

LOCAL 1000

North American
Traveling Musicians Union



NEW DEAL

SPRING/SUMMER 2010

Will the 2010 Convention Bring Needed Change?

by John O'Connor

For decades the American Federation of Musicians met for their convention every two years to carry on the business of the union. As with other unions, the AFM has been in decline for many years and in part, as a cost-saving measure, the delegates at the 2007 Convention voted to meet every three years instead of every two. This year the first tri-annual convention will begin on June 21 as the union continues to lose members and locals. Though this may seem like a grim opening to a pre-convention newsletter, there is that enduring truth that out of crisis springs opportunity. In fact, there is much to look forward to as new leadership in the union brings energy and promise that has not been seen in a very long time.

The 2010 convention will likely see controversy. Elections of officers take place at each convention. President Tom Lee at the time of this writing appears unopposed, but no one will be surprised to see a challenger emerge from the convention floor. All candidates are nominated from the floor on the second day of the convention, so anything can happen. Without editorializing, it is safe to say that Lee has become a polarizing figure in the Federation. His skirmishes with the Recording Musicians of America (RMA) are well documented. Recent questions over the latest controversy involving the AFM's unauthorized downloading of data from Local 47's (Los Angeles' stronghold local of RMA influence) computers has left Lee with a lot of explaining to do.

A number of new names are being considered for election to the AFM's Inter-

national Executive Board (IEB), among them local leaders who understand the need for organizing and reordering the Federation's priorities. Many of us in Local 1000 have been harping for years that serious organizing plans on the Federation level are long overdue. New York's Local 802 and Nashville's Local 257 have recently elected new leadership that believes in organizing. Both locals' presidents are candidates for the IEB.

In addition, Bruce Fife, President of Local 99 in Portland, Oregon is running for Vice President. Fife has used his leadership in Portland to develop something known as the "Fair Trade Music" campaign (fairtrademusicpdx.org), organizing musicians to fight exploitation in that city's club scene. The AFM's Freelance Dept. has begun doing its own tracking of exploitive gigs by the creation of Venuology.com, a site that allows musicians to rate venues they have played. Local 802 in New York is beginning to approach organizing "indie" musicians and has expanded its organizing goals to include nightclubs which have remained unorganized for years.

New leadership in the AFM would mean a great deal to Local 1000 as well as other locals that want to revitalize the musicians union but lack a strong commitment to organizing from the Federation. As an organizing local that broke the paradigm of the geographical local, we have gotten virtually no support from the Federation under the current leadership. In fact, as readers of *New Deal* know well, the Federation has attempted on numerous occasions to get in the way of our mission.

But with more cooperation from a dynamic IEB, much could be done in concert with Local 1000's efforts.

And not just Local 1000. Local 802 recently made a presence at the Jazz Education Network conference in St. Louis. The Justice For Jazz Artist campaign, which has been trying for the past 17 years to bring union benefits to jazz musicians, set up a table to spread the word. Numerous jazz musicians from around the country asked, "Will the Justice for Jazz Artists campaign be expanding its goals beyond New York City?" How do Local 802 union representatives and activists answer that question when the AFM has no such plans? Again, a dynamic, imaginative, energetic leadership at the national level could do much to expand such campaigns.

For Local 1000, [Venuology](http://Venuology.com) could be put to good use in cataloguing gigs within the acoustic music field if more effort was made to coordinate efforts between the AFM and Local 1000. There is no need for friction between the Federation and any of its constituent locals or player conferences. [Venuology](http://Venuology.com) is a good start and the Federation should be congratulated for allowing its imaginative staff to launch it. But a full blown organizing effort of the musicians for which [Venuology](http://Venuology.com) is suited needs to be undertaken. The Federation needs to find the resources to get something moving in a major way. Something dramatic needs to be done to turn around the trend of falling membership numbers. It isn't going to happen by itself.

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

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LOCAL 1000

The summer issue of New Deal is web-based. There is much interesting and important news here and we hope you will take the time to read it thoroughly. We know that some of our members are without computers much of the time, so if you would like a print version of this issue, please contact the office and we will send you one.

Make sure to read the articles on our fun fundraisers and the gathering planned for next May at the Highlander Center in eastern Tennessee.

The next membership meeting is in November at the Northeast Regional Folk Alliance (NERFA) conference in Kerhonkson, NY, which will be held the week of November 11-14.

Early notice: Nominations for Secretary-Treasurer and Vice-President of Local 1000 will be open this fall at the publishing date of our fall issue. Nominations close at the fall membership ming. These positions are three-year terms.

Local 1000 on Facebook—
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NEW DEAL is the official organ of the North American
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On the Road... In Ireland

by Mark Levy

These are excerpts from emails Mark submitted, detailing his recent (early 2009) Irish travels seeking out traditional Irish music sessions.

Thursday, January 1 — Dublin

So, my second day in Dublin and I ventured out of the hotel into the town centre (Temple Bar) for a musical experience. Booking the Pub Crawl through an entertainment agency is not my idea of enjoying the traditional music and the craic (atmosphere and conversation), but after researching which pubs might have music Jan. 1 eve, I decided it might be best to have a guide. We were treated to a crawl of three pubs in two hours. I've learned that performing this instrumental music devoid of dancers is a recent art, beginning in the 1960's with The Dubliners. The old style (Se Nos) of singing goes back farther and is really a form of storytelling. Those are the songs I'm most interested in hearing.

I had been asked if I played and told that there would be time at the end of the night for visitors to sing. At the last pub, when they asked for singers or players, they specifically warned not to play Irish songs if you were not from here, as they want to hear something different. I sang a Yiddish song instead. This was well-received.

Sunday, January 4 — Omeath, Cooley Peninsula

Music at the Carlingford Arms: George Dinsmore played a couple sets to a very small crowd. I requested a local song, and he played Farewell to Carlingford. I'm told Tommy Makem popularized the song, as he lived not far from here. I noted George played left handed with the strings reversed. Besides some of the older immigration songs, he sang some of the Lightfoot, Dylan, Ian Tyson songs that have been popular here for years. They also like our country music in many places. Liam Clancy lives across the lough in Down, as does Tommy Sands.

Thursday, January 8 — Omeath, Cooley Peninsula

I went to a pub sporting a sign reading "Folk and Blues Thurs." When they told me it wasn't happening this time of year, I pulled out my guitar and gave them a set on my own. People are very appreciative of musicians, and demonstrate it loudly, especially after a few pints. There was a man at the bar who called his 20 year old son, who finally made it in. He's learning guitar and is a big fan of Bob Dylan. We had a nice chat and I loaned him my 12-string to try for a bit.

Sat. January 10 - Falcarragh (The Uneven Edge), Donegal in the heart of Gael cultural region

There is a palpable change between our stay in the east and this west coast region. Gaelic is spoken in the shops and pubs here. We heard a grandmother reciting a Gaelic nursery rhyme to get a two year old to eat his birthday lunch.

I had asked around at each pub whether they would have music that night. One of the pub owners knew there would be a group coming in to the Shamrock at 10:30 from Belfast to play and sing. We showed up a few minutes early, and like clockwork ten people, six musicians included, walked into the session room and proceeded to play up a storm. They have come for one of the musicians' birthday. The pints are flowing, the pipes are blowing, and the turf fire is glowing as I listen to half a dozen musicians fire up jigs and reels and an occasional song. One singer (I tried to get his name later) sang "The Bold Finian Men" so well it made me want to learn it, and I was told he has a good following in Belfast. He sings an original song later about the earlier troubles in that divided city, which I am trying to find, as it was a great one. He

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wrote some contact info down for me at the end, but I haven't been able to make it out as yet. (It's a bit harder for me to understand the English here in rural Donegal, though I do know when they are speaking Gaelic. The brogue gets thicker after a few pints, then they have a few and I begin to understand better.)

There are two women playing excellent 4-string banjo, an instrument appropriated by the Irish relatively recently and adapted to the rhythms and staccato dance tune picking style they play on fiddle and pipe. Later, at the end of the evening, I explained a bit about our 5-string banjo, and the frailing (or in my case flailing) of the old time tunes from Appalachia and the Ozarks, though I had not brought one to demonstrate.

(BTW- Aer Lingus allowed my big 12-string on board without the slightest question. I just walked on with it.)

The usual protocol I follow at sessions here is to lay back and listen for at least an hour before I even bring in my guitar or drum or let on that I sing. I want to hear the music as it's played and sung here and get a feel for the musicians who are playing. Want to avoid the session becoming about my visit from the US and my music, but inevitably I am moved (when asked) to join in. They know when you are a visitor, of course, as soon as you speak. At this time of year, I am one of the only foreigners in the area, although we do run into transplanted English and Scot players, and even a French convert to the music in pubs later, but no Americans.

I am also a bit shy about singing an Irish song for my turn, though I will heartily sing along with the ones I know that are played. This partly due to the earlier Dublin Pub Crawl advice to sing songs from your own country and tradition, but mostly because I have a great amount of respect for music in whatever country I visit, and prefer to hear it played as it has been done there for generations. That's how I learn. So when the time comes and I am asked, I might sing a blues, a 60's folk (they love Dylan), or an old Yiddish or Ladino song.

Mon., Jan. 12 Bunbeg, County Donegal

The session is at Teach Hudi Beag. Bunbeg, in Gweedore (Gaoth Dobhair). I park and enter the pub, order a Guinness, and begin to peruse the walls, which are adorned with pictures of the groups that first got me interested in the music: Clannad, Bothy Band, Altan. There is also a poster from the 1992 Irish Festival at Fort Mason in San Francisco which included Altan. The man for whom the pub is named is himself a fiddler who will convene the session. I am early at 10 PM, and he walks over before anyone else arrives and asks, "Where are you from yourself?" we strike up conversation about San Francisco - where I gather he has at least one brother - and the local musicians who have "made it" from Donegal. The famous O'Domhnaill family of singers, Mícheál, Triona, Maighread, all migrated to Donegal to form various bands, most notably Bothy. Hudi then points to a man at the bar having a pint who is their brother Conall and will join the session on guitar. The Brennan family, including father Leo, Eithne or Enya (yes, the Enya), Maire, Ciaran, and Paul grew up 5 miles away. Leo has a pub there in Crolly (of Crolly Dolls fame, a popular Irish gift) where they all started in the 1970's. I will be going there in a few days. Members of Altan, notably the band's fiddler and singer Mairéad Ní Mhaonaigh, are also local.



The musicians include Hudi on fiddle, Conall on guitar, Dominic on uilleann (or elbow) bagpipes, Seamus on bodhran, and David, a transplanted British fiddler from southern Donegal. Hudi bids me sit with them, but I tell them I want to hear the music played by people who know it best. "I hope you're not disappointed," he shouts back. From this point on, their conversation is in Gaelic, as I am sitting at a table away from the circle. Jigs and reels predominate, but a slow air on the pipes catches as the turf fire reflects on the walls. After about 45 minutes, Seamus sings a song in the sean nos (old style), just voice with lots of liit. The entire bar hushes. I turn

my recorder on, not able to resist this beautiful and haunting melody. Hudi knows I am interested in this singing, and he motions for me to come and sit by them. Seamus translates the song for me, which is about a woman who writes from America after losing three (or four?) brothers in separate accidental drownings. It is a keening (mourning) song in an ancient tradition that I find irresistible.

It is then that Hudi says, lets have a song from yourself now. I get my guitar from the car, and come back to play a Ladino song of mourning, explaining a bit about the language and whence it came. A few more tunes are played, and Seamus asks for a song from California. I do one of mine about nuclear power, a traditional country sounding song with yodeling, which receives a warm reception from the bar.

Tues. Jan. 13 Session: Teach Bhillie (Billy's House), Gort a' Choire (Gortahork) Donegal

Gort a Choire means "field of corn or oats", as we are planted firmly in farmland here in Northwest Donegal. If you'll forgive the crass analogy, visiting music sessions in Ireland is somewhat like playing the slot machines. Dropping in like a coin, you never know if you're going to find two fiddlers and a drummer, a piper an accordion and a banjo, or 17 musicians, half of whom are not Irish but try harder. Regarding the latter, there's nothing like the zeal of converts for structuring a session. Dropping in, there were five or so musicians, two of them locals, an English fiddler, a transplanted French fiddler, and a Scot guitarist loaded on rum and cokes. Later on, the woman (owner?) behind the bar joined in on bodhran and then fiddle. Another bodhran player, who also played guitar and sang, straggled in about an hour into the session. Some of the folks knew each other from the local Irish music school and played well together from written music. As usual, I laid out of the circle until late, then contributed some non-Irish ethnic music. There was a guy seated at the bar who kept yelling out requests for Beatles, or Eagles, or other non-mammal bands. Scotsman had expressed interest in blues and jazz, so I sang a Blind Willie McTell tune. Well, at least his name sounds Irish...

They want to know everything about visitors, who you are and what you play. I am aware of this, which is why I leave my contribution towards the latter part of the session. A minor secondary reason for this is they will buy you as many pints as songs and if you sing early and stay long enough, you will not be safe driving home.

Slán go fóill. Sláinte chuig na fir, agus go mairfidh na mná go deo! (Look it up.)



Member Profile:

Larry Long: Bringing the Stories to Life

Larry Long is an inspiring man. He brings considerable experience and talent to the stage, and a set of convictions that have guided him through a luminous career. But with all he has accomplished, he remains most enthusiastic about his work facilitating musical experiences for others, and using songwriting as a vehicle for sharing stories with the wider world. And he uses his gifts in some remarkable and unusual ways.

When I spoke with Larry, he had just returned from working with the Southern Poverty Law Center, writing songs with incarcerated youth in Mississippi. Long reported that the SPLC just won a lawsuit that will help end



some of the inhumane abuses of children confined in juvenile detention centers in the south.

The songs he co-wrote with these young people will be showcased with the youth at a Juvenile Justice Conference in New Orleans mid July.

Long says, "I applied the same songwriting process I use in my program, *Elders Wisdom, Children's Song* supported by my nonprofit, Community Celebration of Place. I simply listen, ask questions, and facilitate the transformation of their thoughts into verse." And Larry has been

doing this for years, all over the U.S., with many different sorts of people. Long continued, "At the end of May I will be traveling to Washington DC to facilitate songwriting through the *Coming Home Project* with Iraq & Afghanistan veterans, their partners, spouses, and kids. I will also be part of their retreats throughout the summer in San Antonio, San Diego, and San Francisco."

In the 70s Larry traveled with a fiddle-player, hopping freight trains and playing in VFW halls. In the early 80s Larry began to record for Flying Fish. In the 90s he got married and had a family. For the last 12 years, has been working closer to home. He has been working with youth and elders to document their lives and make sure this "water from another time" keeps finding its way into the cups of future generations. Long says he now has songs from elders, from every continent. "Diversity and dignity work is becoming more and more of a center point of

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Putting the "Fun" in Fundraising

No one needs to read in these pages that these are hard times. As the subjects of people's entertainment needs and the recipients of their disposable income, we know that both are hard to come by these days. Same for your Union Local.

Work dues are the lifeblood of any AFM Local. Annual dues don't come close to running our operations, especially when a sizeable chunk of it goes to the International. No, it's contract filing and CBA's (collective bargaining contracts) that float our financial boat. And when our membership is working less, it directly affects all of us. Add to that the extraordinary demands on our Emergency Relief Fund recently and like each of you, we've had to get creative and flexible.

Your Executive Board has responded with a number of cost-cutting measures. We've

reduced the size of the EB by 2 members, cutting travel and per diem costs. We're doing more Skype conference calling. We've reduced the number of days we're at Folk Alliance. And we've decided to have some fun.

Fundraising is always a tricky thing. Ideally, it's provocative, participatory, and profitable. Oft-times, it's none of these things. But we think we've got a couple of up-coming fundraising efforts that will prove to be the exception.

First, thanks to the generosity of the Deering Banjo Company, we've got a Pete-Seeger-style Vega long-neck banjo (the kind Pete's played for years) and Pete, a founding member of Local 1000, has autographed the banjo and spent a morning playing it. (The video of this is currently up on the Local 1000 www site and on youtube.) We'll be auctioning the banjo on ebay starting June 14th. The auction will run for 10 days. The profits will help boost our Emergency Relief Fund and Local 1000's organizing efforts.

Our second fundraiser is the inaugural Local 1000 Bowling Tournament. Really. A number of us have been a part of fundraising bowling events and they're a riot. Like the Relay for Life and similar events, participants get family and friends to pledge a certain amount per point and then we have at it. Obviously, being a non-geographic Local we're not all going to gather at the same bowling alley and take it over for a day. Now, this happens over a two-week period, with teams sending in their scores and final tallies determining the winners. We're hoping that members, friends, supporters, and erstwhile bowling nuts across North America



will spend an afternoon or evening knocking down pins, knocking back a few, and helping our Emergency Relief Fund and organizing campaigns.

The Bowling Tournament will begin on July 14th, Woody Guthrie's 98th Birthday, and will end on July 28th. Trophies will be given for highest team score, highest individual score, most money raised, lowest team score, lowest individual score, and most gutter balls. Information on how to put together teams, rules, etc. will be available on the Local 1000 homepage, www.local1000.com.

Hard times don't have to be devoid of fun. In fact, if they are, we'll not survive them. So these events can help us have both a good time, and have a brighter future. So roll up your sleeves, put a bid on the banjo, polish up your bowling ball and let's have a good time.



Artwork by Woody Guthrie, courtesy of the Woody Guthrie Archives. Used with permission.



MEMBER NEWS

Do you want to announce New Releases, Projects, Events, Births, Deaths, Marriages etc.? Send information to Joe Jencks via joejencks@hotmail.com. Please specify in the title that the message pertains to: Local 1000 Member News. Please limit descriptions to 100 words or less. Thanks.

New Releases

Elise Witt—Valise, CD. A suitcase of Global, Local & Homemade Songs, the disc traces Elise's musical journey from her roots in Switzerland to her longtime home in the southern US. Valise includes many contributions from Local 1000 members including: John McCutcheon, Rosi & Brian Amador, and Deidre McCalla. Plus, a poem by Pete Seeger and Jim Musselman which Elise set to music. The disc also features multi-instrumentalist, Mick Kinney (Elise's partner). www.EliseWitt.com.

Linda Allen—Here's to the Women! - CD. Celebrating 100 Years of Women's Journey to Justice. Washington State is celebrating 100 years of the vote for women, and Linda will be touring her multi-media presentation and new CD, "Here's to the Women!", in over twenty-two cities around the State, supported by the Inquiring Mind program of Humanities Washington. For more information: www.lindasongs.com.

Kerry Clark—On the Road to Human Being-CD. Kerry's recent credits include, the Challenge Day theme (global educational program), Be the Change. He also composed the love song for the movie Corn Hole, This is Love. Kerry has written over 300 songs for the national non-profit Songs of Love; an organization that facilitates personalized songs written for chronically or terminally ill children. www.KerryPatrickClark.com.

Al Hirsch—Northwest Legends Volume 1. -CD. Alleyoop Music © 2010. Contains NW traditional ballads, The Frozen Logger, The Old Settler, and When the Ice Worm Nests Again. Plus original compositions: The Denny Party, The Great Seattle Fire, and The Wild Man

of the Olympics. The disc contains 15 tracks. For more information: www.alleyoop.us.

Jeni & Billy (Jeni Hankins & Billy Kemp) —Longing For Heaven—CD. Recorded in the dead of winter at a borrowed cabin in the Carolina mountains, is a sparse, emotional, and sincere representation of Appalachian Folk. With an intimate feel, the songs ask intimate questions about that most intimate of places, home. Home on Earth and home in Heaven. Jeni is a coal miner's granddaughter and comes from a family of UMWA union members from Local 6167 in Jewell Ridge, VA. www.jeniandbilly.com.

Travels, Awards, Announcements & Other News

Andy Antipin—On The Radio. Andy will take over as DJ for a well-known radio show on Princeton's station for about ten weeks over the summer (mid-June to mid-September). The show will run from 7-10pm on Sundays. If local 1000 members would like airplay they can send promo CD's to: Andy Antipin, 431 W. Chelton Ave., Philadelphia, PA. 19144. <http://veryseldom.com>.

Michael Miles—At the invitation of the U.S. State Department, Michael Miles lead a **7-city concert tour of Morocco**, collaborating with American & Moroccan musicians (January 25 through February 4, 2010). Michael is a Chicago-based musician, composer and educator. He is an innovator on the 5-string banjo and is an artist-in-residence at the Old Town School of Folk Music. www.milesmusic.org.

Joe Jencks—At the invitation of the U.S. State Department, Joe Jencks will take a

4-Island tour of the Caribbean (June 24th - July 2nd 2010). In addition to giving concerts in Grenada, Barbados, Antigua, and Dominica, Jencks will lead performance workshops for young people in the islands. Jencks will perform traditional and original songs including music from the Civil Rights movement, Jazz, Blues and Folk. www.joejencks.com.

Tom Nielson—Independent Musician's: Folk Song of the Year for Social Action for his song titled, Heroes Of the Cold War. In addition, the Songwriters Association of Washington gave Tom second place in the Folk Song of the Year category for his song Annie Dunn. <http://tomnelsonmusic.com>

From the International Musician: Page 7—**Alex Pangman had a double lung transplant.** She's now recovered and back playing with one of her bands "Lickin' Good Fried" (husband Tom Parker, Andrew Collins and John Showman - all of Local 1000). Page 8, East Coast Music Association Awards: Female Solo Recording of the year: Water in the Ground by Catherine MacLellan. And Page 4, 2009 USA Songwriting Competition Winner: Cathy Fink and Marcy Marxer "Honorable Mention" for "Jubilation."

Correction

In the last edition of the New Deal, we mistakenly credited an award to Steve Brogen that was actually given to Faith Petric, and much deserved. **Faith Petric received the Best of the West "Lifetime Achievement Award"** from the Folk Alliance International FAR-West Region at its annual conference in Irvine, California, November 7th, 2009. We regret the error. Well done, Faith! Thanks for your years of service to the Folk Music Community.

Member Profile: Larry Long, continued from page 4

my work. My songwriting, performing, and community work has always been interconnected."

In addition to his work as a performer and songwriter, Larry honors the traditions and his heroes. Twenty-two years ago Larry assembled the very first hometown tribute for Woody Guthrie: *Bringing Woody Home*. With the help and guidance of the people and children of Okemah, it was the culmination of a three-year residency. Long spent those years working with the children to bring back the heart and soul of Woody Guthrie by introducing them to Guthrie's songs and the music that inspired him. The work that Long did with the Okemah community grew

into the annual *Woody Guthrie Festival*, still held every year on Woody's birthday.

Larry has been a member of Local 1000 since the mid 90s. He was a member of the Minneapolis local for 30 years, but discovered that Local 1000 could better serve him as a touring folk musician. "Local 1000 was and is a breath of fresh air. It meets my needs in terms of a larger community of like-minded musicians, sharing common interest such as pension, health care, and general support."

I asked Larry if he had any wisdom or advice he would like to share based on his extensive and diverse career. He said simply,

"Stay true to your vision. Follow what you feel called to do. Be kind, but avoid compromising your ideals. Always think farther down the road in terms of who you are and where you want to be."

Larry is now working on a new CD. It will be a collection of recent songs including 4-5 songs about family and about elders. For more information please visit the following websites: www.larrylong.org, www.communitycelebration.org, www.bringingwoodyhome.org, and www.splcenter.org

—Joe Jencks, Membership Services Committee



LOCAL¹⁰⁰⁰

welcomes these NEW MEMBERS

Jake Oelrichs	Dominic John Davis
Arthur O'Brien	Roger Carter
Frederick Jorgensen	Mark Geddes
Paul Murphy	Jack Grace
Andrew Boulos	Daria Grace
David Braid	Bruce Martin
Steve Deasy	Chloe Charles
Hugh McMillan	Mark Palmer
Brad Hart	John Zarra
Roman Tome	Seamus Kennedy
Natalie Dana Edelson	Thomas Juhas

REINSTATED:

Tommy Alesi
Rosi Amador
Brian Amador
Bill Garrett
Ray Bonneville
David French
Andy Blue Antipin
Teilhard Frost



MARK YOUR CALENDARS!

HIGHLANDER RESEARCH AND EDUCATION CENTER

For years many of us have dreamt about a gathering of Local 1000 members that would give us time to relax, reacquaint, imagine. The Folk Alliance Conference, NERFA, and similar events have proven to be too crowded with showcases, workshops, and general craziness to afford us the more focused pleasures of a retreat-style gathering. So we've decided to change all that.

Next year Local 1000 will be hosted by the legendary Highlander Center (sometimes colloquially known as the Highlander Folk School) for a three-day retreat and reunion. Located near Knoxville, TN, the Highlander Center was founded over 75 years ago by Myles Horton and Don West to encourage the ideals of popular education in the rural South. It was here that blacks and whites first met jointly (and illegally) to plot the Civil Rights Movement. It was here that Rosa Parks obtained her training prior to that fateful day when she refused to give up her seat on a Montgomery, AL bus. It was here the song "We Shall Overcome" evolved and spread. It was here activists from around Appalachia met to strategize the anti-strip mining and anti-mountaintop removal movement. It is here that Guy and Candie Carawan still live and help conduct workshops. It is,

quite simply, one of the most remarkable places in America. It is an honor to be invited and we are excited to offer this opportunity to our members.

Our gathering will feature workshops by special, invited guests; songswaps; great fellowship; and a unique opportunity to collectively imagine the Local 1000 of the future.

The dates are still a bit in flux, though they'll be finalized within the next month.

Several things are certain, however:

First, this will be a mid-week event, allowing our membership to book gigs on the weekends on either side. **The dates are Tuesday-Thursday, May 17-19.**

Second, this will be a very affordable event. Dorm-style lodging is available for under \$40/night and three meals a day will cost even less. We will have all the details in future New Deals and up-to-the-minute news will be posted at the Local 1000 www site.

The Highlander Center has limited space, under 50 people maximum, so this will be a first-come-first-served, reservation-only event. Please do not plan or expect to simply "drop in."

We'll send out a notice of final dates and costs via our Local email list within the next month.



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