

THE LIBRETTO

2024_03

Suzanne O Davis

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Official Journal of the Hamilton Musicians' Guild



Influence and Legacy: Living by Our Mission and Values

by Allistair Elliott, AFM Vice President from Canada

Most of us, in one way or another, have been influenced artistically by musicians that came before us. As a trumpet player, the music of Miles Davis is one of many such influences on my sound and creative approach to music. While there were many eras of Miles' music, what has been recognized by many was his ability to reinvent himself over a career that spanned some 50 years. In a lot of ways, that ability is what contributed to his relevance and career lasting that long.

We are all faced with staying relevant, having influence, and retaining the work that we have. Whether it's as freelance musicians, touring musicians, recording musicians, or symphonic musicians, the work we do is protected by some level of AFM contract, backed up by a myriad of agreements that contribute to current and future revenue streams and pension contributions.

Our AFM Bylaws create a fair and even playing field for all and our mission and values are the backbone and framework for all that we

do. Whether we are dealing with prospective members coming to us for help, or in the same way as Miles did, we reinvent ourselves to stay relevant and prolong our career, let's be mindful of our mission and values established in our AFM Bylaws, which are democratically voted on by elected delegates at our triennial AFM Convention.

ARTICLE 2—MISSION, SECTION 1. We are the American Federation of Musicians of the United States and Canada, professional musicians united through our locals so that:

- We can live and work in dignity.
- Our work will be fulfilling and compensated fairly.
- We will have a meaningful voice in decisions that affect us.
- We will have the opportunity to develop our talents and skills.
- Our collective voice and power will be realized in a democratic and progressive union.

We can oppose the forces of exploitation

through our union solidarity. To achieve these objectives, we must commit to:

- Treating each other with respect and dignity without regard to ethnicity, creed, sex, age, disability, citizenship, sexual orientation, marital status, family status, or national origin.
- Honoring the standards and expectations we collectively set for ourselves in pursuit of that vision, supporting and following the Bylaws that we adopt for ourselves.
- Actively participating in the democratic institutions of our union.

With that unity and resolve, we must engage in direct action that demonstrates our power and determination to:

- Organize unorganized musicians, extending to them the gains of unionism, while securing control over our industry sectors and labor markets.
- Bargain contracts and otherwise exercise collective power to improve wages and working conditions, expand the role of musicians in workplace decision making, and build a stronger union.

- Build political power to ensure that musicians' voices are heard at every level of government to create economic opportunity and foster social justice.
- Provide meaningful paths for member involvement and participation in strong, democratic unions.
- Develop highly trained and motivated leaders at every level of the union who reflect the membership in all its diversity.
- Build coalitions and act in solidarity with other organizations that share our concern for social and economic justice.

As officers, elected delegates, and rank-and-file members, this is our template to work together, with respect and in unity, to achieve our mission and goals, and grow our membership. So, let's be fluent in these powerful statements and articulate them clearly and often in our circles of influence, so that we can define who we are, recreate our identity and brand to new generations, and live what we believe. It really is the root of all that we do. Let's make this our influence and legacy.

Influence et legs : vivre selon notre mission et nos valeurs

par Allistair Elliott, vice-président de l'AFM pour le Canada

La plupart d'entre nous avons été influencés d'une manière ou d'une autre par des musiciens qui nous ont précédés. Comme trompettiste, Miles Davis compte parmi les nombreux artistes qui ont influencé ma sonorité et mon approche de création en musique. Bien qu'il y a eu plusieurs périodes dans la musique de Miles, ce qui a été largement reconnu c'est sa capacité à se réinventer au cours d'une carrière qui a duré plus de 50 ans. À plusieurs égards, c'est cette habileté qui a contribué à sa pertinence et à la longévité de sa carrière.

Nous avons tous à rester pertinents, à garder notre influence et à conserver le travail que nous avons. Que nous soyons musiciens pigistes, de tournée, de studio ou d'orchestre symphonique, le travail que nous effectuons est protégé par un contrat ou un autre de l'AFM, et appuyé par une myriade d'ententes qui permettent de nous assurer des cotisations de retraite et des revenus réguliers, au présent et dans le futur.

Le règlement interne de l'AFM établit des conditions égales et équitables pour tous, et notre mission et nos valeurs constituent la pierre d'assise et le cadre de travail pour tout ce que nous faisons. Que nous traitions

avec d'éventuels nouveaux membres qui demandent notre aide ou que, comme l'a fait Miles, nous nous réinventons pour rester pertinents et prolonger notre carrière, ayons le souci de respecter notre mission et nos valeurs comme établies dans notre règlement interne de l'AFM, qui a été démocratiquement adopté par nos délégués élus lors du congrès triennal de la Fédération.

ARTICLE 2 – MISSION, SECTION 1. Nous sommes la Fédération américaine des musiciens des États-Unis et du Canada, des musiciens professionnels unis par l'intermédiaire de nos sections locales pour :

- vivre et travailler en toute dignité;
- obtenir un travail satisfaisant et rémunéré avec équité;
- avoir une voix constructive dans les décisions qui nous touchent;
- avoir l'opportunité de développer nos talents et expertises;
- réaliser notre voix collective et notre pouvoir collectif au sein d'un syndicat progressif et démocratique;
- nous opposer aux forces d'exploitation par solidarité syndicale.

Pour atteindre ces objectifs, nous devons nous engager à :

- traiter chacun avec respect et dignité, peu importe l'ethnicité, la foi, le sexe, l'âge, l'invalidité, la citoyenneté, l'orientation sexuelle, l'état civil, la situation familiale ou l'origine nationale;
- honorer les normes et les attentes que nous établissons collectivement pour nous-mêmes dans la poursuite de cette vision, en respectant le règlement intérieur que nous adoptons nous-mêmes et en y adhérant.
- avoir une participation active dans les institutions démocratiques de notre syndicat.

Avec cette unité et cette détermination, nous devons nous engager dans l'action directe qui démontre notre pouvoir et notre détermination pour :

- syndiquer les musiciens non syndiqués, en leur offrant les gains du syndicalisme tout en exerçant le contrôle sur les secteurs de notre industrie et les marchés de travail;
- négocier les contrats et autrement exercer le pouvoir collectif pour améliorer la rémunération et les conditions de travail, rehausser le rôle des musiciens dans le processus de décision en milieu de travail,

et développer la force du syndicat;

- élaborer un pouvoir politique pour s'assurer que la voix collective des musiciens est entendue à tous les paliers de gouvernement pour créer des opportunités économiques et promouvoir la justice sociale;
- développer des leaders hautement formés et motivés à tous les niveaux du syndicat qui reflètent les membres dans toute leur diversité;
- créer des coalitions et agir en toute solidarité avec d'autres entités qui partagent notre engagement pour la justice sociale et économique.

Comme dirigeants, comme délégués élus et comme membres de la base, c'est là notre cadre de référence pour travailler ensemble, dans le respect et l'unité, en vue de réaliser notre mission et nos objectifs, et de recruter de nouveaux membres. Alors, familiarisons-nous avec ces puissantes déclarations et parlons-en clairement et souvent dans nos cercles d'influence. Ainsi, nous pourrions définir qui nous sommes, recréer notre identité et notre marque pour les nouvelles générations, et vivre selon nos convictions. C'est vraiment au cœur de tout ce que nous faisons. Que cela soit notre influence et notre legs.

Denial Is Just a River in Egypt

May 1, 2022

by Alan Willaert

(reprinted from Local 180 newsletter The Harp)

For those who still believe conditions in the workplace are something you're entitled to, you may be surprised that unfair labour practices (in Canada) were only defined and prohibited in 1938! While the Industrial Revolution of the 19th century gave birth to the labour movement in Europe and North America, there were many significant events that took place before workers' rights were finally recognized.

A brief list would include the Nine-Hour Movement in 1872, when a then-illegal strike against 12-hour workdays eventually resulted in the Trade Union Act, legalizing and protecting unions. The largest and bloodiest strike in Canadian history, the Winnipeg General Strike of 1919, would eventually lead to significant labour reform.

Between 1929 and 1939, an oppressive conservative government created work camps where the unemployed toiled for paltry wages. Workers in Vancouver went on strike and travelled to Ottawa in a journey known as the "On to Ottawa Trek." The government ordered the Royal Canadian Mounted Police (RCMP) to stop them. After rioting and arrests of union leaders, the strike ended. However, Mackenzie King's liberals won the next election, and abolished the camps, resulting in the birth of unemployment insurance in 1940.

In 1945, the Ford Motor Company in Windsor wanted to break some of the union's gains since the depression. Union dues being still voluntary, Ford laid off 1,500 workers. Talks broke down over mandatory membership, and the union was forced to strike. Ford's confrontational tactics spawned community solidarity, and 8,000 additional workers from other auto plants joined the strike.

To avoid violence with police, strikers used their personal automobiles to park in streets all around the plant, forming a blockade that would last for three days. Federal cabinet minister Paul Martin, Sr. eventually appointed a "sympathetic" arbitrator. After 99 days on strike, the union voted to approve a deal that included union security.

Subsequent to that strike, arbiter Ivan Rand (also a Supreme Court judge) brought down an award that ruled against mandatory membership but required automatic dues check-off. The notion that everyone in a workplace who benefits from the union should contribute, and that unions could write automatic dues into collective agreements, has become a staple in labour known as the Rand Formula. (Federation agreements in Canada contain this concept, with language referring to either Temporary Members or Permittees.)

The 1960 tragic death of five men in a tunnel cave-in at Hogg's Hollow in Toronto was the catalyst for unions to fight for safety in Ontario, leading to the passing of the Ontario Safety Act, which was the foundation for the Canada Labour Code.

Paid maternity leave benefits have only been around since 1971, with limited leave and 66% of the mother's previous salary. But in 1981, the Canadian Union of Postal Employees waged a 42-day strike, which won 17 weeks for postal workers across Canada. Since then, unions have fought for adoption leave, paternity leave, and parental leave for either parent and continue to negotiate better conditions for workers.

Many of our members, either deliberately or subconsciously, do not identify as part of the labour movement, because they have never been directly involved in collective action. Conversely, they

may consider themselves independent artists with no connection to an organized workplace. Of course, nothing could be further from the truth.

The entire music sector is either directly or indirectly impacted by the dynamic between the Federation and the multitude of employers who range from venues and restaurants to theatres and concert halls to recording and broadcasting studios. As AFM President Ray Hair has stated many times, employers don't pay you what is deserved because they like you, or because they are nice people. They pay you because they are afraid of what you will do if they don't—and "you" means AFM members, collectively.

Unfortunately, this last rule of thumb is moot when musicians distance themselves from their union or are influenced to isolate from other musicians/members. The age-old divide and conquer is ubiquitous, where musicians are told someone else will do the job for less, setting up the never-ending competition for who will work for the least. By not adhering to the recommended minimums established in local scales and collective agreements, artists shoot themselves in the proverbial foot and unravel all the work done by the Federation through many years of bargaining.

We must not take for granted the blood and sacrifice from the last century of the labour movement. Previous generations fought for a living wage, better laws and conditions, and safety, making employers take responsibility for the health and welfare of their workers.

Instead of following that example, many artists are so complacent that they comply with whatever the employer asks, content to hold a "real" job in the daytime to pay the bills and perform for pocket change at night. What message does that send about the value of live music? Or worse, your worth as an individual?

While the demise of six-nighters has signalled the end of a very lucrative era, live music's survival as a viable career choice will be dependent upon how organized the current crop of musicians are. Union density in the freelance world is necessary to set the bar high enough for fair wages. A fragmented scene of indie musicians plays into the disorganization that benefits venue owners.

If you know musicians who are not AFM members, try to have the tough conversation with them. We all benefit when there is solidarity, as demonstrated by 150 years of the labour movement. Being in denial about the benefits of the Federation and the value in unity leads to self-induced failure. Let's not ignore the history lessons.

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Hamilton Musicians' Guild

September 2024 President's Report



Larry Feudo
President

As the summer season draws to a close, we look forward to the coming months as a period of continued growth for the Guild. We are seeing more opportunities for work for our members and our membership numbers are growing substantially. Since December 2023, we have gained almost one hundred more members, and we are continuing to grow.

This has been a busy year for me so far, with the Canadian Conference of Musicians, attending workshops at the OCSM (Organization of Canadian Symphony Musicians) conference, Labour Day Parade and Picnic plus negotiating with Theatre Aquarius, the Workers Arts and Heritage Museum and wrapping up the Hamilton Philharmonic Orchestra Collective Bargaining Agreement.

I am happy to report that the HPO Contract was ratified with 98% acceptance by the players and both players and management were happy with the results. Thanks to Richard Sandals for guidance along the way. Kim Varian (executive director HPO) has kindly extended her offer of a 30% discount for our members once again this season and I would like to see our members take advantage of this generous offer.

Also, I am pleased to announce that I have been appointed vice president to the Canadian Conference Executive Board filling the position vacated by International Executive Board member Luc Fortin who was a pleasure to work with.

This issue of the Libretto is filled with some interesting articles that I would urge you to read. As befitting the Labour Day theme, we are including an article by the late Vice President from Canada, Alan Willaert, about the history of the Canadian Labour movement. It is a great overview, and I would like to thank our friends at Ottawa Local 180 for reminding me of it.

Lastly, I would like to thank Michael Bittle for all his hard work and for his enthusiasm in running the office. He has proven to be a real asset for the Guild.

Yours in solidarity,

Larry Feudo



Next HMG General Membership Meeting October 3

The next HMG General Membership Meeting will be Thursday October 3, at the Coach & Lantern pub (upstairs), 384 Wilson St East in Ancaster, starting at 7:00. Members and their guests are invited to attend.

Office Admin Report



The past several months have been interesting. I think we are finally settled into our new office space in Suite 306, 20 Hughson St South (Main and Hughson).

MPTF applications seem to be flying through here, with the Downtown and Concession Street BIA's hosting a number of gigs by HMG members over the summer, and upcoming gigs with the Hamilton Public Library. All of these are being co-funded, which means that we pay 1/2 of Scale towards each MPTF gig, and the co-sponsor either pays the other 50% or pays 50% plus a top-up.

We are doing the 50% co-funding due to changes in the MPTF funding process. Applications to the MPTF for grants have to be submitted at least a month before the gig, naming each musician that will perform, their Local #, along with their AFM number. Payments are made directly to the musician following the gig. This means that if a band changes their band membership within that month, there won't be any MPTF money for the new band member.

On the membership side of things, we are currently up almost 100 new members from this time last year, with a total of 650 members. This represents 95 new members since January, plus 3 former members who have rejoined the HMG. We also know of a half-dozen members who will be joining October 1, when the new Quarter begins.

We currently place 5th in the list of Canadian locals by size, slowly gaining on Edmonton.

CFM Locals Active Membership Roster Comparison Chart

<u>LOCAL #</u>	<u>CITY</u>	<u>September 24, 2024</u>	<u>NOVEMBER 30, 2023</u>
<u>406</u>	<u>Montreal</u>	<u>3106</u>	<u>3174</u>
<u>149</u>	<u>Toronto</u>	<u>3014</u>	<u>2644</u>
<u>145</u>	<u>Vancouver</u>	<u>1554</u>	<u>1492</u>
<u>390</u>	<u>Edmonton</u>	<u>677</u>	<u>629</u>
<u>293</u>	<u>Hamilton</u>	<u>650</u>	<u>551</u>
<u>547</u>	<u>Calgary</u>	<u>595</u>	<u>577</u>
<u>180</u>	<u>Ottawa</u>	<u>586</u>	<u>585</u>

We've been holding **New Member Orientation** sessions in the office every Tuesday afternoon to discuss a wide range of topics, including LPCs (Live Performance Contracts) - how they protect musicians, P2s - visas to perform in USA, MPTF gigs - Music Performance Trust Fund, Tariff of Fees - how to charge for different type of gigs, networking with other HMG members, Lester Petrillo and Bob Pedler Funds - financial help for musicians with health issues, Insurance - for you, your band, your instruments, and your audience, and much, much more.

Please RSVP if you can attend. Meetings run under an hour. These are small group sessions. Light refreshments are served.

Online credit card payments are now a reality through our own HMG website <https://www.HamiltonMusicians.org>. Before this, to use a credit card you had to pay through the AFM website and pay an additional 6% credit card processing fee to do so.

Several new and renewing members have taken advantage of this new credit card feature on our www.HamiltonMusicians.org website. We charge a smaller 3% fee to cover the credit card processing, and so it is a win-win for anyone looking to pay their dues by credit card.

MPTF scholarships were recently announced, and 4 students from Local 293 families were winners. Congratulations to the winners. Please see the article elsewhere in this issue.

Looking ahead to the next several months, we are providing MPTF grants to support several members performing as part of Ontario Culture Days, in conjunction with the Hamilton Public Library. We plan to support a performance by an HMG member performing at L'Arche Hamilton, and talks are underway how to support performances by the Hamilton Philharmonic Orchestra again this year (all HPO musicians are members of the HMG). Off in the horizon, talks have begun around Jazz Appreciation Month in April.

Stay tuned.

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Local 293 Members Marching in Hamilton’s Annual Labour Day Parade



From Left to Right: Ginger Graham, Larry Feudo, Garnetta Cromwell, Stirling Stead, Reg Denis, Donna Panchezak, Paul Panchezak

The sun was gently shining on thousands of marchers arranging themselves by their Union and Local, leading up to the start of Hamilton’s 2024 Labour Day parade. As usual, AFM Local 293—the Hamilton Musicians’ Guild—assumed its customary position—heading up the section of the parade containing representatives of the city’s labour movement.

The Executive Board of Local 293 was naturally well represented, with Larry Feudo (Local 293 President), Reg Denis (Local 293 1st Vice President) and Paul Panchezak (Local 293 2nd Vice President) all waving the AFM Banner.

Across North America, the Labour movement holds parades and demonstrations to celebrate their efforts to fight for better wages, collective bargaining rights, and safer working conditions.

In Hamilton, musicians, healthcare workers, educators, first responders, tradespeople, and other professionals, to name a few, all marched in unison — a powerful display of solidarity that has remained unchanged over the years.

“We have to keep workers’ rights upfront,” Rose Allain, an education worker said. “We have to make sure that workers are supported, that the workers are protected, because we union span every industry across the country — so without those support, people would be left vulnerable.”



From Left to Right: Paul Panchezak, Larry Feudo, Stirling Stead, Reg Denis, Donna Panchezak

Despite the diversity of careers represented at the Labour Day parade, they all

share a common goal: to secure better wages and improved working conditions for all.

For the unions participating in Monday's march, the fight extends beyond their members to the communities they call home.

Anthony Marco, president of the Hamilton and District Labour Council, says homelessness is a big issue that holds community members back from being able to work. "If you don't have a mailing address ... you don't have a job," Marco said.



Ginger Graham and Reg Denis



Stirling Stead, Ginger Graham, Larry Feudo, Treble Clef with Reg Denis, and Garnetta Cromwell,

The Hamilton Musicians' Guild—leading other area locals, such as the IATSE and PSAC components, the United Steel Workers, Oakville & District Labour Council, Ontario Nurses' Association, UNIFOR locals, and other active members of the



Ginger Graham, Larry Feudo, and Treble Clef with Garnetta Cromwell

Hamilton and District Labour Council, were in turn led by Lifetime Local 293 member Ginger Graham playing his banjo and harmonica—shades of Woody Guthrie—entertaining the marchers and the audience who lined the streets to cheer on their working heroes.



The Smokewagon Blues Band entertained thousands at the 2024 Hamilton Labour Day Picnic

Having marched through the streets of downtown Hamilton, the marchers then descended on Hamilton's Bayfront Park to enjoy a picnic in the park—a well-earned respite from their regular daily labours.

Enhancing the holiday atmosphere were Local 293 members, the Smokewagon Blues Band, who provided the musical entertainment for the rest of the afternoon.

All in all, a highly successful Labour Day.

In Solidarity,
- Michael Bittle (with notes from the Hamilton Spectator)

Local 293 StreetBeats..... Spotlight on Suzanne O. Davis



Paul Panchezak

Nowadays, Local 293 member Suzanne O Davis, known affectionately as Suzanne O Piano, constantly feels the earth move under her feet. That's because of her non-stop globe trotting, presenting her critically acclaimed production "Tapestry. The Carole King Songbook" to appreciative audiences.

That's a well-deserved success for someone who has been playing music for as long as she can remember. Suzanne reckons she might have been about four or five years old when she first took an interest in making music. She credits her late mother with fueling her musical drive, first through exposing her to great music either on record or when attending performances by the Cleveland Orchestra, then through enrolment in a program aimed at children at the Cleveland Institute of Music.

Piano was always part of the picture but over time Suzanne added other instruments to her musical arsenal. Flute was her

musical major in high school and college and over time she has tried her hand at many instruments even playing drums in a marching band at one time.

Musical inspiration came to Suzanne from a number of sources but she cites her older brother as someone who opened her ears to an eclectic mix of styles. When he and his friends got together to play their latest album purchases at informal listening sessions Suzanne would eavesdrop and later when her brother was away, she might "borrow" his discs for some private headphone plays. This was her introduction to classic bands and songwriters. Among many others she mentions Harry Nilsson, Joni Mitchell, Nicky Hopkins, Laura Nyro and, of course, Carole King.

Oddly enough Suzanne doesn't remember the first time she heard "Tapestry". Originally released before her time, she says, "It seems like this music has just always been out there – much like the music that we totally take for granted like the Beatles, or any of the other generational impact artists that just 'were'."

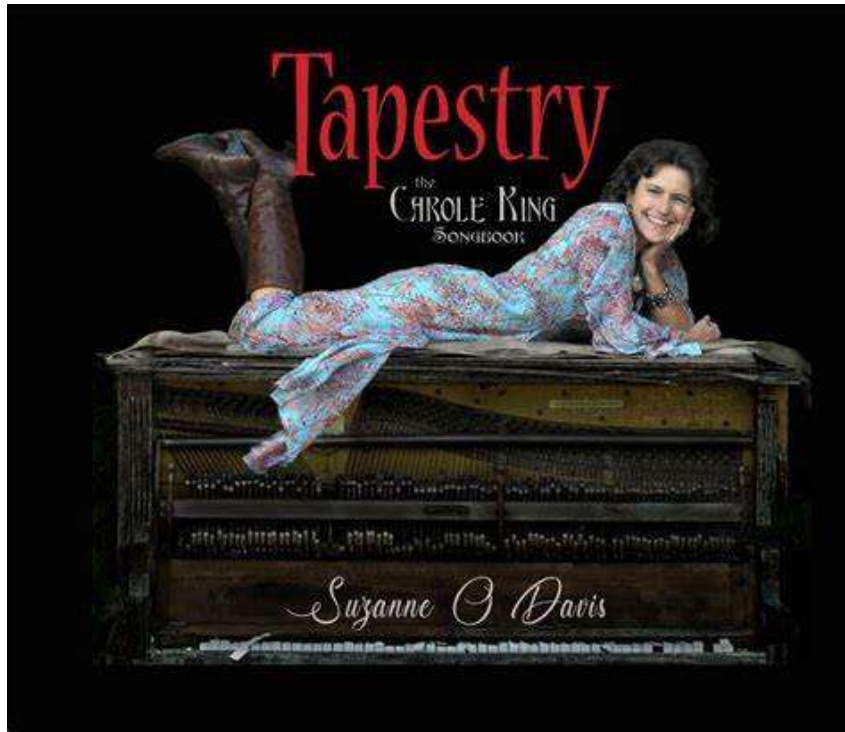
Suzanne started to put together her Carole King Songbook back in about 2017. "I had been in several "tribute" shows and wanted to produce my own.", she says. "I kept thinking, hmmm, piano, vocals, who could I ... then it hit me, Carole King, perfect! Wish I had thought of it ten years earlier."

In the ensuing years (with the unfortunate exception of two covid years) the "Tapestry" show has played festivals, concert halls, cruise ships and nightclubs in such far-flung locales as Amsterdam, Africa, Tierra Del Fuego, California, Mexico, South Carolina, Texas, Alaska and on and on. She cites a recent gig at Lake Tahoe as a great backdrop to a concert.

A concert in Georgia was particularly special for Suzanne. Shortly after her mom's death she had the opportunity to perform for her father just a few months before his passing. "Not only was it a great venue with a spectacular meal and crew, emotions were high and the energy was incredible", she says.



Although “Tapestry. The Carole King Songbook” might be a tribute to one woman, it isn’t



necessarily a one woman show. Suzanne is capable of presenting the program in solo, duo or trio format but generally a five-piece band is a comfortable fit. Occasionally the production is expanded to include horn sections or back up vocalists. Suzanne adds, “The beauty of the music is that no matter how many players are on stage, the songs carry the show. Carole King has an incredible catalogue of music, and so many hits, that you just can’t go wrong.” It’s good to hear that, depending on the circumstances, Local 293 players are often part of the ensembles. “Some of my favourites!” she says.

In the immediate future, Suzanne takes “Tapestry. The Carole King Songbook” to Collingwood (September 27), then Ottawa, Oshawa, Florida, Guelph and

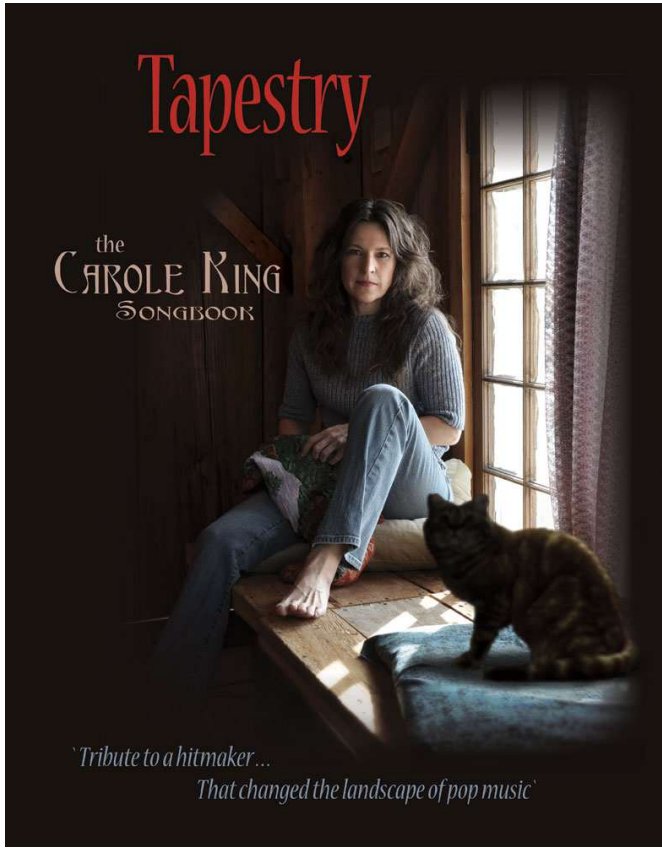
Hamiltonians will have to wait until the spring to see the show. She’s holding back for an exclusive gig at the Ancaster Memorial Theatre. The Bosendorfer 7’ grand piano is a particular enticement for that booking. In between look for shows in Richmond Hill and St. Catharines.

When asked why the album Tapestry still resonates with audiences after more than fifty years Suzanne responds, “Whew! So many reasons, but top of the list is great songwriting. And songs that came at the right time. I believe music can time-stamp our lives, and trigger all sorts of emotion, especially if people absorb at a vulnerable time in their lives. Like a smell can take you away to a place in an instant – fresh cut grass, watermelon, or a certain cologne – a song, a chord, a lyric has the same visceral and magical way in the world. And it seems to resonate with men and women equally.” With an outlook like that I don’t think the earth under Suzanne O Piano’s feet is going to slow down any time soon.

One last note: Suzanne is quick to point out that the CFM and more specifically Local 293 has been helpful in keeping her well-oiled musical production up and running. “Of course, we process all our visas through the union and you fine folks at Local 293 have been great to work with over the years. We had such a great time doing the live/ recorded shows through MPTF during Covid. It also gave our friends and fans a way to watch the show.”



About Suzanne O. Davis



Suzanne O Davis is very fortunate to be known as one of the busiest and most talented musicians in Ontario.

Her career's journey has taken her across the globe from the Middle East to Texas to Cuba performing as a keyboardist, vocalist, and tribute artist. Her versatility keeps her in demand, and involved in all aspects of a musician's life.

Music has always been a driving force in her life as a vocalist, flute player, pianist, teacher, and high energy performer.

Her roots started in Ohio at the age of 5, where she was enrolled in children's programs at the Cleveland Institute of Music.

She has voraciously studied in proper classrooms, private lessons, universities, and the road school of hard knocks.

Suzanne brings all of these facets together to make each performance a combination of integrity, sophistication, and rock 'n roll.

Suzanne has played some of the finest theaters and cruise ships to standing ovations in several countries around the world. She has toured in various production tribute shows, and had the opportunity to open

stages for acts such as America, KC and the Sunshine Band, Eddie Money, Orleans, Gary Puckett, the Village People, and BJ Thomas.

She continues this amazing journey with her latest and most heartfelt tribute to Carole King, 'Tapestry, The Carole King Songbook'. This show has been receiving incredible attention and standing ovations, playing to sold out audiences in Canada and the US.

Not only does Suzanne channel the characteristics of Carole at the piano, but her comfortable stage presentation really endears her to the audience. "I really like to have fun and talk 'with' the audience about the history of the songs. I think people want to feel that we're all sharing these moments together...and we are."

Suzanne has a busy and successful career, but wanted to present a show that stands out from other tribute acts with an artist that is a genuine fit, and one of a kind.

She also feels that the importance of this show is not to be an over-the-top flashy spectacle, but an organic and respectful salute to a musical icon that has had so much influence on popular music.

"The real Carole King fans are loving the show, totally appreciate that we keep it real, and get the fact that I bring the vibe of Carole with me onstage", says Suzanne.

"The band and I feel that from the audience within the first song. Performing the Carole King catalogue is a perfect match for my abilities and experience. When I play and sing this music at the piano, I feel like I've really found my spot."

Suzanne has certainly played enough shows to know when it's really working and hitting home with the crowd.

"The audience seems to want to go with me on this musical journey during these concerts. I've waited several years to be able to have the time to put this show together, and the time is right, and the time is now."

BECOMING THE BEATLES

THE LIVE MUSICAL DOCUMENTARY

“What’s at the heart of these shows? Music. Humanity. And the point where they meet.”

– Haley Marie, Creator, Local 293 Member

“So, what exactly is a live musical documentary?” is a question Haley Marie gets asked a lot. (One of her team members coined the term to capture the series of shows she creates.)



Basically, live concert meets live-spoken documentary: in the case of *Becoming the Beatles*, the audience is met by a live band on stage who will perform about 20 Beatles songs live (in more or less chronological order). In between the songs is the behind-the-scenes story of the making of the music, the personalities, the less-than-glamorous moments, the heartbreak...and a discussion about how the music changed history. It talks about how humanity inspired music, how music inspired humanity...and covers everything from the most ordinary moments in musicians lives to the big game-changing events.

So, how did this idea come about? The idea was born at a time of Haley Marie’s life when she was entirely consumed by classical music and was studying at Yale University. She couldn’t understand why audience behaviour was so restrained and dictated during the performances of the passionate, rousing music we call “classical” music today. She understood it even less when she learned that this type of audience behaviour was the exception and not the norm before the 1880s. (And the number of composers we listen to today who lived before the 1880s is large.) She also realized that most audiences don’t get to know their beloved composers as *people: humans* with problems and faults and quirks.

So, she set out to bring out the humanity in how she presented music to audiences.

She found that music—all genres of music—was created in the most fascinating circumstances involving heartbreak, new loves, mental health struggles, war, money worries, personality quirks, you name it. And Haley Marie has always thought that, if you understood what the music makers were going through, perhaps you could appreciate their music on a whole new level.

So, how did a classical musician end up doing a Beatles show? Well, Haley Marie has always loved both pop and classical. And

jazz. And *many* genres of good music. So, any history-changing music is something worth diving into. She was commissioned to cover the Beatles in 2017 by ArtHouse Halton.

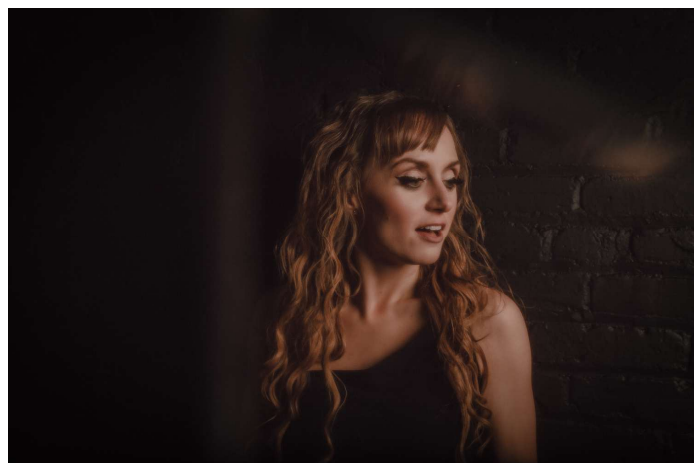
What's the show's biggest challenge? Convincing people that it's not a tribute show! Presenters sometimes see a show with the word 'Beatles' and feel they know what the show will be about. And while there is *nothing* wrong with tribute shows, it's just not what this show is. No wigs, no accents and none of the performers are "assigned" to the roles of John, Paul, etc.

Telling the Beatles' story properly was something that took years. And a whole team. Haley Marie relied on her own unique perspective and historical courses she took at Yale to help guide the story. After a couple of years, the show's Director came on board: Mary-Lu Zahalan, who became the world's first graduate in the Beatles Master's Program after moving to Liverpool for the degree. Haley Marie included two other Yale graduates in the making of the show, as well as producer Dan Donahue, whose conversations with Haley Marie became a source of inspiration.

Where has the show been performed? So far, venues have included Sanderson Centre (Brantford), the River Run Centre (Guelph), the Richmond Hill Centre, the Huntsville Festival (Huntsville), Lester B. Pearson Theatre (Brampton), Meaford Hall (Meaford), in a small tour of Alberta last fall. So far, the smallest hall was 150 and the largest sits at 1,125.

What's next? Talks with U.S. theatre. Tours of Saskatchewan and another one in Alberta. A few shows in southern Ontario, including the Westdale Theatre (Hamilton) on January 31st, 2025.

Becoming the Beatles is represented by AIM Booking Agency in both Canada and the United States.



Haley Marie's passion has always been learning how to break the rules in her own meticulous way.

The little girl who initially refused classical piano lessons became the young woman roaming the halls of both McGill University and the Yale University School of Music.

She is now obsessed with telling audiences about the day-to-day lives of musical masterminds: uncovering hidden histories of personal turmoil, quirky relationships, emotional struggles, tumultuous friendships and inspiration from the most unexpected places.

Her curiosity led to the creation of the 'Becoming' series. Countless hours were spent pouring over projections, storytelling and music to create these live musical documentaries. Analyzing everything from Bach to the Beatles, Haley Marie reveals the seemingly ordinary moments of artists' lives that drove them to become extraordinary.

Her analysis led to the creation of Aurelia Productions and its touring shows originally titled *The Men Behind the Music*. These shows include *The Men Behind the Music: Genius & Drama*; *The Men Behind the Music: An Evening in Paris*; *O Holy Night: Five Centuries of Christmas Music*; and, mostly recently, *Becoming the Beatles* (formerly *The Men Behind the Music: Beatles Edition*).

Becoming the Beatles—This theatrical event weaves together over 300 stunning projections, 20 live songs and fascinating behind-the-scene stories. Yale-educated musician / storyteller Haley Marie orchestrates these elements as she guides you through the history-making events and heartbreaking moments of the Beatles.

With years of research and musical analysis at her fingertips, Haley Marie delivers a world-class performance about four lads, how they rose to incredible fame, their connection to classical music and how they changed the world forever.

It's a show about four boys: one born during an air raid, one who had to reverse the strings on his guitar to make sense of it, one who stayed up late practicing with tears in his eyes and another who couldn't read or write until he was eight.

It's also the story of a visionary young producer who was desperate to find his way out of the 'comedy division' at Parlophone records.

Haley Marie's in-depth analysis reveals the re-awakening of a world devastated by war, the genius of oppressed musicians in the Deep South, the unexpected inspiration from the classical greats and the heartbreak from the death of the band's biggest idol.

MUSIC MONEY

Canada Council for the Arts

The Canada Council for the Arts is Canada's public arts funder, mandated to foster and promote the study, enjoyment and production of the arts. Through its investments, the Canada Council is building greater public engagement in the arts and contributing to a vibrant, creative and diverse arts scene across Canada.

Every year, the Canada Council supports thousands of deserving musicians, artists and arts organizations in over 2,000 communities across the country. Every year, millions of dollars in Canada Council funding are awarded to thousands of professionals in the arts sector for the creation, production and presenting of works, as well as for professional development, travel and arts development.

Well-known prizes administered by the Canada Council include the annual Governor General's Literary Awards and Governor General's Awards in Visual and Media Arts. The Council also oversees the Musical Instrument Bank, which provides more than 20 pre-eminent classical musicians with the opportunity to borrow musical instruments by world-renowned luthiers every three years.

The Canada Council Art Bank offers unique public access to the world's largest collection of contemporary Canadian art through art rental and exhibition programs. The CCUNESCO, which serves as a bridge between Canadians and the vital work of UNESCO, also operates under the Canada Council.

Interested in applying for a Canada Council grant to support your musical career? There are six main funding programs individuals, groups and arts organizations can apply under.

You can create your application account, which includes your profile and artistic discipline, on the Canada Council online portal at any time. You can also get some in-person guidance from the Council team in a webinar or info session—get the latest dates and registration links online.

For more information about the Canada Council for the Arts, visit canadacouncil.ca, follow the latest on Facebook, YouTube and Twitter at [Canadacouncil](https://www.facebook.com/canadacouncil), and Instagram at [Canada.council](https://www.instagram.com/canadacouncil).

Contact: info@canadacouncil.ca

Ontario Arts Council (OAC)

The Ontario Arts Council is an agency that operates at arm's length from the Ministry of Tourism, Culture and Gaming. The OAC's grants and services to professional, Ontario-based artists and arts organizations support arts education, Indigenous arts, community arts, crafts, dance, Francophone arts, literature, media arts, multidisciplinary arts, music, theatre, touring, and visual arts.

For 60 years, the Ontario Arts Council has played a vital role in promoting and assisting the development of the arts for the enjoyment and benefit of Ontarians. In 2021-22, OAC invested its grant program budget of \$56.4 million in 237 communities across Ontario through 2,665 grants to individual artists and 1,050 grants to organizations.

Mission Statement

The OAC was established in 1963 to foster the creation and production of art for the benefit of all Ontarians. Contact Hannah Rubia (hrubia@arts.on.ca) Program Administrator (Music)

MUSIC MONEY

[The Canadian Music Fund](#) is a federal government fund and resource program created to support the creation of new music, collective initiatives and music entrepreneurship among musicians, labels and publishers.

[FACTOR \(Foundation Assisting Canadian Talent On Recordings\)](#)

FACTOR's programs provide financial support to Canadian recording artists, labels, songwriters, publishers, event producers and distributors. They fund a wide range of musical activities through a variety of programs and funds.

The [Unison Benevolent Fund](#) is an assistance program – created and administered for the music community, by the music community – designed to provide discreet relief to music industry professionals in times of crisis. There are two distinct types of support available through the fund, Financial Assistance and Counselling & Health Solutions.

[MusicOntario](#) is a non-profit, membership-based division of the Canadian Independent Music Association, also known as CIMA. Its mission is to provide professional development, education, information & support to the music industry of Ontario.

NEW MEMBER ORIENTATION SESSIONS

Who: anyone who considers themselves a "New Member"
and anyone who might benefit from the session

When: every Tuesday afternoon 1:00—2:00

Where: HMG Office, 306-20 Hughson Street South

What: Meet with HMG President Larry Feudo
and discuss a wide range of topics, including
LPCs (Live Performance Contracts) - how they protect musicians,
P2s - visas to perform in USA,
MPTF gigs - Music Performance Trust Fund,
Tariff of Fees - how to charge for different type of gigs,
networking with other HMG members,

Lester Petrillo and Bob Pedler Funds - financial help for musicians with health issues,
Insurance - for you, your band, your instruments, and your audience, and much, much more.

Please RSVP if you can attend.

These are small group sessions.

Light refreshments will be served.



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.

CONTACT US

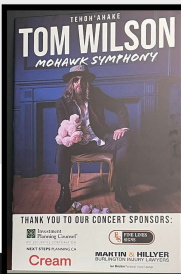
FINANCIAL PLANNING CONCEPTS TOOLKIT



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Marie Phillips, B.A. (Hons), RRC, CFDS, PFP, FCSI, MFA-P

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NEXT STEPS PLANNING



Four HMG Students win Coveted MPTF Scholarships

The recording industry's Music Performance Trust Fund (MPTF), a leading non-profit organization enriching lives and uniting communities through the power of music in North America, has granted \$119,000 USD in academic support to 114 college and university students for the upcoming school year. Four of those come from HMG families.

The Music's Future scholarship this year awarded students at 27 colleges and universities throughout the United States and Canada as they pursue music performance, therapy, education, and conducting degrees.



Lenore Reynolds
AFM LOCAL 293 - HAMILTON, ON



Lenore is studying music at Brock University.

The Music Family scholarship supports member families of the American Federation of Musicians (AF-M) as they pursue higher education in their chosen field. This year, recipients represented 40 local music unions in United States and Canada. Some are pursuing careers in music performance, while others are studying engineering, law, art history, neuroscience, journalism and computer science, among other fields.

Unique to securing a scholarship this year was to submit an essay on whether and how Artificial Intelligence (AI) and Generative Artificial Intelligence (GAI) are impacting current studies and future careers.

“Complex human dynamics cannot be shoehorned into an algorithm,” wrote Elizabeth B., a music therapy major at Concordia University in Montreal, QC. “We are social beings, and our creative process of music-making and enjoyment is thus interpersonal and cannot be mediated by a machine.”

“While AI will continue to be a powerful tool that can be used for good and bad, it will never take away the most valuable part of being a musician: the journey,” said Ryan W., a music education major at Kansas State University, Manhattan, KS.

Dan Beck, MPTF Trustee, commented that “the student essays this year were impressive, enlightening, provocative, and reassuring. I’m pleased to see the next generation taking the challenging issues of technology seriously in heart and mind.”

These scholarships represent approximately 3% of the MPTF’s total annual grant distribution. Funding for admission-free live music performances for the public good remains the primary focus of MPTF’s philanthropy. Since reviving the scholarship initiative in 2020, the MPTF has distributed 576 scholarships to benefit aspiring professional musicians and the children of professional musicians.



Jordan Scholman
AFM LOCAL 293 - HAMILTON, ON



Jordan is studying mechanical engineering at the University of Guelph.



Jayde Sobota
AFM LOCAL 293 - HAMILTON, ON



Four gifted students— Lenore Reynolds, Jordan Scholman, Jayde Sobota, and Michael Della Valle— come from families that belong to Local 293, the Hamilton Musicians' Guild, and were the happy recipients of MPTF Music Family Scholarships..



Michael Della Valle
AFM LOCAL 293 - HAMILTON, ON



“This represents the 2nd highest number of Scholarships awarded in Canada”, says Larry Feudo, President of the Hamilton Musicians' Guild.

Michael is studying Business at McMaster University.

Jayde is studying at Humber College.

“Local 293 can be very proud of the current cadre of students coming from musical families in our region.”



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<https://theacousticroom.ca/>

Dan Noseck's Garden Party

by Larry Feudo



I had the pleasure of attending Dan Noseck's annual garden party on Aug 21 featuring the great 9-piece Steely Dan Tribute act Pretzel Logic. Composed of seasoned professionals, the band ran through the Steely Dan repertoire with precision and with great aplomb.



The intimate setting was filled with many musicians and music aficionados much like Dan Noseck himself.

Everyone there genuinely appreciated the band's performance employing such a large ensemble.

But the truly touching part of this was that Dan graciously donated \$250 from the proceeds to the Bob Pedler Memorial Fund. It is gratifying to know that people

like Dan recognize the good the Hamilton Musicians' Guild does for our members and the musical community in general.

I would also like to tip our hats to the Friends of Richard Newell Committee who donated \$200 from their Annual Tribute to King Biscuit Boy. In the past few years, they have generously donated funds that helped bring the fund to over \$20,000 and we appreciate their kind-hearted gesture.

I am a firm believer that gestures like these, while they might not change the world, they sure can change the neighborhood.

That being said, we are happy to announce this year's annual Bob Pedler Memorial Fundraiser takes place at Stonewalls December 1st from 1pm to 6pm. More details to follow in the next Libretto.



Bob Pedler Memorial Fundraiser

Who: a raft of bands donating their time and talents to a worthy cause

What: raising funds for HMG musicians who can not perform due to serious illness or injury.

When: 1:00—6:00, Sunday December 1, 2024.

Where: Stonewalls, 339 York Road, Hamilton.

Why: All proceeds go to the Bob Pedler fund which is for working musicians unable to work due to medical issues. Please support this very worthy cause, to support fellow HMG members, listen to some really good musical talent, and perhaps win a door prize, the 50/50 or an Epiphone Dove guitar. Invite your friends and neighbours and help publicize this event through your social media connections. Music kicks off at 1:00. Stonewalls is donating the space, we donate our time. You get to hear great music from a half-dozen or so bands.

Would your band like to participate in this event? Email local293hmg@bellnet.ca.

Tuning up for airport security

Boarding an airplane with a precious musical instrument can be a worrying experience, but it doesn't have to be. And while some musicians are frequent fliers, others may never have taken an instrument in the air before.

CATSA knows that instruments can be rare and fragile, and wants to work with you to make sure you, and your instrument, arrive safely at your destination. Here's what you need to know, and the steps you can take, to make the security-screening process harmonious.



Passengers *do* have some choices about how to go through security.

Carry-on or checked?

You can choose between checking your instrument with the airline or bringing it into the cabin as carry-on luggage.

Consult your airline ahead of time to determine if your instrument qualifies as a carry-on (depending on its size, it may have to be checked).

- Remember that most airlines limit the number of carry-on items you may bring.
- The airline may give you the option of purchasing a separate ticket for your instrument.
- If you opt for carry-on, you must comply with the rules for permitted items.

Whether carry-on or checked, it is up to you to ensure that fragile items are packed properly and safely.

X-ray or manual search?

If you opt to bring your instrument as carry-on, or purchase a separate ticket, you'll bring it with you through the security screening checkpoint. You have a choice here as well: you can allow your instrument case to be scanned with the X-ray machine or you may request a manual search.

Kudos to Local 180 The Harp for first seeing this notice.

Sending your instrument through the X-ray

If the instrument case is small enough to go through the X-ray machine safely, place it in a bin – don't hesitate to ask for assistance if you're not sure, and mention if the item is fragile.

Choosing a manual search

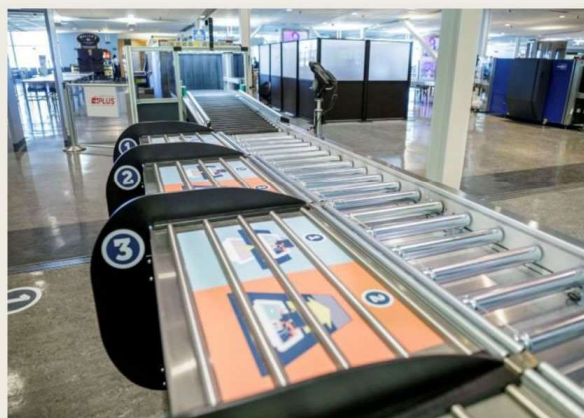
If the case is too large for the X-ray machine, or if you prefer to bypass the machine, your case and instrument will be manually searched by a screening officer.

- The screening officer will be careful with your instrument, however you should mention to the officer that the item is valuable, and if it is fragile.
- You may ask the officer to explain each step of the process before taking the action, so you can provide any special handling instructions.
- The officer will need to remove the instrument from its case in order to conduct a visual inspection of the instrument and a manual inspection of the case, including an explosive trace detection swab.
- Afterwards, the officer will offer to repack the case or let you repack it yourself.

Screening officers handle all passengers' belongings with care, but please let the officers know how important your instrument is to you and provide special handling information as early as possible during the screening process.

Be ready for automated screening lanes — at home and abroad

New CATSA Plus security lines have been installed at some airports in Canada, and there are similar automated lines in other countries. The new lines allow several passengers to divest their belongings at once, all sending bins to the X-ray machine. This makes the process more efficient, but travellers should be aware that it also means their bins may be interspersed with those of other passengers, and they may lose sight of their bins momentarily as they travel along the conveyor belt and through the X-ray.



At CATSA Plus lines, remember:

- You control how your items are divested and can choose to put your instrument case in your final bin so you can watch for it exiting the X-ray.
- As with regular screening lines, you may request a manual search so your instrument case does not need to be placed on the conveyor belt.

Kudos to Local 180 The Harp for first seeing this notice.

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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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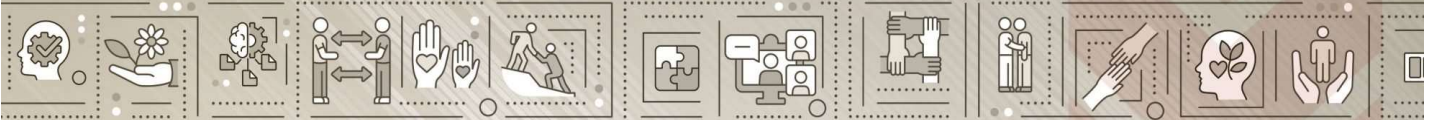


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<https://picksandsticksmusic.com/>

HOME WHAT WE OFFER LESSONS CONTACT





MENTAL HEALTH RESOURCES

National & Provincial Crisis Lines

NATIONAL CRISIS HOTLINES

KIDS HELP PHONE

WEBSITE: kidshelpphone.ca
PHONE: 1-800-668-6868 TEXT: 686868

TALK SUICIDE

WEBSITE: talksuicide.ca
PHONE: 1-833-456-4566 TEXT: 45645

FIRST NATIONS AND INUIT HOPE FOR WELLNESS HELP LINE

WEBSITE: hopeforwellness.ca
PHONE: 1-855-242-3310

CANADA DRUG REHAB ADDICTION SERVICES DIRECTORY

WEBSITE: canadadrugrehab.ca/ontario
PHONE: 1-877-746-1963 or 1-888-245-6887

NATIONAL EATING DISORDER INFORMATION CENTRE

WEBSITE: nedic.ca
PHONE: 1-866-633-4220 or 416-340-4156

BELL LET'S TALK

WEBSITE: letstalk.bell.ca
PHONE: 1-800-668-6868 TEXT: 686868

CANADIAN ASSOCIATION FOR SUICIDE PREVENTION (Not a crisis line)

WEBSITE: suicideprevention.ca
PHONE: 613-702-4446

CANADIAN MENTAL HEALTH ASSOCIATION

(Does not provide direct mental health services or support)

WEBSITE: cmha.ca
PHONE: Number varies by location

MENTAL HEALTH COMMISSION

(Does not provide direct mental health services or support)

WEBSITE: mentalhealthcommission.ca
PHONE: 613-683-3755

If you find yourself in need of support but don't know where to turn, please reach out—don't be alone.

IF YOU ARE IN DISTRESS

- » Go to the nearest hospital; or
- » Call 9-1-1; or
- » Call a Crisis Line



ONTARIO CRISIS HOTLINES

ONTARIO MENTAL HEALTH HELPLINE

(Not a crisis service)
WEBSITE: connexontario.ca
PHONE: 1-866-531-2600

GOOD2TALK

(Support services for post-secondary students in Ontario)
WEBSITE: good2talk.ca
PHONE: 1-866-925-5454
TEXT: 686868

GERSTEIN CRISIS CENTRE

(Adults 16+ in Toronto)
WEBSITE: gersteincentre.org
PHONE: 416-929-5200

ONTX—ONTARIO ONLINE & TEXT CRISIS SERVICE

(Available in various locations)
WEBSITE: dcontario.org
TEXT SUPPORT: 258258

ONTARIO RESOURCES

ONTARIO PSYCHOLOGICAL ASSOCIATION

(Find a psychologist)
WEBSITE: psych.on.ca
PHONE: 416-961-5552

CANADIAN MENTAL HEALTH ASSOCIATION

ONTARIO DIVISION
WEBSITE: ontario.cmha.ca
PHONE: 1-800-875-6213

ONTARIO VICTIM SUPPORT LINE

(Services that help victims of crime)
PHONE: 1-888-579-2888

ONTARIO 211

(Community and social service helpline; available in 150+ languages)
WEBSITE: 211.ca
PHONE: 2-1-1 or 1-877-330-3213
ALSO: text, online chatbot, email

TORONTO DISTRESS CENTRE

WEBSITE: dcogt.com
PHONE: 416-408-4357
TEXT: 45645

TORONTO RAPE CRISIS CENTRE

WEBSITE: trccmwar.ca
PHONE: 416-597-8808



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Membership Matters



Membership activity June 1 to September 15, 2024

WELCOME: NEW MEMBERS

ALEX ABBOTT
 NORMAN AYERST
 JOSEPH BALDASIO
 JOSE BATISTA
 PATRICK BRIGGS
 GARNETTA CROMWELL
 SAM DENTON
 MADISON DEPPE
 CLAUDE DESROCHES
 CAMERON DRAPER
 MARC GIRARD
 TAREK HADDAD
 PAUL HAMPSON
 ROBERT JAROVI
 PAUL KINSMAN
 SCOTT KOMER
 CRAIG LAWS
 CHRIS LEMASTERS
 MATTHEW McCAUSLAND
 LIBERTY MILLS
 JAMES MITCHELL
 DAVID MORDAK
 MICHAEL PELLETIER
 MEAGAN POUTSOUNGAS
 MARC QUAGLIARINI
 ALI RANEY
 PAVEL SOLTYS
 GREGORY STEELS
 NICHOLAS STOUP
 MITCHELL SZITAS
 ERIC TRIMMER
 MAGGIE UMANETZ-
 LERTPRASOPSAK
 GREG WILKINSON
 INAYA ZAFAR

REINSTATED

ELIAS DUMMER
 JONATHAN INGHAM
 DAVID LINFOOT

RESIGNED

ADRIANA ARCILA TASCAN

SUSPENDED MEMBERS

UDHAY GULACHA
 SEAN O'GRADY
 MARIE PAUZE

EXPELLED MEMBERS

GEOFF BALL
 JEFFREY BROWN
 FERNANDO CORVELO
 CALLUM CROMBIE
 ANTHONY D'AVANZO
 DONALD ELLIS
 BRENT FORTIN
 JAROSLAW HRYHORSKY
 MIKE JULIAN
 ANDREW LITTLE
 CURTIS SKEETE

Questions about your membership?

Contact the HMG office

905-525-4040

or email

office@HamiltonMusicians.org

Monday—Thursday, 10:00 to 4:00

50-year Pins

NANCY (BOURDON) NELSON
 VALERIE TRYON

25-year Pins

CARL HAMILTON

DECEASED

JACK CARTER



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 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.

Manage your AFM Profile

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

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

and on the right hand site of the home page,

under **Links** click on

'**Manage your AFM Profile**'

Walking Through Fire by Shannon Thunderbird

*

I am a member of the “Walking Through the Fire” performance group.

Sultans of String Band Leader, Chris Mckhool was challenged by Indigenous Elders Murray Sinclair and Duke Redbird to create a situation where the voices of Indigenous performers and their truths could be heard.

The CD, “Walking Through the Fire” comprises a cross-section of performers from the West, Prairies, East, Nunavut, and the Northwest Territories.

I am blessed to have two tracks on the album, “Lost and Found” and “Black Winged Raven.”

The album is the first for Canada to have a CD of all Indigenous singers and was released in September 2023, followed by individual video releases of the songs.

The CD also answers challenge #83 of the ninety-four calls to action published in the Truth and Reconciliation Commission's final report which called for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that move the reconciliation process forward. Our CD does that and more.

The stage show was developed after the release of the CD and includes six performers, Shannon Thunderbird (Coast Ts'msyen, Vocals, Hand Drum), Alyssa Delbaere-Sawchuk (Métis, Viola, Vocals), Marc Merilainen (Ojibwe, Vocals, Guitar), Chris McKhool (Violin, Vocals). Drew Birston (Bass), and Kevin Laliberte (Lead Guitar).



Left to Right: Drew Birston (Sultan), Alyssa Delbaere-Sawchuk, (Metis), Chris McKhool (Sultan), Shannon Thunderbird, (Coast Ts'msyen), Mark Merilainen (Ojibwa), Kevin Laliberte (Sultan).



The show also includes videos of other Indigenous singers (i.e., Leela Gilday, Northern Cree). We have toured nearly sixty shows to enthusiastic audiences including performances with the Winnipeg and Stratford symphonies. We are booked into 2025 as well.

Finally, a film will soon be released showing how this challenging project(s) came to be.

Submitted by:

Shannon V. Thunderbird, (B.A Hon.), M.A.
Coast Ts'msyen FN

www.shannonthunderbird.com

E: voice@shannonthunderbird.com

P2 Work Permit FAQs:

1) USCIS Fees: The fees for the US **Department of Homeland Security** are as follows:

Regular Processing: \$510 USD

Premium Processing: \$510 USD + \$2805 USD (the two payments must be separate)

2) Processing Times:

Please note that processing times are determined by the US government, not the American Federation of Musicians. To view USCIS processing times click here <https://egov.uscis.gov/processing-times/>: -> Select "I-129 Petition for a Non-immigrant Worker, then, -> Under Form Category, select "P – Athletes, Artists, and Entertainers. The processing time noted is the length of time any specific USCIS Service Center took to complete 80% of files over the prior 6 months. Therefore, the file may be approved within that timeline, or in less time than that noted.

USCIS determines, through its central processing office in Texas, which Service Center (California or Vermont) the petitions are forwarded to. Approximately 35-days after the file has been in processing, the AFM will be advised which office is adjudicating the Visa, thereafter we will be able to provide a rough estimate of processing time remaining. In addition to USCIS processing times, please add additional time for the AFM office to review, process and courier the petition to USCIS.

While we try to submit all applications to USCIS within 72-hours of our office receiving them, there can be delays due to the volume of applications, holidays, or shipping delays.

*If you are a Permanent Resident, please take into consideration Visa Appointment Wait Times when you are preparing your application.

3) Transfer Notice: If you check the status of your application online and see that USCIS has "transferred" your file, this is normal. All applications are sent to the Texas USCIS office, and they transfer cases as needed to the Vermont and California offices. These are new procedures that the USCIS has implemented and will not affect the processing time of your application.

4) Consulate Interviews (Permanent Residents): Only P visa applicants with a prior visa who are applying in the same classification within 48 months of that prior visa's expiration date are eligible to have their interview requirement waived.

5) Canadian Banks Not Issuing USD Money Orders: Some banks across the country, most notably RBC, have stopped issuing USD Money Orders. If you are unable to obtain a USD money order through your Canadian bank, you may consider the following:

- * Obtain a money order from a US-based bank - you must hold an account or have other access to a US financial institution
- * If you hold or have access to a credit card issued by a United States Bank, the fees may be remitted under the USCIS form at the following link: <https://www.uscis.gov/g-1450>
- * Obtain a money order from the United States Postal Service
- * Inquire with a close personal or business contact who may have the ability to assist in obtaining a money order through either their Canadian or US financial institution.
- * If none of the above is possible, please contact immigration@afm.org or (416) 391-5161



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More about Vili V here: vilimusic.com

LOCATION

Really Living Centre
2060 Upper James Street, Mount Hope, ON, L0R 1W0

DATE & TIME

September 29, 2024, 7:00 PM - 9:00 PM

DOORS OPEN AT 6PM

2024 OCSM Conference Report

By David Goldblatt, Local 180

(Local 293 did not have a delegate at this year's OCSM Conference, so we are reprinting the Local 180 representative's report, from The Harp, with permission)

It was my honour to attend the 2024 OCSM conference (Organization of Canadian Symphony Musicians). The conference was held from August 12 – 15 at the Crowne Plaza in downtown Kitchener. Twenty-one of Canada's orchestras were represented this year. We heard end-of-season reports live from all but Toronto and Montreal, who were working at the time of the conference. There were many familiar faces as well as a few new ones. It was nice to see some delegates return who, last year, were first time attendees. The energy was positive and enthusiastic.

On Monday, August 12, the Conference began at 1:00 pm with a Land Acknowledgment and a welcome from AFM Local 226, followed by the OCSM President's report. After a break, we began the delegate reports from each orchestra. My impression, after hearing the state of the orchestral industry in Canada, was one of improvement overall with some remaining challenges. Of particular note were some issues of lacking attendance and institutional access to performance venues. Otherwise, most organizations were rebounding from the effects of the pandemic in a positive direction.

Tuesday was a full day which started off with a short Delegate Orientation followed by a "debriefing" from the Kitchener-Waterloo Symphony. As was reported in the media, the KWS is attempting to emerge from a bankruptcy declaration with the intent to file a Proposal to satisfy creditors and to move forward with the legal structure of the Association intact.

The KWS Proposal was submitted to the court and the organization is waiting for a ruling before moving forward. In the meantime, the generous donations received from the KWS Go Fund Me campaign have enabled the musicians of the KWS to give concerts in the community this past season while they await news of the possibility of emergence from this financial crisis. It was so encouraging to learn that over 2,500 individual donations have been received so far during the Go Fund Me campaign, which has raised almost \$500,000 since its inception a year ago.

There were several musicians from the KWS in attendance on this day who were guests at the conference. They each took turns addressing how grateful the musicians are for all the support and attention which they have received from across the country and beyond. Information on the present situation in Kitchener can be found at <https://www.savethekws.ca/> and <https://www.facebook.com/PAKwsymphony/>.

After lunch, AFM President Tino Gagliardi gave a brief talk on the state of the industry from a union point of view and introduced the new V-P for Canada, Alastair Elliott. Both Tino and Alastair were in attendance for the entirety of the conference. Afterwards we heard presentations from the different player conferences around North America, ROPA, TMA, and RMA.

The final presentation of the day came from the Musicians' Pension Fund of Canada. The plan performed well during the past year and continues to be robust. At one point the plan exceeded 1 billion dollars in market value which was a high point for the fund's investments. Information on the plan can be found at <https://www.mpfcanda.ca/>.

Wednesday morning started off with a presentation by Katherine Carleton, Executive Director of Orchestras Canada. She gave a general overview of the state of our industry in Canada and, as always, made herself available for questions and discussion after her talk.

This was followed by a presentation from Jaime Martino, Executive Director, and Michael Hidetoshi Mori, Artistic and General Director of Tapestry Opera. The presentation was about the group's efforts to advance the profile of female orchestral conductors in Canada. Information on the program can be found at <https://tapestryopera.com/programs/women-in-musical-leadership/>.

After a lunch break, Michael Wright and Danielle Stemply – Wright Henry LLP (OCSM Legal Counsel) - gave a talk on dismissal for non-artistic reasons (Non-Artistic Discipline, Workplace Safety Regulation & The Union's Role). The topic provided for lively discussion and questions from the floor.

The final presentation of the day came from Rochelle Skolnick, AFM SSD Director and Special Counsel. The title of her talk was Changing the Union/Workplace Culture and had to do with sexual misconduct in symphonic workplaces. This was timely as there have been some recent high-profile cases in our industry in North America. The evening was spent at a conference social gathering at a local eatery.

Thursday, the final half day of the conference started with a presentation from one more Player Conference, Paul Austin – ICSOM President who was present in person for the first time in a few years. This was followed by general conference topics and discussion before a break for early checkout from the hotel. The final time was taken for the Conference AGM where there were Nominations/Elections, Committee Reports, Financial Motions, and Conference Resolutions.

Of note was a conference resolution dedicating the 2024 OCSM Conference to the legacy and work of two recently departed union officials, Alan Willaert, former long time AFM Vice President from Canada, and David Jandrisch who had served as President of the Winnipeg Musicians' Association, Chair of the Canadian Conference of Musicians, VP from Canada of the AFM, a Trustee of the Musicians' Pension Fund of Canada, and, more recently, as Chair and then Chair Emeritus of MROC's Board.

It was my pleasure to attend this year's conference in Kitchener. I am always impressed with the energy and dedication seen at the OCSM Conference which is vital to the health and strength of our industry.

BOB PEDLER MEMORIAL FUNDRAISER DEC. 1

Plan to attend/play in the annual Bob Pedler Memorial Fundraiser
Sunday December 1 from 1:00 to 6:00
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