



CONTRACT RIDER: THE PEKING ACROBATS Revised 05/05/2006

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The Peking Acrobats® are produced by

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TECHNICAL RIDER: THE PEKING ACROBATS®

This technical rider, dated May 2006, supersedes all previous riders.

THE FOLLOWING RIDER IS AN INTEGRAL PART OF THIS CONTRACT. PLEASE READ IT CAREFULLY. IF YOU HAVE ANY QUESTIONS OR PROBLEMS WITH PROVIDING ANYTHING IN THE RIDER, PLEASE CALL IMMEDIATELY.

THE COMPANY

THE PEKING ACROBATS® consist of approximately thirty people including the group leader and interpreter. With the exception of our American Technical Director and Chinese-American Company Manager these artists are all from The People's Republic of China. Their tradition is to do everything together; the troupe lives as a family unit. If there is a social function they should all be invited; it is considered impolite to single out certain members for special treatment. It is extremely important that all communication with the group or an individual regarding social or business arrangements be conducted through the Production Office at IAI Presentations, Inc (contact information above and in item R, page 20 of this rider). Please give them all the information in writing so they can have it translated and communicated accurately to the members of the troupe and the Technical Director.

Due to the nature of the acts and the possibility of injury, the Chinese group leaders may have to change the order of the acts from performance to performance and even, although rarely, while the performance is in progress. Please understand that these are consummate professionals, with many years of experience, who will always give their best effort regardless of the circumstances. If an act must be moved, some refocusing of specials may be required, possibly at the last moment. Please advise your technical staff that should changes have to be implemented they are made for the safety of the performer and the audience, and are in no way arbitrary. The technical director will arrive with the troupe to begin setting up the necessary rigging and focusing of specials. The stage manager and the acrobats will decide on the best position for each act. However, the final determination as to where and/or whether an act will be performed on stage rests with the performer.

In China, the performers do everything themselves and technical crews in America may find this disconcerting. The Chinese are fully involved in all types of rigging and counterweight operations. They pack, unpack, load, repair and maintain all of their own equipment. Please make your technical staff prepared for this work ethic. For everyone's good, please have your crew check that they have all of their equipment prior to the completion of the load out. Things get packed very quickly!

A. STAGE DIMENSIONS

THE PEKING ACROBATS® require a stage approximately fifty-five feet wide (*wall to wall*) and thirty-six feet deep (*back wall to apron edge*). The floor should be even, smooth and free of any obstructions which might be hazardous to the performers. The stage floor must be swept and damp mopped by the local crew prior to each performance and at the intermission. The production carries a carpeted mat which must be vacuumed prior to each performance and at the intermission.



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B. CREW CALL

Please Note: All lighting instruments are required to be hung, circuited, colored and focused before the company arrives.

Providing all electrics and draperies have been properly hung, and other stage preparations as noted herein have been completed prior to the production's arrival, the load-in and set-up should take about four hours. Load-out requires one hour or less.

• **Load-In and Load-Out**

Minimum Crew Call:

- 1 – Master Electrician
- 2 – Electricians
- 1 – Fly Man
- 2 – Carpenters
- 1 – Audio Engineer

- 2 – Loaders (*if required by union or venue regulations*)

The Peking Acrobats® do not require any wardrobe personnel; however, any laundry rooms should be unlocked and available for use from the time of the company's arrival until they depart.

After all vehicles have been unloaded, the performers, the company's tech crew, and the theatre's tech crew will begin to hang the intelligent lights as well as set up the rigging. Upon completion, the performers will begin their warm-ups while the tech crews begin adjustment focuses. After adjustments are made, tech crews will begin setting up for sound and programming lights. Finally, the tech crews will do the necessary sound checks.

• **Show Run**

Minimum Crew Call:

- 1 – Master Electrician
- 2 – Spot Operators
- 1 – Fly Man
- 1 – Carpenter/Fly Man
- 1 – Carpenter/Deck Hand
- 1 – Audio Engineer

(The above crew numbers are subject to change due to local crew availability.)

The Peking Acrobats® have a very fast load-out; often less than one hour. **Any and all Peking Acrobats® equipment will be struck from the stage and loaded into the truck before any house restore is begun.**

Please Note: Local union agreements may have an impact on the above numbers. Presenters are strongly urged to determine the situation at their theatre(s).

The PRODUCTION will not accept responsibility for any damage to, any claim for, or any loss of anything backstage if no appropriate venue stagehands are on site for the load-in, run of show and load out.



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C. LIGHTING

The Peking Acrobats® 2007 Lighting Plot supplied can be described very simply:

- A four color wash from FOH (*Rx34, Rx26, Rx80 and Rx312*)
- A four color wash from “on stage” pipe ends
- A three color wash (*Rx26, Rx80 and Rx312*) from the “on stage” electrics and booms
- Seven Banner and two Lantern specials on the 4th electric

Lastly, running lights are required in the upstage crossover and stage left and right wings.

Please Note: All instruments are required to be hung, circuited, colored and focused before the company arrives. Specials and stage booms will be focused upon arrival.

Currently, The Peking Acrobats® travel with a total of 5 moving lights:

- 2 - Martin 2000 Performance's on the first electric
- 1 - Martin 2000 Performance on the second electric
- 2 - Martin MAC600's on the down stage corners of the stage

30" of space needs to be dedicated for each moving light hung on these electrics:

- 1st Electric at 12' each side of center
- 2nd Electric at center

Please note: The moving light package is subject to change. Please contact the Technical Director or the Production Office for updated information.

1. FLEXIBILITY:

The three versions of the Peking Acrobats® Lighting Plot are representations. The Peking Acrobats are not locked into the exact instruments listed on the plots. Rich, even washes with high coverage are essential to the show. For the simpler plots, substitutions of wider angle units may be required and are acceptable. If the washes are rich and full, and there is space for the moving instruments to be hung, the company will be satisfied. Please contact the company's Technical Director about any changes the theatre wants to make. Custom plots may be available depending on time constraints.

2. CONTROL:

The company carries its own control console: Hog 500. Both the venue's dimmers and the company's intelligent lights will be controlled from this console. If possible, house dimmers will be run from the first universe and the company's moving lights from the second. This will require DMX runs from the booth/FOH control position to the venue's dimmers and the company's opto-splitter on stage. If DMX is not available, please notify the Technical Director as soon as possible.

It is important for The Peking Acrobats® Channel Patch Sheet to be accurate and ready upon arrival. There is usually minimal time for troubleshooting during load-in.

3. FOCUS:

• Front of House

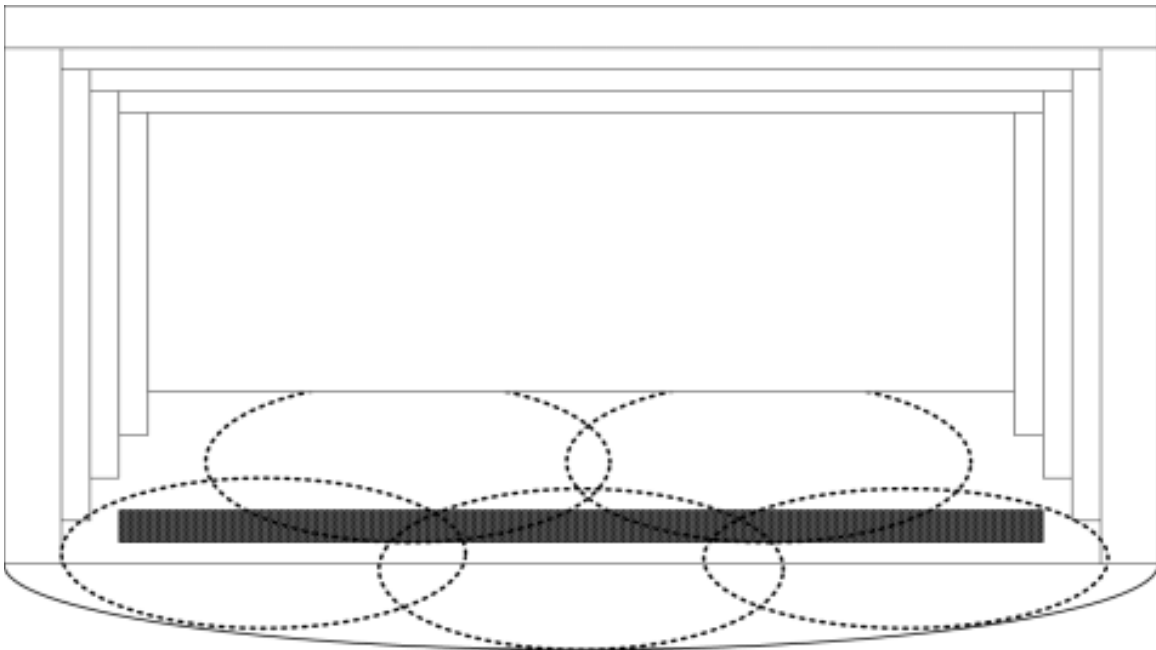
The FOH lighting is simply a straight on four color wash divided into down-stage and up-stage focuses.

Odd groups: From the down-stage edge of the stage to mid-stage

Even groups: Overlap the down-stage wash and cut up-stage to the base of the cyc (*or off teaser*)

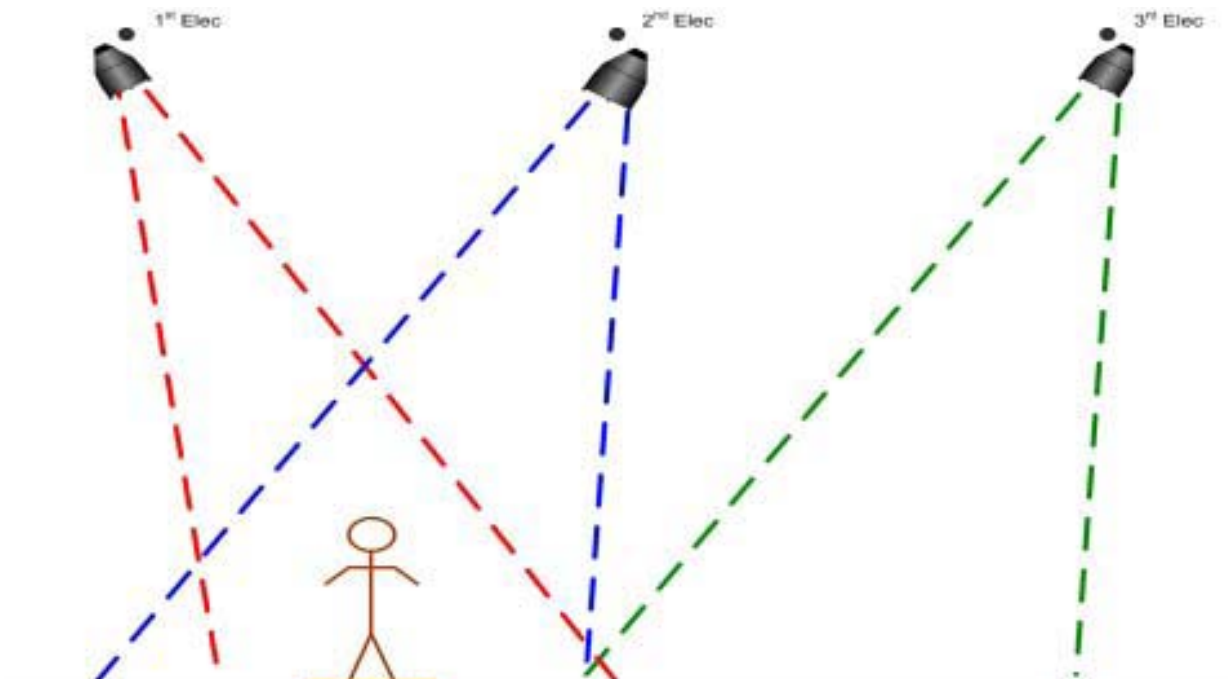


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• **1st Electric**

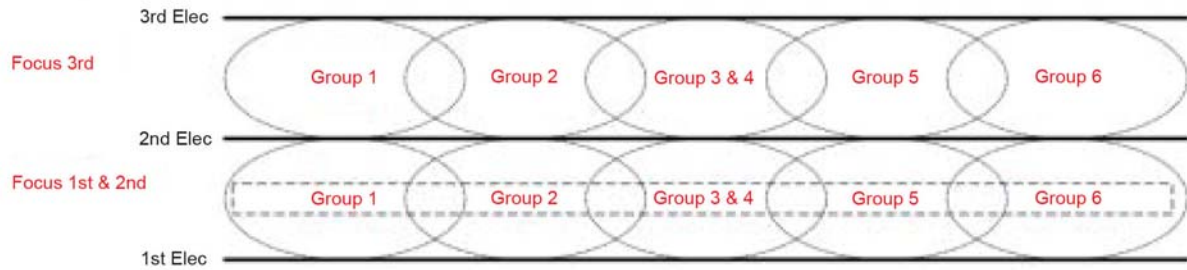
Par wash: The ceramic is set to a horizontal (*stage-right/stage-left*) wash. The acrobats' tumbling mat is set out midway between the 1st and 2nd electrics running from stage-right to stage-left. The pars/fresnels are focused so that the hot spot of the beam is on a person standing on the mat.



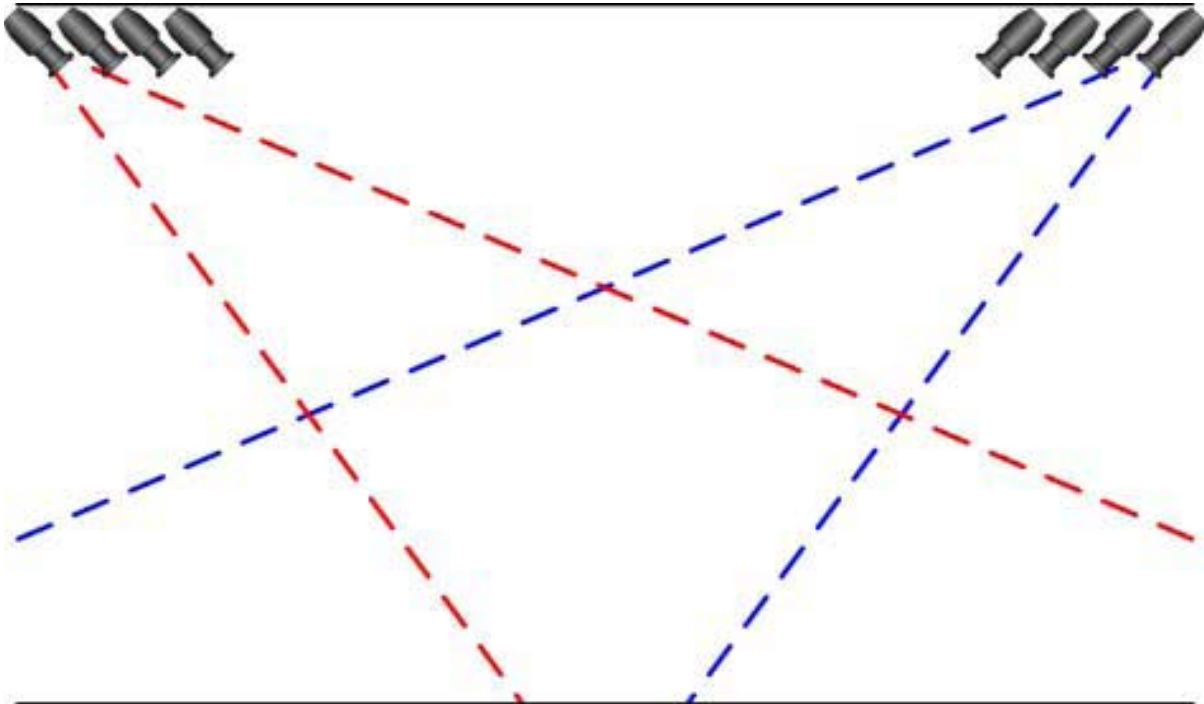


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Full Plot



Pipe ends: The pipes ends focus directly under the electric and wash across the stage, starting at center and going off stage away from the instrument. They should be shuttered off the proscenium, vertically, and be open up-stage.





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• 2nd Electric

Par wash: The ceramic is set to a horizontal (*stage-right/stage-left*) wash. These pars/fresnels are also focused so that the hot spot of the beam is on the tumbling mat. (See figures pages 4&5)

Pipe ends: These pipe ends also focus directly under the electric and wash across the stage starting at center and should have the shutters open unless they wash past the proscenium, vertically, or onto the cyc. (See figures page 5)

• 3rd Electric

Par wash: The ceramic is set to a horizontal (*stage-right/stage-left*) wash. The pars/fresnels are focused so that the hot spot of the beam is between the 2nd and 3rd Electrics. (See figures pages 4&5)

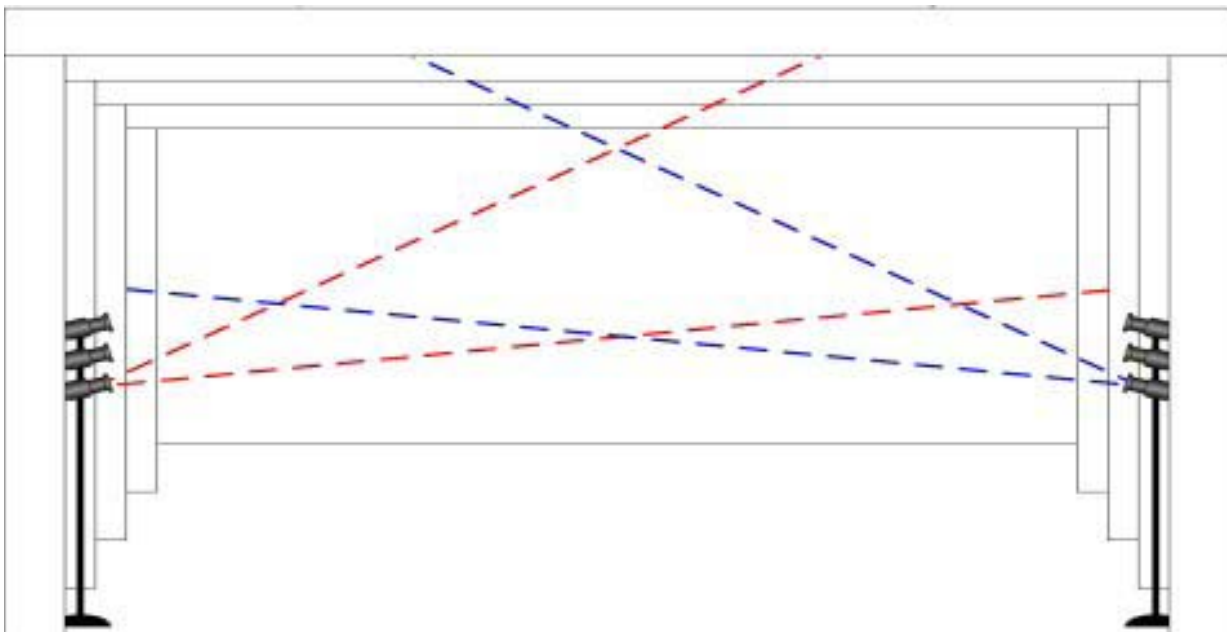
Pipe ends: These pipe ends also focus directly under the electric and wash across the stage starting at center, and should be shuttered off the cyc, vertically. (See figures page 5)

• 4th Electric

The specials on the 4th electric will be focused upon arrival.

• Booms

The top of the booms should be as close to 12 feet as possible and hold one more banks of wash lights. The booms tuck behind, and as close as is safe, to the on-stage edge of the leg relative to their respective electrics. If booms are a problem, ladders can be used in their place. The ellipsoidals on the booms wash high across the stage. **They are used to illuminate the upper parts of the poles and straps and will be focused when rigging is in place.**



• Cyclorama

There are no cyclorama lights on the plot because each venue has their own cyclorama lighting. Cyclorama colors are **primary red, blue, and green**. A **rich full** cyclorama is very important to the show. **An additional ground row is strongly recommended.**



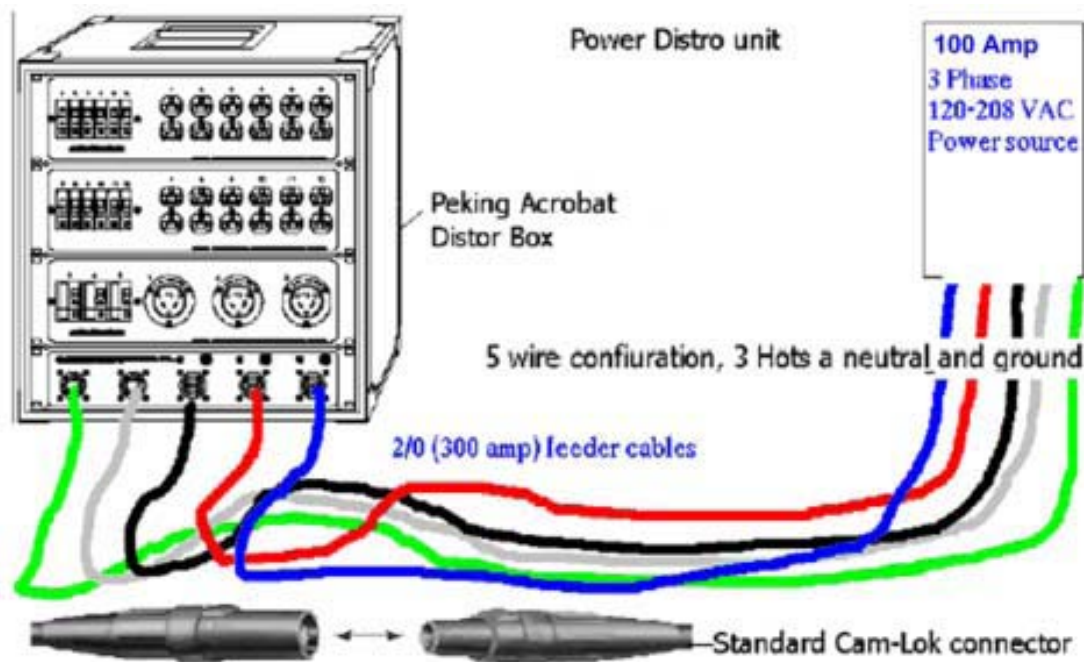
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4. FOLLOW SPOTS

Two strong follow spots of equal wattage and working color boomerangs are required. Please make sure they have a flat field as bright as possible and are set to a **soft edge**. Spot colors used during the presentation are: **Rx33** (frame 1), **Rx64** (frame 2), and **Rx 132** (frame 3).

5. POWER DISTRIBUTION

The Peking Acrobats® will be traveling with their own power distribution box. It will require the house electrician to run feeder cables from the house electrical supply panel (100 Amp 120-208 VAC 3 Phase power). **These cables are not supplied by The Peking Acrobats®** and must be made available by the Presenter. Feeder cable must be at least 2/0 (300 amp 5 wire) Type SC. The feeder cables end with a single pole pin and sleeve (standard) cam-lok. The color code for the connectors is to be green, white, black, red, and blue. The GREEN and WHITE connectors are for NEUTRAL and GROUND, and should have reverse connectors. The Peking Acrobats® will travel with their own selection of cables to power and control all of the company's moving lights.



6. PATCHING

The following table (page 8) shows the channels that the company will use to build the cues for the show. The company's own console (Hog 500) will be used to run the show; however, programming the venue's console with these channels will facilitate focus and allow the use of the venue's console in case of an emergency.

The Peking Acrobats® plot uses 30 Channels. If the venue's console has less than 30 channels please contact the Technical Director or the Production Office for alternatives. Any changes, however, should be made to the venue's console channels ONLY and not to the dimmers or the patch sheet! **It is most important that the patch sheet submitted is entirely accurate** as there will be minimal time for trouble shooting during load-in.



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7. CIRCUITING

How you “two-fer” the circuiting is entirely up to the venue, as long as the company has these control channels.

- Peking Acrobats® Channel Patch

Channel Electric Color Focus

Channel	Electric	Color	Focus
Channel 01:	Front of House	Rx34.....	Down Stage wash
Channel 02:	Front of House	Rx34.....	Up Stage wash
Channel 03:	Front of House	Rx26.....	Down Stage wash
Channel 04:	Front of House	Rx26.....	Up Stage wash
Channel 05:	Front of House	Rx80.....	Down Stage wash
Channel 06:	Front of House	Rx80.....	Up Stage wash
Channel 07:	Front of House	Rx312.....	Down Stage wash
Channel 08:	Front of House	Rx312.....	Up Stage wash
Channel 09:	Pipe Ends	Rx34.....	All 3 Electrics
Channel 10:	Pipe Ends	Rx26.....	All 3 Electrics
Channel 11:	Pipe Ends	Rx80.....	All 3 Electrics
Channel 12:	Pipe Ends	Rx312.....	All 3 Electrics
Channel 13:	1 st Electric	Rx26	Par/Fresnel Wash
Channel 14:	1 st Electric	Rx80	Par/Fresnel Wash
Channel 15:	1 st Electric	Rx312	Par/Fresnel Wash
Channel 16:	2 nd Electric	Rx26	Par/Fresnel Wash
Channel 17:	2 nd Electric	Rx80	Par/Fresnel Wash
Channel 18:	2 nd Electric	Rx312	Par/Fresnel Wash
Channel 19:	3 rd Electric	Rx26	Par/Fresnel Wash
Channel 20:	3 rd Electric	Rx80	Par/Fresnel Wash
Channel 21:	3 rd Electric	Rx312	Par/Fresnel Wash
Channel 22:	1 st & 2 nd Booms	Rx26	All 4 Booms
Channel 23:	1 st & 2 nd Booms	Rx80	All 4 Booms
Channel 24:	1 st & 2 nd Booms	Rx312	All 4 Booms
Channel 25:	4 th Electric (1, 4, 6, & 9)	N/C	Red Banner Specials
Channel 26:	4 th Electric (2, 3, 5, 7, & 8)	N/C/Rx26	Yellow Banner/Lantern Specials
Channel 27:	Ground Row/Cyc Lights	Red	Cyclorama
Channel 28:	Ground Row/Cyc Lights	Blue	Cyclorama
Channel 29:	Ground Row/Cyc Lights	Green.....	Cyclorama
Channel 30:	House Lights		



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• **Straps:** (*This act may not be possible in your venue. Please contact the Production Office or our Technical Director for Details.*)

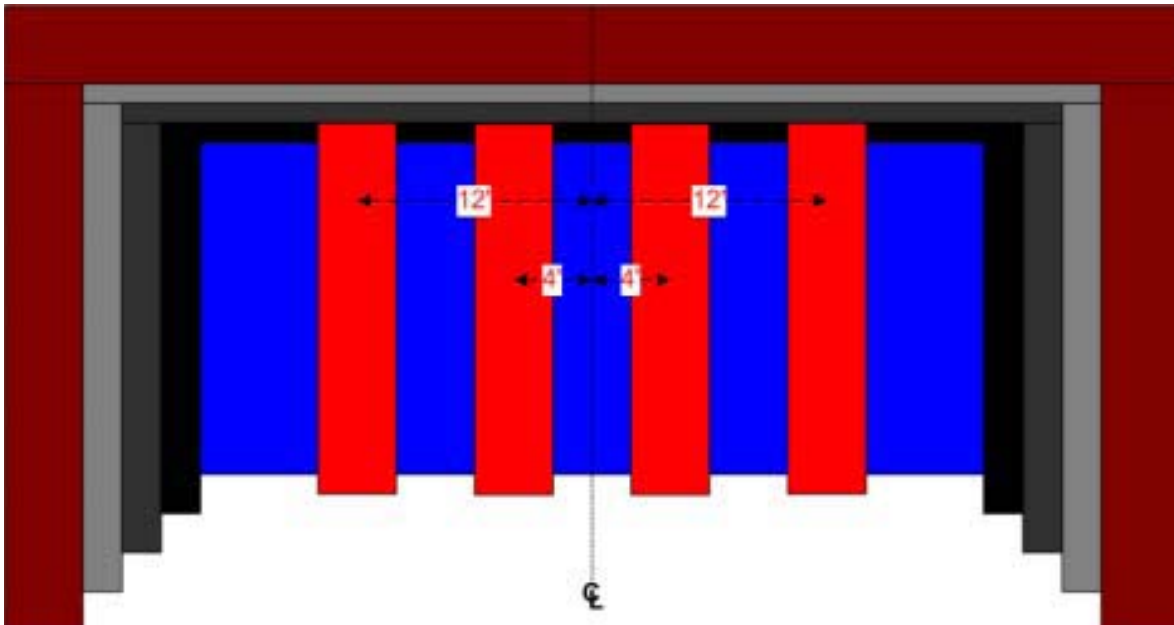
No weight is necessary on the arbor for these straps, but, when in place, they must support the weight of 6 acrobats (*approximately 1000 lbs.*). Thus, a cable will be run from the arbor and anchored to the fly rail allowing the pipe to fly out and supporting the weight when brought to trim. A cable is provided by the company. A backup supplied by the venue is suggested.

• **Soft Goods:**

The Jungle Drop is 40' wide and 30' tall. It can be rolled up to make it shorter. It is usually hung between the 4th electric and the cyc lights. A Jungle Border and Legs will also be hung just above the Poles, depending on resources.

The Banners and Lanterns will be hung as space allows:

Red Banners - 4' & 12' off center

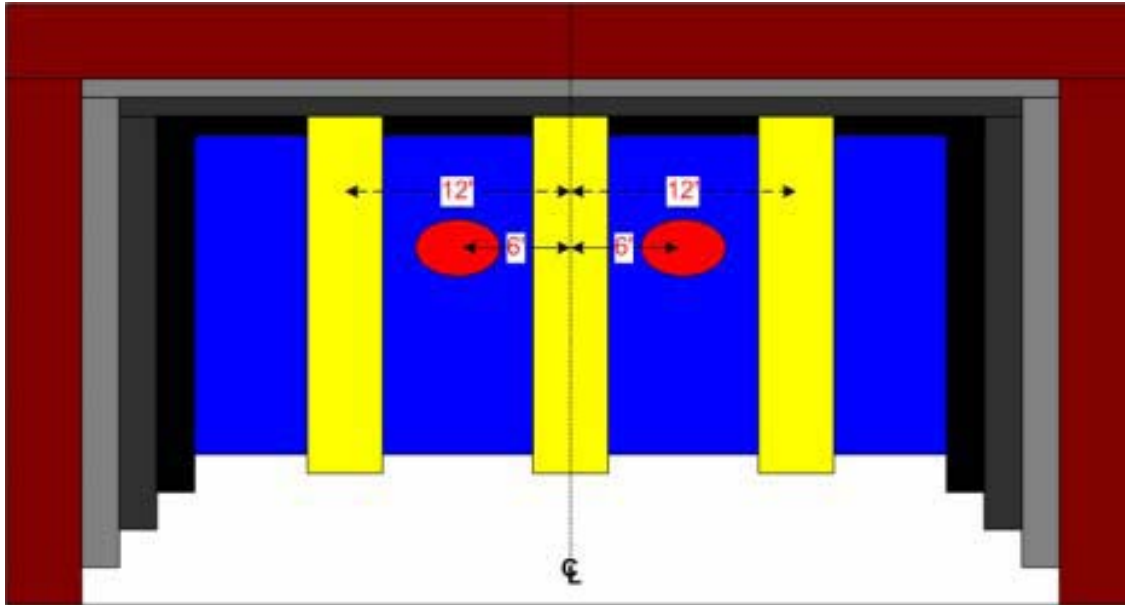




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Yellow Banners - Center & 12' off center

Lanterns – 6' off center



Placement of these goods will be determined upon arrival.

• **Travelers:**

A rear black between the cyc and the cyc lights/ground row is ideal for this show. The best look is a full black traveler but a bounce drop or a black scrim can be used. A mid stage traveler needs to be just upstage of our 2nd Electric, if available.

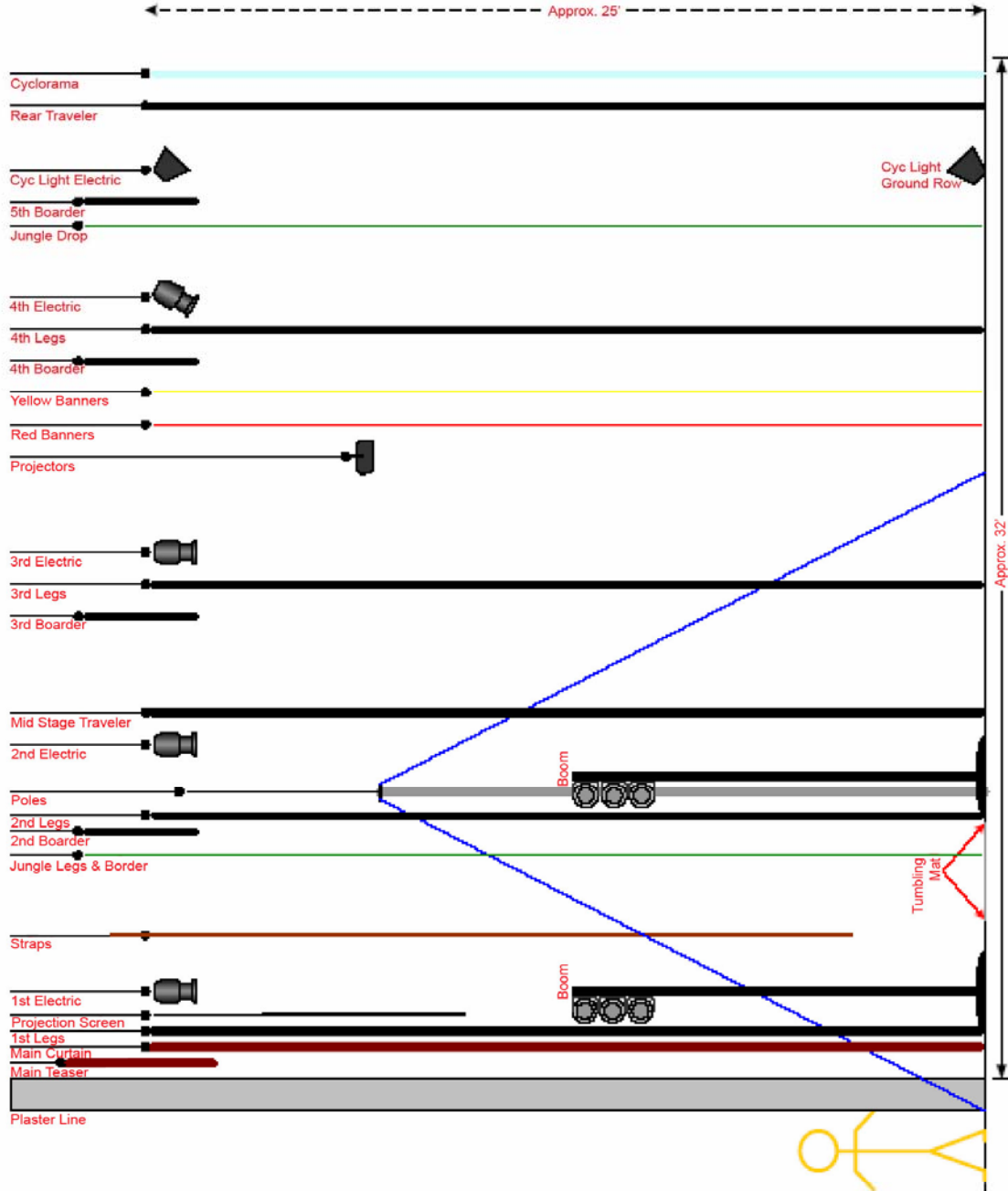
• **Video: (This equipment will be used only in theatres where your seating capacity is 2,500 seats or more.)**

When used, and depending on resources, 2 - 6'x8' rear projection screens with frames will be hung as far downstage as possible. The projectors will be hung as close to 17' from the screens as possible. The Peking Acrobats® will be traveling with a video projection system that comes complete with multiple live remote control cameras, a video switching system, and two 8' x 6' rear video projection screens. Camera one will be placed in the front of the house. Camera two will be placed in the downstage right corner. Both cameras will have their signals beamed to the switching station located in the house technical position. From there the signal will be beamed backstage to the projectors. The screens will be placed on a batten just up stage of the first electric where they can be easily flown in and out. Because they are rear projection screens, the projectors will be placed upstage on a batten approximately 17 feet farther upstage. Like the screens, the projectors will have a high and low trim (*set during load-in*) and will fly in and out as needed. The projectors will need a power source and will run from the same distro box as the moving lights. Power cords will run from stage right along the pipe as needed.

Please note: The video set up is subject to change, and the company's Technical Director and/or the Production Office will notify each venue in advance of the video set-up use on the tour and of any changes.



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National Tour 2007
 Director Mr. Ken Hai
 Technical Director: Steve Kirkland



Every stage is laid out a little differently. This diagram is merely a representation of our full rigging setup to give you an idea of relative positions. Please see "Rigging Notes". Final pipe selection will be done upon arrival.



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E. AUDIO

This production does not carry amplifiers or speakers. It is the responsibility of the presenter to ensure that the theater's sound is of sufficient quality to allow the audience to hear and enjoy the show. The musicians will set up off stage left (*space allowing*) and will require:

- 3 Condenser Microphones
- 3 Dynamic Microphones
- 1 Wireless Lavalier
- 1 Direct Box
- 1 Wireless Presenter's Microphone
- 1 Announcement Microphone with an On/Off Switch
- 2 Side Fill Monitors
- Headset Communication for 8

• 3 Condenser Microphones (3 stringed instruments)

Yang Qin: This instrument originates from Western Asia and was introduced into China during the Ming Dynasty (1368 to 1644 AD). Two bamboo sticks are used to hit strings strung in pairs thus producing a high and tinkling timbre in its top registers, a soft and beautiful tone in the middle and a strong rich sound in the lower registers. The *Yang Qin* is most closely associated with the hammered dulcimer in western instrumentation.



Pipa: This instrument is one of the oldest and well-known instruments in the traditional Chinese orchestra with 2,000 years of history. It is rich in expression and has diverse performing techniques. The *Pipa* is one of the most symbolic Chinese musical instruments. As a stringed instrument, the *Pipa* is most similar to the lute in western instrumentation.



Er Hu: This bowed instrument became popular in China during the Song Dynasty (960 to 1279 AD). The *Er Hu* is one of the most widely used bowed instruments in China, and its tone is mellow and bright. Played with a variety of techniques, it is now extremely popular for both solo and orchestral performances. The instrument has two strings and is played with the bow clasped between them. The sound box is covered by snake skin which gives the instrument its distinctive tonal color.



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• 3 Dynamic Microphones (flute & drums)

Di Zi: This wind instrument is the Chinese version of a western flute traditionally made of bamboo (occasionally of wood). It is believed to have been brought in from Tibet during the Chinese Han Dynasty (206 BC to 220 AD) and since then it has been used over the past 2,000 years in China. The *Di Zi* is perhaps the most popular Chinese wind instrument used in the orchestra. Often *Di Zi* players use several flutes for different keys.



The **Wireless Lavalier** is required for a special *Di Zi* solo at the end of the show.

These, of course, look and sound like congas.



Although this drum looks like Tympani, the sound is more like a concert bass drum.





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• 1 Direct Box (Keyboard)

The keyboard is for fill only, should have little to no high end and be kept under all other instruments in the mix. Most of the time bleed from the onstage amp into the other microphone is sufficient.



5 chairs and 5 music stands with stand lights (*w/blue Gels*) should be set up on stage left. A **carpeted area, ideally 9'x12'**, would also be appreciated.

In addition to the musician's package, a **presenter's microphone** (*wireless if available*) backstage and an **announcement microphone** (*switched if available*) at the lighting console position are also required.

Prior to curtain, and only if staging permits, the musicians will play pre-show music in front of the main curtain for about 15 minutes. This will be an acoustic set and will not require additional microphones; however, 5 more chairs will be required.

In addition to the main speaker system:

- **2 side-fill monitors** (*one on each side of the stage usually set in front of the 1st stage booms*)
- **1 "Hot Spot"** monitor speaker (*set in front of the band*)

Headset communications will be required between the following personnel:

- Stage Manager
- Fly rail
- Stage Right
- Stage Left
- Light board operator
- Sound board operator
- Follow spot operator #1
- Follow spot operator #2

The performance cannot be done without this communication system!



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F. SUPPLIES

• Consumables

For **EACH** PERFORMANCE the presenter must provide, at their cost, the following:

- Two (2) new rolls of black Gaffer's tape.
- Eight (8) solid, regular household, red clay bricks for the Kung Fu Act. No concrete bricks!
- Seventy Five (75) pounds of dry ice pellets for the Dry Ice Fog Machine.
- One (1) pint of Roscoe diffusion Fluid.
- Twenty Five (25) Stemmed Flowers (*Assorted colors, **NO WHITE***)

Please note: The 25 stemmed flowers are optional. These flowers will be given to the company during the curtain call, and the company will throw them to the audience in a "farewell" gesture. The Technical Director will explain the logistics upon arrival. What type of flower is at the discretion of the presenter, but please note that **white flowers of any kind are NOT acceptable.**

• Miscellaneous

The following items should be available backstage during each performance:

- One (1) Dry Mop
- One (1) Wet Mop with Bucket
- One (1) 8' Ladder
- One (1) Music Stand with Stand Light
- Twelve (12) Rags or Towels
- One (1) Vacuum

Please note: The stage must be mopped and the performer's mat vacuumed prior to each performance.

G. SPECIAL EFFECTS

• Smoke

The Peking Acrobats® travel with a Fogger. Please make any arrangements accordingly (*e.g. resetting fire alarms, calling the fire marshal, etc.*). Each venue is required to supply one pint of high quality fog fluid per performance (*see above*). The company prefers Roscoe's diffusion fluid. The long lasting fluid can be easily identified by its green color, as opposed to the clear fluid that dissipates more quickly.

• Dry Ice Fog

The Peking Acrobats® travel with a Dry Ice Fog machine. The fogger does require water and **two 20 amp circuits** to warm the water at least two hours prior to show time. In addition, we will require each venue to supply 75 lbs. of dry ice per performance (*see above*). Dry ice pellets are strongly preferred to dry ice bricks.



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• Candles

Contortion Act:

3 women carry out candelabras to 1 woman on a platform. The woman then balances the candelabras using her head, feet, and hands. The act has a total of 6 candelabras, each with 7 candles.

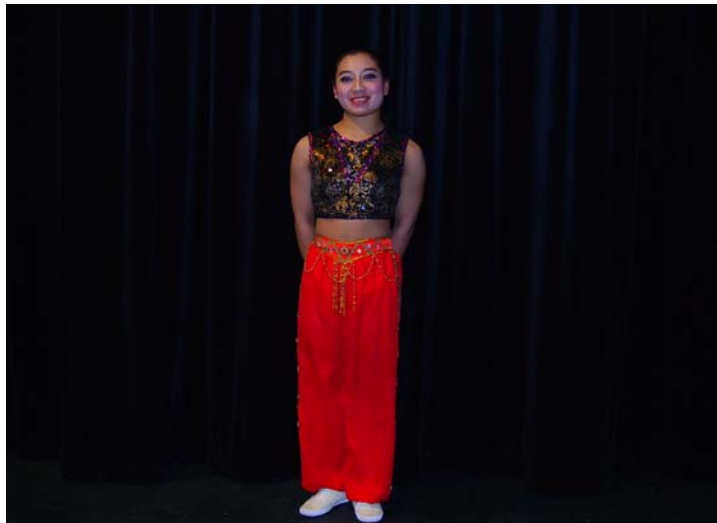
Nose Balancing:

2 women carry out candles and a lamp to 1 woman who balances them on her nose using a series of small trays stacked one atop the other. The act has a total of 13 candles and 1 lamp.

Fuel: Example of Lamp Oil used



Costumes: Example of Costumes:





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H. PERFORMER/CREW SERVICES

This agreement requires the presenter to provide hospitality for the 30 members of The Peking Acrobats® during their load-in and the performance(s). In addition, a hot meal is required if the company is performing more than one show in one day. Please note that in some cases load-in will take place the day prior to the performance(s), in which case, hospitality will be required for both days.

• Morning Load-In (Any time before and including Noon):

- Large Pot of Coffee (*enough for 10 people*)
- Large Pot of Hot Water (*enough for 60 drinks*)
- Large package of Lipton Tea Bags (*enough for 60 drinks*)
- Cream, Real Sugar, Cups, Stirrers and Spoons (*enough for 60 drinks*)
- Assortment of Coke Classic, Diet Coke, or other sodas (*35-45 cans*)
- Assortment of Fruit Juices (*orange, apple, cranberry, etc.*) (*35-45 cans*)
- Assortment of Gatorade and/or Powerade drinks (*60 individual sized bottles*)
- Bottled Water (*3 Bottles per person – 90 bottles*)
- Whole Milk (*2 Gallons*)
- Bagels and Cream Cheese (*total 45*)
- Doughnuts (*total 45*)
- Fruit (*apples, oranges, bananas, etc.*) (*45 pieces*)
- Cookies (*3 per person – total 90*)

• Afternoon Load-In:

- Large Pot of Coffee (*enough for 10 people*)
- Large Pot of Hot Water (*enough for 60 drinks*)
- Large package of Lipton Tea Bags (*enough for 60 drinks*)
- Cream, Real Sugar, Cups, Stirrers and Spoons (*enough for 60 drinks*)
- Assortment of Coke Classic, Diet Coke, or other sodas (*35-45 cans*)
- Assortment of Fruit Juices (*orange, apple, cranberry, etc.*) (*35-45 cans*)
- Powerade OR Gatorade Sports Drinks (*about 30 individual serving sized bottles*)
- Bottled Water (*3 Bottles per person – 90 bottles*)
- Whole Milk (*2 Gallons*)
- Deli Trays with Meats, Cheeses, and Vegetables (*6 Trays*)
- Bread (*Enough for 2 sandwiches per person*)
- Crackers (*2 Boxes per Deli Tray – 12 Boxes*)
- Fruit (*apples, oranges, bananas, etc.*) (*45 pieces*)
- Cookies (*3 per person – total 90*)

• Hot Chinese Meal:

- General Tsao's Chicken
- Beef with Broccoli
- Pork Chow Mein
- Vegetable Stir Fry dish (*Vegetarian*)
- Steamed White Rice
- Appetizers (*pot stickers, egg rolls, etc.*)

Plates, Napkins, Forks, Spoons, Knives, & Chop Sticks should be provided (*for 30 people*)

A Chinese Buffet or Family Dinner Special is also acceptable. The Company requests that all meals must include at least one vegetarian dish and appreciate any meals offered by the Presenter.



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I. DRESSING ROOMS

Two large (*approximately fifteen people per room*) chorus-type dressing rooms are required. One star dressing room with a telephone and access to outside lines (*for our Technical Director to use as a production office*) will also be required. These rooms **MUST** be adequately lighted and properly heated or cooled. They should be near hot and cold running water and have easy access to toilet facilities. Dressing rooms should be cleaned prior to the performers' arrival. No one except production personnel should be allowed in these dressing rooms during the production's stay.

J. QUICK CHANGE AREAS

In the event that the dressing rooms are too far from the stage, two quick change areas will be required backstage. Each should contain a full-length mirror, lights, table and chairs. Our stage manager will advise you if these are required in your theatre prior to the company's arrival.

K. PARKING

After load-in, the production will require parking spaces for two (2) custom 15-passenger vans and a 24' Box truck at or as near as possible to the theatre loading door. If there is insufficient space at the theatre, presenters are required to make other arrangements. If a commercial parking lot is used, please advise the parking lot personnel, in advance, of the arrival and departure times of the company. Payment of any parking fees is the expense of the presenter and must be taken care of prior to the group's arrival. If the presenter is providing hotel accommodations for the group, then the presenter is also responsible for any hotel parking fees. Under no circumstances will the production pay for the parking either at the venue or at a hotel.

L. MERCHANDISE

The Peking Acrobats® may elect to sell merchandise at each performance. If the presenter does not indicate the amount of commission required, then it is agreed that no commission whatsoever will be payable to either the presenter or the theatre.

M. COMPLIMENTARY TICKETS

The sponsor shall hold twelve (12) complimentary tickets to each performance for use by either the producers or the agents of The Peking Acrobats®. Tickets not requested and set aside for the producer or agent within 24 hours of the performances may be sold.

N. SELLING THE PIT

The Peking Acrobats® are choreographed to play only down to the plaster line. If you have a pit downstage of the main curtain, it should be seated and sold as prime seats. This will not only add income to the venue, but it will also set the acts closer to the audience and provide a more exciting performance.

O. EMERGENCY INFORMATION

The presenter should post at the stage manager's desk the telephone numbers of the police, fire department, and any other emergency service provided for your theatre's area. Additionally, it is helpful if the presenter will provide the names, addresses and telephone numbers of a recommended dentist, doctor and a twenty-four hour hospital and/or clinic which the company may use while in residence.

P. MEDIA INTERVIEWS & CONTACTS/CLOSED LOAD-IN

IAI Presentations, Inc. and The Peking Acrobats® endeavor to create the most memorable and exciting theatrical experience possible at each venue. Because of the technical nature of the show, the company's crew and artists are very busy setting up and preparing for the performance(s) from the time they arrive at the venue until curtain time. Therefore, IAI Presentations, Inc. requests that the load-ins be closed to the general public and the media, and that no video taping of the load-in or the artists be requested or permitted during the load-in.



CONTRACT RIDER: THE PEKING ACROBATS Revised 05/05/2006

When time allows, artist media interviews may be granted by the production office, but any such interview or media presence must be pre-approved by the management. Presenters requesting any such on-site interviews must first get approval by contacting the production office. **This also applies to TV news taping, archival tapings, and photographs of our performance**

NO MEDIA WILL BE GIVEN INTERVIEWS OR ACCESS TO THE ARTISTS WITHOUT PRE - APPROVAL FROM THE PRODUCTION OFFICE.

For advance clearance on media interviews, please contact Ms. Cynthia Dike at IAI Presentations' production office at (805) 474-8422, ext. 12 or by e-mail at cynthia@iaipresentations.com. A minimum advance notice of 24 hours is required.

The production office is happy to work with each venue on advance stories on The Peking Acrobats®. Advance press interviews can be organized through the IAI Presentations' production office by contacting Ms. Cynthia Dike at (805) 474-8422, ext. 12 or by e-mail at cynthia@iaipresentations.com.

NO FLASH PHOTOGRAPHY IS PERMITTED, AS IT IS DANGEROUS TO THE PERFORMERS.

Q. STATE AND CITY TAXES

Presenter shall pay and hold harmless the artists, agents and production company from any State or City taxes, fees, dues and the like relating to the engagement herein and the sums stated herein and payable to the artists, agent or production company shall be free of such taxes, dues, and the like. This provision may not be amended, deleted or cancelled without written agreement by the production company.

R. MISCELLANEOUS

Your Technical Director may obtain additional information by calling the Production Office, IAI Presentations, Inc., in California. We are aware that no two theatres are alike, and we are here to assist you in keeping your technical costs to a minimum. THE PEKING ACROBATS® can adapt to smaller stages and are extremely flexible. They are consummate professionals and can overcome virtually any technical problems and still give an exciting and satisfying performance.

Our office will contact your Technical Director one to two weeks prior to the company's arrival at your theatre to answer questions and confirm times. If you have questions regarding the suitability of your playing space or are unable to provide items listed in this rider, refer these questions to:

Production Office Information:

Mr. Don Hughes, President (Extension 14)

Ms. Cynthia Dike-Hughes, Vice President (Extension 12)

Ms. Marissa Bywater, Production Associate (Extension 20)

Mr. Steve Kirkland, Technical Director {On Cellular Phone at (954) 560-3561}

IAI Presentations, Inc.

P. O. Box 4, Pismo Beach, CA 93448

Telephone: (805) 474-8422

Fax: (805) 474-8426

don@iaipresentations.com

cynthia@iaipresentations.com

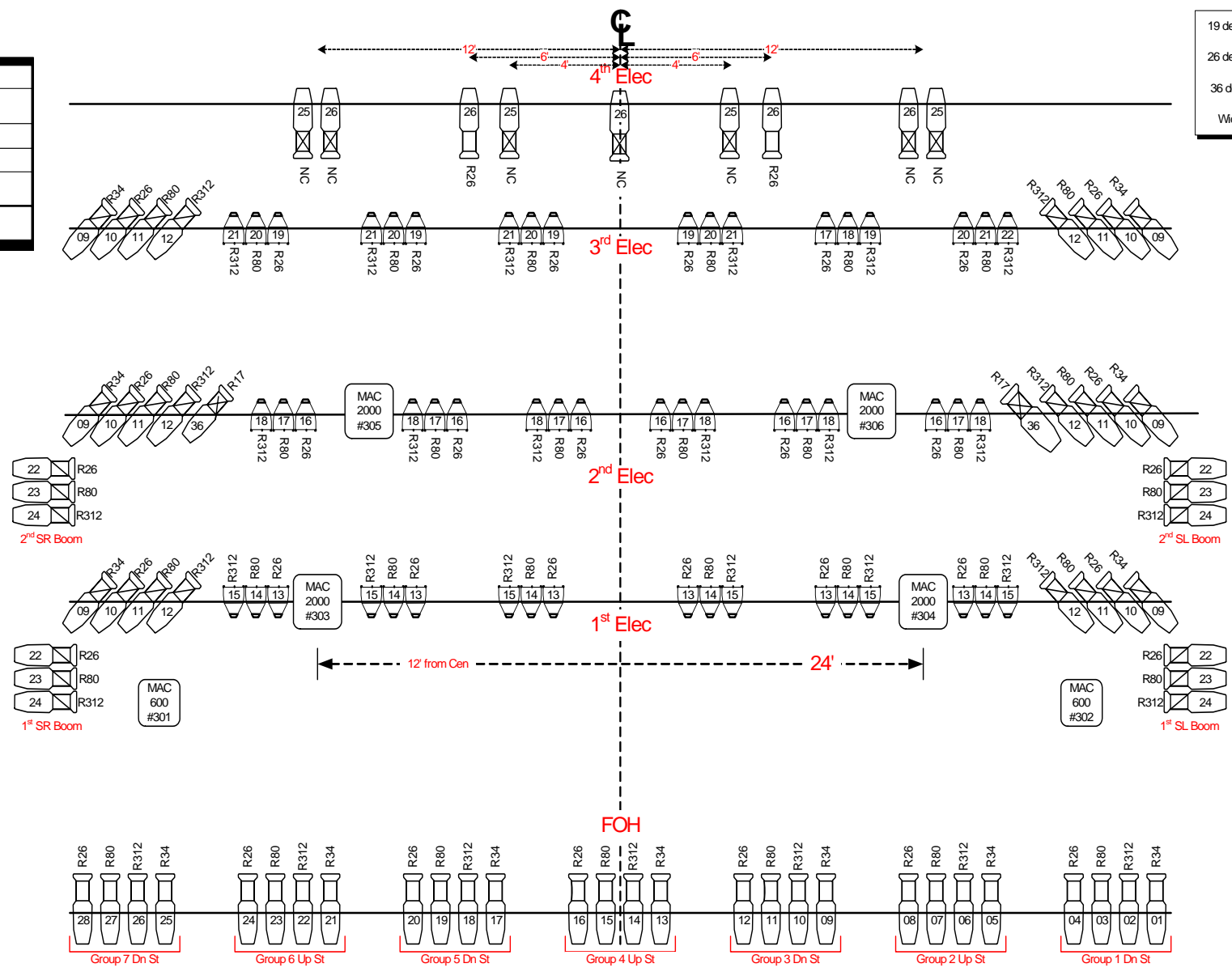
marissa@iaipresentations.com

stevekirkland73@hotmail.com



FULL LIGHTING PLOT ~ THE PEKING ACROBATS Revised 05/05/2006

Director: Mr. Ken Hai
Technical Director: Steve Kirkland
Full Lighting Plot
Version: 15-Mar-06
Drawing: Steve Kirkland
Prepared for: General Distribution



19 deg / 6x16	
26 deg / 6x12	
36 deg / 6x9	
Wide Flood Par	