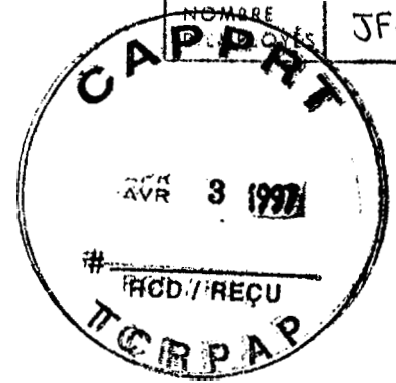


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EFF.	96	07	01
TERM.	98	08	31
No. OF EMPLOYEES	0		
NOMBRE EMPLOYES	JFC		



**Agreement
between**

The National Film Board of Canada

and

**The American Federation of Musicians
of the United States and Canada**

September 1, 1996 to August 31, 1998



THIS AGREEMENT made this 1st day of September 1996

BETWEEN **NATIONAL FILM BOARD OF CANADA**
hereinafter called "the NFB"

AND **AMERICAN FEDERATION OF MUSICIANS**
OF THE UNITED STATES AND CANADA,
hereinafter called "the Federation",
OF THE OTHER PART

IT IS AGREED by and between the parties hereto that the following terms and conditions shall apply with respect to the engagement of members of the Federation by the NFB:

1. This agreement shall come into force as of the 1st day of September 1996, with respect to the engagement of members of the Federation by the NFB. This agreement also applies to coproductions when the NFB is the major partner and to musicians engaged by a primary employer other than the NFB who appear on film while being recorded.
2. Recruiting and other Department of National Defence films for the three armed services which do not go to the public and have no commercial content are specifically excluded from the terms of this agreement on music sound track or music recordings for films produced by the NFB.
3. The NFB agrees to pay to members of the Federation engaged by it at the rates or scales of pay and upon the conditions of employment set forth in Schedule "A" attached hereto and forming part of this agreement, for all music sound tracks and music recordings whether for television, pay-television, compact devices, theatrical or non-theatrical use.

This condition does not apply to members of the Federation who are full-time salaried employees of the NFB and whose duties include composing, music editing, arranging, etc., except when their services are required as conductors, contractors, copyists, and instrumentalists, in which case they will be paid in accordance with the terms of this agreement.

4. In addition to the musician's minimum basic fee as provided for in this agreement, the NFB shall pay nine per cent (9%) of such fee for each musician to the American Federation of Musicians and Employers Pension Welfare Fund (Canada). This amount is to be forwarded with a copy of the Form B contract and a cheque made payable to the AFM-EPW Fund (Canada), to 2255 Sheppard Avenue East, Suite A 110, North York, Ontario M2J 4Y1.
5. On all engagements where eight or more musicians are engaged, including leader, there shall be a contractor who may be appointed playing or non-playing contractor by the leader. He must be present on the entire engagement, and shall be responsible, on behalf of the leader, for engaging the musicians. He shall be responsible for the orchestral conduct, and in all matters shall adhere to the laws and regulations of the local and any regulations of the Federation pertaining to this agreement, and all provisions of this agreement.
6. On all engagements where three or more musicians are engaged, including leader, a playing member shall be appointed Steward by the local in whose jurisdiction they are contracted. The Steward shall report to the local and shall receive payment of ten per cent (10%) over the total musician's minimum basic fee for the engagement.
7. In the production of music sound track for television clips or fillers, excluding all commercial advertising content, not exceeding three minutes in length, the rates and conditions are as set out in Schedule "B" attached hereto to this agreement. There shall be a minimum call session of one hour during which recording not exceeding three minutes may be recorded.
8. The NFB agrees to obtain and pay, prior to each engagement of members of the Federation, all and any licences and fees require to be obtained from or to be paid to the Society of Composers, Authors and Music Publishers of Canada (SOCAN) or any other person, firm or corporation legally entitled to require licensing and/or payment of fees for the use of music with respect thereto and to indemnify and save harmless the members of the Federation and their representatives of and from any and all claims now or hereafter made against them or any one or more of them with respect to each engagement.
9. Intermission of ten minutes per hour away from stand must be given on all engagements, with the understanding that it means ten minutes from the time musicians leave the stands until they return and are ready to play. The producer is privileged to accumulate *two* rests periods. Such intermissions shall not coincide with the beginning or the end of the sessions.

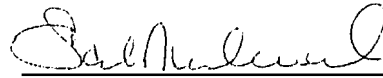
10. The NFB agrees not to score any music sound track or music recording outside of Canada. Except in cases where the NFB is shooting a documentary film in and about a country outside Canada, the NFB may record music relative to a film in such country or countries, only with the written consent of the Federation, which consent shall not be unreasonably withheld.
11. Conditions and fees for copying shall be as provided in Schedule "C".
12. Conditions and fees for arranging, orchestrating and voicing shall be as provided in Schedule "D".
13. Conditions and fees for sideline musicians shall be as provided in Schedule "E".
14. Conditions and fees for electronic music devices (EMD's) shall be as provided in Schedule "F".
15. The NFB agrees to deduct local work dues on a percentage rate basis as provided in Schedule "G". The said deductions will be remitted in separate cheques made payable to the locals and sent to the locals on a monthly basis. Amendments to the percentage rate of deductions may be made by the American Federation of Musicians of the United States and Canada and/or the local(s) by advising the Staff Relations Advisor, Human Resources Branch of the NFB at least two (2) calendar months prior to the effective date of such amendments.
16. This agreement shall remain in full force and effect for two years from the 1st day of September 1996 and shall continue in force from year to year thereafter unless terminated by either party by notice in writing directed to the other party and delivered or mailed by prepaid registered post prior to the 31st day of March in any such year.
17. The addresses of the parties hereto for the purpose of giving notice or reporting hereunder, until further notice, are as follows:

National Film Board
P.O. Box 6100, Station Centre-ville
3155 Côte de Liesse Road
Montreal, Que.
H3C 3H5

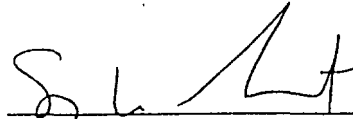
The American Federation of Musicians
of the United States and Canada
75 The Donway West, suite 1010
Don Mills, Ont.
M2C 2E9

IN WITNESS WHEREOF THE PARTIES hereto have executed and signed these presents under the hands of their proper officers duly authorized in that behalf.

NATIONAL FILM BOARD OF CANADA



Sandra Macdonald
Government Film Commissioner



Sylvie Forest
Staff Relations Advisor

**AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA**



Ray Petch
Vice-president for Canada

SCHEDULE "A"

RATES AND CONDITIONS

For a single session, consisting of three (3) hours or less, during which a maximum of thirty (30) minutes of music may be recorded per person..

(September 1, 1996 - \$220.75 / September 1, 1997 - \$225.15)

Engagements of two sessions (completed within twelve (12) hours of time called) may be divided into two periods at the convenience of producer, with no less than one hour (1) between sessions.

All work time consumed between the hours of midnight and 9:00 a.m. shall be paid at the rate of time-and-one-half.

Leader – double musician's fee;

Contractor – fifty percent (50%) over musician's fee;

Steward – ten percent (10%) over musician's fee.

Overtime not later than midnight, per 15 minutes or fraction thereof, per person...
(September 1, 1996 – \$18.40 / September 1, 1997 – \$18.80).

Overtime after midnight, until 9:00 a.m., per 15 minutes or fraction thereof, per person...
(September 1, 1996 – \$27.60 / September 1, 1997 – \$28.15).

Overtime must immediately follow a regular session. All hours not continuous will be charged as additional sessions.

DOUBLING

1. The following doubling by an instrumentalist is permitted without the payment of any additional fee:
 - a) piano and celeste when furnished by the NFB;
 - b) any two of the clarinet family other than bass clarinet or Eb clarinet;
 - c) any two of the saxophone family other than bass saxophone;
 - d) any two of the flute family (except piccolo);

- e) it is agreed that groups such as R and R, or similar, that have been engaged by the NFB in a feature capacity (i.e. not accompanying or acting as a studio orchestra) and further provided that the group is already organized and not engaged individually by the NFB that when musicians are so engaged as a group that doubling regulations will not apply.
2. With the exception of the authorized doubles set out in Article 1, an instrumentalist playing any additional instruments, whether during audition, additional work time, broadcast, recording thereof or therefore, shall be paid in addition to his minimum basic fee, and amount equal to fifty percent (50%) of the minimum basic musician's fee for the engagement for the first double, and twenty-five percent (25%) for the second and each subsequent double.
3. Instruments which a percussionist may be required to play are divided into three (3) sections as follows:

Section 1 (Drums)	Section 2	Section 3 (Mallet and Keyboard)
a) Snare Drum	a) Tympani	a) Orchestral Bells
b) Bass Drum		b) Chimes
c) Cymbals		c) Xylophone
d) Toms-Toms		d) Vibraphone
e) Accessories of a non-chromatic or non-keyboard nature		e) Accessories of a keyboard and chromatic nature

A percussionist must be contracted for only one of the three sections and must be informed by the instructor or leader prior to the engagement. A percussionist may double on an instrument or instruments in one other section only other than the one in which s/he was engaged.

A percussionist may play any or all of the instruments covered by the section in which s/he was engaged without charging a double. When s/he plays any instruments or instruments in one other section, doubling fees shall apply for each additional instrument.

SUNDAYS AND HOLIDAYS

All work taking place in whole or in part on Sunday or on any of the following holidays:

- New Year's Day
- Good Friday
- Easter Monday
- Victoria Day
- Canada Day
- Labour Day
- Thanksgiving Day
- Christmas Day

shall be paid for at double the rates in these Schedules.

SCHEDULE "B"

For paragraph 7 of this agreement, the following rates and conditions shall apply:

The minimum fee per musician shall be:

- musician – (September 1, 1996 – \$120.95 / September 1, 1997 – \$123.40);
- leader – double musician's fee;
- contractor – fifty per cent (50%) over musician's fee;
- steward – ten per cent (10%) over musician's fee.

Overtime continuously following the one hour session shall be based on units of 20 minutes and shall be paid at the rate of one third of the minimum call session.

All other provisions of the agreement will prevail.

SCHEDULE "C"

COPYING

1. All copying, whether for instrumental or vocal music, done at the instance of the NFB, its employees or agents, shall be done by members.
2. All work covered by Article 1 shall be covered by a standard AFM contract and shall be paid for at least at the rate of the basic minimum fee as set out in the following Schedule for the first use only by the NFB of any such copying.
3. Copyists shall stamp their work with their name and local number and the date the work was done. Name, local number and date must be written on all transparencies (Deschon) made for reproduction.
4. Minimum payment for any job assignment shall be no less than the equivalent of a three-hour (3) call at the applicable hourly time rate.

1. Copyists shall receive the following premium rates:
 - a) For work required to be done at the NFB's request from midnight to 9:00 a.m., the listed rate plus one hundred percent (100%);
 - b) For work required to be done at the NFB's request on all holidays listed in Schedule "A", the listed rate plus one hundred percent (100%).
2. **Time Work** – Additions, cuts, alterations, corrections, marking, bowing, printing or running off copies, cutting and pasting or other time work where calculation on a page basis is impractical shall be paid for at the rate of:

	Sept. 1, 1996	Sept. 1, 1997
per hour or fraction thereof	\$ 17.50	\$ 17.85

3. All AFM/EPW (Canada) payments applicable to this Agreement shall be applied on behalf of the copyist(s).
4. Contracts must be submitted within fourteen (14) days following completion of work, and payment of such will be made within fourteen (14) days after receipt. If contracts are submitted later than fourteen (14) days, payment may be made within twenty-eight (28) days following receipt of the contract.

**SCHEDULE OF MINIMUM BASIC FEES FOR COPYING
(per page)**

	Sept. 1, 1996	Sept. 1, 1997
1. Single stave parts, single notation	\$ 2.95	\$ 3.00
Single stave parts, chorded, more than two (2) voices	6.20	6.30
2. Double stave parts: chorded (piano, harp, organ, celeste, etc.)	6.20	6.30
Plus vocal cue	7.75	7.90
3. Rhythm piano parts (chord symbols plus bass line)	5.15	5.25
Plus vocal cue	6.70	6.80
4. Piano – vocal – three (3) stave with single set of lyrics	7.80	7.95
5. Lead sheet (melody plus chord symbols plus one (1) set of lyrics)	7.80	7.95
6. Vocal Parts		
a) Single voice line plus one (1) set lyrics	6.20	6.30
b) Group or choir parts with one (1) set lyrics	9.80	10.00
c) Foreign language lyrics (other than French or English) – extra per page	1.45	1.50
7. Conductor parts		
a) Conductor's lead sheet – single stage with worded cues only	8.30	8.45
b) Conductor, piano-conductor, production – control two (2) or three (3) stave with leadline, bass line chord symbols and notated instrumental cues or word cues	11.15	11.40

	Sept. 1, 1996	Sept. 1, 1997
c) Piano – conductor part -- fully chorded with instrument cues and constructed from the score	18.30	18.65
8. Adding lyrics or words (per set, per page)		
a) Single stave	1.60	1.65
b) Multiple stave parts	1.60	1.65
c) Foreign language (other than French or English)	2.45	2.50
9. Numbering bars (per page)	0.75	0.80
10. Adding chord symbols:		
a) Single stave	1.60	1.65
b) Multiple stave parts	0.95	1.00
11. Master copy, or any part for reproduction	Double the part price	
12. Time rates for copyists		
a) from 9:00 a.m. to midnight	17.45/hr.	17.80/hr.
b) from midnight to 9:00 a.m.	35.10/hr.	35.80/hr.
c) on all holidays listed in Schedule "A"	35.10/hr.	35.80/hr.
13. Adding symbols (other than chord symbols) for electronic instruments or devices		
a) Single stave parts	1.60	1.65
b) Multiple stave parts	0.95	1.00
14. The following shall also apply:		
a) Rates shall be computed on the basis of ten (10) stave paper.		
b) Rates shall be computed by half pages and full pages, except that the first page shall be paid for in full, rather than prorated. A half page shall consist of up to and including five (5) staves. A full page shall consist of more than five (5) staves but not more than ten (10) staves.		

- c) An average of four (4) measures per staff shall be secured, if possible, and two (2) staves of the first page shall be used for titles or other written items.
- d) All paper and necessary working material shall be supplied or paid for by the NFB, or supplied by the copyist(s) at reasonable cost.
- e) Divisi parts (two (2) voices only) shall be paid for at one and one-half times the listed rate.
- f) Transposition of parts from concert for B flat, E flat, and F instruments shall be deemed normal and paid for at the listed rate. Any other transposition shall be paid for at the listed rate, plus fifty percent (50%).
- g) Use of rehearsal letters or numbers every two (2), three (3) or four (4) parts or to circumvent payments for numbering of bars shall not be allowed and shall not be deemed normal practice.
- h) Copying services involving the complexities of unconventional score notation shall be paid at the basic minimum rate of scale, plus twenty-five percent (25%).
- i) Special routine (including editing) when required by the NFB, where two (2) or more scores or orchestral parts must be used or referred to in extracting the parts, shall be paid for a fifty percent (50%) more than the listed rate. Special routine work shall also apply to copying from a sketch score.
- j) The copyist who prepared the original part shall be paid the listed rate for any reproductions thereof by any mechanical or electrical means whatsoever, except where a master copy was previously paid for at the listed rate.

	Sept. 1, 1996	Sept. 1, 1997
k) Proofreading, if required by the NFB, shall be paid for at the hourly rate of:	17.45/hr.	17.80/hr.

15. Serious music-copying which is not covered by the above rules must be separately negotiated.

SCHEDULE "D"

ARRANGING AND ORCHESTRATING

1. All arranging, orchestrating of music, whether instrumental or vocal, done within the territorial jurisdiction of the AFM at the request of the NFB, its employees or agents shall be done by members and shall be paid for at not less than the applicable fees set out in the following schedule, for the first use only by the NFB of any such arrangements.
2. No office space charge or commission is to be deducted from any of the basic minimum fees applicable under this Agreement.
3. Arrangers shall stamp the score with their official union stamp. The date of the work shall be marked clearly on the score.
4. Minimum pay for any job assignment shall be no less than the equivalent of a four-hour (4) call at the applicable hourly rate (i.e. straight-time rate).
5. Arrangers shall receive the following premium rates:
 - a) For work required to be done at the NFB's request from midnight to 9:00 a.m., the listed rate, plus one hundred percent (100%);
 - b) For work required to be done at the NFB's request on all holidays listed in Schedule A, the listed rate, plus one hundred percent (100%).
6. Time rates for arranging and orchestrating done at the request of the NFB shall be used only where page rates are impractical, e.g. adjustments, work at rehearsals, alterations, additions; not applicable when the leader is the arranger-orchestrator.
7. All AFM-EPW (Canada) payments applicable to this Agreement shall be applied on behalf of the arrangers(s).
8. Contracts must be submitted within fourteen (14) days following completion of work, and payment of such will be made within fourteen (14) days after receipt. If contracts are submitted later than fourteen (124) days, payment may be made within twenty-eight (28) days following receipt of the contract.

9. The following conditions shall also apply for arranging and orchestrating :
- a) The fee payable for arranging and orchestrating under Schedule "D" shall not include any copying or composing;
 - b) An instrumental score page consists of four **(4)** measures and shall be computed on the basis of a minimum of ten (10) parts.
 - c) Double stave and divisi parts shall count as two (2) parts.
 - d) A pick-up to the first measure shall be computed as a full measure.
 - e) Come sopras (meaning only "as above") shall be paid for as in full notation.
 - f) The last page may be paid for on a half-page basis.
 - g) Voice and vocal conductor parts written into an instrumental score shall be treated as instrumental parts. Where lyrics are required, they shall be paid for at the rate of an additional instrumental part.
 - h) When vocal scoring is part of an instrumental score, the vocal parts may be computed as additional instrumental parts. That is, each vocal line equals one (1) instrumental part.
 - i) The word "PIANO" shall be deemed to include organ, harp, celeste, harpsichord, accordion, cymbalom, etc., when written on two (2) staves.
 - j) When vocal scoring is not part of an instrumental score, then the vocal rates shall apply and shall include a piano accompaniment – chord symbols and bass line or full notated piano part.

A vocal score page shall be the same as an instrumental score page, i.e. it shall consist of four **(4)** measures per page and contain not more than four **(4)** voice lines per page. Each additional voice line shall be paid for as set out in the following Schedule.
 - k) The NFB shall be entitled to one-half hour consultation time for each arrangement assigned without additional payment.

**SCHEDULE OF MINIMUM BASIC FEES
FOR ARRANGING AND ORCHESTRATING**

	Sept. 1, 1996	Sept. 1, 1997
1. For not more than ten (10) parts per score page :		
a) Making an arrangement and orchestrating it	15.55	15.85
b) Orchestrating an arrangement	8.70	8.90
(No changes or additions required. See definition for orchestration).		
2. For each additional line part or voice in excess of ten (10) parts per score page.	0.75	0.80
3. For adding parts to a score already orchestrated per score page, per part.	1.05	1.10
4. For adding piano part, per score page	1.80	1.85
a) Chord symbols and bass line	1.80	1.85
b) Fully notated	8.00	8.15
In addition, the following shall apply:		
c) Taking down a lead and harmonization (chord symbols) produced vocally, instrumentally or by mechanical device, including symbols (single line) per four (4) bars	4.45	4.50
d) For scoring a two (2) line piano-conductor part from an orchestral score per four (4) bars	8.05	8.20
Same, but a three (3) line piano-conductor part per four (4) bars	10.75	10.95
e) For scoring for solo, piano, harp, accordion, etc. per four (4) bars	8.05	8.20

	Sept. 1, 1996	Sept. 1, 1997
f) For scoring for choŕal voices (where they are not part of an instrumental score (four (4) bars per page, to consist of not more than four (4) voices) and to include piano accompaniment		
i) Chord symbols and bass line per four (4) bars	7.70	7.85
ii) For fully notated piano part per four (4) bars	15.65	15.95
iii) Each additional voice per four (4) bars	0.75	0.80
g) Time rates for arrangers and/or orchestrators to be used only on adjustments, work at rehearsals, alterations, additions and in other situations where page rates are impractical (minimum call for four (4) hours)		
per hour	27.85	28.40
Consultation time over and above the free time provided for in Article 9 k) shall be paid for at the rate of:		
per hour	43.25	44.10

SCHEDULE "E"

SIDELINE MUSICIANS

1. A sideline musician is a member who is filmed miming a musical instrument, but not recording.
2. Musician(s) may record at the prevailing session rates and also act as a sideline musician(s) if s/he is engaged by the NFB to perform in both categories.

FEES FOR SIDELINE MUSICIANS

September 1, 1996 – \$178.50 / September 1, 1997 – \$182.10.

Leader, contractor, steward as in the agreement. This fee covers an eight (8) hour call or less in any one day including a one (1) hour meal break.

SCHEDULE "F"

ELECTRONIC MUSIC DEVICES (EMD'S)

1. DEFINITIONS

ELECTRONIC MUSIC DEVICE (EMD):

An analog, digital or hybrid electronic device that produces or reproduces musical and non-musical sounds (this includes all synthesizers, digital sampling devices, etc., whose sound is generated solely by electronic means).

This Schedule shall deal with the musical application of said devices.

SEQUENCER:

An electronic device which can be programmed to trigger EMD's to perform the musical information stored on the sequencer.

MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI):

The process (and language) by which EMD's and/or sequencers communicate – this enables, among other things, one EMD and/or sequencer to simultaneously "trigger" the performance of one or more additional EMD's / sequencers.

2. Members may be engaged by the NFB to perform on, or program EMD's and/or sequencers on a "real-time" and/or "EMD tracking" basis.

3. PRE-PRODUCTION PROGRAMMING

The NFB may engage a pre-production programmer at either the rate of \$63.60 (September 1, 1997 – \$64.90) per minute of running time or per hour of programming work time as previously agreed to by the NFB and the programmer. Such programming will be done in advance of a real time or EMD-tracking session and will include such duties as sampling or editing sounds, entering sequencer programming data, synthesizer "patch" information, etc.

If the pre-production programmer is required to perform in a session, the applicable fee (real time or EMD-tracking time) shall be paid at musician rates in addition to any pre-production programming time.

4. "REAL-TIME" ENGAGEMENTS

- a) "Real-time" applies to an engagement where:
 - i) the musician is hired to perform on an EMD, and;
 - ii) such performance is live and;
 - iii) the EMD is used in the same manner as traditional musical instruments or for the purpose of creating musical effects.
- b) EMD's may be MIDI-ed in "real-time" performances but each such EMD used over two (2) in number shall be paid in accordance with doubling fees set forth herein to a maximum of seventy-five percent (75%) regardless of the number of EMD's which are MIDI-ed.
- c) Any MIDI-ed EMD which is triggered by a sequencer to create separate and distinct musical parts shall be construed as a double to a maximum of seventy-five percent (75%).
- d) All applicable conditions and fees set forth elsewhere in this agreement shall apply to "real-time" performances except as herein provided.

5. EMD TRACKING SESSIONS

An EMD tracking session is one in which a musician records a series of tracks using EMD's, or a combination of EMD's and traditional musical instruments, the end result of which is a complete recorded musical product. Such tracks may be recorded on multi-track tape machines or on sequencers and/or computers for playback. Tracking sessions may take place in any facility designated by the NFB.

The following rates apply to sessions performed by a **single** musician engaged under the "EMD tracking" designation and includes all EMD and traditional instruments doubles, overdubs, and leader's fee :

- a) \$255. (September 1, 1997 – \$261.10) per hour with a maximum of three (3) minutes of recorded product per hour;
- b) A minimum call session of three (3) hours;
- c) Work continuously following the three (3) hours session shall be based on units of twenty (20) minutes and shall be paid at the rate of one third (1/3) of the hourly rate specified in a) with a maximum of one (1) minute of recorded product per unit;

- d) Arranging fees as per agreement will apply in addition hereto;
 - e) Upon payment of the rates specified in 5 a), the musical product recorded in an EMD tracking session may be used as provided in this Agreement;
 - f) Any additional musician engaged to supplement an EMD tracking session shall be paid the applicable fees set forth elsewhere in this Agreement;
 - g) Overtime continuously following the session, per fifteen (15) minutes or fraction thereof, applies when additional time is needed to complete the session contracted under 5a) (September 1, 1996 – \$21.20 / September 1, 1997 – \$21.60). It does not include additional minutes of recorded product.
6. A joint committee consisting of representatives of the NFB and the Federation shall be established for the purposes of addressing problems that may arise under these provisions.

SCHEDULE "G"

<p>DEDUCTIONS</p>	<p>GUILDE DES MUSICIENS DU QUEBEC Local 406, AFM M. Jean-Pierre Gagnon, Secrétaire 2073, rue Branly Ste Foy, Qué. G1N 4G7 (418) 688-1722 W.D. 3,2 %</p>
<p>CALGARY MUSICIANS' ASSOCIATION Local 547, AFM Mr. Mark Johnson, Secretary 504 - 816, 7th Avenue South West Calgary, Alberta T2P 1A1 (403) 261-0783 W.D. 2,5 %</p>	<p>REGINA MUSICIANS' ASSOCIATION Local 446, AFM Mr. Brian F. Dojack, Secretary 2835, 13th Street, Suite B Regina, Sask. S4T 1N6 (306) 352-1337. D. 2.5 %</p>
<p>EDMONTON MUSICIANS' ASSOCIATION Local 390, AFM Mr. E. Eddy Bayens, Secretary 10026 - 105th Street, Room 202 Edmonton, Alta T5J 1C3 (403) 422-2449 W.D. 2,0 %</p>	<p>SASKATOON MUSICIANS' ASSOCIATION Local 553, AFM Mr. Rick Van Dusen, Secretary 522 Wilkinson Crescent Saskatoon, Sask. S7N 3C3 (306) 477-2506 W.D. 2,5 %</p>
<p>ATLANTIC FEDERATION OF MUSICIANS Local 571, AFM Mr. Peter J. Power, President Site 3, Box 5522, R.R. 5 Armdale, Nova Scotia B3L 4J5 (902) 479-3200 W.D. 2,75 %</p>	<p>TORONTO MUSICIANS' ASSOCIATION Local 149, AFM Mr. Mark Tetreault, Secretary 101 Thorncliffe Park Drive Toronto, Ont. M4H 1M2 (416) 421-1020 W.D. 2,5 %</p>
<p>LONDON MUSICIANS' ASSOCIATION Local 279, AFM Mr. John Noubarian, Secretary 205 Wonderland Road South London, Ont. N6K 3T3 (519) 473-9003 W.D. 2.5 %</p>	<p>VANCOUVER MUSICIANS' ASSOCIATION Local 145, AFM Mr. Wayne Morris, Secretary #100 - 925 West Eighth Avenue Vancouver, B.C. V5Z 1E4 604) 737-1110 W.D. 3,0 %</p>
<p>NEW BRUNSWICK MUSICIANS' ASSOCIATION Local 815, AFM Ms. Bernadette Hedar, Secretary 82 Germain St., 2nd Floor Saint John, New Brunswick E3L 2E7 (506) 652-6620 W.D. 2.5 %</p>	<p>VICTORIA MUSICIANS' ASSOCIATION Local 247, AFM Mr. Robert Fraser, Secretary #23 Princess Avenue, Suite 202 Victoria, B.C. V8T 1K6 604) 385-3954 W.D. 2,5 %</p>
<p>OTTAWA-HULL DISTRICT FEDERATION OF MUSICIANS Local 180, AFM Mr. Robert Langley, Secretary 485 Bank Street, Suite 204 Ottawa, Ont. K2P 1Z2 (613) 235-3253 W. D. 2,5 %</p>	<p>WINNIPEG MUSICIANS' ASSOCIATION Local 190, AFM Mr. Cornelius Godri, Secretary #38 - 167 Lombard Avenue Winnipeg, Manitoba R3B 0T6 204) 943-4803 W. D. 2,5 %</p>