

musicalcalgary

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CERB recipients won't have to repay benefit if they applied based on gross income: Trudeau

Some Canadians also won't have to pay interest on 2020 tax debt until next year

Author of the article:

National Post Wire Services

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Thousands of Canadians received letters last year telling them they'd have to pay back the CERB.

Ottawa is tweaking financial support programs in place to help people through the pandemic. Prime Minister Justin Trudeau says those who received emergency benefits and made up to \$75,000 in taxable income won't have to pay interest on 2020 tax debt until next year.

And he says people who applied for the Canada Emergency Response Benefit based on their gross income, rather than net income, won't have to repay the benefit as long as they are otherwise eligible.

Thousands of Canadians received letters last year telling them they'd have to pay back the CERB because they were ineligible due to the way they'd calculated their income.

They'd been told that to qualify for the CERB they had to have earned at least \$5,000 in 2019 or in the 12 months before they applied.

But how to calculate that income became a sticking point, with confusion over whether it meant income before or after expenses were deducted.

In turn, upwards of 400,000 people were told they'd have to repay because they weren't in fact eligible for them.

2020-21 DUES RENEWAL

MEMBERS WHO HAVE NOT RENEWED THEIR ANNUAL DUES AND WDBUYOUT WILL BE REMOVED FROM MEMBERSHIP ON FEB.28TH AS PER AFM BYLAWS

The CMA Executive would like to avoid this situation because of the penalty payments that accompany your reinstatement, should you decide to rejoin. Before the end of February and to avoid being expelled, please email the Sec-Treasurer and resign in good standing. Thank you for your cooperation.



The moves eliminate a potential drag on growth for Canada's economy, as many households faced the prospect of having to make large tax payments on last year's benefits. It also gives Trudeau one less political worry as he considers whether to trigger an election later this year.

More than 8 million people, or 40 per cent of the labour force, received at least one payment from the government's flagship support program — the Canada Emergency Response Benefit.

"Right now, I don't want you to have to worry about what you may owe in taxes," Trudeau told reporters in Ottawa. "Our priority is to ensure that you and your family get through this pandemic and back on your feet."

Interest on income taxes will be waived until April 30, 2022, according to a statement released by Canada Revenue Agency. Individuals need to earn less than \$75,000 (US\$58,998) to qualify for the relief.

In the first nine months of 2020, government transfers to Canadian households increased by about \$100 billion from 2019. Government officials didn't provide a cost estimate for the relief.

The announcement comes as Finance Minister Chrystia Freeland prepares her first budget as the country's finance chief, which is expected in the spring. According to government estimates, Canada's deficit for the fiscal year ending March 31 will rise to 17.5 per cent of gross domestic product, from 1.7 per cent in 2019.

The Canadian Press with files from Bloomberg

THE NEXT

GENERAL MEETING VIA TELECONFERENCE (ZOOM)

IS SCHEDULED FOR
MON. MAR. 29TH @10 AM

PLEASE CONTACT THE OFFICE BY 4 PM
ON THURSDAY MAR. 25TH
FOR CO-ORDINATES.

DEADLINE FOR
BYLAW CHANGES/SUBMISSIONS
IS FRIDAY MARCH 26TH



calgary musicians





So here we are, 2021...and still experiencing the least ideal circumstances as we trudge through a second year of the worldwide pandemic. In some ways the present time has been the hardest so far - because we're exhausted. We're digging the ditch of the everyday. In other ways, it's easier - because we know what to do...just keep digging. Keep trying and searching for little glimpses into the future. The future feels daunting,

uncertain and yet, I feel hard-wired to stay hopeful that we will eventually get through this. Nothing lasts forever but with no immediate end in sight for the music and performance community, the thought of "pivoting" one more time is almost worse than dealing with the monotony of the present. So, I suggest we do something a little different. Let's escape the present and the future - and take a small journey into the past.

Confession: I have always been a giant music history nerd. (If you know me, you really understand this statement.) One of my favourite past times is to "go down the rabbit hole" and search the history of venues, instruments, artists, musicians I love - and especially Calgary's music history! I am also a music nostalgia junkie, and I know I'm not alone. Music has been shared among humans and used to mark moments of significance - forever! Music has also been used in many scientific studies - specifically because of it's ability to evoke the emotion of nostalgia.

Here is a quote from a New York Times article on the benefits of remembering the good times:

"Nostalgia has been shown to counteract loneliness, boredom and anxiety. It makes people more generous to strangers and more tolerant of outsiders. Couples feel closer and look happier when they're sharing nostalgic memories. On cold days, or in cold rooms, people use nostalgia to literally feel warmer." -

<https://www.nytimes.com/2013/07/09/science/what-is-nostalgia-good-for-quite-a-bit-research-shows.html>

So, why don't we all shut out the cold and get a little nostalgic for just a moment? (Scrolling through posts about shows from a year ago, or the festivals and friends we are missing - doesn't count.) Let's take it back a little further and talk about some of the best moments in Calgary's music history. There are so many significant moments in music history that have happened right here in our city. This is only scratching the surface and I have a lot more still to learn but here are some of my favourite rabbit holes that are keeping me warm this winter:

DID YOU KNOW....

- *Joni Mitchell went to SAIT. She cut her teeth playing for clubs right here in Calgary!!*
- *Loverboy started in Calgary, in Bowness!!*
- *Barney Bentall graduated from Western on 17th Ave*
- *Amos Garrett has lived here for decades. He is one of the most iconic session guitar players in music history, Think the guitar solo in Maria Mulduars "Midnight At The Oasis". Jimmy Page said in a 1977 Rolling Stone interview that Amos was his favourite guitar player!*

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Searching for solid ground...in the past.

- *Feist is also from Bowness*
- *Jann Arden wrote the album "Living Under June" in the basement of a house in Mission just off of 4th Street.*
- *The Hotel Arts was once the Westward Hotel, where Nirvana, The Red Hot Chili Peppers, and Lenny Kravitz played! Half of the "Westward Club" still stands and the other half is a parking lot. (Reminds me of a Joni Mitchell song :)*
- *Louis Armstrong performed at the Jubilee multiple times in his career.*
- *The Grand Theatre downtown was once a Vaudeville theatre and the great Charlie Chaplin performed there.*
- *Jazz Trumpeter Chet Baker once played in the lounge of the Sandman Hotel downtown!*
- *The Corral which was torn down this year had a huge performance history. Queen, Kiss, The Who are among some of the acts that played there. Excited to see what the Stampede has planned for the new space!*

ALSO - It's no secret that I am a HUGE fan of The Band. This week, The Band re-released a remixed and remastered version of their famous album Stage Fright. and I have been patiently awaiting this release for months! IT WAS WORTH THE WAIT! Stage Fright was originally released in August of 1970 and was a studio album recorded in an old theatre in Woodstock NY. The new release boasts 20 new tracks recorded live at The Royal Albert Hall in 1971 of which I must say I have never heard The Band sound better, they are truly at the top of their game. The new album also includes seven tracks recorded in Calgary!!!

On July 4 and 5th 1970 The Band were in town as part of a cross Canada train tour "The Festival Express". Also on the bill were Janis Joplin, Ian and Sylvia, Buddy Guy, The Grateful Dead etc. The festival was held at the then 10 year old McMahon Stadium. During the two days much would transpire. Ian Tyson was mugged outside of the Cecil Hotel and almost broke his hand defending himself. Jerry Garcia would hang out at a festival on Princes Island to the surprise of the attendees ... and The Band would hole up in in what I can only assume was The Palliser Hotel with a tape player and record seven songs acoustically. How amazing! Janis Joplin would also record her set at McMahon and would release the iconic live version of "Cry Baby" that was included on her Greatest Hits Album. It would be one of her final live recordings as she would be gone 3 months later. All of these recordings are worth a listen and it is incredible to think they were created here.

I encourage you to travel down the rabbit hole on any of your own Calgary music history inquiries, or call up a friend and talk about your most influential teachers, albums or moments. Feel free to share music history with me anytime! I love it all!

Learning about the past can be a powerful mechanism to reflect, understand and even change the present. Change is the only constant thing we can count - which also leaves me hopeful that the present WILL change. So while we all patiently wait to see these changes take shape in our circumstances - I hope you find ways to have a small reprieve and escape reality through embracing moments of remarkable times in our history.

(Besides, time-travel is far less controversial these days.)

On a final note, I would like to mention a change currently underway at the Calgary Musicians Association. The board has been actively working on a succession plan for several months. It is my top priority to begin implementing these changes in the next few months and I will provide more details and updates as they unfold. As a board we are approaching this change with great care and appreciation for the history and legacy that has shaped us. We will use this knowledge to inform and improve the future for Calgary musicians. My hope is that this plan will be fully complete and in place by the end of 2021.

Take good care and stay well,

MIKE LITTLE, PRESIDENT
mikelittleproducer@gmail.com

BETTER TO HAVE A UNION

Each fiscal year the members decide whether to renew their memberships. In financially challenging times, such as the one we're currently in, the decision can be more difficult. Assertions like 'I'm not doing any Union gigs' or 'this year I won't need a P2 visa' seem to be justifications for not renewing, so let's take a deeper look at the advantages of Union membership and why it's important to support the cause.

First, if money is the issue, membership in the CMA costs around \$.55/day, inexpensive by any standard. The Association also assists members maintain their memberships by making special payment arrangements to suit their financial situation. If you calculate value on a dollar in - dollar out basis, your membership buys you access to legal contracts, contract guarantee when you use those contracts and file them with the office, legal advice, US work visas (P2s), interest free loans from the Stan Brown Benevolent Fund in times of financial troubles, group rates for insurance, no charge Accidental Death and Dismemberment insurance, employment under various collective agreements and MPTF (page 4), an excellent pension fund (<https://www.mpfcanda.ca/>) available to freelance musicians and teachers as well as those who work under Local, National or International collective agreements, Special Payments Funds (<https://www.sound-recording.org/>) when you record under the AFM Sound Recording Labor Agreement (SRLA), performance and teaching referrals through our website, music publications (Local & International), data bases of useful information and an ever increasing list of services. Other royalty streams available to members who record AFM are Neighbouring Rights from Musicians' Rights Organization Canada (MROC) (<https://musiciansrights.ca/en/>) and the AFM SAG-AFTRA Fund (<https://www.afmsagafratfund.org>). Member Discounts and Union Savings apply whether you're working or not and save you even more money. Annual dues and work dues are tax deductible from any income, which can save you tax dollars.

Another important benefit is equipment insurance. Instruments are your professional tools of the trade and should be insured. Liability is also becoming a big factor in both the performance and teaching worlds, so get protected. HUB Insurance (Equipment & Liability) is the best in the business, is worldwide, very affordable and has a great track record for claims. Just one more important service for the gigging musician. Contact the office for an application form or email Cristina cristina.omar@hubinternational.com or 1-800-563-9441 for more info or to purchase a policy.

As a membership-driven organization, the CMA depends on your involvement and annual dues to continue safeguarding our music community. Your membership helps to support musicians on a community level, but it also enables AFM Canada to do important lobbying work at the Federal and Provincial levels. Over the past 11 months, we've seen successes with the CERB program, the allowance of up to \$1000 in additional income and/or

royalties, its eventual extension, and the introduction of the new Canada Recovery Benefit (CRB). We can be proud of the work AFM Canada and our partnering arts organizations are doing to help support our members, especially our freelancers. It's essential we continue working to protect the rights of our members as well as their income during these crazy times.

Do you believe that musicians should stick together? Is it every musician for themselves? All trades or professions have their professional organizations; the AFM is yours. Without the Union, industry standards affecting both members and non-members would erode. The AFM in Canada is certified to represent all musicians under Status of the Artist legislation. There is strength in numbers and if we expect to make headway in the business, it requires the commitment of our members. Invest in your musical future, your fellow musicians, and the future of the industry. The Union needs and deserves your support; both philosophically and financially. Now more than ever.

'It's better to have a Union and not need one than to need a Union and not have one' – Peter Power

I ask that you consider the bigger picture when it comes to continuing your membership and I thank those who have for your continued support.

Stay healthy and stay safe!!!

DOUG KUSS, SECRETARY TREASURER
info@calgarymusicians.org
 403.264.6610



THERE IS MONEY IN MUSIC, LET MROC SHOW YOU WHERE

The Musicians' Rights Organization Canada (MROC) is a Canadian not-for-profit organization that distributes neighbouring rights and private copying royalties to musicians and vocalists. These royalties flow from the commercial use of sound recordings and are based on various tariffs approved by the Copyright Board of Canada.

PHONE: 416-510-0279
 TOLL FREE: 1-855-510-0279
 INFO@MUSICIANSRIGHTS.CA
 WWW.MUSICIANSRIGHTS.CA

 @MROC_CANADA

 FACEBOOK.COM/MUSICIANSRIGHTSORGANIZATIONCANADA



The Recording Industry's



If you have a project that you think qualifies, please contact the Sec-Treasurer (S.T.) with the details and to submit requests. Requests are considered on a first come, first served basis and require proper timelines for approval. MPTF projects must be free and open to the public and will be funded at 100% of scale wages for approved projects until further notice.

MPTF now has 3 separate FUNDS available for access:

1. **Regular Funding:** these applications are made through the S.T. and are deducted from the Local's allocation.
 - a. You can apply for events such as Communities, Education, and Medical Facilities.
 - b. All of these are at 50% co-sponsorship.
2. **MusicianFest:** This program is for single musicians who perform in Seniors' facilities. These applications are made through the S.T. and are fully funded by MPTF. MPTF also requests a letter or email from the facility authorizing the performance and how the seniors would view the performance. <https://musicpf.org/musicianfest/>
3. **Educational Initiative Program:** You must submit a proposal first before being approved. Send proposals to the S.T. for processing. <https://musicpf.org/music-in-schools/> Please note that this MPTF fully funded program has limited resources and your proposal should include the following:
 - MISSION
 - NUMBER OF CONCERTS
 - AGE GROUP TARGET
 - ACTIVITIES FOR STUDENTS
 - NUMBER OF MUSICIANS
 - TYPE OF MUSIC
 - COST DETAILS (MUSICIANS, CARTAGE, ETC)
 - APPROXIMATE NUMBER OF PEOPLE WHO WILL EXPERIENCE THE MUSIC
 - GOAL: WHAT DO YOU EXPECT TO ACCOMPLISH FROM THIS PERFORMANCE?

**Important - MPTF needs promotional photos of your performances for their website and Facebook page.*

COVID-19 Resources

For a complete list of resources visit <http://calgarymusicians.org/covid-19-updates/>

Transitioning from CERB to the new Canada Recovery Benefit (CRB)

The Canada Recovery Benefit will provide eligible workers with \$500 per week (taxable, tax deducted at source) for up to 26 weeks for those who have stopped working and who are not eligible for EI, or had their employment/self-employment income reduced by at least 50% due to COVID-19. This benefit will be paid in two-week periods.

<https://www.canada.ca/en/services/benefits/ei/cerb-application/transition.html>

Unison Benevolent Fund - www.unisonfund.ca

This Fund is an assistance program created and administered for the music community, by the music community. Unison is designed to provide discreet relief to music industry personnel in times of personal hardship and crisis.

If you are deemed eligible and receive funds from CERB or from EI, you may still apply for Unison's COVID-19 Emergency Relief Fund. To learn more information regarding Unison's financial assistance program and to register with Unison, click below

<https://unisonfund.ca/services/financial-assistance>

https://unisonfund.ca/blog/post/applying-unisons-financial-assistance?fbclid=IwAR3iev_te1sk3qFjI2Y_RyJCuKB18IGMTpNx-Lz04e-_yu6kOR8f1NpGXdHQ

Stan Brown Benevolent Fund

The CMA Executive has approved grants of \$200/member to cover necessities such as food and rent during this unprecedented time. These emergency grants are accessible by making a one paragraph application stating your need to Chairman Dick Worton at dworton@telusplanet.net or 403-239-7807. Applications are strictly confidential.

Actors' Fund of Canada

Over the years many of our members have turned to the Actors' Fund of Canada, which has been in existence since 1958 and disburses over \$500,000 annually to cover necessities for members of all the many and various trades and professions that make up the entertainment industry, including musicians.

Common requests include:

- ▶ Rent or mortgage
- ▶ Grocery costs
- ▶ Medical costs
- ▶ Emergency dental costs
- ▶ Utility bills
- ▶ Dues (maximum of one year's worth of dues; no initiation fees)
- ▶ Childcare expenses

<https://afchelps.ca/get-help/> or <https://afchelps.ca/covid-19-guide/>

BOB ALLEN MEMORIAL SCHOLARSHIP

In memory of and to honour long-time member Bob Allen and his generous bequest to the Calgary Musicians Association, the CMA would like to offer five \$300.00 scholarships to deserving students of CMA members, to be applied to music lessons. With COVID restrictions continuing into the winter of 2021, we realize many of our members are facing increasing hardship and many of their students may also be encountering difficulties in continuing their musical studies in the current situation.

If you have a student you would like to be considered, we would ask the teacher to please submit the following information by Friday March 5, 2021 via email to info@calgarymusicians.org

1. Name and age of student
2. Specify vocal or instrumental (and what instrument) and level
3. Describe their musical abilities, passion for music and the importance of musical study in their life.
4. Briefly explain why the student applying needs this financial support and how it will help them.
5. If the application is successful, please also send us a short follow-up message describing how the funds were used.

Successful applicants will be notified by Friday March 19, 2021.



2021 RICHARD COWIE MEMORIAL SCHOLARSHIP AWARD

JazzYYC and the **Calgary Musicians Association** are offering a \$1,000.00 scholarship to an individual who is a professional performing jazz musician. This scholarship is to be used to further the applicant's studies in jazz (i.e. tuition fees, private lesson fees, workshop fees etc.).

The applicant's proposal will:

- present in a clear and concise manner, the applicant's artistic vision.
- show leadership in the Calgary jazz community.
- show some originality of concept.
- outline how the funds will be used, including a complete budget that includes the Calgary Musicians Association/JazzYYC scholarship funds as part of the overall funds needed for the project and a timeline for when the funds will be used. A written report that includes the actual expenditures will be required at the completion of the project.

A performance appearance by the winner will be sponsored and scheduled with JazzYYC for the 2021-22 season, however it will be dependent on COVID restrictions and availability of venues for either live or virtual performances.

DEADLINE FOR SUBMISSIONS; May 14th, 2021

All submissions (*) must include the following:

- contact information.
- a short personal biography, including your artistic vision.
- a description of the planned use of the funds, including a timeline for the usage.
- a complete budget for the project, which includes the use of the scholarship funds.
- a copy (CD/Album), link or .mp3 of your most recent representative work (please label CD submissions on the CD).

***Submissions that don't meet the requirements will not be considered.**

Mail, Email or drop submissions to:

Calgary Musicians Association
#5 - 606 Meredith Rd NE, Calgary, AB T2E 5A8
info@calgarymusicians.org

The successful applicant will be announced on or before June 4th, 2021.

ORGANIZING TO RESET

January 2021 IM article – Alan Willaert

"Schools closed, church services cancelled, restaurants, shops, theatres and venues shuttered, public gatherings limited and then banned, and a \$5 "civic duty" fine levied against those refusing to wear a mask", was how it was reported.

Sound familiar? Interestingly, those events took place between 1918 and 1920, when the so-called "Spanish Flu" claimed 55,000 lives in Canada, the hardest hit being between the ages of 20 and 40. That particularly virulent strain of H1N1 did not originate in Spain, however. It was first reported in Spanish newspapers, as the country had no press censorship during the war. The outbreaks first occurred in Europe, The USA and parts of Asia, and ultimately caused a worldwide death count that is still unknown, but estimated between 50 and 100 Million. In Canada, soldiers returning from war were the likely carriers. In Alberta, for example, an arriving troop train contained a few infected soldiers. Within ten days, the disease had spread so rapidly that universal quarantines and closures were ordered.

Last year, Labour in Canada marked the 100th anniversary of the 1919 Winnipeg General Strike. While it remains the largest labour uprising in the country's history and led to reforms for fair and safe working conditions across the nation, the impact of the pandemic is largely overlooked. Closer scrutiny of that time reveals the role organized labour had in finding a path out of that crisis, and indeed, perhaps the one we are currently embroiled in.

As Canadian historian, Eyllt W. Jones writes in her book, *Influenza 1918: Disease, Death, and Struggle in Winnipeg*, "influenza was not democratic in its effects, those lower in the social hierarchy suffered greater hardship. Influenza threatened the fragile framework of survival for many working families, but it also created among immigrant and working class communities a heightened awareness of their mutual reliance and their ability to sustain themselves in a time of crisis." That mutual reliance would inspire workers to unite in a meaningful way, eventually leading to the Winnipeg General Strike.

The divide between workers and the upper class was growing, and made infinitely worse because of the health emergency. The resulting demands made of employers and the government led to the creation of the Department of Health, which later became Health Canada. Witnessing the violence on "Blood Saturday" when police fired upon workers and arrested strike leaders was Tommy Douglas. Forever changed and motivated by what he saw, he would later become the father of Canada's universal health care system.

The gains achieved through collective bargaining led directly to social programmes for health, safety and poverty which today provide insulation against the worst-case scenarios of COVID-19. Yet, the current pandemic has underscored remaining inequalities and imbalances, especially burdensome on women and BIPOC workers. Once again, it is organized labour that must rally for social change from employers and governments, as those entities continue to avoid the issues for the sake of austerity and the economy, i.e. corporate profits.

The current crisis, if nothing else, has highlighted the fact that too many workers in Canada are often living paycheck to paycheck,

and while there are improvements necessary throughout our communities in the health care system, such as with pharmacare, affordable housing, childcare, support of the unemployed and a plethora of other social necessities, it has in particular exposed the vulnerability of the performing arts sector. As the first to collapse and likely the last to be restored, the live music scene and in particular the gigging musician, is symbolic of what happens when any kind of precarious employment is disrupted.

Those of a particular age remember fondly the music scene of the 70's and 80's, when six and seven night stands in one club paid a living wage, and significantly more for those who rose to the top of the food chain in that genre. Where did that disappear to? When did it change from live musicians being in high demand to fill the vast number of packed venues, to the new crop of players being pitted against one other for a place to put on a show for a handful of Facebook followers, only to split \$100 or less?

The Spanish Flu brought a workforce together as an organized unit, forcing a reset, if you will, of wages, benefits and working conditions. To emerge intact from the crisis of 2020, we had better pay attention to the lessons that history contains. This is not a time to lose sight of the fact that we are stronger together, and that we will desperately need that unity to survive and push back against the inevitable economic pressure brought to bear, as we struggle through recovery. Maintaining AFM membership, and using your local as the conduit to find strength with our musician brothers and sisters is vital. We are in this together.



G O R D
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C H A N I E

School teachers: Sign up to get a free Legacy School toolkit from the Gord Downie & Chanie Wenjack Fund! Toolkits include copies of the Secret Pathbook, educational resources (virtual & in class), reconciliACTION Guidebook, tote bag, and more. Educators also get access to free virtual resources (K-12) and live engagements with Indigenous and non-Indigenous musicians, artists, scientists, and writers! www.LegacySchools.ca

Private teachers and studio owners are encouraged to check out the free online resources: <https://downiewenjack.ca/our-work/legacy-schools-programs/resources/>

CMA member, Sandra Sutter is one of the Fund's Ambassadors and is available to answer questions or assist in your participation. She can be contacted at sandrasuttermusic@gmail.com or 403-560-0452.

EXECUTIVE MEMBER PROFILES



Meet **JEREMY COATES!**

Instrument and genre?

I am an acoustic/electric bass player and have been active in the local music scene since 1990. More recently I have been fortunate enough to play with large touring musicals (Wicked, Beautiful) as well as local productions at Theatre Calgary (Anne of Green Gables, The Little Prince, Billy Elliot) and Stage West (Legally Blonde, Jersey Boys, Mama Mia).

Lockdown effects?

I was shocked to see the pandemic spreading world-wide. As artists we needed the federal government to support us financially, and they did, at the same time allowing us to contribute to

the economy. Even though I feared impending isolation, I learned it was not so bad. Things were calm and I had time to read, garden, hike, and practice other instruments like the tuba, drums and guitar.

Summer projects?

I cooked new recipes, took more walks in my neighbourhood, and like so many others, purchased a smooth fox terrier (Olive). In early August, I took her running through the park, accidentally stepped in a gopher-hole, and partially ruptured my Achilles tendon, a process encompassing three months in a cast, and three months rehabilitation. In spite of my accident, I still managed to do some private zoom lessons, and some recording from my home studio.

Listening to?

I do like the new funky stuff coming out of the US like Vulfpeck. Anything new by bass player John Patitucci with his facility on both electric and acoustic bass, always impresses me.

Future projects?

I am writing grant applications for a trio I have been playing with for 25 years. We hope to tour more and explore our connections in Europe. I believe collaborating on-line with musicians near and far will be a big part of being a musician post-COVID.

Favourite venue?

Not to play favourites, but there are numerous bars and clubs I like that have supported live music year-round: Mikey's, Lolita's, Ironwood, Blues Can and the new Alvin's jazz club come to mind.



Meet **KIT JOHNSON!**

Vice President of the Calgary Local of the American Federation of Musicians

What do you play?

I have played bass, mostly electric, sometimes upright, for most of my career though I have also toured as a guitar player with recording acts like Murray McLachlan and Kate and Anna McGarrigle. When I was younger, I played in rock bands but in my 30s I transitioned to 'roots' music like country, blues and Americana.

How did the lockdown affect you?

The lockdown and subsequent loss of touring has resulted in the longest hiatus from playing music in my adult life, by a long margin, the previous record being a 4-week vacation in the Caribbean in February of 1988.

What did you spend your summer doing?

Early in the summer I played a couple of times at a club with the singer offstage in a plexiglass 'aquarium' but I found that pretty soul-killing but I did have fun doing a few backyard and outdoor patio gigs before the weather turned. Apart from that I have recorded a number of tracks for various artists here at home on my own ProTools DAW and tried to keep practicing and writing.

Any thoughts on the future for live music and musicians here in Calgary?

We're in the early stages of getting a new band called Corn With a C off the ground. We were rehearsing every week before the new restrictions but I'm hoping to get back to doing concerts and touring in the summer with Charlie Major and David Wilcox.

My heart goes out to younger musicians just trying to get a handle on this crazy business and then being confronted with this. Stick with it and with luck and hard work it will reward you as it has rewarded me, keeping in mind what a musician friend told me years ago, "In music, survival is success."

Favourite local live music venue?

In terms of clubs, definitely the Ironwood, great stage and great sound. Favourite restaurant in town?

I'm a pub kind of guy, look for me with a Guinness in front of me in places like Limericks on Macleod.



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BUILDING RESILIENCE IN THE FACE OF COVID-19

by Patrick Gannon, PhD

The coronavirus has altered our lives and caused significant stress that challenges each of us in different ways—emotionally, socially, financially, and psychologically. The key to maintaining emotional stability and a positive mood state while meeting these challenges is to enhance coping by building resilience. Here are some basic definitions to ground our understanding of our reactions to the pandemic and how we can best respond.

Coping is the ability to self-regulate cognitive and mood states through conscious intention in order to manage stress. Coping can be adaptive (for example, positive thinking) or maladaptive (using alcohol or drugs to medicate feelings). Coping also can be either reactive (in response to the consequences of the pandemic) or proactive (anticipating higher stress levels and engaging protective factors going forward).

Protective factors include healthy eating, adequate sleep, cardio exercise, and social connection, all of which strengthen our resistance to stress and illness. Perhaps the most important protective factor is resilience.

Resilience is a process of adaptation to stressful events. Resilience is about learning to rebound from adversity and take action in some purposeful way and emerging as a stronger, more resourceful person. To build resilience, you must learn and deploy particular tools, skills, and strategies.

The pandemic is stressful because it forces change, threatens our health, and creates uncertainty. Uncertainty causes anxiety. Research has shown that the brain is vulnerable to getting “captured” by anxious thoughts and fears and holding you hostage

in a negative mindset that undercuts your functioning and sense of well-being. If you stay in this anxious state too long, you are at risk for depression.

So, what can we do to respond to the challenges imposed by the pandemic? Simply put, we must “raise our mental game” to enhance coping and build resilience, first by taking better care of ourselves and second, by adopting new ways to manage our response to the pandemic.

Below are seven tools, techniques, and strategies drawn from several sources, including the paper “The Road To Resilience” (American Psychological Association, 2020):

1. Avoid Seeing the Pandemic as an Insurmountable Problem

Negative perceptions about anything—especially the pandemic—can trigger negative mood states and lead to anxiety. Perceiving the pandemic as an insurmountable problem can feel like objective truth but, in reality, our reactions are highly subjective and often vulnerable to unconscious biases especially when under stress.

Remember that unstable times can breed more extreme reactions. Be more aware of how you interpret challenges brought on by the pandemic. Try not to automatically see them as threatening. Reframe it as a challenge that you can adapt to.

CONT'D PAGE 9

BUILDING RESILIENCE IN THE FACE OF COVID-19 (CONT'D PAGE 8)**2. Reach Out to Other People and Build Social Connections**

Accepting and giving help to others builds resilience through social connection. Biologically, we are programmed to gain strength by connecting with others. Know that social isolation puts us at higher risk for depression. After 10 months of the pandemic, we need each other now more than ever, but “sheltering in place” makes it harder because face-to-face contact is risky. So, we have to adapt.

Fortunately, we can use Zoom and other video platforms that makes reaching out and connecting with others safe. No, it is not the same as live interactions, but it is better than nothing. Using the available technologies to adapt to the pandemic illustrates the essence of resilience.

3. Revise Your Goals When Necessary

The pandemic might require that we postpone or even let go of some of our immediate goals. You might have to adjust your expectations for yourself or others in the new pandemic world. Coping day after day with the challenges saps our energy, which can reduce motivation to take action, complete tasks, or realize ambitions.

Try to be realistic on what you can and cannot accomplish. If pushing forward with your goals is causing too much stress, make the necessary adjustment. You might have to back off and take care of yourself first.

4. Take Decisive Action Where You Can

The pandemic imposes restrictions that can lead to a loss of control. One way to claw back some of that control is to find ways to take action rather than just resigning yourself to the situation. Try new things. Be creative and flexible. Think outside of the box more. Adopt a can-do approach to life. Taking some action that you can control within your more restricted life can still

be meaningful. Even small actions like cleaning out your closet or fixing a broken hinge on a cabinet door can offer a sense of meaning, purpose and control that will build resilience.

5. Keep Things in Perspective

Even during stressful times, try to consider the situation in a broader context. Hold a longer-term perspective alongside the immediate pressures of daily life. Times are hard right now, but they will change. What you fear today will more likely resolve itself over time.

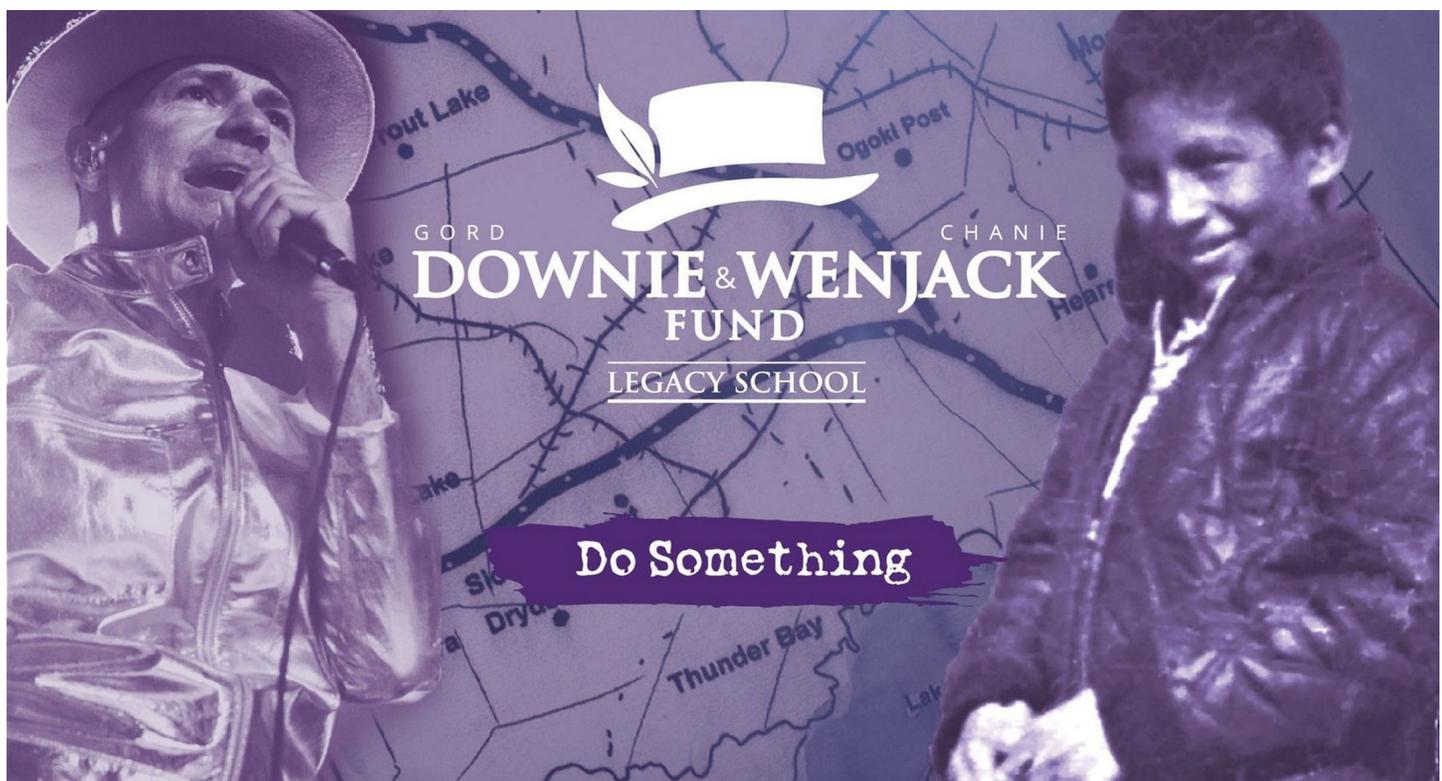
6. Engage in Active Coping

Active coping requires that you push back against the tendency to feel defeated by all the hardships tied to the pandemic. There are a few simple techniques to enhance your coping in the moment. “Thought stopping” involves shutting down negative thoughts by recognizing—in the moment—how they are upsetting us. Stopping negative thoughts is the first step. Next is to practice letting go of these negative loops. Simply observe the thoughts without attaching to them. Let them come and let them go. A second technique involves mentally projecting yourself back to a better time or forward to a better future.

7. Find Things to Do That Give You Joy

Recognize that the pandemic has taken away many things that allowed us to enjoy life. These losses add up and erode our happiness over time. So, we must do things that restore that joy. Try simple things such as taking a warm bath, having a cup of tea, going for a walk, doing a home project, etc. Be intentional, take the initiative and engage in purposeful actions. You will be the better for it.

Patrick Gannon, PhD is a clinical and performance psychologist in San Francisco. Visit his website at PeakPerformance101.com for more information.



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