



MUSICENTRAL

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

Local 660

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AFM 660 Newsletter

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A 'Listen to the Music' Partner

SMV Recognition

Sustainable Music Venues
The Central Pennsylvania
Musicians Association
Encourages Patronage of:

- Bar Bleu
- Bar Q
- Café 210
- Hiway Pizza
- Westerly Parkway
- Inferno
- The Autoport
- The Deli
- The Saloon
- Tony's Big Easy
- Zeno's

President's Message

AFM 660 Makes a Difference

Decorating State College with Higher Wages for Musicians



AFM 660 Secretary John Thompson (left) and President Chris Lee post the first Sustainable Music Venue certificate at Zeno's at 100 West College Avenue in State College, PA. More will follow at the many other venues which are participating in the program. A Sustainable Music Venue is a venue guaranteeing the AFM 660 minimum wage per musician and offering written contracts, as negotiated by AFM 660 for guaranteeing a minimum per musician wage and written contracts.

The **Sustainable Music Venue (SMV)** is a program the bar managers and owners have agreed to as a cooperative effort to work together to make this region a destination for audiences seeking high quality music, so let us know if there are any breakdowns in compliance so we can fix them up promptly.

The SMV program is AFM 660 making a difference. Have you encouraged your band members to join recently? Details at <http://afm660.org>.

Speaking of inspired and inspiring musicians, we're getting together again to make things happen on the State College music scene. The popular **"Listen to the Music"** party will repeat at Café 210 on Sunday, July 19th, a sweet spot with lights and PA provided by the generous JR Mangan, both co-owner of the venue and member of AFM 660. Thank you, Brother JR! This open-to-all event is scheduled for Sunday, July 19, with play time from 2 to 5 pm. RSVP and let us know you're coming. As before, AFM 660 members get in free, others pay \$10 that goes 50% for the high school music scholarship fund and 50% to the musicians who bring their equipment to share. *If we have advance notice, we can put non-union musicians on the guest list as long as we know they are there to play.*



The Sustainable Music Venue certificate was composed by AFM 660 President Chris Lee. The final design was done by AFM 660 board member Phil Jensen.

July Gigs & Events

Allons Enfants de la Patrie – Boalsburg version Come to the Boalsburg Farmers Market at the PA Military Museum on Tuesday, July 14 – French Bastille (Independence) Day – and not only will you hear yours truly carrying on from 3 to 5 pm, but also a chorus of visiting French kids singing La Marseillaise – the French national anthem. Put on your tricouleur and join this celebration of Boalsburg's international connections! The Farmers Market musicians each week are lined up by AFM660 member Gary "Papa" Brubaker.

"Listen to the Music" Café 210 on Sunday, July 19th, 2:00-5:00p.m. RSVP
JazzPA on Saturday July 25th in Bellefonte (see story on page 5)



A Laureate to Raise the Song for Penn State



In January of 2008, at his President's Council Meeting, Penn State's President Graham Spanier suggested a laureate position. The position would be similar to the U.S. poet laureate position held by Maya Angelou during the Clinton Administration. A February 7, 2008, **Collegian** article noted that the position was "created to advance the social, cultural, and artistic human perspective." "Dr. Spanier, who is a member of AFM 660, has always had a deep appreciation for the arts," said, Christopher Lee, AFM 660 President. "This is a real plus for Penn State, especially today, because the laureate position enables and brings to people an opportunity and awareness in the arts and music at a time when economic issues have caused many aspects in the field of arts and music to suffer cutbacks or even closings."

According to Penn State guidelines, the inaugural laureate must be a full-time professor willing to serve for one academic year, assume diverse responsibilities in regard to media and presentations, and be an excellent representative of the arts and humanities, regardless of the area that the person would be selected from.



In April of 2008, Kim Cook, professor of music in cello in the College of Arts and Architecture was named the University's inaugural Penn State Laureate. Professor Cook is a member of the School of Music. She has recorded several CDs of classical music, both as a member of Penn State's Castalia Trio and as a solo artist. She has performed solo appearances in concert for television and radio broadcasts, as well as with symphony orchestras and recitals worldwide. Cook also has appeared as a guest artist, and performed at international music festivals and served as a guest faculty member.

She holds a Master's degree from Yale University and Bachelor's degree from the University of Illinois at Urbana-Champaign. Among Cook's many honors are a Distinguished Service Award from the American String Teachers Association in 2006. She served as Ambassador for the State Department in 1996 presenting concerts and master classes in 22 cities in eight countries.

In her initial press release, Cook said, "As laureate, I intend to seek out opportunities to introduce music in informal settings to community groups. As a child, I was inspired by musicians who visited my hometown of Lincoln, Nebraska. It is my job to communicate my excitement about music to people who may not have been exposed to the arts."

AFM 660's editor was privileged to attend one of Professor Cook's presentations. Below are her comments about her year as the inaugural Penn State Laureate.

It has been an honor for me to serve as Penn State's Laureate for the Arts and Humanities. President Spanier created this opportunity to promote the Arts, setting a unique precedent for other universities. This initiative is intended to reach out to people who have not had access to the arts and to highlight the enormous strides that we have made in the past 20 years in the Arts and Humanities.

In my role as Laureate, I engaged in over 45 activities such as the Huddle, the 50th Anniversary Celebration at the New Kensington campus, faculty and student events at the Fayette, Altoona, and York campuses, recitals, and talks for classes on this campus. I presented recitals that included shorter works, and I helped to guide the audience in their listening. In addition, I wrote a weekly paragraph called *Musical Notes* for the Penn State Newswires, sent out to 600,000 people. It is kind of like a musical Dear Abby...targeted to alumni as informal tidbits about music. Here are a few of the titles.

When is one too old to begin studying an instrument? (Never!!)

What does the conductor of an orchestra do?

"Whoops, I broke my G string, and other hazards of playing concerts."

(The collection of "notes" can be found on my website. <http://www.music.psu.edu/Faculty%20Pages/cook.html>)

I also had an opportunity to talk about the development of our string program at Penn State. When I arrived at Penn State in 1991, there was only one cello major and a few other string players. My charge, and that of my colleague, Jim Lyon, Professor of Violin, was to build a program of string majors. We traveled to many of the school music programs and the conferences in the state of Pennsylvania to recruit the most talented string students. We played, gave classes, conducted orchestras, and gave workshops at the Pennsylvania Music Educators Association Conferences. Gradually we built up a core of string majors.

I started an ensemble of cellos, which we called the Penn State Cello Choir, which toured to conferences within the state of Pennsylvania, and continued efforts to recruit. My cello choir had 26 cellists last year. Founded in 1991, we have had cellists from all over the world, including Lithuania, Bulgaria, Croatia, Russia, Taiwan, Germany and this year we have students from Brazil and Argentina. These students are extremely dedicated, and they work very hard to develop their musical skills to a professional level. Between their individual practicing and their ensembles, some of them may be playing their cello from 35 to 40 hours each week. It is inspiring to work with these talented young musicians. With the addition of Tim Deighton, Professor of Viola, Rob Nairn, Associate Professor of Double Bass, and Max Zorin, Assistant Professor of Violin, the School of Music has five full time string faculty members. We have attracted excellent students from 18 countries to our string program, and last year we had over 70 string majors. Gerardo Edelstein, Director of Orchestras at Penn State, has brought the players together to make our orchestra one of the best in the state of Pennsylvania. Our orchestra has played many times in Europe. They have performed in Heinz Hall in Pittsburgh and at the Kimmel Center in Philadelphia, and next year will perform a concert at Carnegie Hall.

As a solo performer, I am eager to go whenever there is an opportunity to perform concerts in a new place, to learn from the culture and also from the musicians. My concerts have taken me to 26 countries, including China, Israel, European cities, and South America.

As laureate, I talked to audiences about music as a universal language, and I described some of my trips that illustrate the kinds of insights that are only possible by traveling abroad, such as a trip to Peru in 2004. This tour involved a cultural exchange with the Shipibo Indians sponsored by an organization called "Voces indigenous" or indigenous voices (a group that is trying to preserve the culture of these Indian villages). With my cello packed in pink garbage bags, we traveled in boats down the Amazon to get to the villages to perform for the Indians, and afterwards, to listen to their performances. It is remarkable to see how, in a culture so far removed from ours, that we are united by the value we place on music and the creative arts.

In 2006, I traveled to Russia to make a recording of two Russian cello concertos with the Volgograd Symphony. For the past decade, I have focused much of my energy on performing and recording works of Eastern European composers in the 19th and 20th centuries. Traveling to these locations has been helpful to the development of my interpretations of this music. Volgograd, which is the old Stalingrad, was essentially destroyed in World War II. The city still mourns the death of the 3 million people who were killed. Shostakovich's music embodies the sorrow and the strong determination of the Russian people. My ultimate goal was to bring this intense experience to my interpretation of this work, and to let it speak through the music. The CD was released March 2009, by MSR Classics.

In my role as the Penn State Laureate, I have had the wonderful opportunity to share music with many people. As the year is coming to a close, **I am even more convinced of the power of music to bring people together to experience and to feel emotions that can only be expressed in music.** **Kim Cook**



Penn State Cello Choir

Photos from Professor Cook & Penn State media & web sources



Meet the Bassists *Photos by John R. Vincenti*

The International Society of Bassists (ISB) 2009 provided attendees with many emotion provoking comments during the six days and nights at Penn State's School of Music in State College PA. Some of the comments heard were: educational, entertaining, eventful, exhilarating, evoking, entralling, and definitely exhausting! President-Elect and Chair of the 2009 Convention, Rob Nairn (AFM 660) did an extraordinary job of providing excellent hospitality and programs for nearly 1,300 bass enthusiasts from 36 countries. Below are some photos of events, participants, and a few of 182 convention presenters. It was the largest attendance since ISB's inception in 1967.



Rob Nairn



Nittany Lion ambassador uniform



Xavier Foley 1st Place 14-Under Competition



Making their way to registration



Henry Grimes

June 8-13, 2009, convention included Historical Symposium, New Music Summit, Young Bassist Program, recitals, and nightly top-flight classical & jazz concerts.



Registration Site



Young Bassist Program Finale



John Kennedy

Nearly 60 young bassists, ages 9 to 18, took part in the Young Bassist Program master-classes, rehearsals, special events, and a finale performed on the last day.



Bert Turetzky's Young Bassists' class



Donovan Stokes



Tim Cobb



Wayne Darling



Hal Robinson



Thomas Martin



Ron Carter



Rufus Reid



Lila Horovitz



Steve Reeves



Cecil McBee

Special Thanks to State College Musicians' Welcome Bassists Drop-in-Jams, four nights at SOZO—Soul & Funk, Jazz, Rock, and Swing

The August issue of AFM 660's Newsletter will feature two ISB award winning international bassists, Jorge Roeder & Gunars Upatnieks. Plus, an interview with Bertram Turetzky, an internationally known bassist educator/performer, also an AFM member, Local 325.



Three Extraordinary Young Bassists *by John R. Vincenti*

William McGregor

William, age 9, was the youngest performer at ISB's double bass Under 14 competition. At the awards ceremony he received honorable mention. This amiable and bright youngster is no stranger to the bass. He experienced his first bass at the age of 2, playing with a one-quarter sized cello tuned down to a bass in a special program for youth. Today, William plays a one-eighth size bass from Guarneri House. His major support and encouragement comes from his parents, Nancy and Brian, and older brother Colin, who plays the violin. The McGregors live in Detroit, Michigan. They wanted to provide their sons with an opportunity to play music. Both sons are home schooled and possess a sharp musical vocabulary.

Besides private lessons, William is also associated with the Detroit Symphony Orchestra's Civic Philharmonic. He participated in two other competitions prior to coming to ISB 2009. His teacher is Derek Weller, Principal bass at the Michigan Opera Theatre Orchestra and a member of the Toledo Symphony. Weller is currently instructor of Double Bass at Eastern Michigan University.

William played "Dragnetti" and "Scherzo" by Daniel van Goens at the competition. He says a lot of practice, learning the story behind each composer's piece, and rehearsing and running through a program without stopping are his key steps to competition preparation. "I listen to the music, the dynamics (sounds and tempo)," he said. "I like classical music and to attend master classes and listen to the critiques to improve one-self." William's favorite bassist is Edgar Meyer for his "spirit and intonation." When asked about the bass, William immediately responded, "It's so cool!"



Nicholas Santangelo Schwartz

"Call me Nicky," he said. Born in Boston, but raised in Brookline, Massachusetts, Nicky was recognized by a panel of judges as the top solo performer at the ISB 2009 Double Bass Competition, playing "Bach's 3rd Cello Suite." For his effort, he will receive a custom bow from Guarneri House. He was also recognized as a top performer in another competition set up by ISB past president, Tom Knific. Participants in this event played the same composition and were judged on their interpretation by composer Knific's music.

The 19 year old is entering his junior year at Boston University (BU), majoring in music performance on the double bass. Unlike his dad and older sister, Nicky's mother is the other musician in the family. She graduated from New England Conservatory of Music in piano. At any early age Nicky began music with the violin in kindergarten and later picked up the guitar, saxophone and even percussion. At the age of thirteen he took up the bass. His first teacher was Andy Blickenderfer.

At BU, Nicky studies with Associate Professor Ed Barker in the College of Fine Arts. Barker is also Boston Symphony's principal bass. Nicky noted that he had a recital playing Bach's 3rd Cello Suite at BU before coming to ISB 2009. Nicky practices four to five hours a day. A year ago, he got an Italian 1872, Gagliano Antonazzi three-quarter bass. It replaced his former plywood-student quality instrument. "It has great tone with a brighter sound that is very suitable to orchestral music."

Nicky's advice to younger players is, "read the music, pay attention to the details. Play to emphasize the color and shape of the music, and take the time to learn about the music intellectually." His goals in the future are to become a diverse musician who is able of performing in orchestra, jazz, other types of music such as blue grass, and solo works. Nicky's closing comment about his playing was very evident by his performance at ISB 2009. "I try to make my bass playing to sound not like a traditional bass."

Nina DeCesare

The 1st Place winner for 15 to 18 year olds at ISB's Solo Competition was Nina DeCesare. She won a \$1,000, bow donated by Carbow, and an endorsement contract from D'Addario & Company. She played "Concerto in E minor, 1st Movement" by Edward Elgar. A resident of Ellicott City, Maryland, Nina comes from a musical family background. Her father, an engineer, played jazz, and her mom played the flute. She has an older and younger brother. Nina is 17 years old is entering her senior year in high school.

She has an interesting story in regard to beginning to play the bass. When she was 9 years old, she started playing the piano, but really wanted to play the flute. Due to a problem in being able to take flute in her school program, her mother, Dottie, encouraged her to take the violin. Nina contends that her choice of the bass was based on a "rebellious" response to her mother's prodding. Her mother confirmed the event by saying, "She told me if I'm to play a string instrument, it would be the big one." At age nine, Nina began to play a one-half sized bass for a year, then moved to one-quarter size, followed by a one-half sized bass. Today Nina plays a three-quarter bass made by a French luthier.

Nina's first teacher was George Vance, faculty member at the University of Maryland. She was part of Vance's studio for young bassists in Silver Spring, Maryland. Today, her teacher is Ira Gold, National Symphony Orchestra bassist. Other teachers included Ali Kian Yazdanfar, former member of the National Symphony Orchestra, currently principal bass with Montreal Symphony; and Hal Robinson, principal bass of the Philadelphia Orchestra and faculty member of the Curtis Institute.

Ms. DeCesare noted that she had not placed at the last ISB competition in 2007, but came here with the idea of doing her best. The bass is important to Nina, and through her friendships made at Interlochen, she has learned much from her teachers and fellow bass players. In preparing for this year's competition she said, "I practiced in a bigger room to get better feedback to where I would be in competition. Focusing on the story of the music gave me more insight to the piece I would be playing."

Nina plans to go on to college, majoring in bass performance. She would like to attend the Curtis Institute or Rice University. Her goal is to become a member of the Philadelphia, New York, or Berlin Philharmonic symphonies.



Summer Jazz Celebration 2009

Saturday, July 25, 2009

Historic Bellefonte, PA

The full schedule can be found at www.jazzpa.com.

The 2009 Summer Jazz Celebration promises to be a wonderful day filled with the unique American art form, Jazz. Come join JazzPA on Saturday, July 25th in Bellefonte to celebrate this uplifting form of music and pay tribute to fellow AFM member Joe Alessandro for his great gift and legacy to Central Pennsylvania - a jazz festival we can all enjoy!

Jazz, America's unique art form, is music for all seasons. There have been standards from the Great American Songbook which have been written about the seasons: "Autumn in New York," "Winter Wonderland," "Spring Can Really Hang You Up The Most" and "Summers Over."

The preparation for the 2009 Summer Jazz Celebration (www.jazzpa.com) has been going on all year. During Autumn the dreams of what can be are considered by the Jazz festival board. Following Autumn in Winter, the planning becomes more specific as persons are considered for possibly performing during the celebration. The activity, however, intensifies in the Spring when performers are contacted and groups are booked. This activity is coordinated by the Artistic Director, Catherine Dupuis, picture to the right, (www.catherinedupuis.com). During Spring Don Keat (pictured below right), the contractor for the Friends Big Band which backs vocalist Catherine Dupuis, contacts the musicians to get a commitment to perform during the Summer Jazz Celebration. It is during Summer, however, that the dreams, planning, contacting and fundraising are all brought to fruition and the actual performances take place. So when Summer comes, the Jazz Celebration is once again the musical highlight for jazz listeners and musicians in Central Pennsylvania!



Joe Alessandro

This year the 2009 Summer Jazz Celebration pays special tribute to founder Joe Alessandro whose idea of staging an annual summer jazz festival, with Catherine Dupuis's guidance, has become JazzPA. Joe was a special friend to all the members in the Friends Big Band and many area musicians. In creating the Friends Band he initially suggested players for Don Keat to contact to participate in the band (started in 2005). Joe played alto saxophone in the Friends Big Band for the first three years before retiring last year at 88 years young. For many of us, he was a constant source of encouragement and support as well as an endless source of countless big band arrangements for The Dance Band (formed by Skip Wareham Sr.) in which he played alto saxophone and served as music librarian. He provided many of us with musical instruments. His lifelong search for the best mouthpiece was an inspiration for those of us thinking we had to make do with less than desired equipment. Joe was a warm and generous person and a pleasure to spend time with. He is fondly remembered as a public school music teacher and administrator in addition to his work with numerous students as a PSU Professor in Education. Although he is gone and sorely missed, he will live on forever in our hearts in the music that we play and in the summer jazz festival he founded.

For the fifth year, The Friends Big Band will play the Summer Jazz Celebration, opening with an original song and arrangement by the leader of our trumpet section, Rob Byham, called "Change of Pace." After the opener, the Friends Big Band will play a tribute tune for Joe Alessandro from the book of Stan Kenton entitled "Jump for Joe". Then singer Catherine Dupuis will dedicate several tunes celebrating his love for jazz and big band music. This performance will be supported by the Music Performance Fund (MPF) of the American Federation of Musicians (AFM), Local 660, and will be administered by the Local Secretary, John Thompson.

This year's Summer Jazz Celebration is dedicated to the saxophone. Don first met Jerry Dodgion 50 years ago and Catherine, after performing with him last summer, arranged for him to be JazzPA's 2009 clinician and guest artist. Jerry has been in the forefront of the saxophone world for over 50 years. "The Joy of Sax," a five saxophone group, is one of his most recent groups. Jerry was a founding member of the Thad Jones/Mel Lewis Jazz Orchestra (currently known as the Vanguard Jazz Orchestra). He has played with such groups as Count Basie, Dizzy Gillespie and Charles Mingus. For more information regarding Jerry, visit www.jerrydodgion.com. He'll conduct a master class at 11:00am at the American Philatelic Society (APS) location as well as performing two sets at the APS at 7:30 and 9:00pm with the Russ Kasso (www.russkasso.com) Trio (with David Finck bass, www.davidfinck.net, and Dennis Mackrel, drums, www.dennismackrelmusic.com).



Article by Don Keat and Catherine Dupuis. Photo of Friends BB from last year at Bellefonte's Diamond by Paul Wagner. Photos of Joe Alessandro and Catherine Dupuis by John Vincenti.





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Chartered
October 29, 1913**

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Spotlight on Philip Jensen



Philip Jensen was born in West Lafayette, Indiana, but grew up in Midland, Michigan.

"Midland has a very active arts community and music is very well supported in the schools, which are very similar to those of State College (except for two high schools). My family had a rule, that if you wanted to play an instrument, you had to take piano lessons first. So all four brothers took piano lessons – the much younger sister got out of this torture (or so it seemed at the time). Piano lessons started in 2nd grade and lasted for two years. Looking back, I wish I had put more effort into it. Only one brother also still plays an instrument (trombone). In 4th grade I started on trumpet. I was immediately aware of the usefulness of the piano lessons as I could focus on making a decent sound and didn't have to worry about learning to read music at the same time. On to junior high, I was 1st chair trumpet in the band, but we had no tuba players so the director asked if any one wanted to try it. My hand shot up, but I could tell the director wasn't thrilled. With no other takers, I found myself with an E flat tuba in my lap and loving it. On the E flat tuba, the bass clef music can be read as treble clef trumpet music, by changing the key signature and watching out for accidentals. I switched to B flat tuba in high school. While in high school I was awarded a scholarship to attend a 2-week band camp on the Michigan State University (MSU) campus. The highlight of this was a group lesson with the renowned Euphonium player Leonard Falcone. In my senior year I received the John Philip Sousa Award which recognizes superior musicianship and outstanding dedication.

After high school I spent three years working part time, and going to the local community college part time. During this time I played in the local community band which was led by my high school band director. I finally transferred down to MSU and found myself without a tuba, and busy with school. Then on to graduate school in the area of Plant Biology, and besides not having my own instrument, I definitely didn't have the time. Graduation finally came and my wife and I were off to the Bay Area of California for three years, then 4 years in Bloomington, IN at Indiana University which is a mecca for tuba players. I was doing the Biology thing and didn't take advantage of even going and listening to any of the tuba studio events. We did however take advantage of the student operas – tickets for 6 productions a year were ~\$125 for the season! My wife and I just recently went to the Met in New York City to see our favorite tenor sing the lead in Le Cenerentola (Cinderella). During this time my parents had picked up a beat up baritone for me and I'd haul this out once a month or so and play the Irish Washerwoman for the cat and then put it away.

We moved to State College (my wife's hometown) in the summer of 1999. I was working in a lab and one of my colleagues mentioned that she and her husband both played trumpet in the local municipal band. I said I used to play, tuba, but it had been 16 yrs since I had played. The municipal band's director (Ned Deihl) asked if anybody in the band knew a tuba player as they needed another. Next thing I knew, a loaner horn had been arranged and I picked up the horn on a Tuesday and went to the first rehearsal the next day. I was very pleased that I could still read music and the playing came back pretty quick. I had forgotten how much fun it was to play. After a couple of years, I started taking weekly lessons (my first personal lessons ever! – not including piano) with the then current tuba graduate student, Ivan Giddings (now a fairly well known maker of stainless steel mouthpieces for all brass instruments). When Velvet Brown joined the faculty at PSU, I continued lessons with her, and played with the studio's new jazz ensemble. From having no tuba 9 yrs ago, I now own 2 E flat tubas, a B flat tuba, a B flat Sousaphone and a B flat helicon. I continue to play with the State College Area Municipal Band, and am also a member of the Summit City Saints (Dixieland jazz), the Little German Band and the Bavarian Stompers, serving as the manager for the latter. I also break out the sousaphone to play with Chris Byrne in the Homecoming Rickshaw Brass Band (New Orleans style street band). I also play with Below Centre, a tuba/euphonium quartet.

After starting to play dixie, I found myself more and more listening to later styles of jazz and started to go listen to the various local jazz groups. I got to know Andrew Jackson and he suggested joining the Union. I wasn't really sure what benefits I personally would get out of it, but I figured if nothing else, it would help support other local musicians and live music in the community. So my goal as a member of the AFM 660 is to help to promote local musicians and make sure the live music scene thrives. My brother-in-law is a classical musician, but he had to move to Germany to find a permanent job. While this may only be a hobby for me, I will do my best to help others who make it their major vocation."

(Philip is Vice-President of AFM 660.) Article by Philip Jensen



DRUM BEATS returns to AFM 660 Newsletter

After nearly one year, Andrew Jackson is restarting his **DRUM BEATS** column to AFM 660's Music Central. Rick Hirsch's popular column, **JAZZ BEAT** will continue to be featured.



Grays Woods Elementary School PTO had their 1st Annual Student Talent Show Monday, June 15, 2009 coordinated by parents, Ali Carr-Chelman, and Sara Muller music teacher and parent. Special guest and MC was AFM 660's Dr. Andrew Jackson, Sr., pictured to the left with performers.

The next State College Area Talent Hunt for High School Students will be February 2010 sponsored by Omega Psi Phi Fraternity, Inc. Iota Lambda Lambda Chapter at Penn State. Contact Wayne Gersie for more info (wmg109@psu.edu or Dr. Andrew Jackson, Sr.)(axj119@psu.edu).

Contact the www.afm.org website for information on AFM Scholarships or John Kovalchik at the Mt. Nittany Middle School.

Information and school photo provided by Andrew Jackson.



Congratulations to AFM 660's John Kovalchik named as one of the 2009 Teachers of the Year in the June issue of the **State College Magazine**. John is director of 7th and 8th grade jazz, and symphonic bands at the Mount Nittany Middle School in the State College Area School District.



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