



**SYMPHONY CONCERTS CONTRACT RIDER: THE PEKING ACROBATS® Revised April 2014**

**Artist Representation:**

**IMG Artists**

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**THE PEKING ACROBATS®**

are produced by IAI Presentations, Inc.

[www.iaipresentations.com](http://www.iaipresentations.com) ~ California, USA

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**THIS RIDER IS AN INTEGRAL PART OF THE CONTRACT BETWEEN ALL PARTIES. PLEASE SIGN BELOW AND RETURN WITH YOUR SIGNED CONTRACT.**

**If a website link exists to your venue's Technical Rider, please indicate the link address below:**

\_\_\_\_\_.

\_\_\_\_\_  
For Host Orchestra/Presenter

\_\_\_\_\_  
Date

\_\_\_\_\_  
Venue's Technical Director

\_\_\_\_\_  
Date

\_\_\_\_\_  
For IAI PRESENTATIONS, INC.

\_\_\_\_\_  
Date

\_\_\_\_\_  
For IMG ARTISTS

\_\_\_\_\_  
Date

**YOU MAY RECEIVE AN ELECTRONIC LETTER WITH UPDATES TO THIS TECHNICAL RIDER PRIOR TO YOUR PERFORMANCE DATE (S). PLEASE GIVE A COPY OF THIS TECHNICAL RIDER, AND ANY UPDATES YOU MAY RECEIVE, TO YOUR TECHNICAL DIRECTOR SO THAT THEY HAVE A COPY AVAILABLE TO THEM WHEN SHOW MANAGEMENT ADVANCES YOUR DATE(S).**

**IF YOU HAVE ANY QUESTIONS OR PROBLEMS WITH PROVIDING ANYTHING IN THE RIDER, PLEASE CALL THE PRODUCTION OFFICE IMMEDIATELY.**

**THE COMPANY**

THE PEKING ACROBATS are from The People's Republic of China. There are approximately 30 people in the company, including the musicians and technical crew. With the exception of our American Technical Director, his assistant, our drivers, and the Chinese-American Company Manager, the Group's tradition is to do everything together. While on tour, the Company lives as a family unit. If there is a social function, the entire Company should be invited. It is considered impolite to single out certain members for special treatment. It is extremely important that all communication with the Group regarding social or business arrangements be initiated through the Production Office at IAI Presentations (*Contact Information above and located on Page 18, Item S of this rider*). Please give Production Office personnel all details in writing so they can have it translated as necessary and communicated accurately to the members of the Company and the Technical Director.

Due to the nature of the acts and for safety reasons, the Chinese Group Leader and Stage Manager 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 our performers are consummate professionals, with many years of experience, who 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 performers and the audience, and are in no way arbitrary. Depending on transport logistics, our Technical Director will arrive about 90 minutes ahead of the performers to begin setting up the stage, the necessary rigging for the acts, and the focusing of specials. The performers usually arrive about an hour after our Technical Director and his assistant.

**(Company Information Continued on Next Page...)**



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**THE COMPANY (Continued...)**

The Chinese 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 ultimately rests with the performers. In China, it is traditional for the performers do everything themselves, and some technical crews may find this disconcerting. The Chinese are fully involved in all aspects of preparation for your performance (s). They participate in packing and unpacking of props and costumes, rigging, and counterweight operations. They repair and maintain all of their own equipment. In this same spirit, everyone in the Company works to ensure a smooth and efficient load-out, and the Company's departure occurs very quickly, often in less than 90 minutes. Please make your technical staff prepared for this work ethic and for the Company's departure to occur quickly after your performance (s).

**A. STAGE DIMENSIONS**

THE PEKING ACROBATS requires a stage with a proscenium opening of approximately forty feet wide and thirty-eight feet deep (*from proscenium to back curtain or cyclorama*) and a proscenium height of twenty-six feet. These are approximate sizes, and **include the Host Orchestra**. The production requires approximately 20' – 25' diameter center stage and about 15' downstage left and right in front of the Host Orchestra for the Acrobat's performance area. To achieve this we "cheat" the Host Orchestra back in a half-circle at center stage. The staging of each Symphony Concert differs, so please discuss your stage size with our Production Office. We often work in smaller stage dimensions, so let us know if you have any concerns for your particular venue.

**B. STAGE FLOORING**

The stage 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 (24' feet long x 3' feet wide) which must be vacuumed BY LOCAL CREW prior to each performance and at the intermission. **For international engagements, this carpeted mat will have to be provided by the Host Orchestra**. The mat should be about 24' feet long by 3' feet wide and in black or another dark color. The carpet should be medium pile, as it acts as a cushion for the performers as they perform tumbling acts, and protects their costumes from the stage floor. The carpet will be affixed downstage center (*See first diagram on page 4*) by gaffe tape provided by the Host Orchestra, or other means acceptable to the venue, so that it does not slide on the stage.

**C. CREW CALL/Load-In and Load-Out**

**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 four to five hours. Load-out requires approximately 90 minutes.**

**• Load-In and Load-Out**

Minimum Crew Call:

- 1 – Lighting Technician
- 1 – Sound Technician
- 1 – Stage Hand/Loader
- 2 or 3 – Follow Spot Operators

**(Crew Call/Load-In and Load-Out Information Continued on Next Page...)**



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**C. CREW CALL/Load-In and Load-Out (Continued...)**

After all vehicles have been unloaded, the performers and the Company's tech crew begin to set up the stage and any rigging required. Upon completion, the performers will begin their warm-ups, while the tech crews begin adjustments and focuses. After all adjustments have been made, Company and House Tech Crews will begin setting up for sound and programming lights. Finally, both Tech Crews will go through the necessary sound checks.

**• Show Run**

Minimum Crew Call:

- 1 – Lighting Technician
- 1 – Sound Technician
- 1 – Stage Hand/Loader
- 2 or 3 – Follow Spot Operators

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

**THE PEKING ACROBATS have a very fast load-out of approximately 90 minutes.** Any and all equipment belonging to the company 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 appropriate venue stagehands are not on site for the load-in, run of show, and load out.

**D. LIGHTING**

**THE PEKING ACROBATS 2014 Lighting Design** is described very simply below. If it is possible, we request that your light plot match as close as possible to these colors. Rich, even washes with high coverage is essential to the show. We are willing and able to work with your existing House Lighting. If you have any questions on the lighting suggested in the following pages, please contact the Production Office directly. Any adjustments to the lighting can be made with the Technical Director, as well.

- A three-color wash from FOH: No Color [N/C], Rx 74 and Rx 12.
- A two-color wash from overhead electrics: Rx 80 and Rx 12.
- A two-color wash from "on-stage" pipe ends: Rx 33 and Rx 58.
- A 2-color wash from the "on-stage" ladders or booms: Rx26 and Rx34.
- A three-color cyclorama wash (*only if Cyclorama is in use*): Rx27, Rx80, and Rx90.
- If possible, a third follow spot would be appreciated, to be advanced with our Technical Director.

**Please Note: Running lights are required in the upstage crossover, if available, and in the stage left and right wings. All lighting instruments are required to be hung, circuited, colored, and focused before the company arrives.**

**1. CONTROL:** The Company will use the House/Venue's Control Console for your performance (s).

**(Lighting Information Continued on Next Page...)**

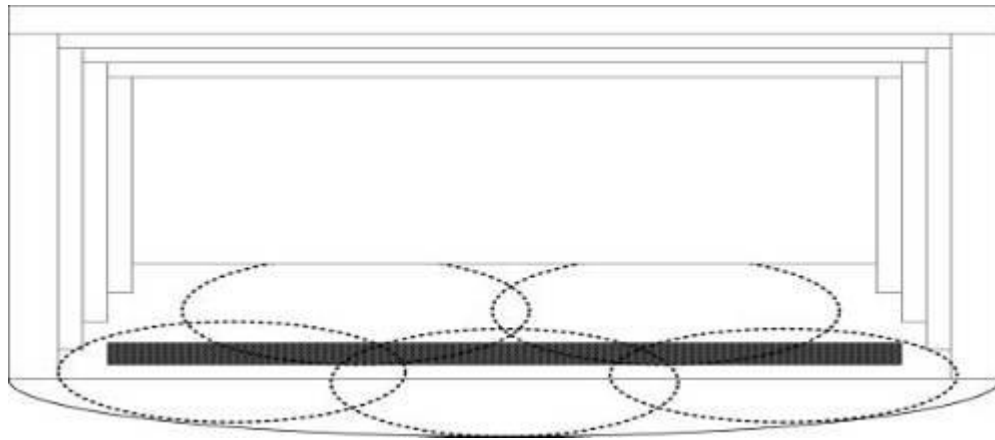


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**2. FOCUS:** The FOH lighting is simply a straight-on, three-color wash divided into downstage and up-stage focuses.

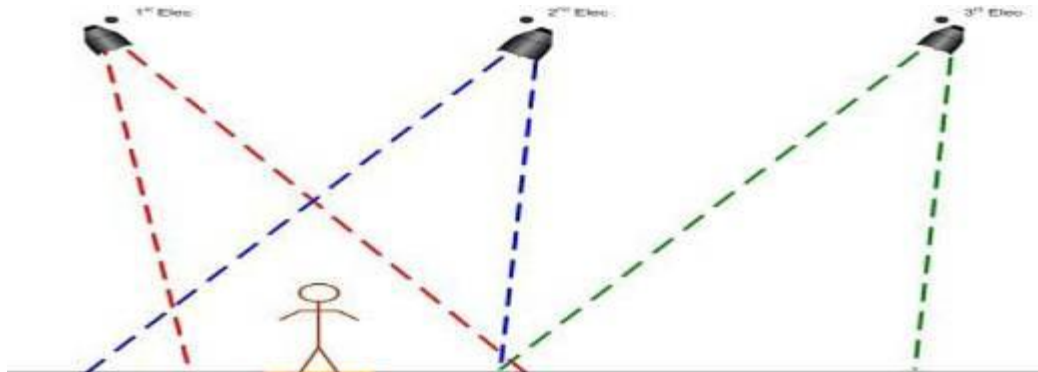
Odd groups: From the downstage edge of the stage to mid-stage.

Even groups: Overlap the downstage wash and cut up-stage to the base of the cyclorama or, off teaser. (See Diagram Below.)



**• 1<sup>st</sup> 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 1<sup>st</sup> and 2<sup>nd</sup> 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. (See Diagrams Above and Below.)

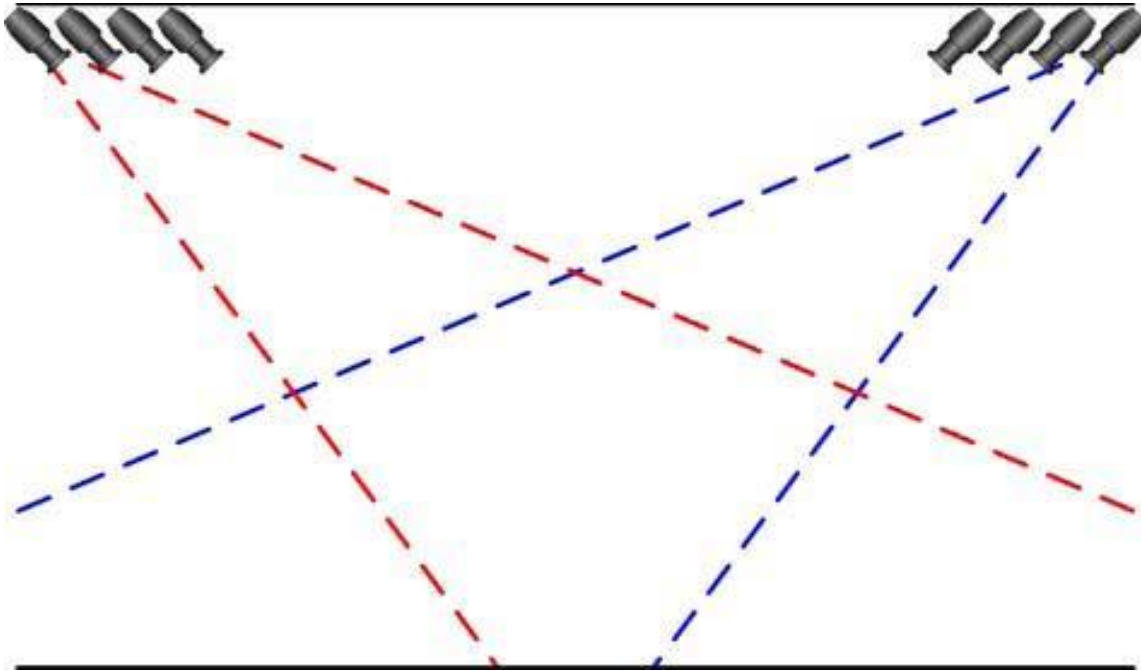


**(Lighting Information Continued on Next Page...)**



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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. (See both diagrams below for more information.)

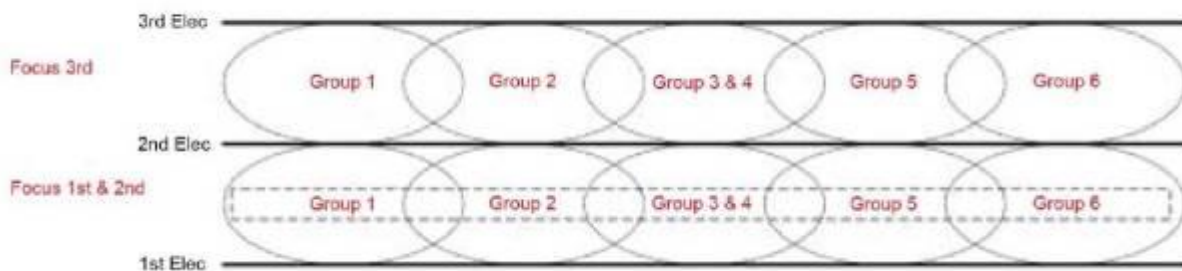


• **2nd Electric**

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 diagram below, mat shown in dotted lines.)

Pipe ends: These pipe ends also focus directly under the electric, wash across the stage starting at center, and should have the shutters open unless they wash past the proscenium, vertically, or onto the cyclorama, if the cyclorama is in use. (See diagram above.)

Full Plot



**(Lighting Information Continued on Next Page...)**



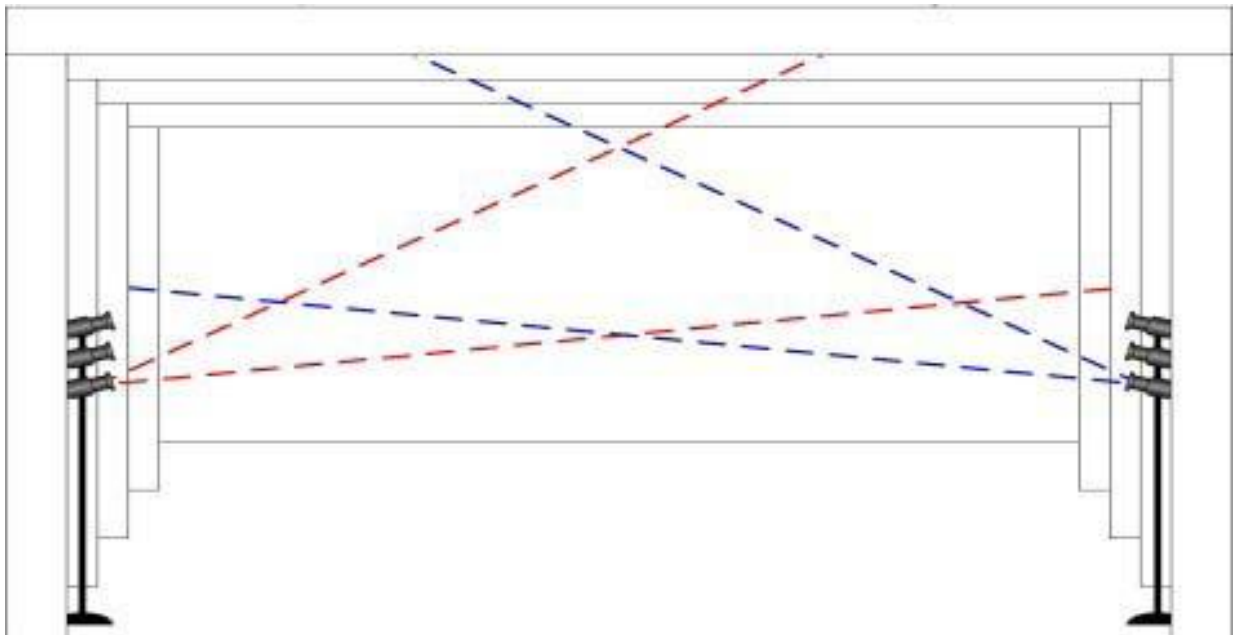
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• **3rd and 4th Electrics**

Since the performance(s) by **THE PEKING ACROBATS** will primarily occur downstage of the 3<sup>rd</sup> and 4<sup>th</sup> Electrics, the 3<sup>rd</sup> and 4<sup>th</sup> Electrics may be reserved for the lighting the Host Orchestra as desired. Some par washes and specials on the 3<sup>rd</sup> and 4<sup>th</sup> electrics, if available, should be reserved for backlighting the Production, and will be focused upon arrival.

• **Ladders/Booms (As available at your venue, Ladders/Booms not required.)**

The bottom instrument of the ladders/booms should start at 10 feet. The ladders/booms should tuck behind, and as close as is safe, to the off-stage edge of the leg relative to their respective electrics. The ellipsoidals on the booms wash high across the stage (*See Diagram this page, below*). **These instruments are used to illuminate the aerial parts of the Chair Act, the Pole Act, the Strap Act, and other higher acts that MAY be part of your program. They will be focused once our rigging is in place. Requirement of the ladders/booms will depend upon your program and space availability on your stage. Our Technical Director will advance this lighting element with your technical staff.** If your facility does NOT have its own ladders or booms in your inventory, PLEASE CHECK WITH THE PRODUCTION OFFICE OR OUR TECHNICAL DIRECTOR BEFORE ORDERING THE BOOMS as we may be able to work without them for your performance (s).



**4. FOLLOW SPOTS**

Two or three strong follow spots of equal wattage and intensity with working color boomerangs are required. Please make sure they have a flat field as bright as possible and are set to a **soft edge**. Rx 132 (frame 1), Rx 77 (frame 2), Rx 33 (frame 3), and Rx 302 (frame 4) with a soft edge. These colors may change depending on costume colors, and will be advanced between your technical team and our Technical Director when we get closer to your show date.

**(Rigging Information Continued on Next Page...)**



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**D. RIGGING**

Rigging is obviously very important and a matter of safety. For this reason, the performers themselves shall have final say about any rigging that supports their weight. If available, **THE PEKING ACROBATS** require as much of the fly loft as possible to put on the best possible performance. The company will work around whatever hangs permanently in the loft of the venue, but the company does ask that your loft be stripped of any non-essential drops or other obstruction that might limit availability of line-sets or space in the fly loft. THE PEKING ACROBATS have approximately 18-20 different “acts” in each full-length performance. Only a few of these acts actually require rigging, and we will review each one in detail below. For Symphony Halls and venues where rigging is not possible, the Production is just as effective and thrilling without these acts, so they will be omitted from your program.

**• Borders:**

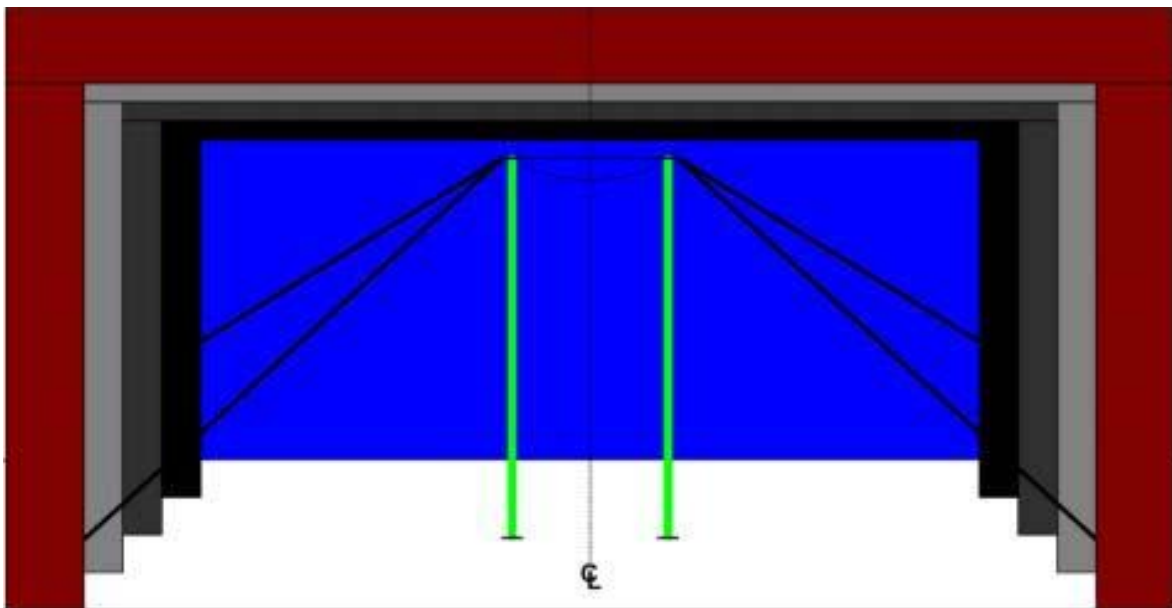
Borders need to be downstage and as close to each electric as possible. The trims should be set to just barely hide the lighting pipes.

**• Legs:**

Furthest downstage legs should be tied approximately 20’ from center. Subsequent legs should be tied further onstage in 18” increments or as needed for sight lines. Leg pipes need to be trimmed to at least 26’. Legs will need to be extended down from the pipe if shorter than 26’. For Symphony Halls and smaller theatres, please check with the Production Office or our Technical Director to adjust trim heights and hanging of any legs and borders where possible in your particular venue.

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

Depending on grid height and fly space, a pipe hung directly above the poles will be used to fly them out. Guide wires are strung to 4 points off stage.



***(The Peking Acrobats Rigging Continued on Next Page...)***



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- **Straps:** (This act may not be in your program or 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 to support the weight when brought to trim. **A cable is provided by the Company, however, a backup supplied by the venue is strongly suggested. Steel cabling about 3/16" in diameter, and long enough to allow the rig to hang about 4' feet - 6' feet above center stage is requested. This will be advanced by the Production Office or the Technical Director.**

- **Stairs To House:** When possible, at least one set of stairs, located stage left and/or stage right, leading to the house from the stage are requested. These stairs will be used at various intervals during the show by the performers, and should be sturdy, and affixed to the stage.

**E. AUDIO**

This production DOES NOT carry its own soundboard, amplifiers, or speakers, and will use the HOUSE SOUND SYSTEM for the performance(s). Ideally, we look for a 48-Channel Programmable Soundboard for the production. It is the responsibility of the presenter to ensure that the venue's sound system is of sufficient quality to allow the audience to hear and enjoy the show. Further, the performers and musicians must be able to hear their musical cues. For the most part, the musicians will set up either on-stage left or just off-stage left (depending on the location of your audio input console, and space allowing) and will require the following audio instruments. If the musicians must be located off-stage, during the course of the performance, some of the musicians will take the stage to play their instruments while acts are ongoing, hence the request for the wireless microphones. Below and on Page 9 are the production's INPUT LIST and instrumentation for THE PEKING ACROBATS production.

**THE PEKING ACROBATS 2014 US Tour Audio Information**

**INPUT LIST**

Channel	Mic	Instrument	Stand	Effect	Stand Position
1	Shure KSM 137 or AKG 451	Pipa (Similar to a mandolin.)	Short stand with Boom	None	Front left side.
2	Shure KSM 137 or AKG 451	Er Hu (2-String bow instrument.)	Short stand with Boom	None	Back left side.
3	Shure KSM 137 or AKG 451	Yang Qin (Similar to a dulcimer)	Short stand with Boom	None	Under center.
4	Shure KSM 137 or AKG 451	Zheng (long, plucked instrument similar to a harp.)	Short stand with Boom	None	Under right.
5	Shure SM57 or Sennheiser 909	Dizi 1 (Similar to a flute.)	Tall stand with Boom	Light reverb	Left front.
6	Shure SM57 or Sennheiser 909	Dizi 2 (Similar to a flute.)	Tall stand with Boom	Light reverb	In front of keyboards.
7	Shure Beta 52 Or AKG D112	Large Drum	Tall stand with Boom	None	Changes placement venue to venue.
8	Shure SM57	Percussion	Tall stand with Boom	None	Changes placement venue to venue.
9	Shure SM57	Gong	Tall stand	None	10' behind Gong
10,11	Stereo DI	Keyboard	N/A		
12,13	Stereo DI	CD	N/A		

**Lavs**

Channel	Mic	Instrument	Placement	Effect	Clip
14	Sennheiser MKEII or Similar	Dizi 2 (Flute)	Collar	Light Reverb	Yes
15	Sennheiser MKEII or Similar	Dizi 1 (Flute)	Collar	Light Reverb	Yes
16	Sennheiser MKEII or Similar	Pipa (Mandolin)	On Face of Pipa	None	No
17	Sennheiser MKEII or Similar	Er Hu (2-String bow instrument)	Taped on to sound box	None	No
18	Sennheiser MKEII or Similar	Yang Qin (Dulcimer)	Taped under soundboard	None	No
19	Sennheiser MKEII or Similar	Zheng (Harp)	Taped under soundboard	None	No

An 8' x 16' area rug placed under the musicians stage area is requested.  
 Six armless chairs, with padded backs and seats, and six music stands with lights, gelled in blue are also requested.  
 Six (6) Wireless microphones: Two (2) with E6 Countrymans, Two (2) with lavalier clips and Two (2) with no clips are requested.

**(THE PEKING ACROBATS' Audio Information Continued on Next Page...)**



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- **6 Wireless Microphones above are required for these instruments:**

**Yang Qin:** (*pron., yung CHIN*) 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. (*See photo below.*)



**Pipa:** (*pron., PEE pah*) 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. (*See photo below.*)



**Er Hu:** (*pron., AHR hoo*) 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 snakeskin which gives the instrument its distinctive tonal color. (*See photo below.*)



**(Please See Next Page for More Descriptions of Our Traditional Chinese Instruments.)**



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**• Microphones on stands are also required for these instruments, and the other instruments as outlined on Page 9 and the Audio Input List Chart on Page 8:**

These drums look and sound like congas: (See photo below.)



Although this drum looks like Tympani, the sound is more like a concert bass drum: (See photo below.)



**Dizhi:** (pron., dee ZHEE) 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 *Dizhi* is perhaps the most popular Chinese wind instrument used in the orchestra. Often *Di Zi* players use several flutes for different keys. Note that there are TWO Dizhi players in our orchestra.



The **Six Wireless Lavalier Microphones** are required for special dizhi, er hu, and other instrumental solos throughout your performance (s) and, sometimes, at the end of the show.

**(The Peking Acrobats Audio Information Continued on Next Page...)**



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**E. AUDIO (Continued...)**

• **2 Direct Boxes** (*Please Note: The Keyboards MAY NOT be part of your audio set-up. Please contact the Production Office or our Technical Director to advance this element of the audio requirements.*)

The keyboards are for fill only, should have little to no high end, and should resound under all other instruments in the mix.



**AUDIO STAGING REQUIREMENTS:** Seven (7) chairs with padded backs and seats for the comfort of the musicians, and **seven (7) music stands with stand lights (with blue gels)** should be set up on stage left, or, the side closest to the feed-in for your house sound. **A carpeted area, ideally 12' x 15'**, would also be appreciated, with the carpet provided by the venue. Seven chairs are requested as one of the musicians moves from instrument to instrument in the course of the show.

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.

In addition to the main speaker system, these monitors are requested: (*Also listed on Page 8, at the beginning of the Audio Section.*)

- **2 Side-Fill Monitors** (*One on each side of the stage, usually in front of the Stage Booms, or DSL and DSR.*)
- **2 "Hot Spot" or Wedge-type Monitor Speakers** set in front of or near The Peking Acrobats Orchestra.

Headset communications will be required between the following personnel:

Stage Manager  
Light Board Operator  
Sound Board Operator  
Stage Right  
Stage Left  
Follow Spot Operator #1  
Follow Spot Operator #2  
Follow Spot Operator #3 (If available.)

**The performance cannot be done without this communication system!**

**F. SUPPLIES AND MISCELLANEOUS**

- **Consumables**

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

- Two (2) fresh rolls of black Gaffer's tape.
- Two (2) fresh rolls of spike tape, in different bright colors.
- Ten (10) solid, regular household, red clay bricks for the Kung Fu Act. Please, NO concrete bricks and NO HOLES in the bricks! (*The Production Office will notify you if this act is in your program. It may not be included in your performance (s) and the bricks may not be necessary.*)
- Twenty Five (25) Stemmed Flowers (*Optional, see next page for more information.*)

**(Supplies and Miscellaneous Continued on Next Page...)**



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**F. SUPPLIES AND MISCELLANEOUS *(Continued...)***

**Please note:** The 25 flowers are optional. These flowers will be given to the company during the final 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 your discretion, but please note that **white flowers of any kind are NOT recommended. The color white has negative connotations in many Asian cultures.** We recommend red carnations, as they are less expensive and hold together well. And, the color red in Chinese culture symbolizes good luck and prosperity.

The following items should be available backstage to the company during each performance:

**PLEASE NOTE:** The stage **MUST** be wet mopped and the performer’s carpet **MUST** be vacuumed **BY VENUE STAFF** prior to each performance **AND** also at intermission. This is for the safety of the performers and helps to keep their costumes clean during the performance. **PLEASE** make sure that this is done at the appropriate intervals at each performance.

• **Miscellaneous**

- One (1) Dry Mop
- One (1) Wet Mop with Bucket
- One (1) 8’ Ladder
- Four (4) BATH SIZE Towels OR Stage Rags, for use in mopping up moisture off the stage as necessary.
- Twenty (20) HAND SIZE towels for the performer’s personal use, TO BE PLACED IN THE DRESSING ROOMS, READY FOR THE GROUP’S ARRIVAL.
- One (1) Vacuum
- Two (2) 8’ Property Tables situated safely near the stage entrances and exits upstage left and upstage right.

**G. SPECIAL EFFECTS**

• **Electric Candles or Colored Water ~ NO FIRE IS USED IN THESE ACTS!**

**Contortion Act:**

4 women carry out candelabras (*Pictured below and on next page*) to 1 woman on a platform. The woman then balances the candelabras using her head, feet, and hands. The act uses approximately 10 electric candles or candelabras filled with colored water in lieu of any fire in this act, so there is **NO FIRE** in the production. **This act may NOT be part of your program. The Production Office or our Technical Director will advise if this act is part of your program in advance.**



Example of Contortionist Act



Example of Contortionist Costumes

**(Special Effects Continued on Next Page...)**



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**G. SPECIAL EFFECTS (Continued...)**

**• Electric Candles or Colored Water ~ NO FIRE IS USED IN THESE ACTS!**



**Example of Candelabras in Contortionist Act, Referred to on Page 12.**

**H. PERFORMER and CREW SERVICES**

This agreement requires the presenter to provide hospitality for the approximately **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, some form of hospitality will be required for both days.

Depending on the Group's arrival time to your venue, either the **Morning or Afternoon Load-In Provisions, as outlined on the next page, should be pre-set in time for the production's arrival, at load-in time.** Which items should be provided and when to provide them is indicated on the following pages. These items should remain left out for the company during their residence at your theatre. Not everyone will enjoy their food at once, but they will eat when they have time throughout their stay at your venue. Because the company is expending a great deal of energy preparing for your performance and performing for your audiences, they **MUST** be provided with sufficient food and beverages for the duration of their time at your venue. We appreciate your hospitality!

If local regulations require the changing out of certain fresh food items, please **REPLACE** those items as necessary. **Replenishing of items is necessary ONLY IF REQUIRED BY LOCAL REGULATIONS, IF THE ITEMS APPEAR TO BE RUNNING LOW, OR, WHEN REQUESTED BY OUR CREW MEMBERS. We are here to help you cut your costs, so please contact us, and we can assist with your questions on the food and drinks for the performers.** In some cases, the performers may take some food with them when they leave your venue. Please provide a variety of TO-GO containers for this purpose, if the food is not already in containers that the company can take with them.

**A Hot Meal for the Company may be exchanged for the Soup and Sandwich service, as some find the Hot Meal easier to provide than Soup and Sandwiches. PLEASE SEE THE FOLLOWING PAGES FOR FOOD REQUIREMENTS AND GUIDELINES and do not hesitate to call on the Production Office with questions on your food service!**

**(Performer and Crew Services Continued on Next Page...)**



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- **Morning Provisions:** (To be provided for ALL morning arrivals and load-ins, before and including Noon):
  - Large Pot of Coffee (Enough for 15 people, for some performers, and the Western Crew.)
  - Large Pot of Hot Water (Enough for 60 drinks, some hot water may be used for Oatmeal, below.)
  - Large package Lipton Tea Bags, Variety of Flavors (Enough for 60 drinks, some may have more than one serving.)
  - Cream, Real Sugar, Cups, Stirrers, and EXTRA Spoons (Enough for 60 drinks.)
  - Assortment of Coke Classic (About 6 cans of soda total for the Western Crew; No Diet Sodas are requested.)
  - Assortment of Fruit Juices (Orange, Apple, Cranberry, etc., about 30 individual sized bottles.)
  - Bottled Water (90 bottles, 3 bottles per person as the Company drinks LOTS of water!)
  - Whole Milk (2 Gallons.)
  - Bagels and Condiments (15 Mixed Bagels, cut in half for 30 pieces total; A mix of condiments including butter, peanut butter, jam, and cream cheese are appreciated. Single-serving cups or pats of these items will avoid waste!)
  - Plain, Dry Cereals (3 Large Boxes, Rice Krispies, Frosted Flakes, Granola, Total, or Shredded Wheat are fine.)
  - Oatmeal (Enough Oatmeal in a crockpot for 30 people, or, 30 single serving Instant Oatmeal packets.)
  - Fruit (Cut up fruit is most desired, but smaller, whole apples, oranges, bananas, are also OK, about 30 pieces.)
  - \*\*PLEASE NOTE THAT BERRIES AND GRAPES OF ALL KINDS ARE ENJOYED BY THE COMPANY, WHEN IN SEASON!\*\***
  - Assortment of Chips (In individual combination packs for 30 people, or 2 large bags.)
  - Assortment of Cookies (In individual serving sized combination packs for 30 people, or 2 large packages.)
- **Afternoon and Evening Provisions:** (To be provided for ALL afternoon arrivals and load-ins, and ALL afternoon or evening performances. These items should also be provided IN ADDITION to the Morning Provisions above IF the performers arrive at or before Noon, and NO AFTERNOON MEAL is being provided. Please contact the Production Office to set the serving time for these items.)
  - Large Pot of Coffee (Enough for 15 people, for some performers, and the Western Crew.)
  - Large Pot of Hot Water (Enough for 60 drinks, some may have more than one serving.)
  - Large package Lipton Tea Bags, Variety of Flavors (Enough for 60 drinks, some may have more than one serving.)
  - Cream, Real Sugar, Cups, Stirrers, and EXTRA Spoons (Enough for 60 drinks.)
  - Assortment of Coke Classic (About 6 cans of soda total for the Western Crew; No Diet Sodas are requested.)
  - Assortment of Fruit Juices (Orange, Apple, Cranberry, etc., about 30 individual sized bottles.)
  - Bottled Water (90 bottles, about 3 bottles per person, as the Company drinks LOTS of water!)
  - Whole Milk (2 Gallons.)
  - Hot Soup (The Company enjoys soups of all kinds. A vegetable or noodle soup added to your sandwich service would be welcome, and very much appreciated! Please contact the Production Office with your soup questions.)
  - Deli Meats Tray for 30 People (1 Large Tray of sliced Chicken, Beef, and Turkey...No Ham, Please!)
  - Garnish Tray for 30 people (1 Medium Tray, to include lettuce, sliced tomato, sliced pickles, and sliced onions.)
  - Small Cheese Tray for 6-8 people (Not all company members eat cheese.)
  - Condiments for Sandwich-Making (To include mayonnaise, mustard, and butter.)
  - Bread (Enough for about 50 sandwiches, as some will have 2 servings. Sliced white or wheat bread, or individual sandwich rolls are fine.)
  - Vegetable Tray for 30 people (1 Medium Tray, with hummus dip or salad dressing to accompany the vegetables.)
  - Pickled vegetables of all kinds are traditional Chinese fare and providing this would be appreciated.
  - PLEASE NOTE THAT COMPANY DOES NOT REQUEST CELERY OR SQUASH IN THE VEGETABLE TRAYS:
  - Carrots, Snap Peas, Radishes, Cherry Tomatoes, Broccoli, Cabbage, and Red, Green, or Yellow Bell Peppers are preferred.
  - Crackers (2 Boxes Total, Wheat Thins, Saltines, or other plain crackers are preferred.)
  - Fruit (Cut up fruit is most desired, but smaller, whole apples, oranges, bananas, are also OK, about 30 pieces.)
  - \*\*PLEASE NOTE THAT BERRIES AND GRAPES OF ALL KINDS ARE ENJOYED BY THE COMPANY, WHEN IN SEASON!\*\***
  - Assortment of Chips (In individual combination packs for 30 people, or 3 large bags.)
  - Assortment of Cookies (In individual serving sized combination packs for 30 people, or 2 large packages.)

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- **HOT CHINESE MEAL FOR 30 PEOPLE:** *(For venues with more than one show on one day, a hot meal is required. All meal times must be pre-arranged with the Production Office (Contact Information on Page 18, Item S). Meals are greatly appreciated and so, if you have only one show and wish to provide a meal for the Group, we welcome you to do so. Follows the SUGGESTED MENU for all meals. Please note that the meal you provide may also consist of regional dishes and other items, as the performers welcome variety in the food you provide. Please contact the Production Office with any questions about your hot meal service and THANK YOU!)*

**Please provide enough food, plates, napkins, forks, spoons, knives, and chop sticks for 30 PEOPLE. Spoons are used most by the Company, so please provide EXTRA SPOONS, if possible:**

General Tso's Chicken

Beef with Broccoli

Pork Chow Mein

Vegetable Stir Fry dish (*Vegetarian*)

Steamed White Rice

Appetizers (*Pot Stickers and Dumplings are a Company favorite!*)

**\*\*\*Please Note:** A Chinese Family-Style Dinner, Chinese Boxed Dinners, or Regional American Meals are also acceptable. All meals should include at least one vegetarian dish for those company members who do not eat meat, which is usually about 4-6 performers within the Company.\*\*\*

**I. DRESSING ROOMS and WARDROBE PERSONNEL**

We require THREE (3) chorus dressing rooms and TWO (2) smaller dressing rooms for the following personnel in the Company:

1. Two large chorus-type dressing rooms for the Acrobats, one for the men and one for the women in the production, are required (*approximately 10 people per room*).
2. One medium sized chorus-type dressing room is required for the female musicians in the production (*approximately 5 people in this room*).
3. One smaller dressing room for the Orchestra Leader and male musicians is required (*approximately 2-3 people in this room*).
4. One smaller dressing room with a telephone and access to outside lines (*for our Technical Director and Western Crew to use as a production office*) will also be required.

All of 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 and equipped with lights, chairs, costume racks, hangers, and dressing tables. **No one except production personnel should be allowed in these dressing rooms during the production's stay. Please see Item P on Pages 16 and 17 for full disclosure of our backstage policies.**

THE PEKING ACROBATS do not require any wardrobe personnel unless such personnel are required by your house rules; Any LAUNDRY ROOMS should be unlocked and available for use from the time of the company's arrival until they depart. Laundry detergent and fabric softener should be made available to the performers if laundry facilities are open to them at your venue.

**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, at least one (1) costume rack with hangers, and chairs. The Production Office or our Technical Director will advise you if the quick-change areas are required in your theatre prior to the company's arrival during your show advance.

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**K. PARKING (When ground transportation is not provided by Host Orchestra.)**

After load-in, the production will require parking spaces for one large 56 passenger touring coach OR Two (2) 15-Passenger Vans, and a 24' box truck at or as near as possible to the theatre loading door. Our vehicle inventory will be advanced by the Production Office. If there is insufficient parking spaces at your 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 Host Orchestra and must be taken care of prior to the group's arrival. If the Host Orchestra is providing hotel accommodations for the group, then they are also responsible for any hotel parking fees when providing hotels for the Company. Under no circumstances will the production pay for the parking either at the venue or at hotels provided by the Host Orchestra.

**L. MERCHANDISE**

THE PEKING ACROBATS may elect to sell merchandise at each performance. The production office will notify you if the Company will be selling merchandise and what items will be sold. The Company usually does their own selling, and this will be advanced by the Production Office. Please be sure to arrange one 6' – 8' table, draped in a white, red or black cloth in a prominent place in your lobby for the sale of merchandise. When possible, we would appreciate the house providing a pipe and drape to create a display area behind the table for our seller's use. Also, two chairs behind the table are requested for our sellers. If the presenter does not indicate the amount of commission required during the show advance, then it is agreed that no commission whatsoever will be payable to either the Host Orchestra or the venue.

**M. COMPLIMENTARY TICKETS**

The Host Orchestra 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 by your box office.

**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, 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 is appreciated.

**P. MEDIA INTERVIEWS & CONTACTS/CLOSED LOAD-IN AND LOAD-OUT**

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 our show, the company's crew and artists are very busy setting up and preparing for your performance(s) from the time they arrive at the venue until curtain time. **Therefore, IAI Presentations, Inc. requests that ALL LOAD-INS, LOAD-OUTS, AND REHEARSALS BE CLOSED TO THE GENERAL PUBLIC, AND THE MEDIA. NO PHOTOGRAPHING OR VIDEO-TAPING OF THE LOAD-IN, LOAD-OUT, OR REHEARSALS ARE PERMITTED WHEN THE COMPANY IS AT YOUR VENUE.**

**IF THEY HAVE TIME, OUR ON-SITE CREW MAY BE ABLE TO ASSIST WITH BRIEF MEDIA INTERVIEWS, HOWEVER, please remember that they are very busy setting up for your performance (s). If they do not have time to speak to reporters, they may decline interviews at their own discretion. They are NOT AUTHORIZED to approve ANY PHOTOGRAPHS OR VIDEO-TAPING of our performances. We request that you contact the Production Office IN ADVANCE OF YOUR PERFORMANCE DATES for all Media Access and Permissions (Contact Information on Page 18, Item S) to avoid confusion on your busy performance day.**

**(Media Interviews & Contacts/Closed Load-In and Load-Out Continued on Next Page...)**



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**P. MEDIA INTERVIEWS & CONTACTS/CLOSED LOAD-IN AND LOAD-OUT (Continued...)**

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

**Under NO circumstances, shall there be any photographers, any unauthorized video-taping, or 'surprise' media interviews requested of the artists or crew during the load-in, load-out rehearsals, or performances.** It is the responsibility of the presenter and their staff to see that **ALL** backstage areas, including dressing rooms and green rooms, are secured at all times while the Company is at the venue.

When time allows, artist media interviews may be granted by IAI Presentations production office, but any such interview or media presence must be pre-approved by the management by contacting the Production Office. This applies to any and all TV news taping, archival tapings, and archival or media photographs of our performance.

The production office is happy to work with our clients on advance stories about THE PEKING ACROBATS. For advance clearance on media interviews, please contact Ms. Cynthia Dike-Hughes at IAI Presentations' Production Office at (805) 474-8422, ext. 12 or by e-mail at [cynthia@iaipresentations.com](mailto:cynthia@iaipresentations.com). **A minimum advance notice of 24 hours is required for media interviews and contact.** Once media contact is approved, please note that **NO FLASH PHOTOGRAPHY IS PERMITTED, AS IT IS DANGEROUS TO THE PERFORMERS.** Other terms and conditions for pre-approved media interviews, video-taping, and photographs will be discussed and reviewed at the time of contact with Ms. Dike-Hughes.

**Q. FEDERAL, 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. WITHHOLDING TAX UNDER REVENUE CODE SECTION 1441**

The artists are performing under the aegis of a U.S. corporation, International Asia, Inc. and are treated by International Asia, Inc. as employees for U.S. tax purposes. International Asia, Inc. is unrelated to the performers, being neither owned nor controlled by the performers. Under these circumstances, there is no need for any U.S. person making payments to, or for the benefit of International Asia, Inc. to withhold U.S. income taxes under I.R.C.â 1441 other than to ask for and receive a W-9 from this corporation. W-9's are also required when payments are made to either IMG Artists or IAI Presentations, Inc. If you have any questions please contact Mr. Daniel Smythe, the Internal Revenue Service's CWA Program Specialist. E-mail: [daniel.smythe@irs.gov](mailto:daniel.smythe@irs.gov) , Telephone: (321) 441-2494 (located in Florida, on Eastern Time).

For international engagements, the fee paid to the Production will be tax-free.

**(Miscellaneous and Contact Information Continued on Next Page...)**



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**S. MISCELLANEOUS and CONTACT INFORMATION**

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. The Production Office will contact you and your Technical Director about one month prior to your performance (s) to review your engagement and incorporate your details into our tour schedules.

Our Technical Director will contact your venue's Technical Director one to two weeks prior to the company's arrival at your theatre to answer further questions on our technical set-up and to re-confirm tentative load-in times set by the Production Office. If you have questions regarding the suitability of your playing space or are unable to provide some of the items listed in this rider, please contact the production office IMMEDIATELY, and refer any questions to:

**Production Office Contact Information:**

Mr. Don Hughes, President, [don@iaipresentations.com](mailto:don@iaipresentations.com), Ext. 14

Mrs. Cynthia Dike-Hughes, Vice President, [cynthia@iaipresentations.com](mailto:cynthia@iaipresentations.com), Ext. 12

IAI Presentations, Inc.

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

Telephone: (805) 474-8422

Fax: (805) 474-8426

**(Last Page of The Peking Acrobats Symphony Concerts Technical Rider.)**