



Winter 2012/2013

The Rising Tide Lifts All Boats

by Steve Eulberg

This phrase has often been used by people helping to reframe economic discussions. It also describes the important goal of organizing workers throughout history. Instead of accepting the low-balling tactics of employers (or pundits) who point to unionized workers and declare: "you must give up your wages because there are cheaper workers over there," the goal of unions is to benefit ALL workers by raising the standards of safety, employment and compensation.

I recently experienced this in my town. I was in negotiations to play for a grand opening event for a local museum. They quoted their budgeted fee for musicians. I told them their offer was only \$10 away from the Local 1000 AFM scale. I asked if it was possible to raise it \$10 so it would meet scale and I could get a pension contribution on the gig. The museum's representative took this to the board and they agreed to my request. To my knowledge, I was the only union musician invited to play for this event.

But the spirit of the rising tide was at work, because, not only did they raise the pay for my single request, they raised it for ALL of the musicians for the event.

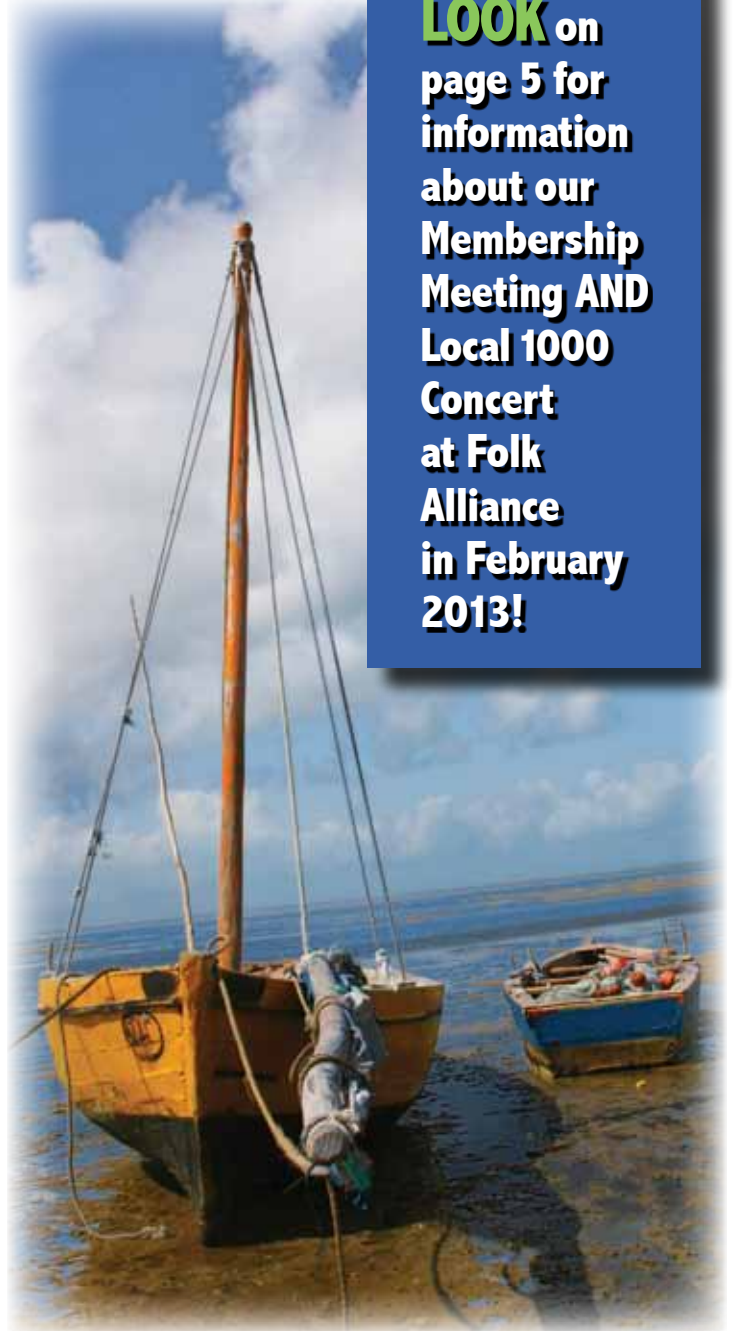
The Rising Tide lifted ALL the Boats in Fort Collins.

Why I Joined local 1000

by Joe Jencks

In February of 2000, I flew from Seattle to Cleveland, OH for the Folk Alliance Conference. It was my first Folk Alliance, and I was excited to be there. But the real reason I attended was to go to my first Local 1000 meeting, and join the union in person! I had heard about the "folk singer's union," at a John McCutcheon concert, and decided I wanted to be a part of it. I was getting ready to quit my day-job, and hit the road

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LOOK on page 5 for information about our Membership Meeting AND Local 1000 Concert at Folk Alliance in February 2013!

Upcoming Meetings...

Executive Board Retreat Feb 20-21, 2013
at the Delta Chelsea Hotel,
Toronto, Ontario

Membership Meeting 4 pm, Feb 20, 2013
at the Delta Chelsea Hotel, Toronto just
prior to the Folk Alliance Meeting. Food
will be provided! (You do NOT need to be
registered for the Folk Alliance to
attend this meeting.)

The Fall Executive Board Retreat and
Membership Meeting have yet to be
scheduled.

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full-time. And, I was in the process of acquiring the tools I would need to do this work to the best of my ability. I bought a new car for touring, my first cell phone, my first laptop, and a performance worthy guitar. (All of which I spent years paying off, but I used every one of those tools daily!) I set up a merchant services account for the first time, so that I could accept credit cards for sales, and I joined Local 1000. I mean you wouldn't build a new house with cheap tools would you? No! You'd go get the right tools for the job so that you could do good work, and be safe and protected on the job.

And that's what Local 1000 did for me in those first years. It gave me a sense of protection. When I filed contracts on gigs, I felt proud to do so. I was a member of a union that I believed in! And it made me want to rise to the occasion, to be my very best on and off stage, to celebrate the professional and artistic integrity that I still believe to be the mark of a serious union musician. And, it made me work harder for my art and my business. I got instrument insurance, filed contracts, started my pension plan, and most of all, I began to connect with other Local 1000 members across the country. I took our membership roster and began to send letters, make phone calls, and seek advice from more established colleagues. I forged relationships, and received mentoring from dozens of union members. And in so doing, I learned more about the trade and craft of being a professional touring musician. I received informal mentoring from numerous people who had more experience than myself, and who generously shared their knowledge with a junior colleague. And as a direct result of the support of my union sisters and brothers, I am just starting my 14th year of touring.

I am grateful for my membership in Local 1000. Over the years I have served on a couple of committees, spent several years on the board, and shared artistic and trade information with colleagues, while working for the betterment of our community. But most of all, I have built friendships that will last a lifetime! I continue to take a great deal of pride in being a member a remarkable organization: a union built from the ground up by working musicians, for working musicians! I am on the long road with my music and my union. How about you? 🐦

Why I Joined Local 1000

From Eric Erickson:

I joined Local 1000 for the pension fund, the equipment insurance and the legal support, all of which I have taken advantage of. But the unexpected benefit has been that when I'm all by myself, setting up my gear for a gig, I never feel that I'm alone. Whatever may come up, I know that I have the support of a community of performers who know what I'm going through and are there if I need them. It's also one of the cleverest groups of wisecracks I've ever met; the member meetings are fun!

E² — Woodstock's EXTRA-Sensitive

Singer/Songwriter

www.EricErickson.com 🐦

The 1BlueString Campaign

Are you a guitar player? Have the recent sexual abuse headlines made you want to support the survivors? Well, now you can.

1BlueString is a campaign that asks guitarists to replace one of their six guitar strings (the low E string) with a free blue guitar string to symbolize the 1 in 6 men who have dealt with some form of sexual abuse in childhood. You can register to receive free blue strings and picks. The idea is for you to share your support with others by:

1. Sharing the statistic that 1 in 6 men in the U.S. faced unwanted or abusive sexual experiences before the age of 18.

2. Uploading a photo showing you and your blue string on 1BlueString.org, then sharing it via Facebook or Twitter so others can see your support.

3. Telling people about the resources on 1in6.org

4. Letting others know how they can help through donations.

Strings are available in medium gauge (electric is .046 and acoustic is .054). You can find out more about the campaign and order a pack of three free strings by going to <http://www.1bluestring.org/get-the-kit/>

Thanks for helping to raise public awareness in our society about childhood sexual abuse. 🐦

Thanks to member Karen Bradow for bringing this to our attention!



2013 Western Workers Labor Heritage Festival

by Hali Hammer

The 27th Annual Western Workers Labor Heritage Festival will be held January 18, 19 and 20, 2013 (Martin Luther King weekend), at Machinists' Hall, 1511 Rollins Road, Burlingame. Come sing the good songs, watch films and live shows, participate in workshops, all in support of the labor movement and its heritage. Most importantly, come join us and meet up with friends, old and new.

The festivities begin on Friday night with a song and poetry swap - guitars, singers and poets in a circle of solidarity - as old songs are once again strummed and new songs and poems are submitted for consideration. Saturday is Workshop Day with a variety of topics examined, among them: Hali Hammer and Bobbie Rabinowitz leading Occupy Songs, Eric Drooker on Telling Stories Through Art, Jim and Eddie Yuen speaking of the Politics of Catastrophism, Patrice O'Neill documenting communities who are Standing Up Against Hatred: Not In Our Town, and Lyn Marie Smith presenting Motown Labor Music. Films will be screened: Walkout (Moctezuma Esparza's story of a 1968 student boycott by Chicano students), Brother Outsider, (a film about gay rights and the life of Bayard

Rustin, historic civil rights activist), Salt of the Earth (documenting a 1951 strike by the largely Latino Local 890 of the Mine, Mill and Smelter Workers Union), and Boycott (a story of the Montgomery bus boycott told from the organizers' viewpoint). Later, a Saturday night Arts Exchange will feature the Rockin' Solidarity Labor Chorus. Sunday offers additional workshops, followed by the Sunday night concert, this year highlighted by the Motown Labor Diva, Lyn Marie Smith (singing her spirited, R&B-flavored union songs), the Seattle Labor Chorus (traveling south to harmonize) and festival stalwart Lichi Fuentes and the festival Chorus, who will lead the audience in labor hymns. As always, Jimmy Collier, Martin Luther King's "opening act" as he often calls himself, will be picking and singing. The 2010 Labor Arts Award winner, Elise Bryant, will be the emcee for the evening and she will be handing the noble prize to this year's winner, long-time festival organizer, supporter and legal counsel, Nina Fendel. It promises to be a great night and a great weekend.

For the first time in 2013, the festival's Sunday concert will be live-streamed. "We want to put the festival within reach to all

its supporters across the country, even if they can't physically be here", says Communications Liaison Mark Wright, who will be producing the broadcast. "We'll have multiple cameras covering the concert live, plus we'll do some interviews and show some roll-in segments to give our audience a feel for the entire festival." Details of the broadcast are still to be worked out, but stand by for further communication as to how audiences can watch the Sunday, January 20th event live.

After a fractious election year, it's nice to come together and sing in this show of faith and belief in our culture that always proves inspiring. For 27 years, the Western Worker's Labor Heritage Festival has provided an opportunity for folks to do just that, in the spirit of joy, determination and cooperation. Join us, sing with us and share with us the heritage of labor and working women and men. For further information visit our website, www.docspopulit/westernworkers.

Election Report. Board Resignations and Appointments:

Elections:

Debra Cowan was elected to a full term Vice President (US) following her appointment to fill the vacancy left in 2012 by Tret Fure's election to President.

Charlie Pilzer, of Tacoma Park, MD was elected to Eastern Rep. Deborah Robins, San Francisco, CA was elected to Western Rep.

Resignations and Appointments: Sandy Andina (MidWest Rep) tendered her resignation due to health, family and career responsibilities in November. President Fure appointed Aaron Fowler of Wichita, KS to fill the remainder of her term.

In December, before taking office, Deborah Robins tendered her resignation due to personal reasons. In accordance with our Bylaws, President Fure appointed Melinda Pittman of Portland, OR to serve the entire term as Western Rep.

Thanks to Peter Alsop and John O'Connor for their service in filling vacated positions on the Board since Nov 2011 through the completion of their terms.

Recommended Amendments in the Local 1000 Bylaws

Local 1000 at the SOAW

by Joe Jencks

The Local 1000 Executive Board is recommending the following amendments in the Local 1000 Bylaws. The recommendation will be presented at the Local 1000 Membership Meeting on February 20. A two-thirds (2/3) vote of the membership present at the meeting is required to enact the recommendation.

(Language with cross-through (~~cross-through~~) indicates proposed elimination of language. Language underlined (underlined) indicates proposed new language.)

V. FEES, DUTIES, AND ASSESSMENTS

Section 3. Effective April 1, 2009 all members shall pay membership dues of \$150. Dues may be paid quarterly at the rate of \$40 per quarter. Effective September 1 (or a time coinciding with the effective date of the increase in AFM per-capita, if any, mandated by the 2013 Convention) membership dues will be \$160 plus an amount equivalent to the increase in AFM per-capita, if any, mandated by the 2013 Convention. Dues may be paid quarterly at ~~the a rate of \$40 per quarter equivalent to one-quarter of the annual dues plus \$2.50.~~ Any changes or establishment of membership dues, local initiation fees, reinstatement fees, assessments and dues based on earnings (work dues) may be presented at any membership meeting by a committee appointed by the President and voted upon by members present at such meeting, provided the proposed

changes appear in New Deal at least a month previous to such meeting.

Section 6(a). All members are required to pay dues based on earnings, known as "work dues," at scale wages for all musical service performed subject to the jurisdiction of this Union.

Work dues shall be computed at the rate of four percent of the applicable scale wage on engagements where the Union is not party to an agreement covering that engagement. Work dues shall be computed at the rate of and one-half (2.5) percent of the applicable scale wage on engagements where the Union is party to an agreement covering that engagement.

Section 6(b). The payment of work dues on all traveling engagements shall be subject to Article 8, Section 8 of the AFM by-laws.

Section 7. Local 1000 Members in good standing who pay more than \$500 per calendar year in work dues shall be eligible for a rebate of an amount equal to the Local's annual dues minus the amount paid to the Federation in annual per-capita dues. This rebate shall be awarded in the form of a reduction in annual dues to eligible members for each year that they qualify.

We all know that music can play a significant role in social change movements. From labor and peace issues to civil rights and women's rights, music has historically been at the center of all of the effective movements. The movement that sings together is the movement that prevails. Cultural organizing has long been held as an important part of the effort to get any message across. Nowhere in the modern social movements is this idea more present than in the effort to close the School of the Americas at Ft. Benning, in Columbus, Georgia.

Every year in Columbus, thousands and thousands of people gather on the weekend before Thanksgiving for the School of The Americas Watch protest. They demonstrate peacefully with poetry and song, testimonials and puppetry, speeches and solemn processions. What they are challenging, in the finest traditions of non-violent resistance, are the injustices of US foreign policy as relates to Mexico, Central and South America, and the use of US Military forces and US Tax-Payer dollars in the active oppression of our Latina/Latino sisters and brothers throughout the Americas. It is one of the largest annual social justice gatherings in the United States, and Local 1000 members are there every year, singing, leading songs, and placing their talents in the service of their beliefs.

This annual gathering was started in the early 1980's by Fr. Roy Bourgeois, a Vietnam veteran and Catholic priest. He lived and worked in Latin America as a Maryknoll Missioner for many years. He is also the founder and co-director of SOA Watch. Fr. Roy was moved to action by the human and civil rights violations in Central America, and by the countless atrocities committed by soldiers trained at Ft. Benning. This US-based center for Latin American military training has turned out more than 61,000 soldier graduates. And those graduates have been linked to nearly every major human rights violation that has occurred in Latin America since the school's inception 50 years



ago. SOA graduates were responsible for the assassination of Archbishop Oscar Romero, the Jesuit massacre, and the El Mozote massacre of 900 civilians. With so much violence it would be easy to understand why people might be angry. But the movement led by the SOA Watch is not an angry movement. It is a loving and a singing movement. It honors those who have been killed and disappeared, and it celebrates our capacity to transform the world through our compassion and love.

In between many of the speeches and testimonials, songs are inserted to keep people singing, and keep people engaged. From folk and social justice standards, to spirituals and gospel, to contemporary music of protest, conscience, and community, the entire weekend is an integrated experience, in which music is used to help bring people closer together, creating energy in one moment, and serenity in others. Augmented by various guest artists, the SOAW musician's collective provides most of the musical leadership and song leading. And local 1000 members are always a part of the collective. This year was no exception. Local 1000 members present included Francisco Herrera, Charlie King, Emma's Revolution (Pat Humphries and Sandy O), Jon Fromer, Colleen Katteau, and Joe Jencks. Past year's participants have included Holly Near, Anne Feeney, John McCutcheon, Baldemar Valasquez, and numerous others. For more information on this event, please visit www.soaw.org.

Introducing... Colin Dean. Local 1000 Assistant Office Manager

Colin Dean is a professional bassist and composer, a consultant on music business and international affairs. With jazz bass chops and broad experience in the music industry, he brings his experience and energy to serving the members of Local 1000.

He currently serves on the Alumni Board of Directors at the New School, where he is a graduate of both the New School for Jazz and Contemporary Music and the New

School Graduate Program in International Affairs. He also volunteers on the Artists for Peace Concert Series planning committee for SGI-USA, as well as the Justice for Jazz Artists



Committee at AFM Local 802, the Musicians Union for Greater New York. Much of his graduate level research focused on music in international affairs and cultural diplomacy and

he aspires to work internationally using music as a tool to promote peace and conflict resolution.

New Website: www.local1000.org

Thanks to member Dana Whittle, in collaboration with Debra Cowan and Steve Eulberg, we have a brand-new website. Bookmark it, stop by and poke around and let us know what you think!

The AFM Triennial Federation meeting will be held July 22-25, in Las Vegas, Nevada

Our Bylaws designate our President and Secretary-Treasurer as our first two delegates. By virtue of the size of our membership we are entitled to a third delegate. In November John McCutcheon was elected AFM Federation Delegate. Debra Cowan was elected 1st Alternate and Charlie Pilzer was elected 2nd Alternate.

We offer Congratulations to Local 1000 Member Cheryl Reid who won the ukulele raffle! Ken Whiteley delivered it to her in Toronto after NERFA. Nearly \$2,000 was raised to support our work. Thanks to Marcy Marxer for the donation of the Ukulele package and to Cathy Fink for arranging it.

Local 1000's 21st Birthday!

Founded in 1992, Local 1000 Celebrates its 21st Birthday this year! We'll be celebrating at the Folk Alliance in Toronto at the Delta Chelsea Hotel.

Membership Meeting, 4 pm at the Delta Chelsea. This is scheduled before the FA gathering begins, so you don't have to register to attend FA in order to participate in the meeting. If you DO wish to register, as a Local 1000 Member use this code: EARLY

Other events at Folk Alliance:

With Ken Whiteley as Artistic Director we will present a concert in the Carlyle Room from 8:30-10 pm entitled: **Local 1000 Presents: Where Have We Come From, and Where Are We Going?** featuring performing members of the AFM.

We will host our Showcase Free Zone Thurs-Sat nights from 10:30-1:30 am. Room TBD.

Our newest staff member, Colin Dean, will be present and we'll be in the Exhibit Hall.

<http://www.folkalliance.org/conference/>

Please note: There will be NO Highlander Membership Retreat in 2013. We are Making Plans for 2014.

LOCAL 1000 welcomes these NEW MEMBERS

| | | | |
|-----------------|------------------|--------------------|-----------------------|
| Sam Baker | Debe Dalton | Chris Koldewey | Susan Pufahl Robinson |
| Evo Bluestein | Phillips Duncan | Arthur McGregor | Joel Schwartz |
| Natalie Bohrn | Wyatt Easterling | Wendy Moore | Ashton Taylor |
| Adam Broome | Kat Eggleston | Teresa Morini | Ernest Troost |
| Doug Calvin | Dave Fry | Miranda Mulholland | Sabrina Weeks |
| Dan Costello | Jan Hammond | Kate Reid | Bob Wright |
| Rachel Costello | Stefan Hegerat | Alex Ricci | |
| Randy Curnew | Jadea Kelly | Dana Robinson | |

Reinstated Members

Aengus Finnan Anthony Rinaldi George Wurzbach





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