



MUSICENTRAL

AFM Local 660 December 2008

Local 660



President's Message

AFM 660 is now positioned to make the life of a musician in the area more sustainable. The Board passed a new wage scale list at the general meeting on November 2nd and will be offering it to the venues as soon as we work out some details.

An excerpt from the new wage scale list for bars: recommended (but not required) minimum pay for three hours or less: **for one musician, \$100; two musicians, \$75 each; 3-5, \$65 each; 6-9, \$60 each; 10 or more musicians, \$55 each.**

Consideration: If AFM goes to a bar and gives the owner a competitive advantage of being recognized by the Union as complying with our wage scale levels, shall we ask them to observe the pay levels just for Union musicians they hire, or for all musicians they hire?

What do you think will work best -- offering AFM recognition for bars who agree to minimum pay levels only for AFM members, or for all musicians who play there?

I look forward to working together with all AFM 660 members to generate a sustainable music scene in central Pennsylvania that is mutually acceptable to members, venues, and audiences alike. Keep in touch and do what you can to help!

Christopher Lee, President, Email: chris@boalmuseum.com Phone: 814-466-9266



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AFM 660 Newsletter

[John R. Vincenti, Editor](mailto:johnrvincenti@comcast.net)
johnrvincenti@comcast.net

AFM 660 on The Web

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

<http://sozoart.org>

A 'Listen to the Music' Partner

MEMBERSHIP DUES

- **Regular Members** dues are \$80 per year. Dues paid in six month increments are \$45 each period.
 - **Student Members and Life Member** dues are \$60 per year.
 - **Life Member** must be over age 65 and have at least 35 continuous years of membership in the AFM.
 - **New and Transfer Members** local dues of \$80 per year will be pro-rated for the first year only by calendar quarter. Those joining in January-March will pay 100%, April-June will pay 75%, July-September will pay 50%, and October-December will pay 25%. In addition, there is a one-time local \$10 initiation fee. New Members only must also pay a one-time \$65 Federation Initiation fee. Both initiation fees are waived for new Student members.
 - **Late Fee** is \$10 for dues received after the deadline. Dues more than 6 months in arrears will result in expulsion from the union. Reinstatement fees will be required to regain membership in good standing.
 - **Reinstatement Fees** for those who have been expelled for non-payment of dues are \$155.
- AFM 660 Treasurer, Debbie Trudeau

Listen to the Music

Event and Scorpio birthday party photos of November 9th at the Ale House. About 50 people attended the event. \$120 was raised for the Olin Butt Fund as well as money to pay portage to the musicians involved. Great music throughout the afternoon, lots of snacks and a Scorpio birthday cake. Who could ask for more? Photo moments:

Christopher Lee, John Kovalchik and Chris Byrne kick off the event with an original song by Chris Lee. Ronnie Burrage, nationally known jazz drummer who has performed with Wayne Shorter, McCoy Tyner and Sonny Rollins. Chris Lee and singer Gina Allaire. John "JT Blues" Thompson, John Kovalchik, Tom Wareham, Pete Caccamo and Ronnie Burrage play "All Blues" by Miles Davis. Larry Bish and Tom Wareham are joined by Ale House regulars Karen Shuckman and George Burns singing a James Taylor song. On the cutting room floor, unfortunately, was a photo of Scorpios blowing out the candles on the cake presented by Patty Quigg with fellow Scorpios Andrew Jackson and Chris Lee.





A season filled with musical diversity



Wikipedia, the world's Internet informational resource, has been attributed because it offers some explanation to this time of the year when you might hear or read such words as Merry Christmas, Happy New Year, Holiday Greetings and Season's Greetings. According to wikipedia.org: "Holiday greetings are a selection of greetings that are often spoken with good intentions to strangers, family, friends, or other people during the months of December and January. In the United States, holidays with greetings include Christmas, New Year's Day, Thanksgiving, Hanukkah, Ramadan and recently, Kwanzaa. Some greetings are more prevalent than others, depending on the cultural and religious status of any given area."

"Typically, a greeting consists of the word 'Happy' followed by the holiday, such as 'Happy Hanukkah' or 'Happy New Year', although the phrase 'Merry Christmas' is a notable exception. In the United States, the collective phrase 'Happy Holidays' (or Season's Greetings) is often used as a simple way to refer to all of the winter holidays, or to the three major American holidays of Thanksgiving, Christmas Day, and New Year's Day. Some controversy has arisen regarding the phrase "Happy Holidays" as an alleged attempt to diminish Christmas although its use promotes other holidays commonly celebrated in the United States." Source: Wikipedia.org

Music at this time depends on the sender and the receiver.

Music in this millennium is whatever fits your fancy, need, or desire.

A random sample of people were asked the question below. Responses were varied and interesting.

When you hear "Season's Greetings," what music comes to mind?

Ringin in the new year with jazz and Wynton Marsalis, Bach's Christmas Oratorio, Handel's 'Messiah', celebrating the Solstice with musicians and dancers throughout the world, Hanukkah music, Johnny Cash's 'The Little Drummer Boy', spirituals from the Morehouse-Spelman Glee Clubs, Mummers parade on Broad Street, Philadelphia, Vienna Choir Boys, my wind-up music box playing 'Deck the Halls', Tchaikovsky's ballet, 'The Nutcracker', listening or singing 'Oh, Chanukah! Oh, Chanukah!' or 'Sevivon' with the children, singing 'Feliz Navidad', Alfred Reed's 'Russian Christmas Music', First Night in State College, PA, Eid-ul-Adha Mubarak and happy new year, Bing Crosby's 'White Christmas', Nat King Cole's 'The Christmas Song', 'The Kwanzaa Album—Chemutengure', Frank Sinatra's 'Have Yourself a Merry Little Christmas', Celine Dion's 'These are Special Times', Gene Autry's 'Rudolph the Red Nosed Reindeer', George Strait's 'Merry Christmas Wherever You Are', Elvis Presley's 'Blue Christmas', Mahalia Jackson's 'Silent Night, Holy Night', Dean Martin's 'Baby, It's Cold Outside', Irving Berlin's film, 'Holiday Inn', Sammy Cahn and Jule Styne's 'The Christmas Waltz', Kenny G's 'Silver Bells', Eartha Kitt's 'Santa Baby', Ella Fitzgerald's 'Christmas', David Seville's 'The Chipmunk Song', watching 'How the Grinch Stole Christmas', the Italian carol 'Tu Scendi Dalle Stelle', Marian Anderson's 'Favorite Christmas Hymns', Beach Boys 'Christmas', and many said the music in their respective churches.

Finally, the most noted song mentioned to bring in the new year was "Auld Lang Syne." A tune set to Scottish poem by Robert Burns in 1788.

By John R. Vincenti



A Matter of Ethics: Local 660

Letter to the Editor by Carl Ector

“Since Local 660 is in the process of reorganizing, I think it is imperative to address ethics when it comes to our “gig life.” This seems to be more of a problem in the jazz/pop/rock venues than the classical. Our respect, values, and conduct are very important in promoting unity and goodwill with our peers. There seems to be an unwritten rule where it is “okay” to underbid, change personnel without the band leader's permission, show up late and expect to get paid for the entire gig, mixing money between different gigs, and delegating authority to sidemen to handle paying the band. This has got to stop. Don't get me wrong, I am no Saint in this matter. I've had my moments. This is not to implicate, or cause strife, but to bring something to the table that can help us grow strong as a local. If the shoe fits wear it. If it doesn't apply, let it fly.

All of us may not agree on some of these points but they are worth taking a look at. When we conduct ourselves in a professional manner, the employers will respect us and be more responsive to our needs.”



Ethics: A not so simple rule of life

If there is one word in our human culture that has a multitude of definitions, it is the word **ETHICS**. The Makkula Center for applied Ethics at Santa Clara University says the meaning of the word, ethics, is “shaky.” Sociologist Raymond Baumhart found many definitions in his study including: “Ethics has to do with what my feelings tell me is right or wrong.” “Ethics has to do with my religious beliefs.” “Being ethical is doing what the law requires.” “Ethics consists of the standards of behavior our society accepts.” “I don't know what the word means.”

The use and reference of the word ethics is very common. We heard or read it during the recent worldwide and American stock market and banking crisis. It is also commonly used when discussing the actions of our government and our officials. It also surfaced during the election for President of the United States. The perception or application of the word ethics does have an impression or impact on human societies, but how?

Baumhart's analysis refutes the notion of validity to where people get or determine what is ethical. He says, “ethics from feelings are usually a recoil of an human action.” But forming ethical standards is not simple. The researcher noted that “religious oriented ethics have many types of religions, who define their own standards, and therefore it is hard to find sameness. Ethics derived from the law comes from standards that are more of what the feelings of law makers at the time the law was passed.” Baumhart cited several examples. They included slavery in pre-Civil War slavery laws in states that accepted slavery and laws in states where slavery was not tolerated. He also noted Nazi Germany and its views and action on Jews and other people and pro or con views on abortion. Baumhart concludes that ethics is “whatever society accepts” is again in the state of relativity.

Why then is the word so powerful or worthy of using it? Baumhart says ethics refers to two things. “The first is recognizing well based standards of right and wrong. The second is acceptance of those standards based on study to whether or not they are reasonable and solidly-based.”

Source: <http://www.scu.edu/ethics/practicing/decision/whatisethics.html>

Code of Ethics for AFM Local 660

Ethics is an issue that the AFM Local 660 Board has discussed. As a member of the largest international organization of working professional musicians you are part of a fraternity of players who have established a code of standards of professional conduct. Are they relative? Do they have meaning and purpose? The answer to the previous questions will have to be answered by each member's individual judgment and be reflected by their behavior.

Local 660's Professional behavior includes the following:

Use written contracts. Members can access L-2 union contract forms at afm.org.

Be on time.

Be prepared to play at your highest level with your instrument in good working order.

Dress appropriately for the venue.

Perform unimpaired by drugs or alcohol.

Limit breaks to the agreed upon length of time.

Be courteous to clients, patrons, and colleagues.

Honor your gig commitments, even if it means turning down a better offer.

Give 48 hours notice to your leader if you cannot make a gig.

Have a substitute available before you make the call.

Don't underbid established gigs of fellow Union members.

Give at least 2 weeks notice to leave a steady gig.

Pay your musicians on time.

Direct job inquiries and gig details to the leader.

Abide by the AFM International and Local 660 By-Laws.



AFM Local 660 includes: All of Huntingdon, Snyder, Union, Centre, Mifflin, Juniata, Union, and Montour Counties. All of Northumberland County except Snyder, 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.



Spotlight on Carl Ector

Article by John R. Vincenti



"If the Union is going to work here, we have got to realize that the role of musician as an artist is not taken seriously by certain employers."



Born and raised in Cleveland, Ohio, Carl Ector's life has been guided by a series of key people and feelings about fairness, and the love of music. From an early age Carl took up piano. His parents supported Carl and his sister, Bernadene, and their musical development. Carl strongly believes that playing an instrument can be best benefited by learning piano first. "The piano is the library of music," noted Carl, "you have everything laid out for you, treble and bass clef, counterpoint, and other music relationships." Carl began piano lessons when he was in elementary school. "I recommend piano to all students."

Carl took up the violin in the 6th grade. He really wanted to play the drums or guitar. "My mother told me that she got a violin at a junk store cheap and was not spending any more money on instruments. At that time it wasn't fashionable for a black kid to be carrying a violin case around. The violin didn't have enough testosterone."

Ector remembers Martha Gellespie Shipp, who was a major influence in his early years of violin. "She had a way of illustrating music by acting out the part of the composers and musicians who lived during those times. This left quite an impression on me." Ms. Shipp was a teacher with the Cleveland Music School Settlement, a well known community music school in Cleveland.

"I get my musical genes from my father, Calvin Ector, who used to sing with the Tuskegee Institute Choir. He would tell me about William L. Dawson, director and composer, and how he brought the choir to international prominence through high standards." William Dawson was one of the foremost authorities on Negro Spirituals. His arrangements are performed today by many choirs.

While in high school Carl participated in many musical events throughout Cleveland. "I remember participating in a solo ensemble contest. I also played with the All City Orchestra, the Cleveland Institute of Music, and of course in public school programs." Ector said at that time you could not play in the band or orchestra unless you were studying privately. In order to play, you had to get your orchestra music signed by your teacher each week. He paused and then said, "I wonder if this is still happening today in Cleveland?"

After Carl graduated from high school, he went to Baldwin-Wallace College Conservatory of Music to study with George Poinar where he later received his bachelor's degree. Following Baldwin-Wallace, Ector attended Manhattan School of Music in New York City which was as he put it, "the highlight of my career in music." There he received a master's degree in music performance. "My violin teacher was Raphael Bronstein. He was an incredible person!" Carl said Bronstein would teach the violin in the old school Russian tradition. "To Bronstein, the violin wasn't the focus. When Bronstein taught a concerto, he would spend just as much time on the orchestration, and what the composer was trying to say as he did the solo part. I found this fascinating. It gives you a different perspective on the music and shows you how the solo instrument is actually part of the orchestration."

While in New York, Ector's musical vocabulary diversified. He became exposed to many different genres and realized that the violin could be used in different styles other than classics. Carl played Broadway shows, disco strings, (overdubbing over a track), latin music, jazz, and many special attractions featuring well known vocalists and musicians. During his graduate years, there were a lot of Latin bands in New York City. "The Latin music culture," he said, "is very rich. It is the perfect mixture of European classical, African, and jazz. The mixture was known as Salsa, or sauce." Then he got down to specifics about his Latin music experiences, "I played in a charanga band, pronounced charon-ga. This was a Cuban dance form consisting of flute, strings, percussion, bass, and piano. I also played in other Latin ensembles called orquestas, pronounced or-ke-tas. The ensembles that consisted of all brass and rhythm were called conjuntos, pronounced con-hoon-to."

John Blake Jr. a prolific, and underrated jazz violinist from Philadelphia who played with McCoy Tyner was responsible for Carl's interest in jazz violin. "John asked me to sub for him for a European tour in 1976. This was quite an experience and I couldn't believe that I was actually in McCoy's band." Something to note, Carl commented during the interview that John Blake, Jr. will be appearing in State College in March 2009. Carl noted another influential person in his music career and education, Ronnie Burrage, who was the drummer for McCoy during that tour. Ronnie is now part of the faculty here at Penn State and has a very interesting class called "Worlds Closer," exposing students to music of different cultures and genres. Ronnie's band recently held a concert at Heritage Hall at Penn State in November 2008.

Carl joined the American Federation of Musicians (AFM) in 1973, Local 802. Commenting on the union, he said, "When I was in New York City, I noticed that the union was very strong in the commercial venues on Broadway. It was also an integral part of symphony orchestras and special attractions at such places as Carnegie Hall, Felt Forum, Apollo Theatre, Madison Square Garden, and Radio City Music Hall." This also included some recording dates. "However, the Latin Music scene was non-union. For some reason Local 802 didn't bother the Latin music scene. Union and non-union alike worked these jobs." He went on to say, "Mom and pop recording studio dates were all over the place. They were also ignored by the union. I am not condoning that this is the way it should be, but maybe we can learn something from this."

In closing Carl spoke to AFM Local 660 issues. He said:

"If the union is going to work here, we have got to realize that the role of the musician as an artist is not taken seriously by certain employers. This is more so for the pop/jazz/folk gigs than classical. Certain venues should be left alone, but others cannot be ignored. We have got to learn to say "no" to club owners without fear, and realize that they will respect you more for taking a stand. Also when we present our music, it has got to sound good, which means REHEARSALS. You cannot expect to be paid what you are worth if you are part of a "jam band reading head charts from the real book" all the time. We are up against a pool of students who would love to play for free beer just to be on center stage. This makes it more difficult for all of us. This is not going to be an easy task, but with perseverance, we can make a difference. Let's come together."



LOCAL 660
Chartered
October 29, 1913

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