

“As we launch our 75th Anniversary and celebrate this major milestone, the MPTF continues to evolve and successfully navigate the impact of COVID on live music by developing new initiatives, partnering with businesses and organizations, and streamlining operations, while expanding the breadth of our programs across North America,” said **Daniel Beck, Trustee of Musicians Performance Trust Fund**.

“For 75 years, the Music Performance Trust Fund has brought live music, free, to the public, in all corners of the United States and Canada. From park concerts to in-school demonstrations, the Fund has proven to be an extremely valuable and popular partner for city councils, schools and assisted living facilities, providing every genre of music in an up-close and personal way. I know of no other entity that has endured for so long, brought joy to so many, yet remained both relevant and critical to both musicians and music lovers now and in the future. Bravo to the MPTF for its excellent work!” said **Alan Willaert, Vice-President from Canada, AFM of the U.S. and Canada**.

By partnering with businesses, chambers of commerce, arts councils, municipal government organizations and parks programs, the MPTF supported during the previous calendar year more than 1,200 concerts in parks and public spaces, **400 Music in the Schools** events, over 1,000 performances in senior centers and assisted living facilities, and other special events across the U.S. and Canada. It also funded and facilitated more than **1,500 live virtual music** events held free via MPTF’s **Facebook** platform since the early days of the pandemic..

While continuing to re-grow its free, live public music events, MPTF is also focusing efforts in several areas which have been affected by the pandemic or suffered setbacks from lack of funding, staffing, or government support. The trust fund will further expand its programs to foster music education and bolster its signature national **Musicianfest** initiative that brings the power of music to senior citizens, a segment of society which has been isolated more than ever, as well as strapped by fixed incomes, inflation, immobility, and the devastation from the COVID virus. Later this year, MPTF will announce new details related to several upcoming special events and initiatives. In April, the trust fund aims to support over 250 live music performances in celebration of **Jazz Appreciation Month**. The MPTF will also be partnering with local businesses and organizations in events celebrating **Juneteenth**, as well as anticipating support for the good work of the **Chicago Lyric Opera, French Quarter Festival**, the **Make Music Alliance**, and the Broadway League’s annual **Curtains Up!** event held in Times Square.

A minimum of \$150,000 will be awarded to students in the U.S. and Canada in the Fall of 2023 through two scholarship programs, MPTF’s **Music Family Scholarships** and the **Music’s Future Scholarship**, which was established to help advance music majors. Over the previous year, more than 90 Music Family Scholarships were given to AFM musicians with family members attending college, while 30 Music’s Future Scholarships went to music students unaffiliated with the union.

For more information on MPTF programs, live stream and in-person music events, and more, visit www.musiccpf.org and www.facebook.com/the.mptf/



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.

MUSIC

FINANCIAL LITERACY IN THE MUSIC INDUSTRY

"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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Wealth Advisor

NEXT STEPS PLANNING



An iconic Hamilton music store has closed due to a very well deserved retirement. Yes, Scott and his brother Craig Kerr have finally retired after many years in the music biz. They owned Dundas Music from 1980 to 1988. Then from 1988 to 1993 they were located in Limeridge Mall where they then moved the store to Mohawk Rd. under the name Mountain Music. I was there to get some supplies and ran into an old friend, Mark McNeil and we chatted for a while



HMG First Vice-President Reg Denis with Scott and Craig Kerr

along with the Kerr brothers. They sure had some great stories!! It was a pleasure hearing Craig talk about his adventures of years gone by. BTW he is a fine guitarist too. They will be sadly missed by the many who frequented the store and we wish them both all the best: they deserve it!



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World Music Day—Tuesday June 21, 2024

How could one describe music to an individual who does not possess the ability of hearing?

According to Science, it is the act of combining vocal or instrumental, pleasingly harmonious sounds. Nonetheless, there is much more than a sequence of sounds. It is the art that intends to produce beauty, utter emotion, tell a story, inspire, unite, rebel, all captivate the listener.

A frequently referred elucidation is that it is “organized sound”, a term initially brought up by modernist composer Edgard Varèse, while he thought of music as the sound of living matter. There is no better motive than International Music Day to explore and learn about its various forms, its striking evolution through history, and its incomparable effect on humankind.

Beginning with the formation of the International Music Council in 1949, upon request by the Director-General of UNESCO as a non-governmental consultative body to the agency on musical matters. A resolution was passed by the Council in 1973, amid the 15th general assembly, regarding the importance of a day dedicated to music. In 1974, the president of the Council, Lord Yehudi Menuhin selected October 1st to be honored as International Music Day, since he strongly believed this specific art could ameliorate relationships, as well as bridge cultural gaps among the world’s communities. Finally, in 1975, the first World Music Day was celebrated. But how is Music Day celebrated?

People can celebrate in various ways, from organizing events and concerts in public spaces to gathering big crowds to support local musicians. At the same time, they visit institutions to commemorate the great masters, in parallel establishing programs to honor the contributions of their national musicians. The aspect of live music is vital on this day, as people share their musical preferences and are introduced to diverse new genres.

At last, the conduction of competitions aims to carry on the legacies of the great musicians, to promote talent, dedication, and most prominently, the performance of the most interactive form of art. Music of numerous cultures congregates harmoniously to perform in front of the audience.



Music has had an irreplaceable position throughout the history of humanity. From the early times, man has constructed primordial flutes from animal bones, using stones and wood. However, the voice would have been the first structural basis of organized sound, as the natural expression of our ancestors to comfort a sleepless child, or even further, form social bonds. Therefore, from these primitive and humble beginnings, we enjoy the modern evolution of music.



The Christian, Roman, and ancient Greek elements govern most notably musical history. In particular, musical practices and conventions held by scientists, musicologists, and even traveling artists indicated remarkable links to the subsequent musical development. According to the Bible, we are informed about the use of instruments that featured in the Roman period, the trumpet, for instance, signifying the characteristics of their culture.

On the other hand, the lyre served as a primordial factor in the songs of poets in ancient Greece. The monasteries across Europe merged the use of prayer and music for those who devoted their lives to God. Mutually, India has one of the oldest musical traditions in the world, whilst one of the richest collections of primitive musical instruments was found in China, dating back to 7000 BC. Finally, in prehistoric Egypt, chanting was used in magic and rituals, worshiping the goddess Bat with the invention of music.

Followed by The Baroque period, (1600-1760), in which we find various of the most well-known composers and pieces of Western Classical Music. Moreover, it holds some of the most important musical and instrumental developments. Haydn and Mozart maintain the scepters once we step into the Classical Period (1730-1820), yet with Beethoven's immense genius in the later decades, the establishment is overturned. His unattainable contribution during the Romantic Era (1780-1880) through his Sonatas, concertos, and symphonies, is considered unmatched by any other famous composer, thus earning posterity by carving his name onto the first page of musical history.

In the end, on International Music day we are not only celebrating the discovery of music; but also how it affected our lives. *"La Marseillaise"* was the source of courage for the mass during the French Revolution, serving as the unofficial anthem of the people. Today, it is the official anthem of the new French republic. Amid the events of the Arab Spring in 2010, Egyptian songwriter Ramy Essam, who attended the protests, turned the most emotionally powerful chants of the movement into the song *"Irhal"*. He took the lead in Tahrir Square as protesters sang along with him, all fighting as one for the end of the regime. During the 90s, when Serbia was heading toward totalitarianism, Radio B92 became the sole source in the country for non-government-controlled news.

Undoubtedly, one thing we can learn through these historical events is that music possesses great power, to either create oppression or bring freedom. On June 21st, we should remember the musicians and everyday people who choose to keep fighting for justice using art.

It is up to us to decide how we use our voices, and what songs will be documented on our soundtrack. As said by Stevie Wonder, *"Music is a world within itself. It is a language we all understand"*.



Music is the light of life for many people. It inspires, encourages and brings people together. Studies even show that music is good for the health and the brain, providing positive physical, mental and emotional responses when people simply listen to music as well as when they play or sing it.



Many methods of teaching music have been embraced all over the world, some of these specific to certain cultures. In Europe, the Americas, Asia, Africa and other places, children are often taught different versions of music in schools including singing and the playing of instruments such as recorders or percussion like drums and bells.

Whether a professional musician or novice, an opera singer or someone who really can't carry a tune, World Music Day encourages people all over the globe to join in with five goals:

- * To allow children and adults to express themselves freely through music.
- * To give opportunities for children and adults to learn musical skills and languages.
- * To provide access to musical involvement for all.
- * To allow musical artists to develop and communicate through media and using proper facilities.
- * For musical artists to obtain recognition and fair remuneration for their work.



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Numerous music stores have shuttered over the years in Hamilton, and Mountain Music has now joined them

By Mark McNeil, Contributing Columnist, Hamilton Spectator



Brothers Scott, left, and Craig Kerr, the owners of Mountain Music, are retiring and have closed the music store they owned for 44 years.

Mark McNeil photo

While I was a university student in Ottawa during the 1970s, I had a part-time job at a busy local music store.

I was hired as a guitar teacher, but I also helped with the retail side of the operation. It was great fun taking part in endless discussions about the merits of different guitars and the best strings to put on them.

Invariably, though, a rock-star-in-waiting teenager would come in and head for the biggest amplifier. “Dum, dum, dum. Dum, dum da-dum ...”

Here we’d go again. “Smoke on the Water.”

If ever there was a riff to rattle the windows of a music store and loosen the fillings of employees who worked there, it was the primal opening chords of that song from 1972 by the British rock band Deep Purple.

But these days, music retailers say, you’re more likely to find kids picking at the screen of their cellphone.

They’re not into power chords or playing anything on the guitar. They’d rather spend time on TikTok or texting their friends.

A lot of adults, especially baby boomers like me, still love the instrument. There are Taylor Swift fan “Swifties” who have taken up acoustic guitar strumming in recent years. But generally speaking, young people in the 2020s are not interested in playing the guitar or any other instrument.

That’s something brothers Scott and Craig Kerr, the co-owners of Mountain Music on Mohawk Road East, have found very troubling.

High school students from nearby Sherwood Secondary School tend to walk right by the store.

“I went to that school when it was called Barton Secondary,” says Scott. “Jack de Keyzer and John Lewis went there, too. They were great guitar players. We looked up to them. Now hardly any of those kids play guitar.”

Scott, 69, and Craig, 70, are reaching the end of a closing sale that will usher them into retirement after 44 years of running the business.

They figure it is time to move on.

The store started on King Street East in Dundas in 1980 with the name Dundas Music before moving up the hill in Hamilton in 1988. After five years in a plaza near Lime Ridge Mall, Mountain Music moved to its 4,000 square foot current location on Mohawk, near Upper Gage.

Music has been a constant through their lives. Scott is a guitarist and Craig plays keyboards. In the 1970s, they performed in rock bands. Craig toured around the province and Scott played at Hamilton nightspots while working as a guitar teacher at Costello’s Music in Dundas in the 1970s. That was the start of the “glory years” of music retail, says Scott.



Mountain Music on Mohawk Road near Upper Gage closed in March.

“We hit the great decades of the 1980s and the 1990s. Even the 2000s were good. But then the digital age came and changed things a lot.”

Social media became a distraction from practicing an instrument and it changed how people consumed music.

“These days, young people want to be visually entertained. Music alone is not enough,” says Scott.

Local stores also faced intense pressure from online sellers such as Amazon.

It all goes some distance in explaining why there are not nearly as many music stores in Hamilton as there used to be.

Many have come and gone:

There was Waddington’s Music on John Street that operated from 1949 to 1988. At its peak, the store had six salespeople and 20 music teachers who taught clarinet, flute, sax, drums, banjo, accordion, organ and piano, as well as guitar, including Hawaiian guitar.

Across the street was Reggie’s Music, a popular stop for musicians that was owned by Reg Titian. It lasted from 1975 to 2000.

A few doors away from Reggie’s was Bob Moody’s Record Bar, which sold instruments and music accessories as well as records. I’m not sure when that store opened, but I believe it closed in the 1980s.



*Ann Foster Music was a fixture in the Lister Block for nearly 50 years.
Hamilton Public Library photo*

A couple of blocks away was the city’s foremost sheet music shop. Ann Foster Music operated out of the Lister Block on James North. It started in the 1940s and lasted until 1989. John Taylor was the self-effacing owner who ran the store through its last decades. He had a reputation for being able to find the music for anything.

*John Taylor from Ann Foster Music. It was a fixture in the Lister Block for nearly 50 years.
Hamilton Public Library photo*



Then there was Pongetti Musical Instruments, which started out as a record and accordion store when it opened on Barton Street East in 1957. The family business quickly switched its focus to selling instruments that would more likely be used in a rock band. Pongetti’s moved to Upper James Street in the late 1990s and then closed in 2013.

**The HMG Office has moved:
20 Hughson Street South
(Main E at Hughson)
Suite 306**

Bob Payne ran Payne Music for 64 years until 2018.

The Hamilton Spectator file photo



Payne Music House on King Street East was a holdout from the big band era. It operated from 1954 to 2018 and was owned by Bob Payne, who retired at the age of 85. Payne's was the place to go if you wanted to get your clarinet or saxophone fixed.

Also in 2018, Absolute Music on Upper James closed down after 26 years in the music retail.

And oh yes, there was the Guitar Clinic on McKinstry Street, which sold and repaired stringed instruments. It closed about 20 years ago. It was an offshoot from F Bass guitar manufacturers, who built Furlanetto basses. Other music store names from yesteryear include Borsellino's, Viola's and Pilgrim's.

Today, the music retail marketplace in Hamilton is dominated by the national chain Long and McQuade, with stores on Barton Street East in Hamilton and Davidson Court in Burlington.

The oldest independent music retailer still standing is M.E.S. Music Equipment Sales on Parkdale Avenue North. It was started by Bill Longley in 1971, and he still runs the business today.

Mark Pongetti inside his Acoustic Room store shortly after it first opened on James Street South. The business has since moved to Locke Street South.

Gary Yokoyama The Hamilton Spectator file photo

There are a handful of other small independent stores, including Birchway Sound on Grant Avenue, Picks and Sticks on Locke Street South and The Acoustic Room, which is also on Locke Street South.

The Acoustic Room is run by Mark Pongetti, who previously worked at Pongetti Music with his parents Rolando (Roy) and Elena Pongetti. He opened his boutique guitar shop in 2015 on James Street South before moving to Locke.



Pongetti Musical Instruments on Upper James Street.

The Hamilton Spectator file photo

Like many music retailers, he had a surge of business during COVID-19, as a lot of people became interested in learning an instrument during lockdowns. But that has waned more recently, he says, and customer traffic has really slowed over the past few months.

Rising interest rates and economic uncertainties are making people less willing to spend money on musical instruments, he says. Another big issue is demographics. "I cater to older clients and unfortunately, they are moving on," he says.

As for Mountain Music, the store is on track to close in mid-March, Scott says. They've sold 60 to 70 per cent of the store's inventory in their "retirement sale."

Both Scott and Craig say they are looking forward to relaxing and having some free time. It will be a chance to play some music and do some travelling.

"We had a good run, a fantastic run. I don't know another store that has had as good a run as we did. We have a lot of great memories," says Scott.

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 SLOBODAN MILANOVIC
 DANIEL GLEN MONKMAN
 GORAN NIKOLIC
 AIDAN STODDARD
 JAN VRBA
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 JACKIE KENYON

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

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 JEFFREY BROWN
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 CALLUM CROMBIE
 ANTHONY D'AVANZO
 DAN EDMONDS
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 JESSIE GOLD
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 THOMAS HASTINGS
 JONATHAN HOWARD
 JAROSLAW HRYHORSKY
 MIKE JULIAN
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 ALEX SNAPE
 VIVIENNE WILLIAMS



Don't be left in the dark!

The Local 293 Office sends out important advisories 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/> on the right hand site of the home page,

The Day the (Mohawk) Music Died

- by Ron Palangio

Most local musicians may have heard that Mohawk College's Applied Music Program is shutting down at the end of next year. For whatever reason the powers that be at the College have decided the program is not viable and does not fit into their long term plans.

In its 47 year history the Applied Music Program has trained thousands of professional musicians, performing artists and music educators. It has enriched the lives of countless people and Mohawk

Music grads have performed not only locally but around the world. Though small, the Mohawk Music Program gained a well-earned reputation for producing skilled professionals on a par with other larger University and College programs. The list of successful graduates of the program is long and I can't begin to name them all. But if you've played professionally in the GTHA, taken music lessons, heard music in your local bar, concert hall or church you've most likely encountered Mohawk Music Alumni.



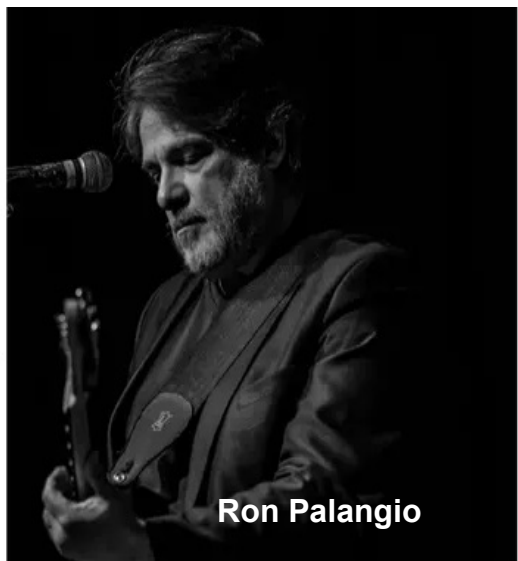
Besides performing and teaching, many graduates have continued their musical studies at Universities or employed the skills they've gained to pursue careers in related fields. Mohawk Music has been an outstanding success in fulfilling its original mandate of creating skilled community professional musicians.

When the program was originally established by Patricia Rolston in 1977, she set out to distinguish it from other College Music Programs. Not strictly a Classical program like most Universities offered nor a Jazz Performance course like Humber College, Mohawk's program was instead to be a commercially viable program that was going to produce versatile and marketable musicians: musicians who could play in almost any genre or situation. Survival skills and business training were emphasized, students were taught how to be independent entrepreneurs who could develop a living from performing, teaching, composing or any other musical pursuit.

I am an alumni of the program, having graduated in the second cohort of students in 1981. I grew up in North Bay Ontario and was not a strong student in high school, mostly due to my preoccupation with music and the guitar. I performed in rock bands all through high school and upon graduating in 1977, I joined a bar band and toured throughout northern Ontario.

One cold January in 1978, after a tough gig in Northern Quebec, the band broke up and I had to find my way back home. Crestfallen, I thought my musical career was finished. However a few days later I received the local Musician's Union Libretto where there was an ad for applicants to a new music program at Mohawk College in Hamilton. I auditioned and was accepted.

My theory level was a little weak so I took private theory lessons and attended a one month theory prep course at the college that August. This kind of accommodation was something not a lot of other colleges at the time would have offered. However it provided this Rock and Roll guitar player the opportunity to access a quality post secondary music education. I majored in Classical and Jazz guitar receiving private lessons from top notch players. The program was intense and the college's expectations were high but I had wonderful instructors, great performance opportunities and met many lifelong personal friends and professional colleagues.



The networking opportunities afforded in the program allowed me to find many professional performance and teaching opportunities which, in turn, helped me pay for expenses while being a student. After graduating I performed as a freelance guitarist around the Toronto-Hamilton area. I had really worked on my sight reading and improvisation skills and was hired for professional theatre productions, big bands, dance, pop and classic rock groups all around the Hamilton area.

I was also employed at a local music studio and taught beginner guitar classes through Mohawk's Continuing Education Department. I was cobbling together a career. In 1982 I met my wife while performing at a local coffee house, we got married the following year and started a family. Meanwhile I decided to continue my studies at McMaster University where I graduated with an Honours Bachelor of Music (Summa Cum Laude) followed by a Bachelor of Education from the

University of Toronto. There is no doubt the solid musical training at Mohawk allowed me to excel at University and I was awarded with two years of full scholarships, something I could never have dreamed about back in high school.

In 1987 I was lucky enough to land a job as a Secondary School Music teacher for the Hamilton Wentworth Catholic District School Board. I taught in several high schools there for 29 years, I directed several award winning Concert and Jazz Band ensembles and hopefully enriched the musical lives of thousands of students. I'm proud to say that many of my students have continued on in music and several have actually attended Mohawk College Music. I have since retired from teaching; however throughout my career, I continued to perform professionally. As all professional musicians know, musicians never retire.

My story is just one of many careers that have been made possible through the Applied Music Program at Mohawk. It is hard to overstate how important this program has been to my life as a musician and as a member of this community. I made Hamilton my home and have lived a rich and rewarding life in this city as working musician and music teacher.

It all really started because of Mohawk Music. Like music itself, it is hard to put a price tag on it but we all know its value. Music can't fully be described in words—you have to experience it to understand it, but we all notice it when it stops playing. I think we will soon start to hear the empty silence when the doors at Mohawk's F Wing close for good.

Ron Palangio

Dip. Applied Music, B.Mus, B.Ed

Marshall, Hamilton Musicians' Guild, CFM local 293

Local 293 StreetBeat.....



Paul Panchezak

Just recently I had the opportunity to chat with a well-known name in Hamilton's musical community – Russ McAllister.

When I first started playing music many years ago, Russ was already recognized as a guitarist to be reckoned with. Indeed, he has been playing music professionally for over sixty years. A Hamiltonian his whole life, he cites Duane Eddy as the inspiration that led his heart and hands down the six-string road. Obsessed with the instrument he says, "I was literally practising five hours a day."

From Duane Eddy he progressed to the Chuck Berry licks that became the foundation of rock and roll and then it was on to those blues kings – Albert, Freddy and B.B. While in high school, he put together a duo with his friend Bill Shaw who played accordion.

The duo grew into the Monarchs when Bill



Russ McAllister

amplified his squeezebox and they added a few more members including Jack Carter, a name well known to Local 293. Over the years other bands followed including the Vermonts, the Bretheren and later on Buxton Castle, a group comprised of some younger players Russ was mentoring including Bobby Johnson (Georgie Fab) and Jack Pedler. As local favourites Russ's groups were often on the opening bill for touring acts like Wilson Picket and Junior Walker.



On one date Russ was surprised to see the jazz great Lenny Breau opening for his group. During this period Russ had an ongoing friendship with the late great Bobby Washington who was fronting his own band the Soul Society. In an effort to further his career Bobby headed to Detroit in the hope of being signed to Motown Records.

While down there he called Hamilton to tell Russ that Motown was putting together its first all white group and they were in need of a guitarist. He told Russ to head right down to Michigan and the opportunity

to join Rare Earth, a band that went on to big chart hits like "Get Ready" and "Celebrate". Unfortunately, Russ's own wedding was ten days away and he had to decline the offer. Another victim of the cruel and fickle finger of fate.

The mention of Jack Pedler recalls that Russ was also well acquainted with Jack's dad Bob Pedler (another name well known to Local 293). For a while he worked for Bob at the long-lost Pilgrim's Music in downtown Hamilton. A short time later Russ opened his own music store on King St. East in Hamilton. This was an era when Hamilton supported upward of ten music stores.



Russ recalls many regulars who would hang out at his shop including neighbourhood kid, Eugene Levy (SCTV) and a youngster from Burlington who regularly skipped school to come by and play guitar. His dedication paid off. Johnnie Lovsin eventually worked his way to the top of the Toronto scene.



Now sixty years on Russ continues to gig regularly with his latest group Backtrax including former Local 293 president John Staley as well as senior home appearances around the area. He is also a central figure and organizer of a musical institution for players in town: The annual Good Friday Jam for charity. Over twenty years old, the jam originated with an informal get together dubbed the “Meet” at drummer

Ross Mallard’s club Duff’s Corners. At that time Grant Wilson was the prime motivator. Sadly, Grant passed on a few years later. His friends decided to honour Grant by making the Good Friday event a fundraiser in his memory. Over the years the jam raised donations for the Cancer Society, Breast Cancer, Heart and Stroke, Diabetes and the Les Kador House. Admission is always free with funds coming from an onstage money jar. I have always found that when it comes to musicians their bank accounts may sometimes be small but their hearts are always large. Not only do the players contribute their talent to a worthy cause they are also leading contributors to the jar. Good Friday was chosen as the annual date on the assumption that most musicians would be free and gigless on Good Friday afternoon. Over the years the jam has cycled through a number of venues including Duff’s Corners, Squires, the Black Bull and the Galley Pump.



There have been many regulars who have made a point of attending each year. Players like Pete McFarland, Sony Del Rio, Jack Pedler, Lily Sazz, Trish O’Neill, Dave Battrick and Michael Keys (Dowson). This year’s jammers also included, Big John Morris, John Gibbard (Crowbar), Trickbag and Neil Nickafor. Of course, you can always count on Russ McAllister being there for the duration. Thanks to their efforts every year a few thousand dollars are raised.

It seems this edition of Streetbeat has taken us on a long and winding musical road. All the result of an enjoyable and informative conversation with Russ McAllister.

A nostalgic look back at an era when music seemed to be in the foreground of everyone’s lives.

“Jam for the Cure” photos courtesy of Dan Noseck

Disruption by Candlelight

By Tamsin Lorraine Johnston (Regina Symphony oboist and OCSM 2nd VP)

Even if you haven't performed in a Candlelight Concert, you would have had to go to a lot of trouble to avoid their advertising on social media. These classical-music adjacent experiences engage local musicians using Listeso Music Group, Inc. The similar Italian musical term L'istesso, meaning the same as before, succinctly describes Listeso's business model of cloning concerts.

Listeso Music Group runs a tight ship. They are a thoroughly corporate classical music agency specializing in "connecting top local string quartets directly with clients." By hiring local musicians to perform in otherwise identical Candlelight Concerts, Listeso takes advantage of competitive regional markets, especially those with talented and motivated pools of symphonic musicians, and applies a glossy uniformity.

Naturally, times are tough and musicians need all the work that comes our way. So why the big deal? The larger concern is how Candlelight Concerts are disrupting the entertainment ecosystem created and defended by non-profit organizations with deep roots in their communities.

What makes Candlelight different?

Candlelight Concerts are part of what are called Fever Originals. Fever got its start as an entertainment app that describes its mission as democratizing access to culture. "Fever puts the wealth of your city's events and experiences at your fingertips [...] Find local events, secret places, and trendy pop-ups, some of which are available exclusively on Fever." By collecting data on its users, Fever was able to identify perceived gaps in local entertainment offerings and create content that would assuredly sell. As a result, any geographical region will present carbon copies of a handful of Candlelight Experiences, such as Vivaldi's Four Seasons.



Candlelight: Vivaldi's Four Seasons & More is a poor facsimile of the transcendent three hundred-year-old concerto cycle for solo violin. The soloist in the Candlelight version is, in fact, the first violinist in the string quartet hired for the event, and the pay is not comparable to a typical soloist appearance. (Note: A sample contract between Listeso Music Group, Inc. and a performer states unequivocally that no part of the work rendered by the musician will be "subject to the rules or jurisdiction of a labor [sic] organization".) The baroque orchestra is represented by another violinist, a violist, and a cellist. If it weren't for "the magic of a live, multi-sensory experience" in an "awe-inspiring venue", and approximately a thousand LED candles, even a very good string quartet performing an arrangement of Vivaldi's Four Seasons might bring to mind the early days of cell phone ownership and the thrill of choosing a tuneful ringtone.

Incredibly, it sells. The cost of admission to a one-hour Candlelight Concert is similar to a ticket to a Masterworks series symphonic concert, which is typically twice as long. While orchestras are unlikely to lose their core audience to Candlelight Concerts, what remains to be seen is how occasional and prospective attendees respond to such classical music-adjacent experiences: will it onboard new symphony subscribers for seasons to come, or seduce them with fool's gold?

Does it scale?

In his book *The Black Swan*, author Nassim Nicholas Taleb discusses scalability and its impact on the performing arts. Before the advent of recorded music, consumers enjoyed what was available in their region. The artists and presenters were compensated on a basis of time in exchange for money. Once it was possible to sell many copies or downloads of a performance, the performer's physical presence was no longer required each time they earned income from their music. Thus, the very top musicians were able to benefit from a much greater portion of the demand for music.

Candlelight Concerts have successfully applied scalability to live music. By tightly controlling the

exportable tech for each event, rejecting name recognition of artists through the use of a completely interchangeable string quartet model, and shifting focus away from musical interpretation by employing Listeso Music Group's specially-created arrangements, Candlelight Concerts can be cloned everywhere.

Is Candlelight eating orchestras' lunch? Or showing us a way forward?

Without the resources for the same kind of relentless targeted marketing, symphony orchestras are threatened by Candlelight's encroaching market share. Orchestras are also not known for their ability to pivot for every hot new thing. Candlelight Concerts may be another flash in the pan, but the orchestral industry ignores Fever's success at its own peril. Many ensembles have boosted their social media and digital advertising budgets to compete. Some orchestras have invested in new apps, or even ordered LED candles in bulk for future seasons.

Are we missing the point? Candlelight's secret sauce is in its ability to understand and connect with casual audiences. As artists, we are preoccupied with repertoire, interpretation, and the minutiae of execution. Infrequent concertgoers purchase tickets for entirely different reasons, and still manage to have a great time. If orchestras delivered a message in their marketing that aligned with community values or emphasized "how" instead of "what", perceived barriers may fall away.

Pics or it didn't happen

Orchestral musicians have all heard management and board members pleading with audiences to post about their experience at the symphony, now that smartphones have been allowed into concert venues. In today's highly visual culture, it's hard to stay engaged in the tableau of most modern symphonic concerts: no matter how expressive the playing is, musicians look small on a faraway stage. Candlelight Concerts have built-in opportunities during the presentation for consumers to create content. By encouraging attendees to post pictures and video of their experiences, Candlelight Concerts has leveraged millions of personal accounts for free advertising.

Orchestras may never be able to successfully compete with Candlelight Concerts' money-making prowess. Still, our organizations are taking notes. By observing their success, orchestras can take calculated risks in marketing, programming, and presentation, and over time could see growth in support for what we do.

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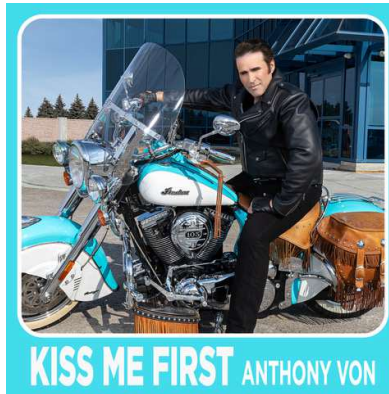
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**Renowned Performer Anthony Von Recalls First Date Encounters with New Single
*Kiss Me First***



NASHVILLE, TENN. – Canadian country crooner **Anthony Von** is back with his brand-new radio release ***Kiss Me First***. This song is now available on all streaming platforms including Spotify, Apple Music, and more along with it officially being released to mainstream country radio.

Written by Von himself and produced by multi-platinum Juno award-winning producer Greg Kavanaugh, this light-hearted song is guaranteed to put you in a good mood. Inspired by the importance of the first kiss when dating, Von always questioned ‘Who is the one to lean in first?’ “It was hard for me to make that first jump,” said Von. “I was always second guessing, didn’t want to make that first move, and that’s exactly how the song came about. So, the simple hook to the song is, ‘If you kiss me first, I’ll kiss you last.’”

It’s been scientifically proven that moving to a fun beat releases dopamine, oxytocin, serotonin and endorphins – aka, happy chemicals – in your brain. This song will do just that. This fun, boot-tapping country song will get everyone up line-dancing to, singing along or cranking up the volume in the car.

An official music video for this song was filmed in Nashville and was released April 12th

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For more information or to request an interview with Anthony Von, contact Nicole Zeller of Brickshore Media at nicole@brickshoremedia.com, 615-840-9187.

Radio:

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Ashlee Wall | ashlee@grassrootspromotion.com | 931.436.4989

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Reflections on Mohawk Music

At the age of 18, I thought I was going to continue my schooling down the path of theatrical arts, and I was considering Sheridan College and similar programs.

In the back of my mind, I also had thoughts of pursuing visual art or music. My application was therefore submitted to Mohawk College along with the other places.

I was surprised to receive a phone call from Mohawk instructor Nick Deutsch saying that he'd noted my interest in attending and that, because of a gold medal I had received for competition in Calgary's Music Fest, they had a scholarship for me!



That call changed my trajectory from there forward, and I subsequently opted to audition for and ultimately attend Mohawk's music program. Mohawk provided a place for me to network with other like-minded musicians of my age. It gave me the chance to glean ideas from my musical peers and pass on my own ideas to them. I had the practical opportunity to write music and hear it performed and to arrange music and hear it performed, and to perform the written originals and arranged standards of my peers.

Mohawk College improved my skills in terms of writing, arranging, sight reading, sight singing and playing by ear. It was not only a chance to work with other students my own age, develop friendships and create many different combos, but also a chance to learn from master musicians and be mentored towards tremendous growth.

Some of the names I'll never forget who, to this day, still have an impact on how I do music are folks like Reg Swagger, Mike Malone, Paul Novotny, Kevin Dempsey, Nick Deutsch, Chris

Hunt, Bob Hamper, Dave McMurdo and so on.

It was because of those teachers, plus the students that went through with me, as well as some very encouraging students who were in the years ahead of me, that I've been able to work consistently and successfully as a professional musician for the last 30 plus years in many different contexts.

Every time I succeed at another gig, I am very much aware that all the things I'm doing on those shows were taught to me by the instructors at Mohawk College.

Musically, I continue to thrive and I must say that, without my Mohawk years, I'd likely be doing something altogether different. Mohawk's program is responsible for where I am today and for a good chunk of the journey to get here. Most of what I learned there was so practical and is truly still being applied in my day to day music. I am forever grateful and deeply saddened to see the program fold.

Bruce Tournay
Director,
Hamilton Musicians' Guild

Blues with a Feeling 2024

—Paul Panchezak and Dan Noseck

The 20th annual “Blues with a Feeling” memorial to Richard Newell a.k.a. King Biscuit Boy was held Saturday May 11 at the Leander Boat Club.



This popular tribute to Richard Newell began twenty years ago as a “Celebration of Life” following Richard’s death.

Since then, a volunteer committee of some of Richard’s closest friends and bandmates under the moniker “The Friends of Richard Newell” have staged a night of rockin’ blues every year at the Leander Boat Club overlooking the Hamilton waterfront.

This year carried on this great tradition. From a welcoming acoustic group of Lester Smith, Paul Panchezak and Larry Feudo performing at the entrance to the hall, then on to the amazing Brant Parker and the Bay City Blues Band (Sean O’Grady, Garth Vogan, Bill Hollinaty—with special guest Carlos Del Junco—



for an incredible first set.



Then on to the featured performer—multi Juno Award winner Steve Strongman with Colin

Lapsley and Dave King taking the stage for the last set and closing out the night.

The concert is a not-for-profit event with proceeds going to charity, with annual contributions in recent years to our own Local 293’s Bob Pedler Fund, for musicians unable to perform due to health reasons.

Photos by Dan Noseck. Check out <https://www.facebook.com/dan.noseck.7> for more photos.



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