

mla

# Arts Brief

A Publication of Maryland Lawyers for the Arts: Left-Brain Support for Right-Brain People

VOLUME 3 | ISSUE 3

SUMMER 2010

INSIDE

MLA Video Contest (p.1)

New Freedoms for Artists Using Encrypted DVD Movies (p.1)

Piracy Verdict Reduced (p.3)

2 Live Crew Member is for Kagan (p.4)

1st Amendment: Only for Great Works of Art? (p.4)

AZ Artists React to Immigration Law (p.5)

Photographer Says Filmmaker, Smithsonian Infringed Copyright (p.7)

Plant Owner Sues Gallery Over Banksy Mural (p.7)

Congressional Subcommittee Adopts NEA Budget Increase (p.7)

Calendar This! (p.8)

## MLA Celebrates 25th With Video Contest

Maryland Lawyers for the Arts (MLA) is celebrating 25 years of “Left-Brain Support for Right-Brain People” with a video competition. At stake — a \$500 Grand Prize and a \$250 Audience Award:

- Submit a video up to 2.5 minutes long on the subject “Left-Brain Support for Right Brain People.” The theme can be interpreted in any way the filmmaker wishes.
- Send a DVD and entry form to MLA (113 West North Avenue, Baltimore, MD 21201), or upload a Quicktime file to services like YouSendIt or Rapidshare, or upload to their own FTP site or Dropbox account. Email the link and entry form to info@mdartslaw.org. Do not email the video — emailed videos will not be eligible! Quicktime files can be of any quality or resolution. Finalists will be asked for a full quality version.
- Deadline is Friday, Oct. 1, 2010.
- Five finalists will be picked by a jury consisting of Skizz Cyzyk (Maryland Film Festival, MicroCineFest, Slamdance), Lee Gardner (City Paper), and Matt Porterfield (JHU professor and filmmaker).
- The five finalists will be screened at MLA’s anniversary party on Wednesday, Oct. 27 at Clark Priftis Art, 100 International Dr. Baltimore, MD 21202 (ground floor of new Legg Mason Building at Harbor East), from 6:00 to 8:00 p.m. Tickets \$10.
  - At the event, a juried Grand Prize will be awarded \$500. An Audience Award winner will be awarded a \$250 prize.



Image courtesy of Library of Congress; Inside Dome of Library’s Main Reading Room

## New Freedoms for Artists Using Encrypted DVD Movies

by Marcia Semmes, MLA Executive Director

The Librarian of Congress July 26 carved out important new fair use exemptions to the Digital Millennium Copyright Act’s (DMCA) prohibition against circumventing encryption technology that protects copyrighted works. Most importantly for artists, the Librarian allowed documentary filmmakers and noncommercial video makers to legally access DVD movies protected by the Content Scrambling System for the next three years.

Artists don’t get a totally free pass to the digitally locked content. The right is limited to situations “when circumvention is accomplished solely in order to accomplish the incorporation of **short portions** of motion pictures into **new works** for the purpose of **criticism or comment**, and where the person engaging in circumvention believes and has reasonable grounds for believing that **circumvention is necessary** to fulfill the purpose of the use...”

(continued on page 2)

(continued on page 2)



Founded in 1985, Maryland Lawyers for the Arts provides pro bono legal assistance to income-eligible artists and arts organizations, and educational workshops and seminars on topics affecting artists.

MLA is funded by the Harry L. Gladding Foundation; the Goldsmith Family Foundation; Mayor Stephanie Rawlings Blake, the City of Baltimore, and the Baltimore Office of Promotion and the Arts; The Wachovia Wells Fargo Foundation; and by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. MLA also gratefully acknowledges the support of the Maryland Institute College of Art.

**Official Sponsor:**

**Art Miller & Associates**

**Court Reporters & Videographers**

**Members:**

Ballard Spahr  
Bowie & Jensen, LLC  
DLA Piper  
Fisher & Winner  
Gallagher Evelius & Jones, LLP  
Goodell, DeVries, Leech & Dann, LLP  
Gordon, Feinblatt, Rothman, Hoffberger & Hollander  
Gorman & Williams  
Hertzbach & Co., PA  
Kahn, Smith & Collins PA  
Kramon & Graham  
McGuireWoods LLP  
Ober|Kaler  
Venable, LLP  
University of Baltimore School of Law  
Whiteford, Taylor & Preston LLP

**MLA Arts Brief aims to educate and inform Maryland artists about legal issues affecting them. It is not intended as a substitute for legal advice. Artists with legal issues should seek legal counsel to address specific questions.**

Executive Editor: Marcia Semmes  
Design Director: Gina Eliadis  
Board of Editors: Cynthia Sanders, Esq., Ober|Kaler;  
Jennifer Stearman, Esq., McGuire Woods; Michael S. Yang, Esq.,  
Gorman & Williams  
Law Student Liaison: Adam Holofcener

**Maryland Lawyers for the Arts**

113 West North Avenue | Baltimore, MD 21201  
Phone: 410-752-1633 | Fax: 410-752-1090  
Email: [info@mdartslaw.org](mailto:info@mdartslaw.org) / [www.mdartslaw.org](http://www.mdartslaw.org)  
[www.myspace.com/marylandlawyersforthearts](http://www.myspace.com/marylandlawyersforthearts)

© 2010 Maryland Lawyers for the Arts

*(Video Contest from page 1)*

- After the event, all five finalists' films may be viewable on the MLA website for the rest of the year.
- By entering, entrants agree to allow MLA use of their name and film for purposes of promotion. Filmmakers affiliated with MLA are not eligible for prizes.
- All entries must include the following entry form information:

Filmmaker name:

Address:

Email:

Phone:

Website:

Film title:

Brief synopsis:

Running Time:

MLA looks forward to receiving your submissions and seeing you at the party. ■

*(New Freedoms from page 1)*

The Librarian did not define “short portions,” saying that it would be “difficult and imprudent to quantify the precise contours of what constitutes a short portion,” but finding “no evidence in the record to support the conclusion that anything more than incorporating relatively short portions of motion pictures into a new work for purposes of criticism or commentary would be a fair use.”

Further, the Librarian said, to be protected, “a new work must be created, whether that work is a compilation of clips for use in the classroom, or a documentary or video incorporating a clip or clips from a copyrighted motion picture.”

Finally, because alternatives to circumvention — like video capture — will suffice in many situations, the Librarian said users must make a reasonable determination that heightened quality is necessary to achieve the desired goal.

“Where alternatives to circumvention can be used to achieve the noninfringing purpose, such noncircumventing alternatives should be used” and “the person engaging in the circumvention must reasonably believe that the circumvention is necessary in order to fulfill the purpose of the use i.e., the noninfringing criticism or commentary.”

The protection only extends to motion pictures and not other audiovisual works like video games and slide presentations.

According to the Center for Social Media, the ruling means that college teachers, university film and media studies students, documentary filmmakers, and makers of non-commercial videos can all break encryption on commercial DVDs to quote motion pictures for the purpose of criticism and comment.

American University Law Professor Peter Jaszi pointed to the “extraordinary breadth of the exemption,” which includes not just college teachers and documentary filmmakers, but also to “the vast, emergent, inchoate community of volunteer, DIY video makers (some highly sophisticated and others not) who populate YouTube and the platforms with content.

“In extending the exemption’s reach so broadly, the Copyright Office seems to have discounted the strenuous arguments of content owners, made at various points throughout the rule-making proceeding, that officially blessing any breach in the wall of CSS security, no matter how well-justified, would fatally undermine the efforts of the motion picture industry to protect its assets against Internet piracy,” Jaszi said.

Jaszi — who is faculty director of the Glushko-Samuels Intellectual Property Law Clinic at AU — also emphasized the importance of the Librarian’s decision to include documentary filmmakers in the exemption. According to Jaszi, “The recognition that commercial fair use deserves recognition in the scheme of 1201 exemptions, along with educational and other noncommercial activities, is of enormous practical and conceptual importance. It underlines the fact that fair use rights belong to everyone, and that restrictions on those rights are of concern whoever they fall on.”

The DMCA requires the Librarian to decide every three years — after a rulemaking proceeding by the Register of Copyrights — whether the ban on technological circumvention is adversely affecting the ability of users of any particular classes of copyrighted works to make noninfringing uses of those works. In May 2009, the Electronic Frontier Foundation, acting on behalf of college teachers, documentary filmmakers, and fan fiction makers, petitioned the Copyright Office for the right to quote copyrighted and encrypted film in their work.

“Hollywood has historically taken the view that ‘ripping’ DVDs is always a violation of the DMCA, no matter the purpose,” EFF said in a press release, and the Librarian’s ruling provides “groundbreaking new protection for video remix artists currently thriving on Internet sites like YouTube.”

“Noncommercial videos are a powerful art form online, and many use short clips from popular movies,” EFF Senior Staff Attorney Corynne McSherry observed in the statement, adding “Finally the creative people that make those videos won’t have to worry that they are breaking the law in the process, even though their works are clearly

fair uses. That benefits everyone — from the artists themselves to those of us who enjoy watching the amazing works they create,” added McSherry.

The Librarian also clarified the legality of cell phone “jail-breaking” — software modifications that allow iPhones and other handsets to run applications from sources other than those approved by the phone maker — and cell phone unlocking so handsets can be used with other telecommunications carriers, among other exemptions. ■

## **\$675,000 Piracy Verdict Reduced as Unconstitutional**

*by Adam Holofcener, MLA Intern*

The major record labels July 21 appealed a judge’s ruling reducing a \$675,000 verdict in a downloading case to \$67,500.

Judge Nancy Gertner of the U.S. District Court for the District of Massachusetts ruled July 9 that a jury’s \$675,000 award of statutory damages was unconstitutionally excessive. Under the Copyright Act, statutory damages ranging from \$750 to \$150,000 per work may be awarded even in the absence of proof of actual harm to the copyright holder or profit to the defendant. After exploring the legislative history behind the act, the court found that such damages were not meant to be used against non-commercial infringers like defendant Joel Tenenbaum.

Noting that the total damages caused by Tenenbaum were \$30 or a dollar per song, Judge Gertner commented that the “reduced award is still severe, even harsh,” and “not only adequately compensates the plaintiffs for the relatively minor harm that Tenenbaum caused them; it sends a strong message that those who exploit peer-to-peer networks to unlawfully download and distribute copyrighted works run the risk of incurring substantial damages awards.”

She added: “Reducing the jury’s \$675,000 award, however, also sends another no less important message: The Due Process Clause does not merely protect large corporations, like BMW and State Farm, from grossly excessive punitive awards. It also protects ordinary people like Joel Tenenbaum.”

Like many members of his generation, Tenenbaum went on a downloading rampage in the late 90s and early aughts, when peer-to-peer file sharing became popular in

*(continued on page 4)*

(Piracy Verdict from page 3)

the forms of Napster, Grokster and KaZaA. Like some 18,000 others, he received a letter from the Recording Industry Association of America (RIAA) in 2005, explaining that he had been infringing copyrights by downloading music over peer-to-peer networks. The letter gave the downloaders 20 days to settle with the RIAA, for the sum of about \$4,000 or face litigation by the record labels.

The jury awarded the five record label plaintiffs — Sony, Atlantic, Arista, Warner Brothers and UMG — \$675,000, or \$22,250 for each of the 30 infringed works.

Even before this ruling, the RIAA said it would not send any more letters to peer-to-peer users suspected of copyright infringement, but that it would finish all the cases, about 100, then in litigation. Of the 18,000 letters sent by the RIAA, Joel's case was only the second to go to trial. The first resulted in a \$1.92 million award, which was also struck down, though not on constitutional grounds. ■

## Message From The President

by Lori Nicolle\*

Maryland Lawyers for the Arts begins its second quarter century of service — and I begin my term as MLA board president — at a time of enormous change in the laws affecting artists. As you'll read in this issue, the law continues to confront changing technologies — whether it's the DVD movie encryption technologies the Librarian of Congress recently gave artists the right to bypass, or the downloading technologies that allowed massive copyright infringement on a scale unimaginable a decade ago. Artists of all kinds ignore these legal developments at their peril. That's why MLA was founded and that's why we'll continue to provide the education and advocacy that have been our hallmark for the last 25 years — educating artists to avoid legal issues, and advocating for them when they can't.

\* MLA Board President Lori Nicolle is a partner in the firm Gallagher Evelius & Jones.

## 2 Live Crew Member Endorses High Court Nominee

by Adam Holofcener

Hip-hop musicians don't normally weigh in on Supreme Court nominees, but 2 Live Crew member Luther Campbell publicly endorsed Elena Kagan in a *Miami New Times* op-ed July 8, calling his "homegirl" the perfect person for the job.

Kagan labored to keep the seminal hip-hop group's album, *As Nasty As They Wanna Be*, from being branded as criminally obscene. In 1990, while an associate at Williams & Connolly, she drafted an amicus brief for the Recording Industry Association of America in *Luke Records Inc. v. Navarro*. The case had been appealed to the U.S. Court of Appeals for the Eleventh Circuit after a trial court judge in the southern district of Florida found the album obscene. Despite lyrics like "me so horny, me f\*\*\* you long time," Kagan's brief argued that the album "does not physically excite anyone who hears it, much less arouse a shameful and morbid sexual response" and the Eleventh Circuit agreed. Campbell said Kagan "did a great job fighting on 2 Live Crew's behalf, which lets you know that [she] is not easily swayed by public opinion or by politicians with their own hidden agendas. "She is not going to let any person or group tell her what is right or wrong. Kagan will judge each case based on the law of the land. She has demonstrated she can protect the Constitution by doing the fine work she did to protect 2 Live Crew's freedom of speech," Campbell wrote. ■

## First Amendment Protection Limited to Great Works of Art?

by Adam Holofcener

The saga of the "cactus art-car" (see *MLA Arts Brief* Vol. 3, Issue 1, Winter 2010) continues as arts organizations and individuals signed on to amicus briefs in support of the petition for certiorari submitted to the U.S. Supreme Court in July.

The U.S. Court of Appeals for the Fifth Circuit held in February that a colorfully painted Olds 88 wreck that was used as a 3-D advertisement for a novelty shop was not protected from a junked vehicle ordinance by the First Amendment and the Visual Artists Rights Act of 1990. Since that time, many in the arts community are getting involved in the appeal of the decision because of its holding limiting First Amendment protection solely to "great" works of art. Documentary photographer Alan Pogue and painter Graydon Parrish were among the artists who signed on to the amicus brief submitted by the Texas Accountants and Lawyers for the Arts. ■

# Arizona Artists React To New Immigration Law

by Mariana Minaya

Maribel Alvarez, an expert in Chicano/Latino arts, told the audience at the Americans for the Arts Half-Century Summit in Baltimore June 27 that a Spanish saying aptly captures the mood in her home state of Arizona: “*Es una cosa llamar al Diablo, y otra ver lo venir,*” or: “It’s one thing to call the devil, and another to see him coming.”

Alvarez, an assistant research professor at the University of Arizona in Tucson, explained that after years of observing statistics about the growing Latino population, and anticipating a radical shift in the nation’s demographics, the reality of social change has finally arrived, with some harsh results.

In a phone interview after the panel on “Cross Cultural Expression,” *ArtsBrief* asked Alvarez about the controversial new immigration law’s impact on Arizona’s arts community. The law was scheduled to take effect July 29, but on July 28 a federal judge in Arizona temporarily blocked sections that would have required Arizona law enforcement officials and agencies to determine the immigration status of every person who is arrested and required immigrants to prove that they were in the country legally or face state charges. An edited version of the conversation appears below.

## How is the arts community responding to the immigration legislation in Arizona?

There’s definitely a mobilization among artists to produce work that interprets this moment, and also works that serve the organizers and the movement, whether it’s posters, screen prints, cartoons or shorts films. There’s always been a segment of artists in the community who have been interested in using art to expose social realities and to puncture a bit of the social status quo. So that’s not different, but the interest is heightened.

## What projects in particular have caught your eye, and why?

I think some of the more interesting ones are the *corridos*, or ballads. One composed by an organization in San Pablo, California, Los Cenzontles, is called “State of Shame,” about Arizona and what’s happening. You can Google it. They have it on YouTube. I like that it’s using a form that is very dear to the Latino community. *Corridos* are songs about events that are very important. They’ve been around for a couple of hundred years. There’s a *corrido* about anything with historical significance. There are *corridos* about the Mexican revolution, about the assassination of RFK. They are traditional ballads, which have a rhyme and tell a story. I like that they’re using the genre that is very familiar to Mexican communities, and it’s very timely. I like also that they’re us-



ing social media. It’s getting to people right away, and even if it goes to people who are already activists, what a lot of the artwork does is provide a sense of encouragement and support for those who are doing the work on the ground fighting this racist legislation.

## Why was that expression the first thing that came to mind when you wanted to describe the situation in Arizona?

I use that expression more about the demographic change that is happening. Everybody has been predicting that people of color are going to be a majority perhaps by 2042. On the one hand, people are saying we are becoming more and more multicultural. What we’re seeing is a backlash against that really materializing: We’ve got to stop this, there’s got to be someone that’s the culprit. Really behind all that immigration hysteria is the concern with, what are these people going to do to America? When in fact, America really has a new face and has had a new face for a long time. I think one thing was to say we are moving towards diversity, we want to elect a black president, etc. One thing is to say it — which is why I say one thing is to call the devil — another is when you see it really coming at you. You see the backlash in Arizona, which is really trying to stop a dam from breaking, just putting up your little finger. But it’s a myth to say these people are coming now and changing us. These people have been here for a long time as workers and patriots. My own father fought in the Korean War, not being a U.S. citizen, having only a green card. So this is something that is not a change to the fabric. The image that America is homogenous and has to act out to exclude people is such a distorted concept. ■

# Photographer Says Filmmaker, Smithsonian Infringed Copyright

by Marcia Semmes

Photographer Anne Pearse-Hocker sued Firelight Media and the Smithsonian Institution in May, alleging that they infringed her copyright in photos she donated to the Smithsonian's National Museum of the American Indian by using them in a documentary about the 1973 standoff at Wounded Knee.

In an answer filed June 22, Firelight argued that its reproduction of Pearse's photographs in "We Shall Remain: Wounded Knee" constitutes fair use.

The 71-day armed standoff began on Feb. 27, 1973, when a group of Native Americans, responding to conditions on the Pine Ridge Reservation, took control of the South Dakota town, site of an 1890 massacre. Over the next two months, they exchanged frequent rifle and automatic weapon fire with federal law enforcement agencies, resulting in the death of two members of the American Indian Movement.

Pearse, a freelance journalist, entered the village in April 1973 and stayed for two weeks, taking a series of inimitable photographs, including the scene immediately after Frank Clearwater, one of the two Native Americans shot and killed during the stand-off, was struck in the head by a bullet. Pearse herself was under direct automatic weapons and rifle fire while taking the photos.

According to the complaint, only one other photojournalist remained in the village during the time that Pearse was present; all other members of the press were ordered to leave the village and/or prohibited from entering the vil-

lage by the United States Department of Justice approximately one month into the siege. During her time in the village, Pearse took several hundred still pictures.

Pearse registered the copyright on those photographs in December 1973. In late 1996, the complaint states, Pearse was approached by representatives of the Smithsonian Institution about donating her Wounded Knee collection to what later became the National Museum of the American Indian (NMAI).

Pearse agreed to do so, provided that copyright remained in her name. According to Pearse's complaint, the Deed of Gift for the donation specifically provided: "I do not, by this gift, transfer copyright in the photographs to the Smithsonian Institution. I retain full copyright in the photographs. I grant to the Smithsonian Institution and the National Museum of the American Indian an irrevocable, non-exclusive, royalty-free, license to use, reproduce, display, and publish, in all media, including electronic media and on-line, the photographs for all standard educational, museum, and archival purposes. Requests by people or entities outside the Smithsonian to reproduce or publish the photographs shall be directed to the donor."

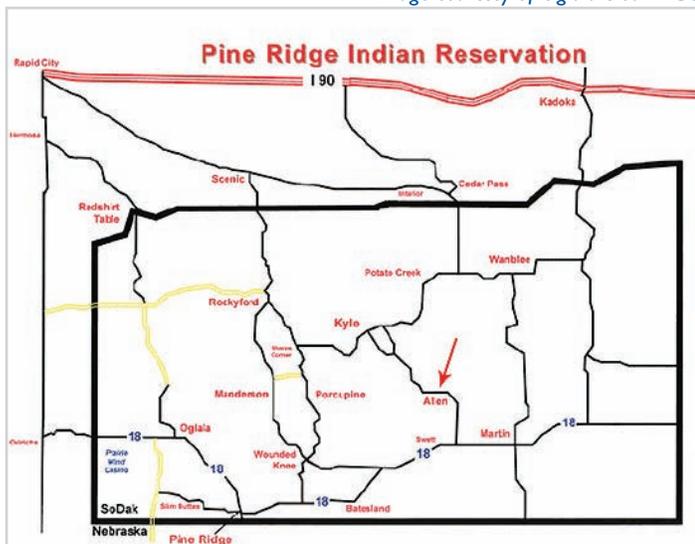
Despite that language, the NMAI approved Firelight's application for use of Pearse's photographs, the suit alleges, without contacting her about the request or the inclusion of her photographs in the documentary. The documentary was part of a five-part miniseries that, starting on May 11, 2009, aired on public broadcasting stations around the country as part of the series "American Experience."

Pearse first became aware that her photographs were in the documentary when she saw it on television in May 2009. Prior to that time, no one had told her that Firelight had requested, much less obtained, permission from the Smithsonian to use her photographs in the documentary, or that Firelight had utilized the photographs in the film. Further, Pearse alleged, to add insult to injury, her name was not included in the credits at the end of the film.

According to Pearse, Kevin Gover, the Director of the National Museum of the American Indian, admitted in a letter dated May 27, 2009, that NMAI "did not properly adhere to the terms and conditions stated in your gift agreement," and that Pearse's photos were "used and not properly credited...."

In addition to damages, Pearse wants the court to permanently enjoin Firelight Media Inc. from distributing the photographs to PBS and any other downstream, third-party users and to compel the company to permanently delete all electronic copies and to return all hard copies of Pearse's photographs in its possession, custody, or control. ■

Image courtesy of Oglala Sioux Tribe



# Plant Owner Sues Gallery That Removed Banksy Mural

by Adam Holofcener

This past May, a mural appeared on a wall at the Packard Motor Car plant in Detroit. The mural depicted a small hooded boy with a paint can and the words “I remember when all this was trees.” The long-abandoned car plant is currently being demolished, and while one might think that the impending doom of the venue would discourage an artist from using the space, this is exactly where street artist Banksy thrives.



Image courtesy of Banksy

Banksy, an anonymous British graffiti artist, creates visceral public works that provide pointed social and political commentary. Like most of his work, the mural in question was unsigned, but it closely mimics his usual style and recently was posted on the artist’s official website.

Shortly after the mural appeared at the car plant, it was removed by members of the Detroit artists’ collective, 555 Nonprofit Studio and Gallery. Carl Goines, the executive director of 555, reportedly claims that the foreman in charge of demolition gave him permission to remove the mural, which is currently on display at the gallery.

Biosource Inc. filed suit against 555 to regain control of the mural as well as money damages for the piece, which some estimate is worth as much as \$100,000. Ironically, now that the company has officially claimed ownership of the property in order to assert its rights over the mural, the city may be able to hold it responsible for the estimated \$20 million cleanup of what Detroit Buildings and Safety Engineering director Karla Henderson told AP was an “unsightly and dangerous situation.”

The mural’s move has caused a separate controversy in the arts community of Detroit. Some in the community believe that 555’s actions were only motivated by efforts of self-promotion for the gallery. Goines has been quoted as saying that 555’s “defense is that we wanted to conserve it.” While this may be a legitimate claim, considering the eventual demolition of the car plant, the argument may be undercut by the fact that Biosource clearly does not want the mural destroyed because of its worth. ■

## Congressional Subcommittee Adopts NEA Budget Increase

While Washington’s inner workings can seem dull and arcane, the federal budget is one area where artists should pay attention. A U.S. House of Representatives subcommittee July 22 approved a \$2.5 million increase in the National Endowment for the Arts budget for FY 2011, bringing the current spending level of \$167.5 million to \$170 million.

Even artists who don’t receive direct grants from NEA may be NEA beneficiaries. According to Americans for the Arts (AA), 40 percent of all NEA program funds — approximately \$43.6 million in FY 2009 — are re-granted through state arts agencies.

AA is spearheading an effort to get Congress to adopt the full \$170 million for NEA. As AA notes, the FY 2011 Interior Appropriations bill will next go to full committee and then to the full House of Representatives for consideration. Because both the House and Senate have been slow to proceed on funding measures this year, it’s possible that many of the final appropriations decisions will take place after the elections, AA notes.

Nonetheless, AA said in a July 23 release, “we must continue to put pressure on the Senate to match this funding level. Artists can take part by visiting the Americans for the Arts E-Advocacy Center to send a letter to let their congressional members know how important the arts are to them: <http://www.capwiz.com/artsusa/issues/alert/?alertid=13209311&type=CO>. ■

**Saturday, Aug. 21**

Maryland Lawyers for the Arts and CityLit Project, in partnership with Creative Alliance, present speakers Cynthia Sanders Esq. and literary agent Laura Strachan in a **Legal Clinic for Writers**, at the Creative Alliance, 3134 Eastern Avenue, Baltimore, MD 21224, from 1:30-3:30 pm. Advance registration \$55, \$50 Creative Alliance members. Walk-in \$65, \$60 members. Questions about: How can I find a reputable agent? What copyright concerns should I have? Can you define "fair use"? Are there permissions issues related to my project? When do I get a royalty check? Eager to get published, and patiently enduring what can be an arduous process, many writers wade into the business of publishing without knowing what happens with the rights to their own intellectual property.

**Wednesday, Sept. 8**

Join MLA for a **\$5 Fall Fundraiser** at the Windup Space, 12 West North Avenue Baltimore, MD 21201, featuring Baltimore's own Rapdragons ([www.myspace.com/rapdragons](http://www.myspace.com/rapdragons)) and AGH ([www.myspace.com/adamholofcener](http://www.myspace.com/adamholofcener)) and Adventure ([www.myspace.com/adventuresound](http://www.myspace.com/adventuresound)). Doors open at 9:30 pm, show starts at 10pm.

**Wednesday, Oct. 27**

MLA celebrates its **25th anniversary** with a **party** and **video contest** at Clark Priftis Art, 100 International Dr. Baltimore, MD 21202 (ground floor of new Legg Mason Building at Harbor East.), from 6:00 to 8:00 p.m. Cash prizes for filmmakers — see details p. 1. \$10 admission.

**Saturday, Nov. 6**

MLA and School 33 present **Accounting for Artists** at School 33, 1427 Light St., Baltimore 21230, from 2:00 to 4:00 pm. CPA Erick Lee of Hertzbach & Co. covers basic accounting for artists, including recordkeeping, spreadsheets, accounting software, and taxes. Free. Required reservations can be made by sending an email to [william.pace@promotionandarts.com](mailto:william.pace@promotionandarts.com) or calling 410.396.4641.

**Also coming this fall:**

Check MLA's web site [www.mdartslaw.org](http://www.mdartslaw.org) for details on upcoming workshops on **legal** and **business issues** for **musicians** and **photographers**.

**THANK YOU!**

*MLA Arts Brief* is made possible by a generous grant from the Maryland State Bar Foundation, produced with support from the Pro Bono Resource Center of Maryland, Inc. and the Administrative Office of the Courts.

*Printing generously provided by Alpha Graphics ([alpha-graphics.net](http://alpha-graphics.net))*