

# Intermezzo

*Ifm*  
chicago federation of musicians  
local 10-208 afm

**Virtual Membership Meeting:**  
Monday, March 8th, 2021  
@ 6:00 pm

**Virtual Bylaw Meeting:**  
Monday, April 12th, 2021  
@ 6:00 pm

March/April 2021  
Vol. 81 No. 2

**Musician Profile:**  
**Jo Ann Daugherty**  
Page 6

---

**M-HART Returns**  
Page 10





# TABLE OF CONTENTS

## FROM THE PRESIDENT

## FROM THE VICE-PRESIDENT

## FROM THE SECRETARY-TREASURER

## FAIR EMPLOYMENT PRACTICES COMMITTEE

## CFM MUSICIANS

## HEALTH CARE UPDATE

## COMMUNICATIONS

## PROPOSED BYLAW CHANGES

## ADDRESS AND PHONE CHANGES

## CLASSIFIEDS

## CONTACT LISTS

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# FROM THE PRESIDENT

TERRYL JARES

## Pension Reform

It is no surprise that the AFM-EP Fund has fallen into critical and declining status. Our membership is aging. Members are making fewer contributions. With our pension plan already struggling, the pandemic brought all performing opportunities to a screeching halt and with it, no pension contributions. Recovery seems impossible, but there is hope. The House Ways and Means Committee Chairman Richard Neal (D-Mass) introduced the Emergency Pension Plan Relief Act (EPPRA) of 2021 on January 21, 2021, which will provide much-needed relief to failing multiemployer pension plans and fully protect participants' benefits without cuts.

AFM President Ray Hair sent out an email addressing EPPRA on February 2, 2021. In it he states, "It outlines solutions to solve overriding shortcomings in our nation's multiemployer pension crisis and puts our plan back on level footing. This would protect our retirement and the retirement of tens of thousands of our fellow musicians." We need to act now. Sign the AFM's [petition](#) in support of EPPRA.

If you have not already done so, tell your elected members of Congress to support pension reform [here](#). Contact the AFM player conferences: [ICSOM](#), [ROPA](#), [TMA](#) and [RMA](#) to join in their efforts. If we all work together, we will have a strong voice in getting the necessary changes accomplished for pension security in the years to come.

## Health and Safety

President Biden signed the "Protecting Worker Health and Safety" Executive Order on January 21, 2021. This seeks to address COVID-related workplace

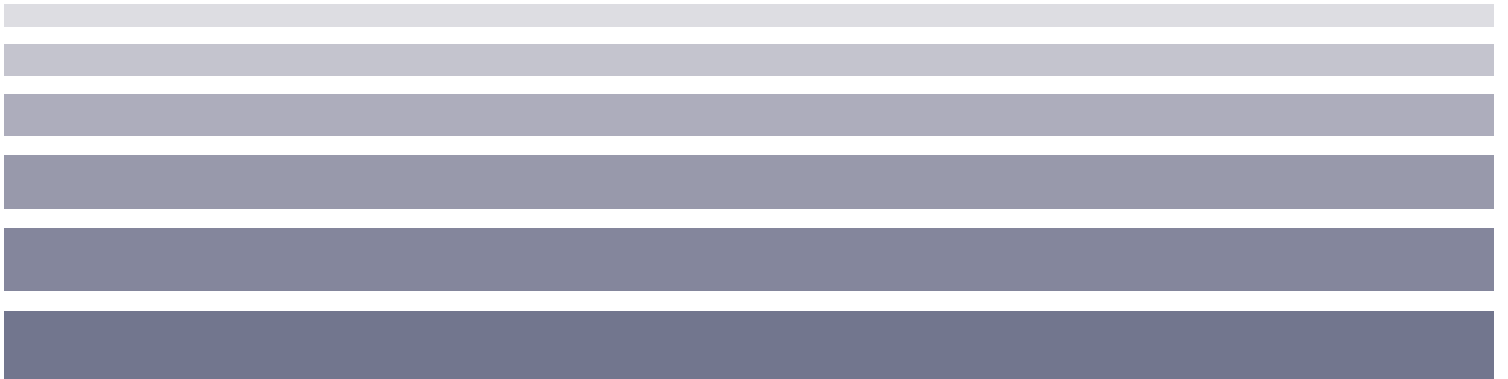
safety issues. It orders the Occupational Health and Safety Administration (OSHA) to update its safety recommendations, review its enforcement efforts and require the agency to examine emergency temporary standards for workplaces including wearing of masks, hand-washing breaks and proper social distancing in the workplace.

The CFM Board of Directors has approved a Health and Safety Addendum to our Musical Services Contract. It can be found on our website at [www.cfm10208.com](http://www.cfm10208.com) in the "Members Only" area. This document is an addition to our CFM contract and should be signed, attached to the union contract and filed before your live engagement. I would like to thank Heather Boehm and Rich Daniels for their hard work on this addendum.

## Ra Joy Appointed Chief of Staff at National Endowment for the Arts

The Biden-Harris Administration announced four appointments to the NEA. Hailing from Chicago, Ra Joy has been appointed to Chief of Staff. From 2001 to 2007, he served as a senior staffer for U.S. Representative Jan Schakowsky, specializing in appropriations, community development, education, youth development and the arts. Many of us know his work as executive director of Arts Alliance of Illinois where he championed the arts as a public policy asset and civic priority at all levels of government.

Mr. Joy is a frequent writer and speaker on issues of social justice, creative expression and participatory democracy. We look forward to his work promoting an awareness of the arts and increased government funding for our artistic endeavors.





# FROM THE VICE-PRESIDENT

## LEO MURPHY

### A Couple of Things

Since my last article, the CFM has ratified an extension of the CBA in place with the Writers Theatre. The length of the agreement is through the end of July. The wages for rehearsals and performances stay the same as the last year of the expired CBA, and all of the work rules stay the same. The only change is to the pension rate. Because the new contract did not include the Rehabilitation 2 adjustment, it must go into any new CBA. Terry and I had a ratification meeting with the unit, and they ratified this extension. We have followed this same practice with the Goodman Theatre regarding their extension. Hopefully when this extension expires, talks for a successor agreement can take place and all parties will have a better understanding of what their season will look like.

The CFM is looking into developing an online resource that would list members' musical services under a banner such as "Hire A Musician". Secretary-Treasurer Levy and I are having meetings with the website developer to see how we can accomplish this task and position that information before the public. Hopefully this would be a way for our members to show their ensembles/bands to the purchasing public. The process is just starting and once we come up with a quote and a path forward, we will bring it before the Board for their consideration. It is not a done deal but rather a work in progress. We will keep you updated as it proceeds.

We had great success with M-HART in 2020 and we want the same for 2021's re-launch of the program. There is a new requirement for co-funding of these

events that adds a new "wrinkle" to the process. Your community institutions (libraries, park district facilities, your local chamber of commerce, religious organizations, etc.) are all great places to start to find a partner for co-funding. As you talk to these prospective purchasers, remember that the services that you are proposing are at a greatly reduced cost. The wages that are being used for M-HART are Community Service Scale. This scale is a third to a half of what the usual scale would be for your services in the marketplace. And not only are they at a fraction of our regular scales – the purchaser is paying for half of that reduced pricing! Our hope is to fund as many live-music events that are open and free to the public as possible.

If you attended the Zoom meeting regarding the relaunch of the M-HART program, thanks for your participation. If you did not attend or if you want information on the program, go the CFM website and examine the M-HART tab. You also can email me at [lmurphy@cfm10208.org](mailto:lmurphy@cfm10208.org) and I will get you the information you want. And when you put together the quote to present to the purchaser, contact me to make sure that all costs are included. The wage table does not include any cartage cost, but those costs are on the shown on the wage table page. Those wages do not include any streaming costs, which we can cover if you reach out to me. If we receive a contract that is not at the correct scale, it cannot be approved. So, let's stay in touch; contact me with your figures and we will go over them together.

Minutes from every board meeting are available to members on the CFM website. Please log in and click the "CFM Board of Directors Meeting Minutes" link at right.



### CFM Budget and Membership

As I am writing this in early February, I'm thinking back on one year ago when we were hearing reports of a growing pandemic threat. Shortly afterward, we entered a shutdown that none of us could have predicted would have our industry and our members still suffering one year later. There have been many lessons learned on my part, and many thoughts about the future of this music business that is so dear to all of us.

First, I want to thank everyone for their outpouring of support. Membership renewals are coming in, and your generosity has been astounding. Through individual donations from members, friends and our union allies, the Musicians Relief Fund has taken in \$15,000.00 in donations since December 1, 2020. The CFM Scholarship Fund and M-HART have also seen generous donations. In times of crisis, musicians have always risen to the occasion. It is my hope that we can be a part of the healing our society needs as vaccinations start to make a return to performances possible. If you are having any difficulty paying your 2021 membership dues, please apply to the

Musicians Relief Fund for assistance. Contact me at [blevy@cfm10208.org](mailto:blevy@cfm10208.org) with any questions.

Planning for the 2021 CFM budget has been an arduous task. I have taken members' questions and will continue to do so as we navigate through what I hope is the last leg of the pandemic. Our accountant and I will be working through the 2020 audit, and at that point, we'll have an official reckoning of the losses that the union experienced last year. Those losses will show an aggregate representation of the individual losses that our members experienced.

I am encouraged to see so much participation in monthly CFM membership meetings. It is through members taking ownership of their union and their unique destinies as professional musicians that we will find a path to the future. Our industry has changed dramatically in the last 30 years. I believe the best days can still be ahead, but only if we continue to work together toward that common goal. No small task, but I've never known a better group of dreamers. Thank you for your membership and support.

### Communication from the Fair Employment Practices Committee

The FEPC met on January 10th and February 7th. In those meetings, we learned about and discussed the merits of various workplace harassment reporting systems, including demonstrations of how the systems would work for our membership. We have also begun discussions related to investigation of potential misconduct and how those can be carried out, where necessary, lawfully and in keeping with the union's duty of fair representation to all members.

We plan on using the CFM website as a resource for members to find information on how to report and stop harassment, bullying and other unfair practices. If you have content you think would be appropriate to add to that site, please send to the FEPC legal consultant, Naomi Frisch, at [nfrisch@ctmlegalgroup.com](mailto:nfrisch@ctmlegalgroup.com).

In the coming months, look for a tab on the website devoted to content developed by the FEPC, as well as more information on how you can report incidents of workplace misconduct.



## A Conversation with Jo Ann Daugherty

Jo Ann Daugherty has been one of the most active pianists in Chicago over the past two decades. Her career has spanned everything from leading jazz trios to playing *West Side Story* with the Lyric Opera of Chicago. She served as conductor on the second national tour of the Broadway show *Jersey Boys*, has been performing with multi-reedist Victor Goines and frequently works in our city's freelance jobbing scene.

Her most recent album *Bring Joy*, featuring drummer (and Jo Ann's husband) Ryan Bennett, bassist Lorin Cohen, guitarists Felton Offard and Neal Alger and Geraldo de Oliviera on percussion, received four stars from *Downbeat* magazine in 2017.

Jo Ann and I spoke on January 20, 2021 for this article. She shared her thoughts on finding inspiration in these challenging times and rediscovering the joy that prompted so many of us to become musicians. We spoke of her college years in Missouri and of being on the scene in Kansas City before making Chicago her home. What follows is an edited transcription of that conversation.

**Nick Moran:** Everything has changed so much for us as performers, adapting to COVID-19. What have you been up to the last 10 months?

**Jo Ann Daugherty:** Our last gig was March 16th (2020), and then the city shut down. It took a while... I have a nice piano, and I thought, "Well, I should play it!" And I sat there and, I guess I'll play a scale... I mean, why? At first, I was going through the whole "why" thing.

**NM:** Sure, with the lack of work so many musicians went through or are going through that "why am I practicing?"

**JD:** Yeah, and I think especially, I mean for many people who lose a job, but for people in our field, there's a lot of identity bound up in what we do. And I remember specifically thinking, "I'm not going to be interesting anymore." [laughs] I think the real impetus to get going again for me is that we love playing in a trio together so much, with Josh Ramos...

**NM:** ...how long have you and Ryan been playing with Josh?

**JD:** I'm guessing five or six years. As soon as we found him, we love playing with lots of other folks too, but it was just a puzzle piece in a spot for us. We had such a rapport together as a trio, and my real motivation was to not lose that, whether there was a venue to play in or not. That is, to me, the most thrilling way to make music. And the most "home" place of making music. The trio, it's just like talking. Without it, I don't... solo piano doesn't do that for me.

**NM:** We were discussing how our identities are caught up in these instruments we play, but it's also how we communicate with people we know. How we feel connected to them.

**JD:** It's our social lives. It's how we move through the world, even. I mean, yeah, I have to pay bills and go to the DMV, but if I'm looking through my life, it's all music-related. My friends are music-related. My chosen family. The first musical thing we did after shutdown was play in our front yard. I had a melodica, Ryan had a cajon... we just sat on the front porch. People stopped and cried.



Playing at Navy Pier's Lake Stage in July 2020.  
Photo courtesy of Serena Valenti

(Continued on next page)

It was super moving to them and to us. Because you get caught up in the work aspect of things, which we were, as a profession and trying to keep a career moving in some direction. Really, we were all out of balance. With some new space, it became very obvious, "Oh, right, this is actually why we do this." Because we can reach people and move them. I'm really focused on reaching people with something they like. And that I like too. My journey through that, as a younger person, I needed to prove certain things like: I can write for an ensemble. I can write for horns. I can play fast! I can play slow! I feel now that my goal is much less to show anyone how "good" I am. It's nice to get better, and I still work to get better. But when someone emails me after a [virtual] show and says, "Wow, I hadn't realized how depressed I was, and I just hit a reset button because of your show," that means the world to me. If I can make a person's day a little better... that's more meaningful than playing something at a high tempo for show. It is a little bit like spreading the good news. I want to spread the good vibes. I obviously realize that the world has been falling apart. We all have to take care of ourselves, and if I can be a part of how someone finds their sanity, then it makes me really happy.

**NM:** That's a beautiful way to approach what we do. It's easy to get caught up in our technique and what we're capable of; what we can show other people that we can do. To set that aside and look at how it's affecting someone else. It's not about me...

**JD:** ...but it doesn't have to go into the level of pandering. Can we be so deeply present in our craft and consider our audience at the same time in a way that reaches them because they see the joy in what we're doing? And then they can't help but get on board with us. So I'm always thinking about, especially when we're doing all these video shows, I want it to feel like there are arms open and that people come in. They can dislike something, but I don't want them to feel like they're not cool enough or smart enough to get it. At the very least, right now, I'm trying to provide comfort and immersion in a new universe that is welcoming. So come and join us and be a part of this with us. The shows aren't all jazz, it's a jazz format most of the time, but I'm way less concerned now about what someone else wants to call it or what bin it would go in at Tower Records.

**Nick Moran:** How have all of these changes over the past year affected the way you practice?

**Jo Ann Daugherty:** There are all different styles of practicers. Really where I thrive is when someone gives me a pile of something and says, "Learn this." I need you to do this duty for me. Or I personally have a project, I know I want to make a record. But I need a goal. There was a moment when I realized the only things I needed to practice were the things I wanted to do. No pop songs for the weekend for the first dance, or something I'm unenthusiastic about. It was all enjoyable. And what a gift! When Victor Goines said we're going to do a concert of Wayne Shorter and handed me a pile of music, I actually



Daugherty directing the KC Metro All-District Jazz Ensemble, Kansas City, MO 2018. Photo courtesy of Ryan Bennett

had time to dig deeply into it. Where previously, I didn't always have the time to inhabit everything as much as I'd wanted.

**NM:** Was it a virtual concert you did with Victor?

**JD:** We did an outdoor concert for the DuSable Museum. They had a series last summer.

**NM:** How did you first start working with Victor Goines?

**JD:** He dropped by Catch 35 on a night that I was playing and sat in. It was just a real organic thing where we met and enjoyed playing together.

**NM:** Was the DuSable concert the last time you two played together?

**JD:** Yeah, we did a virtual thing for Snug Harbor early in the shutdown, and before that, a year ago, we were playing at the Havana Jazz Festival.

**NM:** Who else was playing in Havana with you?

**JD:** Cliff Wallace [drummer]. And Herman Burney, a bass player from Washington DC. It was so cool! We played with Cuban musicians, he [Goines] has a clarinet protege there [Janio Abreu] who is a wiz at production. It was a Cuban band, us, and a string orchestra. It was just beautiful! We were playing in the Teatro Marti, a big, beautifully restored Art Deco theater.

**NM:** Who wrote the music for the concert?

**JD:** Victor and Janio. There was a film crew. I've only seen a short clip, and I can't wait to see the whole DVD.

**NM:** Did you get to explore Havana while you were there?

**JD:** Not much. We were there for a few days, we also played a club... but my schedule was mostly rehearsal.. and Ryan got to do fun things. [laughter] We had one day of wandering around the city with some friends that he had met. So we had a guide, that was the best thing ever. I would love to go back.

**Nick Moran:** We've been talking about the adjustment to not being able to perform as much due to COVID-19, but you've been through a time before in your life when you had to stop performing because of an injury.

**Jo Ann Daugherty:** I moved to Chicago in '98. I actually had a January full of work in 1999, and I was so cocky about it. "Look at me, I just moved to town and I'm working in January! It's fantastic!" (laughter) Then I had an accident with glass, and it cut a tendon in my thumb.

*(Continued on next page)*

**NM:** How long were you unable to play after that?

**JD:** Oh, five months maybe. I had to have reconstructive surgery the same night because the tendon was severed and they had to sew it back together. I started playing again and it was too early. And I had to stop and basically relearn everything. A whole process of physical therapy where it was like pick up this small thing, pick up this bigger thing...

**NM:** So how did you retrain your right hand to play the piano?

**JD:** I had to basically go back and play scales really slowly and thoughtfully. Scales and Hanon. So it's different than it was, but it's very functional now.

**NM:** Was there a time during all of that when you were afraid that you wouldn't get it back?

**JD:** Absolutely. Absolutely. The entire time. From the time it happened till I went out again and it didn't hurt. And that was, again, "Who am I if I'm not doing this?" But reinvention is a thing, and rehabilitation is a thing, and I'm always really glad to talk to anyone who has an injury that they feel is a risk to their career. Because it's a very lonely thing to go through, and it really helps to talk to someone who's on the other side of it.

**NM:** Is the injury something you still think about when you're playing?

**JD:** It depends. Jazz is beautiful because we get to choose our notes! So I don't think about it as much then as when I'm working on something very written out that has an extended passage of things that are harder.

**Nick Moran:** I've heard that you grew up in a small town in Missouri.

**Jo Ann Daugherty:** I didn't grow up in the town. I grew up away from the town, enough so if we drove into town at night I was excited because there were lights!!! [laughter]

**NM:** How big was the closest town?

**JD:** The town was a thousand people, and we lived 12 miles away.

**NM:** Did anyone else in your family play music?

**JD:** My grandfather had music in him. He was a German farmer who played fiddle at barn dances. But no, no one else in my immediate family had the same obsession. If you can imagine a very different, older lifestyle, where if you had young ladies in the house, they would have piano lessons so they could entertain if guests came over.

**NM:** Especially before radio came around, that was such a common thing. Many people had instruments in their houses for entertainment. It's a shame that we've largely lost that in our society. In such a small town, who did you take lessons with?

**JD:** There was a piano teacher! She lived outside of town (and my mom deserves a medal of honor for driving my sister and me to piano lessons). That woman, Maxine Dugan, was a very proper person. Lived out in the middle of the country as well. And I was not conservatory-ready at the end of my time with her, from lack of a peer group as much as anything, but I learned so much music theory from her! We did theory from the time I was a little kid.



From a streamed rooftop concert in September 2020. Ryan Bennett on drums and Joshua Ramos on bass. Photo courtesy of Matt Pollack

**NM:** That's so fortunate! So many people who grow up even in areas with larger populations have trouble connecting with good teachers.

**JD:** That's absolutely true. It was just a random thing. In one respect, it was very much an advantage to grow up in a place like that. I had a fair amount of time to practice. On the other hand, entering the world at 18 was a shock of sorts because I had never been around a community of musicians. Or peers that were excited about it. A live orchestra at college!

**Nick Moran:** You've had many experiences playing in pit orchestras for musicals, but there are two recent ones I wanted to ask you about: *Jesus Christ Superstar* and *West Side Story*, both at the Lyric Opera.

**Jo Ann Daugherty:** In *Superstar*, they had the orchestra behind the stage, and the rock band onstage above the action, and I played the piano chair in the rock band. Because they had gone back to the original score for this, I had a lot of instructions like: "I know what's written... just go crazy here, do your thing". There was a piano chair and an organ chair, and Pete Benson, who is fabulous, was in the organ chair, so I wasn't worried about changing patches. It was just playing wild piano stuff. That was a real thrill! And it was an unusual thrill to have it in that house. But then *West Side Story* was the opposite experience where I was in the pit playing the piano part with the awesome Lyric orchestra. That had a lot of fun challenges.

**NM:** So often nowadays, we're encountering reduced orchestrations and most new musicals are being written for smaller orchestras. It was interesting to hear those performed by such large ensembles.

**JD:** Both of those situations were just luxurious. To swim in it as it was intended. To be inside of the thing that was producing that sound was just a thrill – a thrill on both counts.

**NM:** You were conductor for a national tour of the Broadway show *Jersey Boys* for almost two years. You had conducted before, but were there any unique challenges you found giving musical direction to the whole cast and orchestra?

(Continued on next page)



**JD:** The bigger challenge for me was the quality control aspect that involved occasionally telling people to be less creative instead of more creative, because a show like that is a product that needs to be a similar experience in any company that a patron goes to see. So the hardest thing for me there was to deliver a note that would say, "That was amazing. What you did tonight was amazing, and I'm sorry that I have to ask you to never do that again." For creative types, and within a show's orchestra and cast we run the whole gamut, we're all creative types but while I welcome instructions in that environment, some bristle at instructions and want to bust out and show the world they're a star! [laughter] All of those things are equally valuable, but they are not equally compatible with the workings of a big brand name show. Spiritually that was the hard part. To occasionally tell people that it was awesome and we couldn't have it happen again because we didn't get notice when the reviewers and higher-ups were coming. This was supposed to be amazingly great in the same way every night and still somehow feel alive, and therein lies the challenge.

**Nick Moran:** Any advice for younger musicians entering the scene or just getting out of college?

**Jo Ann Daugherty:** For people getting out of college, they need to supplement the important things that are not taught yet in college music programs. Because I think people need to know how to balance their checkbook and

do their taxes, or at least keep track of the stuff so someone else can do their taxes. People need to learn about mechanical licenses and sync licenses and all the unusual opportunities there are to make music; to be a high school accompanist or a church music director or any number of other things I had never heard of when I graduated college. I was like, "I'm going to play jazz!" I knew how to balance a checkbook because I worked in a bank as a kid, but I didn't know any music business stuff.

**NM:** It's such a different business now. Do you have to be more of an entrepreneur than several decades ago?

**JD:** Oh, absolutely! Although, how does it get any more entrepreneurial than being a freelance jazz musician? It's not valued as an entrepreneurial sport, but you are literally on your own. There is no safety net, there is no path, there is no "do this and this will happen." So you have to have a very creative approach to life in order to make that work. But I would also tell younger people to be very honest with themselves about what their requirements are to be happy. If a stable home and a certain income level are part of that, then that should be taken into consideration. And not to dash anyone's dreams but to help flesh them out with more detail. Be good at your craft and have a voice. When you get out of college who has a voice? College programs often don't teach you to have a voice; they teach you to imitate other people's voices... and I don't mean "vocal" voice. You have to have something unique to offer.

## Affordable Care Act Marketplace, CFM Healthcare and Other Health Insurance Enrollment Options are Still Available!

- President Joe Biden has reopened the Affordable Care Act insurance marketplace enrollment period through May 15th: <https://www.healthcare.gov>
- Enrollment in a CFM healthcare plan can be done throughout the year if you are a qualifying member. We currently offer three HMOs and one NPOS (PPO). <https://cfm10208.com/musician-resources/health-insurance-options>
- Illinois All Kids, FamilyCare and Medicaid may have options that can help you or your family with healthcare coverage: <https://abe.illinois.gov/abe/access>
- The CFM offers a combined dental and vision benefit that can be purchased separately from our primary medical insurance.

For more information, please email Nick Moran at [nmoran@cfm10208.org](mailto:nmoran@cfm10208.org), or call 312-782-0063, x119.



### M-HART Returns in Spring 2021

Last year, the Chicago Federation of Musicians introduced M-HART – Music Helping All Recover Together. The intention of the program was to pay our members to perform outdoor concerts in their communities, which had been starved of live music since the COVID quarantine began last March. The program was a success, and in order to create more performance opportunities for 2021, the CFM will be offering another M-HART program this year from May 1st through October 1st. The CFM secured a \$25,000 donation from the United Way of Metropolitan Chicago in order to make this happen.

As before, members are asked to complete a short [application](#) describing what you intend to present, and to provide the proposed location of the concert/program. Payment will remain the same under the community service scale. We will once again be limiting the number of performers to five. However, larger ensembles with a maximum of eight members will be evaluated on a case-by-case basis for approval by the CFM Board of Directors. The concerts and presentations must be outdoors as well as free and open to the public. In addition, audience size must be in accordance with current guidelines from the city or municipalities in which the programs are presented under the guidance

of the Centers for Disease Control. Possible locations for these concerts could include park districts, school grounds, community centers, senior centers, medical facilities and faith-based centers.

One change: members must find a 50% co-funder so that the pool of funds available can go even further. We're confident that the chance to affordably present live music will produce those who are willing to participate at 50% in co-funding. The union will handle payroll by providing a simple contract to presenters that allows them to send in their 50% in advance. Signed contracts and co-payments should be sent to the CFM at least 30 days prior to the program to Vice President Leo Murphy at CFM, 656 W Randolph, Suite 2W, Chicago, IL 60661. That document also will confirm the performance ensemble, date, time and location.

On the next page is a chart detailing costs such as wages, pension, payroll taxes and work dues. These amounts do not include cartage; cartage rates are listed beneath the chart.

The CFM looks forward to another successful season of M-HART. If you have any questions, please call Leo Murphy at 312.782.0063 ext. 222, or email him at [lmurphy@cfm10208.org](mailto:lmurphy@cfm10208.org).



**MUSIC**  
*Helping All Recover Together*

## M-HART RATES 2021

Number of Musicians	Total Cost <u>without Cartage</u>	Co-funding amount
1	\$ 241.96	\$120.98
2	\$ 355.72	\$177.86
3	\$ 533.59	\$266.80
4	\$ 711.45	\$355.73
5	\$ 889.31	\$455.65

**CARTAGE RATES (IF NEEDED) MUST BE ADDED TO ABOVE AMOUNTS**

THESE ARE THE MAXIMUM CARTAGE RATES

**CARTAGE TOTAL MAY NOT EXCEED \$135.00 PER PERFORMANCE**

AMPLIFIERS	\$20.00	DRUM SET	\$50.00
STRING BASS	\$25.00	AUX. PERCUSSION EQUIPMENT	\$35.00
ELECTRIC GUITAR & AMPLIFIER	\$30.00	CONGA CRUMS (Pair)	\$35.00
ELECTRIC BASS & AMPLIFIER	\$30.00	TYMPANI (Per Drum)	\$35.00
ELECTRIC KEYBOARD & AMPLIFIER	\$30.00	CONCERT BASS DRUM	\$55.00
EACH ADD. KEYBOARD, CONTROLLER	\$15.00	LARGE TAM TAM (With Stand)	\$55.00
SYNTH. MIDI CONTROLLER and/or AMP	\$30.00	ORCHESTRA BELLS	\$30.00
RACK CASE	\$15.00	CHIMES	\$80.00
PEDAL BOARD/FOOT CONTROLLER	\$15.00	VIBES	\$55.00
SMALL AUDIO SYSTEM	\$80.00	PIT XYLOPHONE	\$30.00
HARP	\$90.00	XYLOPHONE	\$55.00
TUBA, BARI SAX, CONTRA BASSOON	\$25.00	MARIMBA 4 OCTAVE or LESS	\$55.00

## Bylaw Proposal #1

WHEREAS increasingly sophisticated electronic replacement technologies and software pose a persistent threat to local musicians employed in musical theatre, and

WHEREAS utilizing these technologies and software has resulted in Pamphlet B shows drastically reducing their touring orchestrations to maximize profits, while on Broadway the original instrumentation is preserved throughout the production's entire run, and

WHEREAS Chicago is the third largest musical theatre market in the world, and Local 10-208 musicians are eminently qualified to play for touring musicals, and

WHEREAS Boston, Detroit, Los Angeles and San Francisco have protected local employment by limiting electronic replacement in their jurisdictions, and/or establishing additional premium payments on shows that utilize such technologies, and

WHEREAS Local 47 (Los Angeles) established an additional premium pool of 150% for local musicians playing touring shows that utilize KeyComp, which producers have paid, and

WHEREAS Chicago musicians should not rely exclusively on the Pamphlet B bargaining unit to prioritize Local employment in their upcoming negotiations.

Now, therefore be it resolved to amend Section VIII, F. as follows:

### New Subsection 10:

*The CFM recognizes that audiences deserve the highest quality musical theatre productions. Therefore, KeyComp and other substantially similar electronic replacement technologies and software (e.g. MOST, Virtual Orchestra, Sinfonia and any other similar products that come to market) are not permitted. If a touring musical production is dependent on any such aforementioned electronic replacement technology and software known now or in the future, then producers shall select one of the following options for performances in Local 10-208's jurisdiction:*

- a. The production shall utilize the original Broadway orchestration.*
- b. The production shall utilize a post-Broadway touring orchestration that does not employ any of the aforementioned electronic replacement technologies or software.*
- c. The production shall employ the number of local musicians commensurate with either the original Broadway orchestration or a re-orchestration after Broadway that does not utilize any electronic replacement technologies or software (whichever number of local musicians is larger).*
- d. The production shall distribute to all Local 10-208 musicians engaged an additional equal share of 150% of Basic Scale. For example, in the event 10 Local musicians are engaged on a musical production covered by this Subsection 10, each such Local musician shall receive, in addition to his or her Basic Scale, a payment equal to 15% of the applicable Basic Scale.*

**Respectfully Submitted by: The Theatre Musicians Association-Chicago Area Chapter Board**

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847-869-1812  
VIOLIN

## In Memoriam

*May they rest in peace*


Last	First	Instrument	Died	Born	Elected
Gordon	L. Stuart	Drums	03/22/20	02/25/27	04/01/48
Jones Jr.	Clarence S.	Drums	09/30/20	04/19/56	05/23/85
Whitman	Carol L.	Vocalist, Clarinet	12/22/20	12/25/33	02/07/74
Stanislav	Henry A.	Saxophone	01/30/21	06/13/25	05/27/43

## CALL FOR INFORMATION

The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

Share your announcements, reviews or anything you would like to see printed to [tjares@cfm10208.org](mailto:tjares@cfm10208.org).

The Board of Directors reserves the right to determine whether material submitted shall be published.



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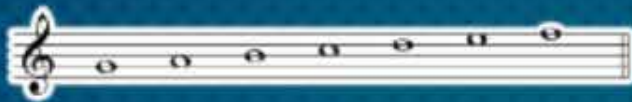
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