



# MUSICENTRAL

AFM Local 660 January 2009  
Founded in 1913—Tuned for the 21st Century

Local 660



## President's Message

AFM 660 has identified the top unmet needs of local musicians and is doing something about them straight on.

First, we are having a holiday edition of the popular "Listen to the Music" event on **Sunday, December 28**, with a special invitation for students who are home for the holidays. See the further details on page 3 or the web site, [afm660.org](http://afm660.org).

Second, there is a unanimous sentiment on the AFM 660 board to go ahead and approach local bars to get them to agree to pay all local musicians, not just union musicians, the minimum scale (at [afm660.org](http://afm660.org) "AFM660 By-Laws/Wage Scales/ Section 8: Casual Dates/Clubs").

No one is going to pressure the clubs to comply nor musicians to play only at clubs that comply. We respect bars and musicians as autonomous decision-makers for their own good.

Our approach to the clubs is this: If the club will agree to pay all musicians no less than the minimum rate listed (for a three hour gig, it ranges from \$100 per person for a solo musician down to \$40 per person for bands of 14 or more musicians), AFM 660 will recognize that club as a "Sustainable Music Venue" that promotes, provides and sustains quality music and musicians in the region. There will be postings and press releases listing the bars that are supportive and encouraging musicians and sympathetic audiences to patronize those clubs. The bar scene is a competitive one, and this recognition will be a competitive advantage. Some clubs will go for it and some won't. It's their choice as business people to please their audiences with higher quality, sustainable music.

Our approach to musicians is this: You can do what you want, but we recommend that you ask clubs for at least the recommended minimum scale. It's a market-tested rate that does not harm you in the market but does help you make a living.

Parallel with this campaign will be a membership campaign to unaffiliated local musicians, saying this: AFM 660 will be more effective in this campaign to help raise the minimum rate for all musicians (not just AFM 660 members) if you join us. We will also make them aware of the many benefits available only to AFM members, such as AFM contract forms with legal back-up, recognition as professionals, job referrals, insurance, information on music events, connections with other musicians and more.

Existing members of AFM 660 can do their part right away by spreading this message to any musicians in your bands who are not yet AFM 660 members. Just tell them to go to [afm660.org](http://afm660.org) and click on "Join AFM 660." It costs \$84 per year and, in fact, the Board is considering waiving the one-time initiation fee for new members. Some musicians may prefer not to pay dues while others may see the benefits of all musicians joining together to make more money in the long run both individually and together and take advantage of AFM International perks. The key reason to join is unity, improved wages, and networking. That's their choice as members of the local musical community. Speak up, take the first step, you can make a positive change in our Local's music scene.

**Christopher Lee, President, Email: [chris@boalmuseum.com](mailto:chris@boalmuseum.com) Phone: 814-466-9266**



### In this January 2009 Issue...

President Lee's Message

It's DUES time

Holiday Party "Listen to the Music" December 28 at American Ale House

Updates including Olin Butt

Marketing Tips

Letter to the Editor

Spotlight on Stacy Glen Tibbetts

### AFM 660 Newsletter

John R. Vincenti, Editor  
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### AFM 660 on The Web

John Thompson, Webmaster  
<http://www.afm660.org>

<http://sozoart.org>

A 'Listen to the Music' Partner

### 10 Reasons to Contribute To Your AFM 660 Newsletter

10. Helps the editor with copy
9. Provides diversity to readers
8. Makes for interesting reading
7. Improves the organization
6. Gets your word out
5. Gives you a chance to publish
4. Improves awareness of issues
3. Advertises your gigs
2. AFM 660's Spotlight
1. Promotes AFM 660

AFM 660 Newsletter Welcomes Your Input

## Time for 2009 Dues

Dear Colleagues, I hope you've all had a great year of gigging. It's been a steady year of progress for Local 660! This is your reminder about your annual AFM dues for 2009. The deadline to avoid a late fee is January 31, 2009. Dues information is included in the Wage Scale document approved at the general membership meeting in November. Dues and fees for 2009 are as follows:

- \$84 Local 660 Annual renewal**
- \$90 Transfer to or New Dual Member in Local 660**
- \$64 Student annual renewal**
- \$155 New or Reinstated AFM Member**
- \$64 Life Member, active**
- \$45 6 Month renewal (Due 1-31-09 & 6-30-09)**
- \$62 Life Member, inactive**
- \$10 Late fee**

You have 2 ways to pay: 1) with PayPal through the website

<http://www.afm660.org> with an additional small service fee or 2) you may mail your check and current membership card to me:

**Debbie Trudeau, Treasurer, 1755 Cambridge Drive, State College, PA 16803**

I'll send a receipt and updated membership card when I receive your dues. I'm happy to answer any questions by email or phone. Thank you for attending to this. I hope to see and/or hear you soon at the Local 660 Listen to the Music Events and wish for you many rewarding gigs!



**New Legal resource available:** The Art, Sports, and Entertainment Law Clinic at The Dickinson School of Law at Penn State provides free services to individuals in art, sports and entertainment fields. Services include educational information and, when appropriate, legal representation. The services are free and the information is kept confidential. The clinic meets weekly during the academic year at The Dickinson School of Law at 150 South College Street in Carlisle, PA. The hours are flexible, and clients can usually arrange meetings at their convenience, usually within two weeks. Some concerns can be handled with a phone call; a face-to-face meeting is not always necessary. The clinic phone number is 717-240-5107. For more information contact Professor Geoffrey Scott, clinic supervisor, [gscott@psu.edu](mailto:gscott@psu.edu).

**Amendment to the Federation Bylaws for recordings:** At the 2007 AFM Convention, delegates adopted Resolution #62, thereby adding a new Section 1(b) to Article 15 of the Federation Bylaws. Briefly, this new language recognizes the reality of today's music business and the demand for musicians to create, promote, and sell self-produced recordings. The Internet and other technological advances have equipped new generations of musicians with the tools and skills to create and distribute self-produced recordings and many have been taking advantage of this opportunity for years despite the AFM Bylaws. Now musicians can have their recordings protected when the following criteria are met:

1. AFM members on the date are self-producing or collaborating in self-production, not providing a service for hire, and are in creative control over material and the recording process.
2. There is no employer;
3. The purpose of the recording is to produce a demo to obtain work for live performing and/or the purpose of the recording is to produce a product for sale and the proceeds from sales exclusively benefit band members.

The full text of the new bylaw provision and a blank copy of the Joint Venture agreement for member use can be found on the Local 660 website.

### **Olin Butt Scholarship Fund update:**

We have disbursed \$500 in scholarships this year while adding nearly \$1000 to the endowment in interest and revenue from our "Listen to the Music" showcase events. Thanks to John Kovalchik for administering the scholarships, those who participated in the showcases, and the good work of supporting private lessons for talented and deserving high school music students!



## Update on Olin Butt Fund and Scholarship Award

Interview with John Kovalchik, Chair, Olin Butt Scholarship Award and Fund.

### **What is the status of the Scholarship Award?**

I am very pleased to see the progress that Local 660 has made with the Olin Butt Scholarship, thanks to Debbie Trudeau and the board for their efforts. Local 660 was approached initially because the former students of Olin Butt had nowhere else to turn to establish a memorial scholarship to honor his teaching and service to the youthful musicians of Centre County. After a rough start and years of dormancy, it is a relief to see that this scholarship has reached a point that we can consider it to be a viable and lasting tribute to Olin.

### **Briefly what has been done through the Olin Butt Scholarship?**

As it stands, the award was always meant to help an undergraduate student to pay for lessons. That is what Olin did. He gave private lessons to students throughout Centre County. His forte was instrumental music, but I don't believe we need to limit students to lessons on any particular instrument. I'm not sure that the precedent does not already exist, since at least one student from County Band and Chorus in 2007 mentioned taking both types of lessons, vocal and instrumental. As for strings, Olin also played string bass. In my opinion, awarding one scholarship to one student from each of the five school districts represented at the Centre County Band and Chorus Festival is an efficient course of action and an appropriate one.

### **How much money is in the fund and what options does the Local have in managing it?**

As of December 18th the fund totals \$11,072.67. The question is who shall manage the fund? Should AFM 660 maintain control or hand it over to the Centre County Community Foundation? Debbie Trudeau and other board members have met with the Centre County Community Foundation. The foundation's criteria have changed for assuming memorial scholarships and maintaining their integrity. The Olin Butt fund has attained the \$10,000 minimum needed for a named fund, the board is discussing whether or not we should hand over the funds to the foundation so that they can distribute the funds in perpetuity. If funds are turned over to the Foundation there was a question as to whether Local 660 needs to specify details to prevent conflicts of interest between those recommending and those receiving the award. So far, the chosen students have been a consensus of all the directors at each school. I see no reason to change that. We only need to put that in writing.

### **What about oversight of Olin Butt Scholarship Award?**

Local 660 executives suggested that I should choose two additional union members to serve on a scholarship committee, one from the board plus one who is familiar with the school district who might eventually succeed me in the event I retire or step down. I would suggest Paul Leskowicz. He is the co-treasurer of Centre County Music Educators Association along with yours truly. I would suggest Paul, even though he may very well be one of the teachers who may benefit from the funds. He is still one of the best trombone teachers in Centre County if not beyond. Beyond Paul, I would suggest recommending either a teacher involved in the process from another school district or there may still be someone in Local 660 who took lessons from Olin.



## Letter to the Editor

We are our own worst enemies to the Ethics issue. Why consider it (Code of Ethics) if we haven't resolved union vs. non union local performers on the same gigs in the same establishments, downtown and on campus? What's the incentive for non union or union members to consider the Ethics issue? How do you mandate Ethics when our own members don't adhere to it? We haven't agreed in principle to this philosophy so there is still a serious division on the issue.

What's the enforcement policy? What do you do when it doesn't happen? Send them an Email? I will speak for the underprivileged, the unemployed musicians, and the underpaid.



## Marketing Tips

1. **Hang flyers or distribute “confetti”** (small quarter-sheet or postcard-sized notices) announcing your gigs. Leave/post these only in appropriate places. Develop a walking route around town and campus, and don't miss major classroom building bulletin boards (Penn State's Willard building, Pattee Library, etc.), and local music stores. Schlow Library has public bulletin boards as well. Be sure to post notices AT THE VENUE at which you will be performing, so patrons there know what's coming up.
2. **Develop an email list**, and send notices in advance of performances. Keep all names and email addresses confidential by using the “Bcc” feature. **Email ONLY those who have agreed to be included on your list.**
3. Include email addresses of **local news contacts** (such as the *CDT Weekender*) in your email list. Don't forget to include the AFM as well! Consider snail-mailing a press release to local media outlets for big gigs.
4. Include **venue owners or bookers** of possible future gigs that you are courting on your contact list as well. These people should know that you're working to build a following and become better known.
5. **Keep a website or webpage** (such as *MySpace* or *Facebook*) with a list of upcoming gigs, and information about where/how tickets can be purchased. Advance ticket sales (though not always possible) are a plus. Create an event page on *Facebook* for important gigs.
6. **List performances on local online community events calendars** – some of these can be found at:  
Public Broadcasting—<http://events.publicbroadcasting.net/wpsu/events.eventsmain>  
State College calendar—<http://www.statecollege.com/calendar/>  
*Centre Daily Times* newspaper—<http://calendar.centredaily.com/>
7. **Marketing things to do for any medium.** Include: A) your (or your group's) name B) the name and location (including street address) of the venue C) the date and time of the performance D) the ticket price or cover charge E) a contact phone number or email address where more information can be obtained or where tickets can be purchased F) Your website URL (or the venue's) is also helpful.
8. **Negotiate with venue owners about advertising.** You are in a partnership with owners to produce a successful event, and both you and the venue should be involved in advertising/marketing.
9. If appropriate, **plug your upcoming gigs at performances.** Leave show notices at places where you play, but be tactful about announcing shows at competing venues.
10. **Socialize and be your own “press agent.”** Tell your friends and family about your gigs, and be enthusiastic about performing and the venues where you play. Network and build relationships with your fans.

Article by Stacy Glen Tibbetts (814) 357-2394 or [stacy@stacyglen.com](mailto:stacy@stacyglen.com)



## AFM 660 Holiday Music Party, Sunday 1pm—5pm, December 28

A special holiday edition of AFM 660's successful “Listen to the Music” parties will take place Sunday, December 28 from 1 to 5 pm at the **American Ale House at Toftrees in State College**. Previous “Listen to the Music” events have featured a galaxy of local musicians, including Tom Wareham, Arthur Goldstein, Ronnie Burrage, Graham Spanier, Larry Bish and John Kovalchik with forty to fifty people attending both to play and to listen.

AFM members are invited to attend for free and bring their instrument and sit in with some of the best musicians in town. Participating on December 28 so far will be John Thompson, keyboards, Andrew Jackson, drums, Chris Byrne, sax, Chris Lee, guitar, with more musicians signing on everyday. Drums, keys, PA and amps will all be provided by these and other musicians. The event is designed to bring musicians together to create, to communicate and, well, to “listen to the music.” Original music in all genres is encouraged.

A special invitation is offered to student musicians, union or not, of all levels who are home for the holidays and want to get together and play both with each other and with some seasoned professionals. Non-union students (musicians or not) get in for half price (\$5) or even for free if they contact event organizer Chris Lee ahead of time at [chris@boalmuseum.com](mailto:chris@boalmuseum.com) or 814-466-9266 and indicate that they will be attending and intend to play either some original or some cover songs.

The general public of all ages is also invited both to sit in as musicians or just to listen as audience, with the \$10 admission fee benefitting the non-profit Olin Butt High School Music Education Fund.

The all-ages, smoke-free event will feature free snacks donated by AFM members and others supporting the cause and the Ale House will offer their regular menu of food and beverages. For details, go to <http://afm660.org> or contact Chris Lee. (Photo by Chris Lee)



Photo of a previous AFM 660 “Listen to the Music” event included performance by (left to right) Ronnie Burrage, drums; Mike Dougherty, bass; Graham Spanier, percussion; Chris Byrne, flute; Carl Ector, violin; and Arthur Goldstein, piano.



AFM Local 660 includes: All of Huntingdon, Snyder, Union, Centre, Mifflin, Juniata, Union, and Montour Counties. All of Northumberland County except Snyderstown, Shamokin, Ralpho, Zerbe, Little Mahony, Jackson, Herndon, Lower Mahanoy, West Cameron, East Cameron, Mount Carmel, Kulpmont, Marion Heights and Coal. Also all of Columbia County with the exception of Centralia, which is in Local 140 Wilkes-Barre area.



**LOCAL 660**

Chartered  
October 29, 1913  
Tuned for 21st Century

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**WANTED  
NEWSLETTER  
Articles  
Deadline  
20th of month**

## Spotlight on Stacy Glen Tibbetts

Article by Stacy Glen Tibbetts  
Photo by John R. Vincenti



Stacy Glen Tibbetts is a Central Pennsylvania native, raised in Emporium in the northern tier of the state, in a musical family. He attributes his creative spirit to his father, an electrical engineer and inventor, and his musical ear to his mother, who sings alto in a church choir. His sister, Tracey, is also a musician, a classically trained pianist. Stacy's first instrument was the French horn. At age 15, he picked up the guitar.

A professional writer, editor, and teacher of writing, Stacy's passion for songwriting combines his musical and verbal interests. He wrote his first song at the age of 16. In 1985, he debuted "on the State College scene" at the Jawbone coffeehouse, as a Penn State freshman. During the 1980s and into the early 1990s, he led group singing sessions at Krislund and State College Presbyterian church youth group FISH. Stacy majored in English writing and minored in classical music composition at Penn State, where he studied with Lowell Manfull, Bruce Trinkley, Burt Fenner, and others.

From 1994 to 1997, Stacy gigged steadily in the State College bars (Café 210, Darkhorse, Zenos, Phyrst, Alehouse, etc.) as part of the acoustic group Driftwood. Driftwood featured the lead vocals of Kate (Anderson) Twoey.

The group's live sets featured many of Stacy's original folk/rock songs such as "Driving in the Country," "Leaving Seattle," and "Yellow Island," which he recorded and released on two CDs, *Alleyways* (2000) and *Back Alleys* (2001). These CDs are available at gigs and through his website at [www.cdbaby.com](http://www.cdbaby.com).

During the late '90s, Stacy took jazz theory, harmony, and arranging courses with Dan Yoder and with jazz guitarist Dave Klein. These influences began to appear in his songwriting in "New York City Woman" on *Alleyways* and "Vagabond" on *Back Alleys*.

Tibbetts moved to Boston in 2000, where he sang and played avidly on the club and café scene. He sold CDs, booked his own solo singer/songwriter shows, and shared bills at venues such as the Cambridge Center for the Arts, the Zeitgeist Café, and the Kendall Café, including busking on the streets of Harvard Square.

In 2001, Stacy began to compose actively in a more "standard style," drawing on his classical and jazz training, and working in theatres and cabarets. He joined NOMTI, the New Opera and Musical Theatre Initiative writing workshop at Berklee College of Music. One of his songs, "Convenience Store," was featured in a Boston cabaret revue in 2003. He also joined Theatre Resources Unlimited, a Manhattan theatre producer's networking organization, and studied playwriting in New York with screenwriter and author Jeffrey Sweet, a Dramatist Guild member.

Returning to State College in 2003, Stacy met librettist/playwright and PSU faculty member Pam Monk and began collaborating with her on a full-length book musical, *Bella Sicilia: The Gourmet Musical*, an adaptation of Shakespeare's *Much Ado About Nothing*. Stacy's AFM connections began to pay off at this time, as Andrew Jackson helped him book two successful readings of this musical as part of the noontime performance series at the Downtown Theatre Centre on Allen Street in 2004. These readings featured well-known local theatre singers such as Laura and Dave Saxe and Martha Traverse, pianist Matt Doebler, and students from PSU's Music Theatre BFA program.

Demos from *Bella Sicilia* (then titled *Passaparola*) reached the ears of New York City's Peter Filichia, professional drama critic for the Newark, NJ *Star Ledger* and columnist for *Theatremania.com*, who called them "melodious" and "nice work." Attempts to produce *Bella Sicilia* in the New York area failed, but the show was a finalist in the 2006 TRU New Voices Reading Series competition in Manhattan, and was in the "final four" for production by 4th Wall Musical Theatre in Bloomfield, NJ in 2007. Stacy is now at work composing and writing lyrics for *Dialing for Donna*, his second book musical, again with librettist Pam Monk.

Stacy's recent professional guitar performance credits include *Little Shop of Horrors* and *Dreamgirls* (Singing On-stage Productions), *Bye Bye Birdie* (Penn State Thespians), *Hello Dolly* (Nittany Valley Symphony), and *The Fred Waring Radio Show* (Nittany Valley Theatre Company). His original songs have been showcased in benefits for the State Theatre ("At the State") as well as at the Central PA 4th Fest celebration ("I Love the Fourth of July"). From 2006 to 2008, he has served as singer/guitarist, music director, and co-lyricist for the annual *Pam Monk's Forbidden Valley* satirical cabaret revue in downtown State College.

Stacy plays a Martin D-1 acoustic guitar through a Boss chorus and a customized Boss EQ pedal. He sometimes uses a Trace Eliot acoustic amp. For swing and show gigs, he runs his Lyle (Gibson copy) archtop through the same Boss EQ and into a vintage Polytone amp, using various effects (Line 6 Pod, Cry-baby wah, and overdrive). Stacy favors D'Addario light-gauge strings, flatwounds for the archtop.

Stacy made his NYC cabaret performing debut in September 2008, singing "Waiting," an original swing tune from *Bella Sicilia*, with recent PSU music theatre graduate Lia Menaker at a TRU benefit concert at Don't Tell Mama on 46<sup>th</sup> street. In State College, with trombonist Chris Gamble, he helped Sarah Mason of the Pennsylvania Academy of the Arts revive her "Tap Jam" dance sessions at SOZO, and he "pinch-hit" as an electric bassist for Nittany Valley Theatre Company's *I'll Be Home For Christmas* revue at the Centre County Visitor's Center.

In October, he married the "lovely" Gina Thompson, a State College Area High School history teacher. Gina and Stacy live in Bellefonte.

Stacy now teaches writing at Penn State and is delighted to be a part of the sophisticated and growing State College music scene. In 2009, he is looking forward to recording CDs and demos, plus producing readings of the new book musical *Dialing For Donna*, both here and in New York City. He will be teaching a week-long songwriting workshop for high school students through Penn State's English Department in July.

Contact: (814) 357-2394 or [stacy@stacyglen.com](mailto:stacy@stacyglen.com)

