

The Journal of the Toronto Musicians' Association • Local 149 • A.F. of M.

CRESCENDO

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PRESIDENT'S REPORT

Ray Dillard

What a strange end to 2013. For many in our city and throughout Canada, this was one hell of a tough "holiday." With power outages in the city ranging from a few hours to several days, during a time of intense cold, this was a truly devastating event. It was hard to get around in the city, and for many with travel plans it was even harder to leave the city. There were also the issues of home safety if you lost power — would your pipes survive the cold? Add to that numerous travel delays right at the peak of holiday travel, and this was a period of great challenges. As is often the case, I was amazed by the resourceful, helpful, creative ways in which so many people dealt with these challenges. Sometimes extreme challenges expose the best in human nature.

While our city is undergoing challenges and transformations due to myriad issues, not the least of which was the recent ice storm, there is a movement afoot at City Hall to utilize music as a stronger "calling card" for tourism and other initiatives. Our Senior Business Representative, Dan Broome, has been chosen to sit on the Toronto Music Industry Advisory Council. This appointment is great news for the members of the TMA. It is so very important that the TMA is at the table, to clarify issues surrounding employing our members and the proper use of audio, film, and video resources created for the purpose of advertising. Gabriel Radford will also be on the committee, representing the TSO, and representing independent artists will be TMA members Murray Foster and Amanda Martinez, and Local 1000 member Miranda Mulholland. The Vice President from Canada, Alan Willaert, and I are both committed to staying in the middle of all discussions surrounding the city's plans to expand the musical arts in Toronto. We have meetings planned in the new year with key city officials as these initiatives begin to be defined.

I wish for each of you and your families a wonderful 2014. The final days of 2013 are certainly something many of us are glad to

HOLIDAY LUNCHEON



NOTICE TO MEMBERS

TORONTO MUSICIANS' ASSOCIATION, LOCAL 149 AFM

NOMINATION & ELECTION OF DELEGATES TO THE CANADIAN CONFERENCE, AUGUST 2014, OTTAWA, ONTARIO

Notice is hereby given that in accordance with Art. 69 (3) of the Association's By-Laws, Nomination and Election of delegates to the 2014 (AFM) Canadian Conference to be held in Ottawa, August 8, 9 & 10; will take place at the **TMA General Meeting on February, 24, 2014 at 7:00 p.m., in the OFL Building at 15 Gervais Drive, Toronto.**

have behind us, so with a new sense of resolve let's make 2014 a great year. May we all work together to broaden our professional opportunities and strengthen our musical connections in order to make 2014 a year to remember. ▮



EXECUTIVE DIRECTOR'S REPORT

Jim Biros

Throughout the AFM, the negotiation of agreements occupies a significant amount of time and resources. In these challenging times, negotiations are complex and difficult, often focused on maintaining the terms and conditions we have secured in the past rather

than achieving any significant improvements. Are we spending too much time, energy, and money negotiating our collective agreements, given that compliance with those agreements is an ongoing struggle and many engagers are willing to hand over cash or a cheque for your services outside of any negotiated agreement? It may seem an easier decision to take whatever work is on offer, without insisting on an AFM contract or pension contribution, and if required signing a piece of paper waiving all future rights, and acknowledging the employer as the legal owner of your work and entitled to exploit the music in any manner without future payment. However, the TMA and the AFM believe that musicians have the

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right to be fairly compensated and to live and work in dignity. That is why workers, including musicians, formed unions and associations. The musicians who founded the Toronto Musicians Protective Association in 1887 and united with other professional musicians in the American Federation of Musicians of the United States and Canada in 1901 faced similar — and greater — challenges.

In 2013, the TMA successfully negotiated renewal agreements with the Toronto Symphony Orchestra, the Canadian Opera Company, and most recently with Mirvish Productions. AFM negotiations for the Theatrical Motion Picture and Television Motion Picture Agreements with the Alliance of Motion Picture and Television Producers are ongoing. Negotiations for the Agreement with CBC need to be finalized. We have just begun negotiations with Tafelmusik and are about to begin bargaining with the National Ballet of Canada.

For the first time, we have been able to add the Ed Mirvish and Panasonic Theatres to the agreement with Mirvish Productions for the Princess of Wales and Royal Alexandra Theatres. Bringing the largest and smallest of the Mirvish-owned theatres into an established agreement at this time was a formidable task. The TMA's goal throughout this negotiation was to ensure work opportunities and encourage more production under the agreement, while maintaining fair compensation with safe and respectable working conditions. This has been a difficult time for commercial theatre throughout North America with the singular exception of Broadway. I want to thank our rank-and-file negotiating team of Les Allt, Greg Diakun, Amy Laing, and Dick Thomson for their incredible work and commitment in the negotiation of this agreement. Their insight, intelligence, patience, and determination were remarkable throughout the negotiation.

Our collective agreements are the cornerstone of the music industry. Amidst all the challenges musicians are facing, our ability to bargain these agreements on behalf of our members is essential. Working in solidarity, within our collective agreements, protects the rights of musicians and serves the engagers by ensuring a fair and reliable business structure. Yesterday I was speaking with a member who told me that our collective agreements are very important. He stated that while work opportunities seem scarce at this time he remains optimistic. I asked why. He replied, "I have a 21-year-old son who is a musician. Young musicians will find their way to work as musicians." It's a continuum. Music is part of everyone. It is necessary. ▮

NOTICE OF GENERAL MEETING

TORONTO MUSICIANS' ASSOCIATION, LOCAL 149 GENERAL MEETING

**MONDAY, FEBRUARY 24, 2014 AT 7:00 P.M. • M4 BASEMENT AUDITORIUM
15 GERVAIS DRIVE, TORONTO • REFRESHMENTS & PIZZA AT 6:30 P.M. • FREE PARKING**

Notice is hereby given that a **General Meeting of the Toronto Musicians' Association** will be held in the M4 Basement Auditorium, 15 Gervais Drive, Toronto, Ontario on **Monday, February 24, 2014 at 7:00 p.m.** for the purposes as listed in the Agenda below and of transacting any other business as may properly come before the meeting or any adjournment or adjournments thereof.

AGENDA: Roll Call of Officers • Adoption of the Draft Minutes of the October 21, 2013 General Meeting as previously published in the December 2013 issue of *Crescendo* [no Quorum reached at Dec. 15, 2013 General Meeting (copies will be available at meeting)] • President's Report • Secretary's Report • Motions as published in February 2014 *Crescendo* • Nomination & Election of Delegates to the Canadian Conference, August 2014, Ottawa, ON • Treasurer's Report • Executive Director's Report • Committee Reports • Presentation of Cards to Life Members • Presentation of 25 yr. and 50 yr. pins • New Business • Commemoration of recently deceased Members • Adjournment

ATTENTION MEMBERS

TORONTO MUSICIANS' ASSOCIATION OFFICIAL NOTICE OF MOTIONS PROPOSED AMENDMENTS TO THE TARIFF OF FEES

The Board of Directors recommends an amendment to the TMA Tariff of Fees as per the following Motions:

1. "that the current Tariff of Fees be amended to include a new category for TMA Local 149 Members who are accompanists. This new tariff category will define a system by which members may collect pension from their clients and submit these contributions to the Musician's Pension Fund of Canada (MPFC) on their earnings from accompanying. The pension will be processed through the TMA office and work dues will apply. This new category will be modeled after the category added for music teachers in 2012."
2. "that the current Tariff and By-Laws be amended under the Board's supervision to reflect recent changes and updates. This motion is of a housekeeping nature only."



TREASURER'S REPORT *Andy Morris*

Happy New Year to all our members! As our intrepid publisher has been politely demanding articles by the 3rd and it is now the 4th, I felt I best get on with my article. At this time, it is too early to have any meaningful discussion about how our association did financially in fiscal 2013, but that will come, I assure you, along with the requisite audited financial statements.

Last time, I started a series of articles of sorts around taking care of business... seems to me the first one focused on best practices and good ethics for freelancers. I had some

nice feedback from a number of readers for which I am always grateful and always learn something... even if it was to learn that I can't write jokes. Good to know.

This month's article was supposed to be about branding and marketing for self-employed musicians in general. However, I just reread it, and discovered that that is not really what I wrote about.

I work in an office with two companies in the music business, with about four to six people. A lot of our business is with self-employed musicians and people in the music industry. Much of what follows is pretty much common sense for someone who works in a regular company, but less so for self-employed musicians and other arts workers to

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some degree. I wondered why, until the light bulb of self-reflection exploded and I realized why many of you might find this article useful. I have made every one of the mistakes outlined below, sometimes in spectacularly embarrassing fashion. It is also worth noting our association is a unique one. We are an association of professional, self-employed individuals essentially running our own businesses, yet I would venture that most of us never went to business school, or even worked for a big company with stuff like operations manuals and company policies. I, for one, have heard that this stuff exists but I have never actually seen it. Thank goodness for that — where would the next generation of musicians come from if our members were not allowed to date because they worked together?

Let's talk about communication. When you are doing business, some really basic things should be in place. These items have subtle but meaningful nuances to them. Do you still need a business card? In my opinion, yes. If, just once in the last twelve months, you had to borrow a pen mid-latte and scratch your number on a napkin in the line up at your local coffee hole... you needed a business card. The good news is that now we can make them at home on our laptops and print them

at home, though my advice is if you make home made cards, make them really home-made, recycled card stock, hand written-ish; otherwise they just look cheap. You can get professional ones done at about \$50 for as many as you could use in a long time. I don't think we will still need business cards in three

years but for now — get on it.

Email addresses that are anagrams of your first pet's name and your mother's maiden name translated into Klingon might be very meaningful to you, but are usually poor branding — unless it is also related to your band or show. Keep business email addresses simple

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and easy to identify with you. Do not use your service provider's domain such as Sympatico or Rogers. Why? Name me one person in Canada who loves his service provider so much that he has never changed it. Another good practice is to have an email that you use for family and friends and web surfing, and one restricted to business. Not only does it keep your worlds from colliding, but you will rarely have to dump service providers for your business email because of too many daily spam emails for who knows what....

I live on email. We get a lot of unsolicited emails from musicians. We now have several simple rules that, if broken, pretty much guarantee that the person writing us is starting with one strike:

- Always personally address the email if at all possible.
- Always have a specific, relevant subject line — it makes finding it later far easier
- Always include at least a phone number in your signature line; a virtual business card is even better.
- Always include all your names in your signature. What? Look, the only people who can really get away with sending one word names are Sting, Prince, and Madonna. If that is part of your branding, at least in your signature make it clear. An email from billy bobguitargod@hotmail.com with a signature line that reads "Yours truly, Vincent Gallant" makes me think the email is a scam or a joke or maybe sent by an agent or... now I have moved on. However, if the signature read, "Yours truly, Vincent 'Billy-Bob' Gallant," I would get it.
- Never send bulk emails out without blind copying or hiding the address list, unless the group of recipients is already working together and already know each other, in which case it can be handy to know the group you are a part of.

Lets go back to that signature line. There are subtleties available that take email from a communication tool to a branding tool, and

TORONTO MUSICIANS' ASSOCIATION LIFETIME ACHIEVEMENT AWARD



Charlie Gray presents Dave Young with the TMA Lifetime Achievement Award at the General Meeting on December 15th.

after all what we are doing in this article is really a setup for Marketing 101. There was a time when it was a real drag to get emails with fancy clip art images and letterhead embedded in them because they loaded slow, cost more to download, and so on. That is less an issue with the improved inter-web, so fancy headers are up to you.

What to write for a signature line? If you have a steady job and the email is job-related, it's simple enough. If I am writing in my capacity as Treasurer of the TMA, I might simply write "Andy Morris, Treasurer TMA" and add a phone number.

If you are a freelancer, however, what do you put? If you list every gig you ever did... well, that won't work. Maybe you list your

steady gigs only? Still could be very long. What if you are multi-talented and play several unrelated instruments as well as teach, lecture, act, and perform? Still maybe a bit long. The point is, you want to create an identifiable brand that is neither too vague nor too specific. Short is good; if I want your CV or life story I will ask for it. I don't need it in your signature.

Relevant is good. If you are emailing me about hockey, a gentle reminder that you are a musician would be appropriate, but a signature line three miles long about every gig you play tells me that you won't shut off the networking and shop talk while we are trying to play hockey. Extra body checks for you!

Finally, be honest. Just because you played in a pick-up orchestra backing up, say, Il Divo does not mean you should write "Percussionist, Il Divo" in your signature line. (If you have done this gig you know what I'm talking about!)

We market with telephones too. Although it seems like more work comes via email than phone, there are good telephone business practices too. Never leave a message that does not either leave specific information or ask specific questions. If you call and leave no message — or worse, leave a message that says simply, "It's John, call me" — you waste your time, my time, and come across a bit passive-aggressive. If you need to actually talk at length then say so. Say, "Hi John, I need 10 minutes to discuss a serious issue with you." Leave a specific question if you are calling, so when I call you back, if I leave you a message, then you can get the answer in it. Leave your number every single time.

...continued on page 8

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TMA 2013 CHRISTMAS PARTY AT DORA KEOGH



MEMBERSHIP AND COMMUNICATIONS REPORT

Linda Cara

Once again, and NGL... Dora Keogh's was the perfect spot for our casual seasonal get together, filled with lively chat, and great food and beverage. [*I think "NGL" means "not gonna lie."* Crazy kids and their acronyms! — Ed.] A rare opportunity to see old friends and make new

ones. Many people came to what turned out to be a kick-ass party — in fact, the best turnout yet. From the moment you walked in, you were transported to Dublin; Pat Simmonds welcomed all with the lilt of Irish music on the ol' button box. Later on, we had a smoking two guitar, bass, and drums quartet... Thank you Lucian!

Wishing you all a Happy New Year filled with health, happiness, and a lot of gigs. 🍀

NEW MEMBERS

Accurso, Aron

321 W. 90th St., 7d
New York, NY 10024
Tel: 646-242-0624
Piano

Austin, Jason

1123 Lansdowne Ave.
Lower
Toronto, ON M6H 3Z7
Tel: 416-995-0126
French Horn

Black, Will E

27 Boulderbrook Dr.
Toronto, ON M1X 2C1
Tel: 647-686-7625
Vocalist, Guitar

Bots, Alicia

520a Palmerston Blvd.
Toronto, ON M6G 2P3
Tel: 647-384-7837
Bassoon, Contra Bassoon

Cairns, Tyler

68 Mimico Ave.
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Tel: 647-919-8167

Charron, Jacob

214 Toronto St.
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Clarke, Kathryn

418 - 222 The Esplanade
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Tel: 416-899-5625
Trumpet

Cronk, James Edward

7621 Cronk Sideroad
Washago, ON L0K 2B0
Tel: 705-689-8019
Guitar

Dionisio, Norma Anne

20 Portneuf Court
Toronto, ON M5A 4E4
Tel: 416-203-8023
Vocalist

Duchateau, Annbritt

20 Bronx St.
Apt. 1
Tuckahoe, NY 10707
Tel: 914-815-0837
Piano

Egbo-Egbo, Thompson

20 Lewis St.
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Exworth, Andrew

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Godoy, Pablo L.

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Tel: 416-420-6992
Guitar, Drum Kit Percussion

Gogwilt, Keir

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Tel: 212-832-2096
Violin

Kay, Andrew M

208 - 397 Front St. W.
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Tel: 647-527-5353
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Kim, Yoon Woo

30 Snowshoe Millway
Toronto, ON M2L 1T5
Tel: 416-944-3838
Viola

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MacLean, Nicholas Charles

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Miller, Graham

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Sleath, Michael

15 Northgate Dr.
Toronto, ON M3K 1R1
Tel: 416-723-7926
Drum Kit Percussion

Small, Haley

3428 Sunlight St.
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Sturgess, Micajah

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Tel: 647-463-6507
French Horn

White, Karine

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Vocalist

Whiting, Brendan

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Piano

RESIGNED MEMBERS

Sheree E. Jeacocke
Anna Karbowska
Arthur Kerekes
Ian Morris
Sonya Namos *
Capella Sherwood
Krista Wodelet *
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Christopher Bundas
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Neil R Clark
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Ian M Davis
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Peter Elkas
Sarah N Findlay Boyer
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Michel Fournier
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Daniel Grandinetti
Roger A. Harris
Tyler Stuart Harrison
Aaron Harvey
Devon Henderson
Trevor T R Hughes
Eun A Jo

Martine Johnson

Margaret L. Johnson
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Emilie Lom
Jesse MacKay
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Blake Manning
Stacey Maroske
Lauren A Mcgee
Mark F Micklethwaite
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Joseph Murray
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Alana Ruth
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Frederic Stein
Graeme Sylvia
Kibwe Thomas
Matthew Trozzi
Mela Lilia Uriarte-Tan
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Renata Vidri
Brian David Wall
Monica Whicher
John David Williams
Robert Yale
Carmen Yanuziello
Walter A Yarwood
Alison Young

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Adam Campbell
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Paul Trent Carr
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EDITORIAL POLICY

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Letters to the Editor (*Crescendo*) are limited to a maximum of 500 words. We reserve the right to edit letters for accuracy, brevity, clarity, good taste and legal considerations. We are unable to acknowledge receipt of letters.

Crescendo welcomes photos that may be of interest to members. Submit hi-resolution jpg images (300 DPI, max 5mg) by e-mail, or in hard copy (developed photos only; not printouts of digital photos). Photos will not be returned unless specifically requested by the sender. Please include caption information with all photos.

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8:45 a.m. - 4:45 p.m. Monday to Thursday

8:45 a.m. - 1:00 p.m. Friday

PLEASE NOTE: Please be advised that the TMA office will be closed on the following upcoming holidays: Feb. 17 (Family Day), Apr. 17 (Office closed at 1:00 p.m., Apr. 18 (Good Friday), Apr. 17 (Easter Monday), May 19 (Victoria Day), July 1 (Canada Day), Aug. 4 (Civic Holiday), Sept. 2 (Labour Day), Oct. 13 (Thanksgiving Day), Nov. 11 (Remembrance Day).

SUGGESTION BOX (attributable or anonymous)

Complete the form in the optional section. Your suggestion will be forwarded to President Ray Dillard. All submissions will be reviewed as soon as possible.

Take advantage of this opportunity to get involved with contemporary issues, and to have a direct and confidential line with your union leadership. Let us know how you think we can better serve you and your professional needs.

2014 1st QUARTER DUES REMINDER

January 1 - March 31, 2014 — \$63.75

Pay by April 1st, 2014 to avoid a
reinstatement fee.

www.tma149.ca

Members wishing go online (www.tma149.ca) in order to discuss issues of interest to members and to share their concerns and ideas with one another or with the Officers and professional staff of the Association are directed to register in the membership section and link to Members Forums. If you wish to remain anonymous, you must first enter your submission in the Suggestion Box (see below) under Anonymous with the request that it be published in an appropriate Forum. If deemed suitable, your submission will be subsequently posted, anonymously as requested. All submissions to Members Forums are subject to the forum rules contained in the Forums section. Submissions are vetted by one or more Moderators to ensure compliance with the rules and to safeguard members' privacy as may be requested.

ADVERTISING RATES 2013

	Size W&H	1X	2X	3X
Full page	7.75" x 10"	\$775	\$740	\$700
2/3 page	5.077" x 10"	\$550	\$525	\$495
1/2 page Horizontal	7.75" x 5.077"	\$450	\$430	\$405
1/3 page Horizontal	7.75" x 3.322"	\$325	\$310	\$290
1/3 page Vertical	2.4" x 10"	\$325	\$310	\$290
1/3 page Square	5.077" x 5.077"	\$325	\$310	\$290
1/4 page Vertical	2.4" x 8"	\$250	\$240	\$225
1/4 page Horizontal	7.75" x 2.4"	\$250	\$240	\$225
1/6 Vertical	2.4" x 5.097"	\$175	\$165	\$155
1/6 Horiz	5.077" x 2.4"	\$175	\$165	\$155
1/9 page	2.4" x 3.508"	\$125	\$120	\$110
B-Card	2.4" x 1.8"	\$65	\$60	\$55

Frequency discounts as shown above. HST extra.

Classified ads are \$1 per word for members, \$2 per word for non-members payable in advance by cheque to the Toronto Musicians' Association.

Ads must be received as press-ready digital files. Acceptable files include: high resolution PDF/X-1a, 300 dpi jpg, tiff or eps. All files must be flattened. Illustrator files should have all fonts outlined.

Crescendo is mailed out three weeks before General Meetings, four times a year.

For more information, or to book an ad, contact advertising coordinator Dougal & Co. Inc. Phone: 416-645-0295 or Email: tmaads@dougalco.com

Crescendo is published four times a year by the Toronto Musicians' Association:

15 Gervais Drive, Suite 500, Toronto, ON M3C 1Y8

Ph: 416-421-1020 • Fx: 416-421-7011

E-mail: info@tma149.ca • Web: www.tma149.ca

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So that covers the basics of good business practices for using communications tools. I know a lot if this is probably a bit simple and common sense, but we deal with this every day. It is tough to know when to turn the business stuff on and off when your business is your life, your friends are also your colleagues, and the smallest chance encounter can lead to a gig one day. Remember, driving your network crazy by overdoing the intensity of your networking can be as detrimental as not networking at all.

Next time, we will get into marketing and branding. Your homework is to check out Terry O'Reilly's show the "Age of Persuasion" on CBC (or as a podcast). And I think we will do an article on taxes as that time of year approaches. Get your shoe boxes out! 🎸



MPTF COMMITTEE
Maria Pelletier &
Jay Boehmer

Recently, the TMA Board of Directors received news that a deceased member, Bluma Schonbrun, had bequeathed \$2000 to the TMA, to be used for concerts for senior citizens. The Board has decided to maximize the benefits of this money by co-sponsoring concerts with the MPTF. We are awaiting word from the New York office on the viability of this plan. We hope to report in the next *Crescendo* that Local 149 members are playing in seniors' residences around the GTA, thanks to the late Bluma Schonbrun and the MPTF.

The MPTF committee is also in the process of contacting school boards in the GTA, making them aware of the availability of subsidized school concerts through MPTF

and Local 149. This program, formerly administered by the Toronto Symphony Orchestra, is now being managed by the MPTF Committee. We hope to increase the number of school concerts played by our members.

Best wishes to our fellow musicians for a musically prosperous 2014! 🎸



NOTEWORTHY

Guitar Awards Honour Domenic Troiano

The Domenic Troiano Guitar Scholarship, created in 2006 to honour the legacy of this extraordinary Canadian music legend, has become the **Domenic Troiano Guitar Awards**. Three \$5,000 prizes will be awarded to Canadian guitarists in the categories of **Jazz**, **Multi-Genre** (Rock, Blues, R&B, Country, etc.) and **Classical**, with trophies designed by Istvan Fujkin. The deadline for submissions of one 3 to 4 minute performance on video to Sonicbids is Friday, March 28, 2014. For application criteria visit domenictroiano.com.

The cash prizes and trophies will be presented with performances by the award winners



at the first annual **Domenic Troiano Guitar Awards Dinner** at Hugh's Room in Toronto.

Says Rush's Alex Lifeson, "On June 30, 1967, I saw the Mandala at the North York Centennial Arena. At the side of the stage Donny gave me his autograph and his Mandala button. He told me how important it was to keep practicing and if I worked hard, I might get the chance to stand on stage and play for people some day. I was beaming. He was my first real inspiration and to this day I have a deep love and admiration for a man who truly knew the meaning of soul. I am proud to be a humble part of his enduring influence". 🎸

HOLIDAY LUNCHEON



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