



MUSICENTRAL

AFM Local 660 October 2009
Central Pennsylvania Musicians Association
Founded in 1913—Tuned for the 21st Century

Local 660



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President's Message

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AFM 660 Newsletter

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AFM 660 on The Web

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Advice

"The advice I am giving always to all my students is above all to study the music profoundly... music is like the ocean, and the instruments are little or bigger islands, very beautiful for the flowers and trees. "
Andres Segovia

Source: http://www.brainyquote.com/quotes/topics/topic_music3.html

We Opened the Door. Now It's Your Move, Musicians

AFM 660 has opened the door to the bars. Now it's up to the musicians – union and non-union -- to walk through that door to better working conditions.

AFM 660 has negotiated an agreement with the managers at the best bars to give musicians – union and non-union -- a written contract and pay at least AFM 660's minimum wage. The details are at <http://afm660.org> under "Sustainable Music Venues" and under "Documents." There are also sample contracts there. Debbie Trudeau's column elsewhere in this newsletter talks more about contracts.

The relationship with the bars has been established. The bar managers "get it" that we're working together to make this area a destination for high quality music, to retain quality musicians and to draw bigger audiences to make more money for everybody.

But do the musicians "get it?" I'm hearing musicians singing the blues about canceled gigs and low pay. I sympathize, but only to a point. There is an alternative to complaining. Any professional fund raiser will tell you, to get results, you have to ask.

The bar owners are prepared to give contracts and to pay at least the minimum scale, but musicians have to ask. You're not offending anybody if you ask the bar managers for a contract and at least the minimum wage. They've already agreed to it, so just ask, OK?

And if you observe a breakdown in the agreement with a bar – if they don't give you a contract or pay you at least the minimum per-person wage -- let us know so we can fix it. That's what we're here for.

Smart people go to the source to fix problems. Other people will wring their hands and tell everybody about a problem except the ones responsible for fixing it. Please be "smart people" and not "other people." Let us know what's happening to you.

One place to let us know what's happening with you is at our **AFM 660 general meeting at Café 210 on Sunday, September 27th** at 1 pm followed by a jam session from 2 to 5 pm, see information below. It's a party with a purpose and you're invited! We have established a positive vision to provide high quality music and retain high quality musicians in this area. Let's work together to bring this vision to life. 

Important AFM 660 General Meeting Sept 27 to Set Future Direction

The purpose of AFM 660, per the bylaws, is to unite musicians, serve their needs and improve their conditions. Looking back over the last few years:

- 1) We have united musicians with the **Listen to the Music** series, a good regular newsletter and a membership campaign to grow the organization.
- 2) We have served musicians' needs with the **Sustainable Music Venue (SMV)** campaign, getting higher wages and written contracts and an AFM 660 **Musicians' Code of Ethics**.
- 3) We are working on improving their conditions by getting the SMV program fully deployed. Musicians need to follow through at the bars by asking for what the bars have agreed to give: a minimum wage and written contracts.

With the SMV, the Code of Ethics, a regular newsletter, and a growing membership, we have a very good "product." Now we need to discuss how to get the product into the hands of others who could benefit from it.

That is what we will discuss on September 27 at 1 pm at Café 210 in State College. What is the next step for AFM 660? Here are some topics of interest. Let me know if you have more.

How can we spread the Sustainable Music Venue program to more bars and organizations and how can we make non-union musicians aware of the benefits of working together? Can musicians get in step with each other and aim at a common goal – better working conditions and a higher quality music scene locally? Can AFM 660 representatives present what we are doing to students and other organizations?

Shall we continue or cease the "Listen to the Music" series. After all, every product has a life cycle. Or shall we change it to a get-together for bands and bar owners to get to know each other better?

Shall we try to establish a musician-friendly venue in town, maybe one where musicians could gather later in the evening and play some music, the way they do in big cities?

Shall we join wider labor groups, like the Central PA Area Labor Federation headquartered in Harrisburg? What are they trying to do? What are we trying to do? Is there common purpose?

AFM 660 members don't have to do anything, but they have many things to do, if they so choose. Join us September 27 and we'll make some choices together for a better music scene.

PLAN TO BE THERE...IT'S YOUR UNION...IT'S YOUR OPPORTUNITY TO PARTICIPATE 

Harmonizing and Developing a Tune by Stacy Glen Tibbets

The new musical I've been co-writing with Pam Monk, *Dialing for Donna*, required a big, dramatic solo ballad for the lead character, Donna Corleone, a 40-something radio station owner and talk show host. In a scene near the middle of Act I, Donna's business is falling apart, and she is forced to meet with an ex-lover who is now a successful media mogul, to discuss a possible takeover of her radio station. I wanted to write a melody that would reflect her bitter and weary attitude toward this turn of events, and that would build gradually and showcase the voice of the lead actress/singer. To start, I had a very simple scrap of melody that seemed promising – something I could possibly develop into a full song:



I sometimes hear an implied harmony right away with a melody like this one – the chord progression suggests itself immediately, and I just have to jot it down or go to an instrument and figure it out. I thought this melody had dramatic possibilities, but my first effort at harmonizing it didn't satisfy me – it was an obvious choice, using major chords:

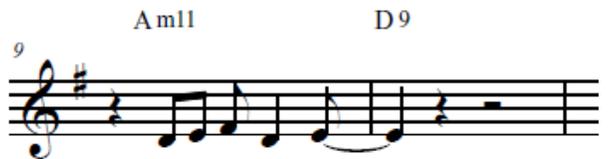
So I began to substitute some changes in and came up with the following:



I felt I was getting closer to the sound I wanted – something with ii-V changes at least, and the melody notes fit nicely with the chords. But lately I've been playing with setting the melody "higher on the extensions" of the chord. I often like the sound when a melody lands, for instance, on the ninth of a dominant chord, or the seventh or ninth of a major chord. Certain dramatic moments in songs I like (such as the bridge in Rodgers and Hart's "I

Didn't Know What Time it Was," and others) use this technique. So I decided to try this with my melody scrap, and I found that by shifting the ii-V change down a whole step, my first melody note (D) fell on the 11th (sus4) of the ii chord, and the last note (E) fell on the 9th of the V/dominant chord:

This sound grabbed me right away – it sounded poignant and wistful to me, which suited the moment in the story. I knew this harmonization would be harder for singers to hear, but since the song was a ballad, not an up-tempo tune, I decided to go with it. I then started to develop the song by repeating and extending that little scrap of melody. When I found a nice high note to end the phrase, my ii-V change resolved with the melody on the 9th of a GMaj9 chord, which I really liked:



Moving on from there involved transposing my tune up and repeating it, followed by a more "con moto" section involving a descending line and a circle-of-fifths progression. I ended up with a 48-bar melody, and when I turned to Pam's script for a lyric idea, one of her lines of

dialogue caught my eye right away: "Great. How about at Bella Sicilia? At eight?" Playing with those words, I noticed that the phrase "I'll be there at eight" fit my little tune and was a pretty commonplace expression, so I decided that's what the song would be called, and that the lyric would involve some irony.

With help from State College's Pam Fuller on vocals and Isaac Harlan on piano, I recorded a demo of the song in my studio and liked the results. Since then, I've enjoyed two excellent live performances of this number: one sung by Pam Fuller, with Erin Cullman on keys here in State College at SOZO in June; and another by actress Victoria Bundonis, with music director (and old friend) Markus Hauck on piano at the Dramatists' Guild Loewe Room in New York City at the end of July. The song has a dramatic ending and gets a nice response – and I even had a request for the sheet music from one cabaret singer I know, Vickie Phillips, which was an honor. This fall, we're actively submitting *Dialing for Donna* to various production competitions.

I hope you enjoy "I'll Be There at Eight" also – I recently added a brief MP3 clip of Pam Fuller's live version to the show's website at <http://www.dialingfordonna.com> – thanks for checking it out!

Stacy Glen Tibbett can be reached at sxt10@pspu.edu or stacy@stacyglen.com



Good Business Basics for Musicians by Debbie Trudeau

Contracts 101

We are hearing through the grapevine that some of our members are still challenged about using written contracts for their gig engagements. "It's too cumbersome," "it's too much trouble", or "they won't hire me if I make them put it in writing..." Then we also hear complaints about how those same players are getting burned with non-payment or underpayment for their services. While a phone call and a handshake are very pleasant, a written document avoids any confusion and differences of interpretation of the details. It's a tool that presents you as a legitimate professional to a client, and serves as a way for the Local to back you up in case of a dispute. If you prefer to use your own tailored contract, that's fine. You can use union clip art to give it that professional look.

How do I get started? The AFM provides two basic contract forms: L-1 or L-2. These are contracts for local gigs between the Union and the client which are filled out by the musician and filed with the Local. They provide union support for your engagement. You can download and print them from either the national afm.org or afm660.org website. At the national site, log in as an afm member. Then go to Document Library> Single Engagement Contracts. These are for use in the U.S. only. L-1 includes a dispute resolution clause. L-2 is the same with no dispute resolution clause. Clarification about these forms can be found under afm.org> Document library> Miscellaneous> LS-1 Contract Form Q&A. If you can't get online and need a copy of the form, contact me at 814-237-0979 and I'll mail one to you.

What does a contract include? When you discuss a gig on the phone with a client, you are probably covering many of the details needed in a written agreement. Just write it all down. Fill in the blanks on the union form or use a form you create. Sign two copies, then mail them both to the client for his/her signature, and get a return copy to you. Include a self-addressed, stamped envelope so there is no reason for delay. If there are questions, this is the time to clarify them with your client. If you prefer to create and use your own customized contract form, it should have at least the following details:

- 1) **The client.** This is the person who will write the check. You want full name, address, email, phone and any other pertinent contact information.
 - 2) **The contractor or musician named as Leader.** This is the person who will receive the check and is responsible for paying the other musicians.
 - 3) **The others who will be contracted as part of the gig.** List the specific members of the group you expect to play the gig. List any extras, roadies, tech folks who will be required. I include all contact information for these folks so I can have those details with me at the gig. Specify with your musicians who is responsible for hiring a sub in case the need arises.
 - 3) **Date, time, duration, location of, and directions to the engagement.** If you need particular accommodations include them here. Specify what you need in the way of breaks, meals, room location, certain lighting, shelter, temperature minimums for outdoor gigs, seating, or whatever. This allows you to present your best product and have some control over the working conditions. (I arrived at a gig once where we were expected to play by candlelight.) Specify who will provide these items.
 - 4) **The agreed upon fee for the contracted time.** Include details about a deposit, due date for payment in full (in advance so you can pay your musicians), a cancellation clause, and overtime provisions. A cancellation clause should specify a date when the fee is non-refundable. You were hired in good faith. The musicians you sub-contracted may have turned down other work to hold your date and will need to be paid.
- These are basic provisions. You may have additional specific needs to include for your particular situation. Now you have all the details on one document. Bring your copy to the gig for handy reference. Keep a copy on file after the gig for follow up. If you think it's too much trouble to fill out a form before the gig, think about how much trouble it is to try to resolve a dispute without it. A contract helps you present a professional product. Point out to your clients that it's in their interest, too, to have the details clear to everyone. If there's a dispute, the Local can help you, but only if the details are in writing. 



Jazz Beat by Rick Hirsch Saxophonist, composer, and bandleader—

Here are a couple of upcoming local concerts by international artists:

Jazz vibraphone and marimba player **Stefon Harris** joins **Imani Winds**, a quintet known for its engaging mix of traditional and contemporary repertoire, in a performance of Harris' new composition "The Anatomy of a Box: a Sonic Painting in Wood, Metal and Wind." 7:30 p.m. Wednesday, Sept. 30, in Penn State's **Schwab Auditorium**.

Jazz @ Bucknell to present the **Cuong Vu 4-tet**. Vu is a Vietnamese-American trumpeter who was featured on Pat Metheny's most recent tour that played Eisenhower Auditorium a year or two ago.

Produced by **Phil Haynes**, Jazz at Bucknell is a chamber series conceived to present international modern masters and young visionaries, showcasing the entire tradition of jazz, from standards to the Avant-Garde. Haynes keeps an eye on artists who continue the innovative tradition of the music with their personal approaches to sound, style, and composition.

UPCOMING GIGS

Tue Oct 6, No-Name Big Band, American Ale House, 8-10:15 pm, *all ages*

Fri Oct 9, Hirsch Jazz Trio, Zola 9-midnight

Fri Oct 23, Hirsch Jazz Quartet, Zola 9-midnight 

AFM Dues information at <http://www.afm660.org/> **Debbie Trudeau, Treasurer, 1755 Cambridge Drive, State College, PA 16803 (814) 237-0979** trumusic@comcast.net 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.



Growing our Local by Debbie Trudeau

On August 28 at the Penn State School of Music Common Hour, several faculty and guest union members presented information to the music students about professional affiliations available to them in the music business. Clarinet faculty Anthony Costa (Local 101-473) hosted the discussion. Bassoon faculty member Daryl Durran (Local 660) spoke about music specialty organizations such as the Double Reed Society, Nat'l Association for Teachers of Singing, and others. Saxophone faculty David Stambler (Local 40-543, Baltimore) spoke about the business of chamber music, how to earn a living, and resources such as the annual Musical America catalog.

As representative of the AFM, yours truly spoke about AFM union membership and its benefits. I asked the students questions such as "Who here has played a gig and never got paid?", "Who here has been asked to play for just a meal?", and "Can you live on that?" Many hands went up. The students were informed that there is only one organization that looks out for all their economic needs and interests. Copies of the International Musician and applications were passed to about 100 students in attendance. All the panelists had experiences to share where the Union supported them in a conflict with an employer. All the panelists stressed the importance of using a written contract with an employer. One student asked if it was worth it to complain to an employer and lose the gig. It was pointed out that most of the gains in working conditions for musicians have come since the Union was formed and improvements come with the power of a large membership. One voice can be drowned out, but together we can make a strong case for our needs and for fairness.



Leadership—not its age—makes a Local

On October 29th, AFM Local 660 will celebrate its 96th year in service. In speaking with several members, I found comments from octogenarian, Jim Langton, long-time State College resident, music educator, piano player, paid performer since he was 16 years old, and an AFM member since 1947 to be something to share with members.

In 1944, Jim Langton began to play piano when he was old 16 years old. He played then without a union card in Minersville, PA, Schuylkill County. In 1945, after graduation from high school, Jim went into the Army.

Following his Army tour in 1947, he began to play piano at Necho-Allen Hotel in Pottsville, PA. The hotel gig also had a radio show component. The radio show MC was Jack Whittaker (CBS sportscaster). It was then that Jim needed to become a member of AFM. In fact, Jim almost didn't get a card because the Pottsville Local had a closed shop which included a quota system for all members.

After Pottsville, Jim decided to become a music teacher and went to Indiana State Teachers College in Pennsylvania (today's I.U.P.) After he graduated from college, he took a teaching position in Johnsonburg, PA, and transferred his AFM Pottsville Local affiliation to the Ridgeway AFM Local. In 1966, Langton came to State College, and again transferred his AFM affiliation to the Tyrone Local, which later became the State College AFM 660 Local.

Jim made an interesting point about the Locals and their interaction with members. He felt that there was really very little communication or involvement between the union administration and its members. This has not been the case in Local 660. He appreciates the monthly communication and the internet capabilities.

Many changes have taken place in America's music scene from types and kinds of music to technology. "We adapt," he said, "and so has the American Federation of Musicians." When it came to live music, he said that jobs for musicians hit their peak during the Big Band era in the late 1920s through the 1930s and also between 1941 through 1945. This was the hey-day of dance music. During this period, even people in the armed services, when the opportunity presented itself, would dance to a live band.

After World War II, it became more costly to engage, move, and support big bands throughout the country, thus the dance era faded. Music for listening became popular, such as jazz. From the late 1940s into the early Rock-n-Roll era in the early 1950s with such performers as Bill Haley, music interest changed again and continues today. Jim feels that today's music is quite diverse and is able to satisfy everyone's musical taste or interest. Technology has become the biggest area for concern with musicians today in regards to royalties and talent rights.

Langton believes that contracts were and still are a very important part of the business of music. AFM encourages its members to use contracts when planning and signing on for jobs. Even today, Jim, who still plays, says any gig he does with Penn State includes a written contract arrangement.

Jim is an avid reader of AFM's International Musician. As a member of several unions over his career, Jim believes that union survival has a lot to do with leadership and management. He concluded by saying, "Good leadership and adaption to change can help sustain and grow any organization from government, business, and others including unions as long as its leaders do not become susceptible to greed, arrogance, or stupidity."

Article by John Vincenti



Local 660
Chartered
October 29, 1913

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WELCOME



DRUM BEATS

By Andrew Jackson, Sr.
fatherlighthouse2000@yahoo.com

The Omega Psi Phi 6th Annual Talent Hunt will be soliciting for students to participate in their 2010 Talent Hunt. (www.oppf.org) Contact Wayne Gersie, Chairman for more information. (wmg109@psu.edu)

The **Andrew Jackson Jazz Ensemble and Friends** will perform a Free Jazz concert, Friday, September 25, 2009 at the Hub (Noon to 1pm) featuring AFM Local 660 guests artists: Arthur Goldstein-keyboards, Dan Turkos-bass, Carl Ector-violin, Steve Bowman-sax, Dr. Andrew Jackson, Sr.-drums, and a guest Trumpeter.

Blues Moon Band will be playing at Dr. Kyle Pecks Annual Halloween Party, Saturday, October 31, 2009 on Moon Dance Road, Julian, Pa. (contact Kyle Peck for more info. (kpeck@psu.edu).

Former 8th grade student in 1982, Joey De Francesco will be performing at the State Theatre in February 2010. Contact the State Theatre or Mike Negra, for more info.

