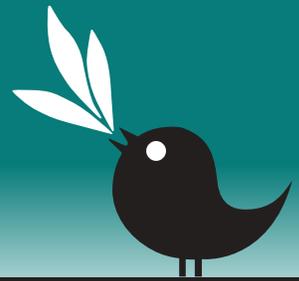




Local 1000

North American Traveling Musicians
New Deal Spring 2021



Anne Feeney ¡Presente!

(July 1, 1951 - February 3, 2021)

Union maid and Local 1000 member Anne Feeney, whose business card read, “Singer, songwriter, hellraiser,” passed away February 3 from Covid-19 at the age of 69.

A longtime member of the AFM, Anne was elected president of Local 60-471 in Pittsburgh and served from 1997 to 1998. She was the first woman elected head of any AFM local, and so far the only woman president of the Pittsburgh Musicians’ Union. Anne was also an active member of the International Workers of the World (IWW) and a proud Local 1000 member for 22 years.

Anne organized an early fund-raising concert for the New Deal Committee (the group that founded Local 1000), in conjunction with the People’s Network Music Network gathering in Pittsburgh in 1990. Although she did not participate in the meetings that led to the formation of Local 1000, Anne had some influence on its establishment.

As John McCutcheon recalls:

She “outed” us to [AFM] President Marty Emerson by asking at a quickly-assembled meeting with him at one of the Great Labor Arts Exchanges, “When are you going to give us our own local?” I remember well the collective cringe that went through the New Deal Committee folks, myself included. But this was typical Anne--being the audacious one, hell bent for leather, confronting the powerful (in this case our own International president), pushing for more than the rest thought prudent. Sometimes it crashes and burns, sure, but just enough times it works.

As it did here. Her indiscretion probably hastened the creation of our Local.

Anne spent much of her time singing at picket lines, union halls, and demonstrations, performing her own songs or classics by the likes of Woody Guthrie and Joe Hill. Her song,



“Have You Been To Jail for Justice?” has been sung by thousands around the world, and was recorded by Peter Paul and Mary in 2003.

Widely recognized by her peers, in 2005 Anne received the Joe Hill Award from the Labor Heritage Foundation. In 2011 Local 1000 presented her with the Utah Phillips Award for Outstanding Contributions to the Labor Movement.

Anne was not only admired, but much loved. Here are some tributes from her Local 1000 brothers and sisters:

She was a force of nature, a reservoir of song, and she knew why the fight for justice, for working people, for health care, all matter. We first met at my first year at Kerrville. She treated me with much kindness and inclusiveness. The last time I saw her was at her stomping grounds—Pittsburgh. She came to see me at Jim and Louise Altes’ house concert. To say I was honored could not possibly begin to describe it. It was great to hang with her. I can’t begin to adequately put in words what Anne meant to so many of us.

GINA FORSYTH

She sang on every picket line she could get to during her life, and I believe she’ll still be there alongside Joe Hill wherever working folks unite and strike.

BENNET D. ZUROFSKY

Annie and I knew each other since the 70s. Our relationship was one of mutual respect, both of us having led rock bands and being somewhat kickass in our styles. Anne was generous, headstrong, politically astute, and funny. After her cancer treatment, she fought hard to maintain her independence and was frustrated by her loss of strength and wellness. She had a huge heart, loved her friends and family fiercely and was deeply loved in return. I will miss her.

BEV GRANT

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New Deal is the official journal of Local 1000. Please read it carefully.

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Anne was as passionate and outspoken as anyone I have ever met. She did not suffer fools and was not at all shy or nuanced about expressing her opinions. She performed for us twice in 2004 and 2006. At her second show she even took Marilyn and me to task right from the stage for serving plastic bottles of water and not being sufficiently environmentally conscious. This did take us aback, but also led us to abandon the plastic bottles and switch to the big water jug we use now for our concerts.

Her death is a real blow to the community of labor activists and musicians. She left behind a wonderful legacy of songs and inspiration.

CHARLIE BERNHARDT

She did accomplish something quite remarkable which is running a successful bid for president of the Pittsburgh local, no small thing. This was almost unheard of in the Federation at the time, a freelance folksinger winning the top office of a major metropolitan local.

JOHN O'CONNOR

I brought her to the Buttermilk Jamboree. During my tenure as a founder of that wonderful festival, at the storied Circle Pines Center, I made it my mission to expose our audiences to performers that were important to hear. Anne was at the top of that list.

MICK LANE

Anne led with her heart and that is what made her powerful and effective. Always thinking outside herself. Sticking her neck out. She could drive you nuts. But you never counted her out. She was loyal. She was true. She was brave. May we all have that said of us... and not only after we've passed.

JOHN MCCUTCHEON

Rest in power and in song, Anne Feeney. You showed us how to make what the late Congressman John Lewis called, "good trouble." You will continue to inspire us to fight the good fight.

President's Message

Dear Union Sisters and Brothers and Friends,

It is an honor to begin my term of service as your union President. We are facing unprecedented challenges as touring musicians, but our greatest strength is our ability to work together to support each other and to fight for the working conditions and environments that will give us protection in our work.

My background is as an educator, teaching artist, and community organizer. I started my career as a middle school choral teacher and after 11 years in the classroom heard a calling for the road. That calling has led me down many roads, primarily as a teaching artist with Young Audiences Arts For Learning and Wolf Trap Foundation for the Performing Arts. However, during this time I also directed an inner-city youth development program for 20 years, which provided opportunities for middle and high school inner city students to fight for the things they felt they needed in order to be safe and survive. It was during this time that I learned that we won't get anything we don't, first, decide together that we want, and second, fight together like hell to make sure we make it so.

The 20 years I spent accompanying students in their work has laid the foundation for the organizing that is ahead of us as touring musicians. We have to make sure that venues, festivals, and concert promoters pay us a fair wage that includes pension and health care. We have to make sure as gig workers we get our fair share of the billions of dollars being given out during this pandemic. We need to fight to make sure that online streaming platforms are paying us a fair wage. We need to face the threat of white supremacy, sexism, homophobia, and classism woven through our profession.

I am up for the challenge. I hope you are! As the sticker I got from our union says, "Together we are mighty!" That we are friends, that we are!

Forward together,

Aaron



Meet Arthur McGregor, Our New Canadian Vice President

As of January 1, 2021, Arthur McGregor joins the Local 1000 Executive Board as our new Canadian Vice President.

Arthur has played folk music for most of his life. He currently performs with his partner Wendy Moore as Moore and McGregor, and is a member of the children's musical theatre group, the Celtic Rathskallions. He also teaches guitar, autoharp, ukulele and banjo.

But Arthur's involvement in the folk scene goes far beyond performing. Motivated by a strong community spirit and the belief that "everybody has a right to play music," Arthur has been involved in countless projects to bring music and people together. As founder of the Ottawa Folklore Centre, an institution in the Ottawa music community for 38 years, Arthur ensured that folk music was both accessible and affordable for music lovers of all ages. Many a musician has a story of Arthur booking them into a gig, enabling a last-minute

guitar repair, selling them strings at a discount or just taking them out to lunch. He has published songbooks, produced CDs, taught music lessons, and created camps and community choirs.

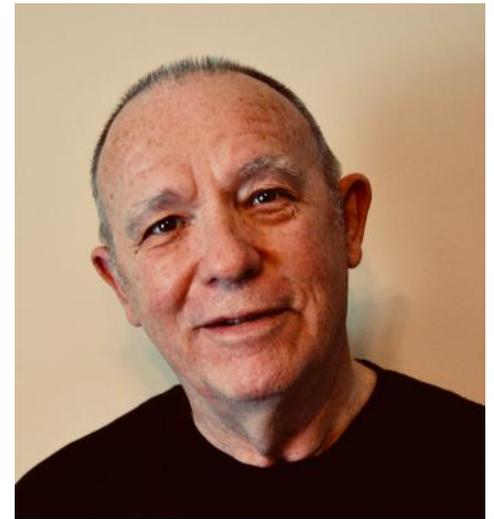
Over the years he has also worked with and supported a number of other organizations, including the Festival for the Folks, the Ottawa Folk Festival, the Canadian Folk Music Walk of Fame, Writer's Bloc, World Folk Music of Ottawa and radio station CKCU-FM. He also helped create the Canadian Folk Music Awards and was part of the organization for 10 years.

In 2015, he was awarded the Unsung Hero Award from the Canadian Folk Music Awards. He has been honoured with an Estelle Klein Award from Folk Music Ontario for his significant contributions to folk music in Ontario, and the Helen Verger Award from the Ottawa Folk Festival.

Last but not least, if you are a Local 1000 member in Canada you have received a friendly call from Arthur on your birthday since he joined our Birthday Bunny team in 2019.

Welcome Arthur!

www.mooremcgregor.com



Emergency Relief Fund COVID-19 Grants are Still Available to Local 1000 Members!

by Aileen Vance

Thanks to the generosity of our members and our large community of fans and friends, Local 1000's Emergency Relief Fund (ERF) has received an unprecedented number of donations during the pandemic. You did concerts, you hit up your mailing lists and music students, you made promotional song videos, you donated your own money—and you helped keep your union sisters and brothers afloat during these hard times.

Traditionally, we have offered no-interest loans from the ERF to our members in need. However, after discussions last fall within the Finance Committee and the Executive Board

about the dire impact of the pandemic, we were happy to announce something new. The ERF is now offering "COVID-19 grants" to members in good standing, as long as funds last. Yes, this is money you do not have to pay back!

Many of us are still struggling to find paying work and make ends meet. We want to be sure that members who need extra financial help can take advantage of these emergency grants

We have raised approximately \$45,000 for the ERF since the onset of the pandemic.

To date, we have awarded grants to 32 members.

To apply for a grant, visit this link: <https://www.local1000.org/local-1000-emergency-relief-fund-covid-19/>

With an eye toward keeping the ERF healthy for the future, Local 1000 is grateful for ongoing donations and for your additional fundraising efforts. To donate, visit this link and use the pull-down menu to specify Emergency Relief Fund:

<https://www.local1000.org/donate/>



Solidarity Team

By John McCutcheon

At the beginning of the pandemic it was clear that musicians were going to take a big, long hit. Work evaporated overnight. The future was nothing, if not uncertain. It meant hardship for everyone. For our union, too. But, while work dues are often said to be the lifeblood of any local, solidarity is the heart of any union.

So, your local got to work. We quickly mobilized a Solidarity Team, over thirty strong, tasked with reaching out to every member and checking in on their wellbeing. We assembled an extensive resource page, offered mutual assistance, and adjusted deadlines to help out those in need. Our Emergency Relief Fund received donations from across the continent, increasing ten-fold in a matter of weeks.

That was in the Spring.

Six months later, we knew folks were digging in for the long haul. It was time to make another round of calls. A special team was created to reach out to recently suspended and expelled members, assuring them that we still considered them a part of the family, and that we'd be here when it became financially feasible for them to return. Other folks appealed to those who could continue to support their union with estimated work dues or solidarity pledges.

In each of these campaigns, we found the overwhelming response to the Solidarity Team's calls were equal parts surprise and gratitude. Some folks could help, many couldn't. Some suspended and expelled members got current, some hoped to in the future. Some took advantage of the Emergency Relief Fund grants, some offered to make their own contributions. It was clear that, even in the darkest times, there was a desire to look out for one another.

I've been accused of being a cock-eyed optimist. I've certainly been accused of worse. But, amid the chaos and uncertainty of these times, it has clarified what Local 1000 imagined itself to be from the beginning: a mutually supportive community of performers, dedicated to the notion that we need one another to survive. As many of us foresaw, there are times when we can offer help and times when we need it. And sometimes, a sense of belonging is a mere phone call away. On both ends.

It's clear that we have another six to nine months of this to go before things even start looking "normal" again. I hope you'll consider joining the Solidarity Team, helping to reach out to your fellow members. As the lone non-geographic local in the AFM, we don't have the common touchpoint of a union hall to host gatherings where we can get to know one another. Solidarity calls provide an opportunity to talk to a handful of fellow musicians, fellow members, putting a face on your local for you. And it'll give you a chance to do your part to see that we make it through these times.

Together.



Member Profile: The Vox Hunters, Benedict Gagliardi and Armand Aromin

Anyone in traditional song circles in the northeastern United States and beyond knows the Vox Hunters. This Rhode Island duo, consisting of Benedict Gagliardi and Armand Aromin, are seekers and singers of old songs, cultivators of local music, and talented multi-instrumentalists. Their name is a pun on an outdated cultural practice and accurately describes their avid and unending search for singers, songs, and singing communities.

Song research is something Benedict and Armand embark upon with enthusiasm and energy that match their youth. They are particularly interested in old songs collected in their native Rhode Island, and the gems they have unearthed have gained them the respect and admiration of many folklorists a generation or two removed from themselves. They also occasionally reinterpret aspects of old songs that are racist, misogynistic, or uselessly belittling. Their goal is to reflect the social consciousness for which they strive in the songs they sing, without degrading the quality of the song or being too heavy-handed.

Beside their musical abilities and repertoire, the Vox Hunters are probably best known for hosting pub sings anywhere and everywhere. Prior to the pandemic, in 2016, they established a regular session and continue to maintain a growing community of singers who run the gamut of age, experience, and personality. The pub sing is the hub of their song community, and has been praised by leaders of similar events across New England and beyond.

You can find the Vox Hunters at www.thevoxhunters.com



Lemons to Lemonade: Members Who Made 2020 Work

By Debra Cowan

As we know, 2020 was a year like none other, especially for musicians. Live performances, long-planned tours, teaching, recording and more were abruptly halted in March, and many of us saw an entire year's income disappear in an instant through numerous cancellations. Venues that have become familiar and welcoming workplaces to us closed their doors, some permanently.

Many Local 1000 members have taken this situation and made it work for them. Online concerts through Facebook Live, Zoom and YouTube are everywhere. One of our most popular Cyber Union Halls was presented by past Presidents John McCutcheon and Tret Fure. In this workshop they described the tools they are using and recounted their experiences in setting up their online performance platforms. They both continue to be successful in the online world.

Ben Deschamps (Heather Dale Trio) of OnlineConcertThing.org described his experience this way:



"Lockdown saw us unable to tour or perform live: tours of the States and of Scandinavia and New Zealand dematerialized instantly, as did all offstage sales. Heather and I have made 100% of our living from our music for the past 16 years, so this was a bit of a problem.

However, back in October 2019 I had created OnlineConcertThing.com, because ConcertWindow had disappeared, and friends who couldn't tour had asked if I knew of any alternatives. "I'll just make one myself!" I said. "How hard can it be?"

What had originally been just for friends who couldn't tour because of personal circumstances became a lifeline for many performers who couldn't tour due to the pandemic. I'm pretty

proud of that and running OnlineConcertThing has kept us pretty busy, too."

Rik Palieri has also found a bit of a silver lining. He discovered that through live streaming he was reaching many more people than ever before. He continues:



"I set up a simple home studio exclusively to do my live streams. A local radio station liked the way I was reaching out to the community and asked me to do a weekly program from my studio that they could bounce on to their station and onto Facebook. During this time, I had just published a new book called "Banjo Man—Adventures of an American Folk Singer" of many short stories from my years out on the road. Combining my music with reading stories from my book turned out to be a perfect fit for the new radio show that I called "Songs & Stories for Hard Hitting Times." Right from the beginning I could see that these streams were attracting hundreds and sometimes thousands of followers as they were shared over and over again.

As more people followed my streams and heard me read the stories from my book, I was getting asked by the media to do a few interviews. As in-person interviews were no longer possible, I was asked if I could do a Zoom interview. I had never heard of Zoom but after using it a few times I realized that a whole new doorway of possibilities had opened. Soon I was using this new technology to do my own interviews, teach lessons, do school concerts, join song circles and connect with many musicians around the world."

Steve Eulberg has been online for many years, starting as JamPlay's first guitar teacher in 2015. Launching DulcimerCrossing in 2009, he began to teach online using filmed lessons and also began exploring virtual private lessons, first with Skype

then Zoom. Steve states:



When the Pandemic began, I was teaching about 20 hours a week of preschool music classes and all of that disappeared in a flash, together with all of my performance bookings. Just like everyone else. With coaching from Erin Mae Lewis I was able to visualize, and re-package the festival workshops I have given in the past 20+ years into 6 one-hour classes delivered on Zoom. I have just begun my winter session and am making plans for what I will teach in the spring, summer and fall of 2021.

This has all been a work in progress, but it is also possible because the market has changed, and people have found the capacity and skill to take part in online class offerings that they would never have considered before. Many of my previous in-person private students confess relief at not having to participate in the Bay Area commute to my studio.

These are just a few examples of Local 1000 members who looked at the situation in which we all find ourselves and have either taken existing skills or learned new ones and applied them to their current work lives. We are all looking to a future when we can return to live performance, but the pandemic has given us opportunities that are useful now and will continue to be in the future.

Online Concert Thing website:
www.onlineconcertthing.com

Ben Deschamps:
ben@OnlineConcertThing.com

Rik Palieri: www.rikpalieri.com

Steve Eulberg: www.steveeulberg.com

Erin Mae Lewis: www.erinmaemusic.com



Member Profile: Elise Bryant

Anyone who attends the Great Labor Arts Exchange (GLAE) immediately becomes acquainted with Local 1000 member Elise Bryant. Her powerful voice rises up to welcome attendees and call the group together throughout the weekend. As Executive Director of the Labor Heritage Foundation, the sponsoring organization of GLAE, Elise's positive, warm spirit infuses the event, which brings together labor activists, educators, and artists to share creative arts in strengthening the labor movement.

An actor, singer, playwright, director and educator, Elise has spent a lifetime combining activism with the arts. As a program associate for the Union Minorities/Women Leadership Training Program at the University of Michigan's Labor Studies Center, she organized Michigan's first Latino Workers Leadership Institute and coordinated the Michigan Summer School for Women Workers, as well as the Black Men in Unions Institute. She also served as the artistic director of the University of Michigan's labor theatre project, "Workers' Lives/Workers' Stories."

As a professor at the National Labor College at the George Meany Center in Silver Spring, MD, where she taught for 35 years, Elise inspired thousands of students. In 1989, she founded the DC Labor Chorus, a musical ensemble composed of union members from the Washington, DC area, which sings at rallies, demonstrations and picket lines. She has been the director since its inception. The chorus has been called "the musical arm of the resistance," and has been at the forefront of activist gatherings over the last four years.

In addition to her involvement in theater productions in the DC area, Elise is a member of the National Writers Union, and wrote the script for the documentary, "Porgy and Bess: an American Voice," which aired on PBS in 1998. She is currently collaborating with Local 1000 member Charlie King on "Queen of the Night," an autobiographical play with music.

Elise is a lifetime member of the Industrial Workers of the World (also known as the Wobblies), and Vice President of Communications Workers of America/Newspaper Guild Local 32035. In 2017, she was elected President of the Coalition of Labor Union Women.

Given her extensive history of leadership in the union movement, it is no surprise that Elise's work has been celebrated by several prominent labor organizations. In 2012 she received the Lifetime Achievement Award from the United Association of Labor Educators. In September 2020, she was given the Sol Stetin Award from the American Labor Museum.

But through all her accomplishments, it's Elise's ability to inspire others with joy and positivity that stands out. Fellow union organizer and educator Matt Bates summed it up by saying, "Her art, her politics, her way of being, all blends into one. When she sings, you can feel the age-old longing to live without oppression, war and bigotry. When she speaks, you can feel the radical impulse to stand with your fellow workers all around the world. When Elise conducts a choir or hosts a workshop, you can see the beauty of collective action unfold right before your eyes."

Or, as Representative Jamie Raskin (D-MD) noted in a recent Washington Post article, "Elise Bryant is kind of like our Emma Goldman." If she can't sing, he said, "she doesn't want to be part of your revolution."



In Partnership For the Long Run

By Joe Jencks

Margie Rosenkranz and Eighth Step Concerts in Schenectady, NY were among the first presenters I ever worked with who specifically asked me if I had a union contract for them to sign. Committed to supporting the labor movement, the Eighth Step regularly employs union musicians and stage crew and signed on early as a Local 1000 Fair Trade Music venue.

So I was delighted to work with Eighth Step Concerts for a live-streamed show in December of 2020. I was originally scheduled to offer an in-person show last spring, but it was postponed indefinitely due to Covid-19. Clearly an online performance would be a better option. Once we settled on the date, Margie suggested that it would be easier to get media attention for a thematic show. We came up with the title “Roots & Wings,” focusing on songs related to my Irish heritage. Even though I am a dual US/Irish citizen, I rarely get hired specifically for the Irish and Celtic facets of my work, so this seemed like a great direction in which to go.

I set up a YouTube Link on my own channel, and the Eighth Step promoted the concert with enthusiasm. Margie got both print and broadcast media promotion for the show. The Eighth Step advertised to their lists, and I advertised to mine. Many of my concerts these days run on donations, as did this one. I have found that people are more generous when you don't suggest a maximum donation. And

for every person who donates little or nothing, there are people who will donate much more than a ticket price would have been. Margie as always, offered to underwrite the concert with a solid guarantee and to sign a union contract. The night was a smash success both in attendance and revenue.

The concert is on my own YouTube channel and most of the donations were made directly to me. I retain control over the content, and we settled up on the finances with ease and transparency. I know that this model will not work with every artist and every venue, but it was joyful for us to see how more than 15 years of working in partnership during the before-times translated into a successful online event. Solidarity thrives when each partner in the process is looking out for the collective good. The venues and presenters have a personal stake in the artists, and we have a vested interest in their well-being. The power of that partnership is transcending the times, and that gives me hope.

www.joejencks.com

Joe's concert for the 8th Step can be viewed here:
<https://youtu.be/8fICMDd8t14>

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Local 1000 Welcomes Matt Watroba as New Midwest Representative



The Local 1000 Executive Board is pleased to welcome Matt Watroba as our new Midwest Representative.

Matt is first and foremost a community singer. He has a knack for picking the perfect songs and stories for the audience in front of him. In concert, at a festival, in a library, school, or park, you can count on a performance that will get you singing, make you laugh, and leave you feeling a little bit better about the world we live in.

Many know Matt from his years as the host and creator of the popular “Folks Like Us” program, a position he held for over 20 years on WDET-FM In Detroit. He also produced and hosted the syndicated, “Sing Out! Radio Magazine” heard on the XM Satellite network as well as the internet service Folk Alley. He is currently the host of “Folk with Matt Watroba” on WKAR Michigan State Public Media. In 2019 Matt, along with his life-long musical

partner Robert Jones, co-founded the Detroit non-profit, Common Chords. That same year, Matt was inducted into the Folk DJ Hall of Fame at the Folk Alliance international conference in Montreal.

Matt sings and writes songs of compassion, inner strength, humor, and everyday living. He was awarded “Best Overall Folk Performer” by the Detroit Music Awards for the year 2000, and his long list of credits include the Ann Arbor Folk Festival, the Detroit 300 Celebration, the Ark, Louisville's Kentucky Music Weekend, the Fox Valley Festival (Chicago IL), the Old Songs Festival (Guilderland, NY), Owen Sound Summerfolk (Owen Sound, Ontario) and hundreds of school and community presentations throughout the Great Lakes region.

www.mattwatroba.net



A Message From Our Outgoing President

Dear fellow members,

This has been a year like none other. Little did I know, when I agreed to stand for the position of President of Local 1000 in 2018, that today we would be navigating through the effects of a worldwide pandemic that has ended touring for the foreseeable future.

Faced with this unprecedented situation, I'm incredibly proud of how Local 1000 members have sustained each other this year. I know I would be in far worse shape without the help of my fellow members. Perhaps you got a call from a member of our Solidarity Team. Maybe our tech team helped you move your work online. You might have attended a Local 1000 coffee hour to connect with fellow members. Many of you received some much needed funds from our Emergency Relief Fund, thanks to the generosity and work of members. You may have consulted the guidelines drawn up by the Fair Trade Music Committee to negotiate a fair wage for an online show. We were there for each other in so many ways, when we all needed it most.

Your board has worked incredibly hard to make all this happen, and our staff went above and beyond to make sure services to our members continued despite the closure of the office. But our members really came through.

The landscape for independent musicians is changing at a dizzying pace. Many of us find ourselves out of music work, or severely

underemployed. Government programs have helped some of us, but not enough. Those who are working are faced with the challenges of safeguarding good working conditions, negotiating for decent pay, and protecting our intellectual property as our places of work migrate into our bedrooms and basements, and our performances live online forever.

Local 1000 is uniquely placed to take on these challenges. We are the only local in the AFM that caters specifically to independent musicians, and we are the only folk music organization that is specifically for musicians. We understand the issues that need to be tackled. We don't know exactly what the future will bring, but 2020 showed me that Local 1000 can be a powerful force when we mobilize together.

As I step down from my position as President, I do so knowing the organization is in very good hands. This is a crucial moment for us and I believe we can meet it. I am standing by to help, and I hope you will join me in continuing to keep Local 1000 strong and vital into the future.

In solidarity,

Eve Goldberg

Your Past President



Beth Cahill, Our Secretary-Treasurer



Beth Cahill is a singer, instrumentalist and writer of songs, who weaves her love of people, travel, food and irony into stories with melodies. Every performance is a journey: an opportunity to take people from the desert of west Texas to an Andean

mountain village, or to a gas station in northern Ontario.

Based in Wakefield, Quebec, Beth tours as a solo performer, with the folk trio the Malvinas (fellow Local 1000 members Gina Forsyth and Lisa Markley), and with bass virtuoso Susan Cahill (who also happens to be her sister). She has been a finalist at the Kerrville New Folk Contest and the B.W. Stevenson Singer-Songwriter Competition, as well as a CBC Canada Writes semi-finalist. She is also part of RealWomenRealSongs, an online collective of women musicians committed to writing a song a week for one year. She has appeared at The Kerrville Folk Festival, Festival Memoire et Racines, The New Orleans Jazz and Heritage Festival, Festival International, WFMT's Folkstage, and Bass2012 Copenhagen.

Beth has been a member of Local 1000 for over 20 years and was appointed Secretary-Treasurer in early 2020.

Beth says, "Working with the Board and volunteers over the past year to support members to get through COVID-19 has been a challenge and an honor. It has been empowering to witness the commitment our members have to support fellow musicians during the pandemic and to work to build back an industry that is fairer, more inclusive and works towards gender and racial justice. I am really looking forward to 2021. I plan on continuing to make music, learning to make sourdough and working with my Local 1000 community to make this world a better place."

<https://bethcahill.ca/>



How Can I Help Local 1000?

Since the start of the pandemic, the Local 1000 Solidarity Team has been busy contacting all our members to check in and see how we can help during this difficult time. One of the most common questions members have asked in return is, “How can I help Local 1000?”

It’s true—it’s not just our members who need help at this time. It costs money to run Local 1000. We are losing members due to the pandemic, but we still have to meet our obligations to the AFM, compensate our staff, and pay our bills.

So how can you help Local 1000?

By paying work dues or estimated work dues, or by making a solidarity pledge.

Work dues are the lifeblood of any AFM local. A large portion of your annual membership dues go straight to our international union, the American Federation of Musicians. Your work dues are the payments that we get to keep. Work dues sustain a local and allow its work to continue.

Most locals of our size have at least one collective bargaining agreement (CBA) with a large permanent organization like a symphony, opera or musical theatre. Those CBAs provide a steady stream of work dues to the locals involved. Local 1000 is the largest local in the AFM without such a significant CBA. We don’t have the benefit of regular work dues from an organization that employs a large number of musicians. We do get a small stream of work dues from members who file union contracts, or who have artist CBAs with us.

But, according to our by-laws, **members are responsible for paying work dues on all “musical services”:**

Section 4(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 two and one-half (2.5) percent of the applicable scale wage with the exception of work dues on recording contracts. Work dues on recording contracts shall be computed at the rate of three and one-half (3.5) percent.

If all Local 1000 members lived up to that responsibility, we would have a chance to survive in the long term. **Unless more members regularly submit work dues, Local 1000 will not survive.** We know, however, that work dues simply aren’t practical for all of our members; so we have alternative ways you can support your local. Here is your guide to work dues, estimated work dues, and solidarity pledges—and to helping your union survive and thrive.

Work Dues

Work dues are fees you pay when you file a contract (LS-1 or

LPCC) with your AFM local. Filing a union contract is a good idea for all kinds of reasons, but it also automatically includes the 2.5% work dues that you owe to the union, so it helps Local 1000 when you file a union contract.

If the idea of filing a contract for every single gig seems overwhelming, there’s an easier option for U.S. members. U.S. members can incorporate and set up an artist CBA with Local 1000. They then make one payment per month to cover all their work. This is also great for Local 1000 because a consistent amount of work dues comes in every month. For more information about setting up a CBA, call the office at 212-843-8726 or email together@local1000.org.

Estimated Work Dues

Recognizing the fact that not all members file contracts, we have established **estimated work dues** (formerly work dues equivalency). Estimated work dues are fees that you pay on non-contracted work. If you are working but not filing contracts, you should be making a monthly estimated work dues payment based on scale wages for that work. You can estimate this from a yearly average. For example, if you do 30 regular concerts each year (\$250 minimum scale each) and 20 small venue/club concerts each year (\$120 minimum scale each) your yearly total would be \$9,900 in scale wages and your dues would be \$247.50 or \$20.62 per month. You can easily set this up as a recurring monthly payment.

# of concerts	Concert type	scale	total	x 2.5%
30	Solo concert	250.00	7500.00	187.50
20	Solo small concert	120.00	2400.00	60.00
Annual Est. Work Dues		250.00	9900.00	247.62
Monthly Est. Work Dues				20.62

Those of us who do other kinds of musical work, such as teaching privately, songwriting on commission, music consultation, or anything else not covered by a performing contract, can use estimated work dues to forward a portion of that income to Local 1000. Estimated work dues are just that—an estimate. Based on the idea of 2.5 percent of scale, it is up to you to determine your obligation to the local.

Solidarity Pledge

What if you are not performing musical services right now but

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want to support Local 1000? We have many members who have retired from actively making music, or who have regular day jobs and don't play music as a primary form of income. If that describes you, you can make a monthly or annual **solidarity pledge** of whatever amount you choose to contribute.

How Do I Set Up an Automatic Recurring Payment?

You may be wondering, "How do I set up my monthly payment to Local 1000?" Fear not, we have the answer!

Visit local1000.org/pay-work-dues, where you can make a one-time payment, or set up a monthly recurring payment for work dues, estimated work dues, or a solidarity pledge. It only takes a few minutes. Don't put it off. Do it now. Help Local 1000 so Local 1000 can be there for you!

IMPORTANT NOTE: Work dues may be tax-deductible as "professional fees," but we have heard differing opinions on this point. Please check with your tax specialist to confirm.



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