

PLEASE NOTE: Failure of Local Presenter and/or Facility to meet the requirements of this rider may dictate additional time or labor, and result in additional expenses.

Department	SPOTTING	LOAD-IN	RUNNING	OUT
Carpenters	10	14	2 (1 head & 1 flyman)	16
Electrics (includes sound)		18	3 (1 head & 2 followspots)	18
Props		4	1	6
Wardrobe		4	5	5
Loaders (5 trailers)		Minimum of 4		Minimum of 4
Fork Lift Operator				1 (if needed)

- A. LABOR - MANPOWER AND HOURS:** Our "Yellow Card" will be sent to the local IATSE Business Agent. The labor requirements shown above are estimates and are subject to local conditions. The Production Stage Manager and Head Carpenter for CHICAGO will contact you prior to our arrival for confirmation of all details.
1. SPOTTING CALL (and Advance Call, when applicable)
 - a. The stage and pipes must be completely clear.
 - b. A Spotting Call should take place, and be completed, prior to our load-in
 - c. If an Advance Call is necessary, it should take place and be completed prior to our load-in
 - d. If there is an attraction in the theatre the week prior to our engagement, we must be able to spot over that attraction. If this is not possible, we will have to work past midnight for the load-in.
 - e. Please notify National Artists Management Company if we will not be able to spot before our engagement.
 - f. The spotting and advance call is estimated to take no longer than 8 hours. We recommend starting at 8:00am so that the call can be finished in one day. Please consult with Head Carpenter to coordinate personnel and schedules.
 2. LOAD-IN
 - a. Stage Labor is estimated to take approximately sixteen (16) hours per man, depending on local conditions.
 - b. Total hours for the wardrobe load-in is estimated at twenty-four (24) man-hours, depending on building configuration and facilities.
 3. SOUND CHECK: There will be a technical sound check following the load-in at a time set by the Production Stage Manager. Only the running crew is required.
 4. RUNNING MANPOWER
 - a. For continuity and safety reasons, CHICAGO requires the same two (2) local follow spot operators to work all performances as well as the load-in. Changing these operators during the run will seriously compromise the quality and safety of our production.
 - b. We request that the Wardrobe Crew used for the load-in also be used for all performances. This will greatly facilitate the running of the show.

- c. If, in the sole judgment of the Company, an additional sound person is required to provide adequate sound enforcement for the running of the production, the cost of said additional sound person shall be a Local Documented Expense.
5. **RUNNING CREW CALLS (STAGE LABOR AND WARDROBE)**
- a. The entire road and local crew is needed one hour prior to half-hour for each performance.
 - b. The stage and show deck must be swept and mopped before each performance, prior to the daily light and sound check.
 - c. The propman will, among other things, “leaf blow” and sift the confetti from the lights and drops following each performance. This procedure involves a Genie Lift and a leaf blower, both of which travel with CHICAGO.
 - d. The wardrobe dressers are required to be at the theatre one hour prior to half-hour for each performance.
 - e. In addition to the five dressers, beginning with the second performance of the engagement, a dresser is required at the theatre two hours prior to showtime for a five hour call, depending on local conditions. This is per show, not per day.

B. SET REQUIREMENTS

1. It is imperative that all house system pipes be stripped prior to our arrival. Please send a copy of the actual hanging plot currently in use to National Artists Management Company.
2. For the spotting/advance call, CHICAGO will need approximately 35 emp spot lines with 55 sheaves to tie off at rail.
3. The loading door should be 7’-0” wide and 8’-0” high. Please advise National Artists Management Company if your loading door does not meet this minimum.
4. Loading dock must be clear and free of obstruction.
5. If there is an advance call, arrangements must be made and necessary permits secured for one (1) truck.
6. Arrangements must be made and necessary permits secured for five (5) 53’ trailers during the load-in to stand and wait until each trailer can pull up to the dock or loading area to be unloaded.
7. The stage area must be cleared of all equipment and materials not necessary for the operation of the show including: pianos, step units, speaker stacks, etc.
8. The stage floor must be level in order to accommodate the CHICAGO deck.
9. Screws and lag bolts are used to secure our scenic and lighting units, speaker towers and front fill speakers into the stage floor.
10. If a 6000 pound forklift with 8’ fork extensions is required, it will be needed one (1) hour prior to load-out. The show carpenter will advise you if it is needed in his advance phone call.
11. The footprint of our deck requires 32’ upstage from first working line set and 35’ each side of centerline.
12. One (1) open bucket electric- or battery-powered Genie Personnel Lift Model #PIL 24P-36P must be available one (1) hour prior to the spotting call through and including the end of the load-in and again one (1) hour prior to the load-out. (This is in addition to the Genie that travels with show.)
13. The out trim of all system pipes must be 60’-0” above the stage deck.
14. There must be approximately 10,000 pounds of counterweight available on the loading gallery (20,000 pounds for purchase systems) prior to the CHICAGO spotting call.
15. If the fly system is a hemp system, a minimum of 5 tons of clean, dry, sterile sand and commensurate bags must be available. Block and falls are required unless bull lines and mule are functional on rail. Twenty-five (25) pieces of 1-1/2 ID pipe battens each 50’ long must be available. Additional labor may be required depending on local conditions.

C. ELECTRICS REQUIREMENTS

1. Power needed within 50' of stage:
 - a. 2 - 400 amp, 3 phase switches
 - b. 1 - 30 amp 3 phase switch for Automation
2. Power needed within 30' of stage
 - a. 1 - 200 amp, 3 phase switch
 - b. This must be completely separate from lighting electric feed isolated sound power)
3. Prior to load-in, Presenter must provide power (fully rigged and circuited) from the agreed upon Front of House lighting positions to a reasonable transfer location on the power side of the stage.
4. Followspots
 - a. We carry three (3) 2K followspots.
 - b. If we elect to install our followspots, we will need three separate 30A circuits in the followspot booth.
 - c. We may elect to use the House followspot equipment. In that case, it is essential that the CHICAGO Followspot Operator be allowed to operate the house followspot equipment. If local conditions do not allow this, the Local Presenter will be required to obtain a concession from the local IATSE business agent allowing the Road Followspot Operator to use the house equipment. Also, if local conditions require a union member to be added to the call, or outside equipment to be rented in order to allow the Road Followspot Operator to work, the Local Presenter must notify National Artists Management Company prior to the engagement. If National Artists Management Company is not notified prior to the engagement, the cost of an additional operator will not be allowed as a local documented expense.
5. We need to attach the left and right proscenium lighting towers to the house deck or other permanent structure for safety. If this is not possible, you must notify National Artists Management Company.
6. We carry an MDG Atmosphere Haze Generator. We require one (1) twenty (20) pound CO2 tank with siphon, per eight (8) performance week.

D. SOUND REQUIREMENTS

1. Sound Mixing Position
 - a. The sound mixing position operates from the rear of the orchestra floor and occupies a space ten (10) feet deep by twelve (12) feet wide, flat and clear of obstructions.
 - b. The position must be within 125' of the stage and clear of sight or sound obstructions, and must be within the field of both speaker towers.
 - c. Sound cannot operate from within a closed booth.
 - d. Balcony or box mix positions are unacceptable.
 - e. Placing the sound console over existing seats is unacceptable.
 - f. Final approval of the sound board location and house mix position must be approved prior to tickets going on sale.
 - g. If necessary, seats must be removed to accommodate the CHICAGO sound console.
 - h. If seats need to be removed to accommodate the mixing position, National Artists Management Company must approve the number of seats to be removed. Please send seating chart with sound location delineated to National Artists Management Company prior to tickets going on sale.
2. House Equipment
 - a. Although we may tie into an existing house sound system by providing the house with a balanced 600 ohms line level output from our system, we always reserve the right to supplement or replace with our own speaker package.
 - b. Any existing house sound equipment shall be available at no cost to CHICAGO.

- c. It is the sole discretion of CHICAGO if and how to use the existing house sound equipment. The decision will be made during the load-in.
- d. An isolated 200-amp 120/208 volt 3-phase electrical service must be provided for sound within 50 feet of amplifier set-up.
- 3. We need to attach the left and right proscenium speaker towers (32" wide x 32" deep x 14' 8" tall) to the house deck or other permanent structure for safety. If this is not possible, you must notify National Artists Management Company.
- 4. Front fill speakers are also mounted to the front of house deck. If this is not possible, you must notify National Artists Management Company.
- 5. All seating sections must be unlocked and accessible by our touring sound technician during the load-in period.
- 6. Center Speaker Cluster
 - a. We may use a center speaker cluster if architecturally possible.
 - b. If the center cluster is used, the location will be 2-5 feet downstage of the show deck edge, each rigging point 7 feet 6 inches off house center.
 - c. Cluster will weigh less than 1200 lbs.
 - d. If there are costs associated with rigging a center speaker cluster, please notify National Artists Management.
- 7. House Monitors and Paging System
 - a. CHICAGO must tie in to house monitors and paging system as it does not travel with its own backstage paging system.
 - b. The Production Stage Manager shall be provided with an intercom which shall be connected to all occupied dressing rooms used by CHICAGO personnel.
 - c. The paging system shall have an additional input for a show program feed.
 - d. The input shall be either balanced mic or line level.
 - e. This system must be in place and working prior to arrival of CHICAGO.
 - f. Failure to meet this requirement may necessitate additional local documented time and labor. Please notify National Artists Management Company if you do not have a house monitor and paging system.

E. PROP REQUIREMENTS

- 1. Push brooms
- 2. At least 1 new mop head
- 3. Buckets
- 4. Industrial sized vacuum
- 5. Minimum of ten 6' to 8' tables
 - a. Four (4) for props
 - b. Four (4) for wardrobe
 - c. Two (2) for wigs

F. WARDROBE / WIGS / DRESSING ROOMS All must be thoroughly cleaned prior to the company's arrival and prior to each performance day. All areas must be properly lit and ventilated in accordance with Actors' Equity Association Rules and Regulations.

- 1. The wardrobe area needs:
 - a. Eight (8) 20 amp circuits
 - b. Eight (8) chairs
 - c. Minimum of four (4) six-foot wardrobe racks

2. Washers and Dryers
 - a. Presenter must provide two full-size washers and dryers within reasonable walking distance from the stage and the wardrobe room for the show's exclusive use.
 - b. Washers must have individual cycle capabilities and water levels and temperature controls.
 - c. Dryers must be 220 volts and properly vented.
 - d. The cost of coin operated machines will be considered a local expense.
 - e. These machines must be in the theatre, and must be hooked up by the morning of the first day of load-in.
3. Wig Area
 - a. Three (3) 20 amp/120v circuits with multiple outlets.
 - b. Two (2) chairs
 - c. One (1) trash can.
 - d. Access to a large utility sink separate from the wardrobe department.
4. Dressing Rooms
 - a. There must be dressing room space for a total of 26 performers (including three star dressing rooms and company musicians).
 - b. Each dressing room shall be properly heated, air-conditioned, lit and furnished with dressing tables, chairs and lighted mirrors, showers, sinks and other customary amenities and conform to Actors' Equity Association standards.
 - c. Presenter must provide adequate hanging space for each dressing room.
 - d. Each star dressing room shall be carpeted (freshly cleaned) and shall contain a comfortable chair, full-length mirror and mineral water.

G. ORCHESTRA, ORCHESTRA REHEARSAL AND ORCHESTRA PIT

1. Producer's Contractor
 - a. Contractor details TBD
 - b. No orchestra personnel should be hired until final confirmation from the producer's contractor
 - c. Contractor will set orchestra rehearsal and sound check schedule with Presenter's local contractor and will confirm instrumentation.
2. The company travels with a Conductor and three (3) musicians
3. CHICAGO requires ten (10) local musicians to complete the orchestra.
 - A. PLEASE NOTE: DUE TO THE COMPLEXITY OF THE TRUMPET PART, THE COMPANY, IN ITS SOLE DISCRETION MAY ENGAGE ITS OWN TRUMPET PLAYER RATHER THAN A LOCAL TRUMPET PLAYER, IN WHICH CASE ONLY NINE (9) LOCAL MUSICIANS WILL BE NEEDED TO COMPLETE THE ORCHESTRA. IN THIS EVENT PRESENTER SHALL REIMBURSE THE COMPANY FOR THE SALARY, BENEFITS AND TAXES THAT WOULD OTHERWISE HAVE BEEN EARNED BY THE LOCAL MUSICIAN. THIS REIMBURSEMENT SHALL BE PAID BY SEPARATE CHECK TO THE CELLBLOCK CHICAGO LIMITED PARTNERSHIP. SUCH EXPENSE SHALL BE A LOCAL DOCUMENTED EXPENSE.
 - B. PLEASE NOTE: IN THE EVENT PRESENTER CANNOT PROVIDE A SINGLE LOCAL MUSICIAN TO PLAY THE TUBA/BASS PART AND AN ADDITIONAL LOCAL MUSICIAN HAS TO BE EMPLOYED, THEN SUCH ADDITIONAL LOCAL MUSICIAN SHALL BE A LOCAL DOCUMENTED EXPENSE.
4. If local conditions require minimums higher than those required by CHICAGO, notify National Artists Management Company immediately. Any additional costs accrued will be that of the local presenter.
5. Orchestra Pit

- a. We do not use the orchestra pit.
 - b. The orchestra pit must be closed for the production of CHICAGO prior to the load-in
 - c. Seating should be placed the day of the first performance.
 - d. It is possible that there may be sightline problems in the first row of pit seats. Please hold this row off sale until confirmation with the Production Stage Manager during the load-in that no sight line problems exist.
6. Rehearsal space requires the following:
- a. 13 music stands and conductor's podium and stand
 - b. 13 chairs
 - c. 14 music stand lights and conductor's light plugged and working
 - d. 1 stool (bar stool height)
 - e. Two pianos for the orchestra reading, one of which needs to be available for other rehearsals during the run. Please tune to A-440 on the first day of the load-in.
 - f. The stands, chairs, lights, and stools in the rehearsal room must be in place one hour prior to the start of rehearsal.
7. On-stage piano requirements, including tunings
- a. ***In addition*** to the two rehearsal pianos, two (2) Yamaha pianos, Model U-1 or Model MP 100 (48" high, 60" wide, 24" deep) tuned to A-440 are needed for performance use.
 - b. These pianos must both have a matte black finish. If you cannot find matte black, then black, high gloss finish will be acceptable. Both pianos must have the same finish.
 - c. One black piano bench is needed. It must be matte black if the pianos are matte black. It must be high gloss if the pianos are high gloss.
 - d. The other piano can have an artist stool or a bench.
 - e. Pianos should be delivered one day prior to first performance to acclimate to the venue.
 - f. These on-stage pianos need to be tuned after being placed on the onstage bandstand, usually 9:00am of the first performance day or as directed by Production Stage Manager.
 - g. Pianos should be tuned weekly or at the discretion of the Production Stage Manager.

H COMPANY & STAGE MANAGER REQUIREMENTS

- 1. The Company Managers require three to four (3-4) telephone lines:
 - a. one line for voice calls
 - b. one DSL Line
 - c. one line for fax
- 2. The Stage Managers require one telephone line.
- 3. Room assignments for these lines will be made with the Production Stage Manager, prior to our arrival.
- 4. Phone numbers for these phones must be provided to Production Stage Manager by Wednesday two weeks prior to arrival. All phone lines must be checked and in working order prior to arrival.
- 5. If these lines do not exist, please do not arrange for telephone installation without first speaking with the CHICAGO Company Manager.
- 6. If these lines do exist, please do not activate them without first speaking with the CHICAGO Company Manager.
- 7. At least one phone line must be connected and working during the advance call
- 8. Switchboards and In-House Phone Systems
 - a. It is preferable that no CHICAGO telephone line goes through a switchboard or in-house telephone system.

- b. Please notify National Artists Management Company immediately if you are unable to comply with this request.
 - c. If a switchboard must control phones, Company must have access from 10:00am to midnight.
9. Installation and local telephone usage for Stage Manager and Company Manager telephones shall be paid by Local Presenter and may be included as a local expense. CHICAGO will pay for all long-distance phone usage, as a direct company charge.

I. MISCELLANEOUS

- 1. **CAR SERVICE**
 - a. Presenter agrees to provide either a private car service with driver or a mid-size rental car for each of the three leading Actors to transport them to and from rehearsals, performances, press events and airports.
 - b. The company manager will inform you which form of transportation we will require for each Actor.
 - c. If a rental car is required, Presenter agrees to provide a parking space at the theatre for each vehicle.
- 2. **SPECIAL EFFECTS**
 - a. Smoke effects are used on stage.
 - b. Please arrange for any necessary permits.
 - c. The effects utilize MDG MAX Fog/Smoke and meet with Actors' Equity Association safety requirements.
 - d. Cigarettes will be smoked at 2 separate times and cigarette lighters will be used on stage. Any permits necessary must be obtained by Local Presenter. Cigarettes are extinguished in metal cans containing water.
- 3. **INSURANCE:** Please send a copy of the certificate for your liability insurance to National Artists Management Company prior to arrival.
- 4. **CATERING**
 - a. If it is necessary for the Presenter to supply lunch and dinner for the road and local crews during load-in or opening day, the cost will be a local documented expense.
 - b. Any required meal will be coordinated by the Company Managers prior to load-in.
- 5. **LOCAL EXPENSES** include all costs generated by the requirements of this rider, including but not limited to:
 - a. spotting/advance
 - b. forklift
 - c. technical rehearsal
 - d. wardrobe and hair day work
 - e. any required catering connected with the load-in and load-out and/or required by local conditions (to be coordinated with the Company Manager)
 - f. loaders
 - g. load-in and load-out
 - h. performance presets
 - i. performances
 - j. and does not include any calls to strip or restore the theatre or “rental” charges associated with equipment permanently held in the theatre.
- 6. CHICAGO requires exclusive use of the *entire* stage and dressing room areas.
- 7. **SECURITY**

- a. Local Presenter must provide proper security in all backstage areas and at stage door for all work calls, rehearsals and performances.
 - b. Such personnel will be at the theater at least two hours prior to each performance and one hour prior to each rehearsal or work call.
 - c. They will have available keys to all dressing areas; wardrobe and stage areas needed to be entered by CHICAGO staff and company members.
 - d. The security personnel will receive their instructions from the Production Stage Manager.
 - e. They will remain at the theater until every company member has departed and all stage and dressing rooms areas are properly locked and/or secured.
8. ACCESS: The Company Managers and Stage Managers must have access to their office space from 10:00 a.m. to Midnight daily. Arrangements for access and keys must be made with the Company Manager.
9. HOUSE OPENING & INTERMISSION
- a. The house cannot be opened before half-hour prior to advertised curtain time.
 - b. We expect to begin Act I no later than five minutes after the advertised curtain time.
 - c. We start each act without checking with the front-of-house.
 - d. There will be approximately a fifteen-minute intermission.
10. TIME BETWEEN SHOWS
- a. There must be no less than three (3) hours between the end of one performance and the beginning of the second performance on two-performance days.
 - b. In the event that this is not possible, a meal must be provided to the entire traveling crew as well as the local crew (if required by contract) as a local documented expense.
 - c. In the event that there is less than two (2) hours between the end of one performance and the beginning of the second performance on two-performance days, a meal must be provided to the entire traveling company, as well as the local crew if required by contract, as a local documented expense.
 - d. The details of the meal should be coordinated with the Company Manager.
11. Please mail to General Manager in care of National Artists Management, 165 West 46th Street, Suite 1202, New York, NY 10036 the following:
- a. Copy of local union contracts
 - b. List of local doctors to include GP, ENT, Chiropractor, OB/GYN, Dentist, Podiatrist, Acupuncturist, Dermatologist, Pediatrician, Physical Therapist, masseuse and appropriate hospital or medical center for emergency treatment
 - c. Stage and dressing room plans indicating dimensions
 - d. Actual hanging plot currently in use
 - e. Front-of-house lighting transfer location
 - f. Seating chart with sound console location delineated (must arrive prior to first tickets being sold)
 - g. Certificate evidencing liability insurance
 - h. Any labor information which would impact the pre-show, sound pre-set, follow spot operation and orchestra minimums
12. Remember to notify National Artists Management Company if:
- a. there are problems with the loading door/dock.
 - b. there is an attraction in the building which would not allow us to spot the week before our engagement; or there are not enough spot sheaves or hemp in the theatre.
 - c. seats need to be removed to accommodate the sound console.

- d. you plan to open your house earlier than thirty (30) minutes prior to the advertised curtain.
- e. local conditions require a musician minimum higher than the number required by the production.
- f. we cannot attach the electrics and speaker towers to the deck or some permanent structure.
- g. we cannot screw and lag into the stage floor.
- h. an obstruction or space (i.e. orchestra shell or structural gap) exists in the theatre's hanging plot.

If you have further questions, please contact:
Artie Siccardi, Technical Supervisor, (914) 772-5421

General Manager
Cellblock Chicago LP
National Artists Management Company
165 West 46th Street, Suite 1202
New York, NY 10036
212-575-1044 (phone)
212-575-7286 (fax)

AGREED: _____
(Signed) Local Presenter