

HOFESH SHECHTER COMPANY

Technical Production Rider

barbarians

For venues in mainland Europe

correct as of 24th January 2017



barbarians

Technical Production Rider

barbarians is a trilogy, however is presented as a full length evening, that must be performed as a whole, in the correct order, with an interval.

Please note: An excellent quality blackout and a high quantity of haze are essential to the running of barbarians, please be in touch as soon as possible if you have any concerns about light spill from the auditorium onto the stage or if you have only limited control over the venue air-handling/conditioning during set up, rehearsal and performance(s).

1. Staging

1.1. The space

The optimal performance area is 11m(w) x 9m(d).

NB: 11m x 9m represents the performance area required for the dance piece only, it does not take in to consideration additional space required for wings, and lighting booms, etc...

You supply:

A sprung, or semi sprung, wooden floor with black vinyl dance floor (*Harlequin, Marley or similar*) covering the entire space including any forestage and wings. (The stage surface must be smooth, level and clean.)

A crossover runaround for the dancers and stage management, where possible at stage level within the performance space.

The surrounding wings and upstage areas must be clear and clean, with dancefloor or carpet laid, and clear of any flight cases & technical storage etc.

1.2. Staging & set

barbarians is performed in a traditional black box setting, with italian style black side masking. During the performance the side masking and backdrop are removed and the wings and back wall become visible to the audience; therefore it is necessary to ensure that the back wall is painted black, and that the rear of the stage is not used for storage of any unused equipment; flightcases, ladders, cable, platforms etc.

barbarians has no scenic elements, enforcing the need for the good quality haze, as the light forms the 'scenery'.

1.3. Soft goods & masking

You supply:

2 x **FLAT** (without fullness) full black drops (back drop)

5 pairs x **FLAT** (without fullness) **7.5m** drop soft masking legs

1 x House header (where possible, black is preferred)

Each black masking leg must be in excellent condition.

1.4. Blackout

It is wholly ESSENTIAL a good blackout is achieved throughout the piece onstage AND in the auditorium.

All exit signs, aisle lights, overhead lights and working lights etc in the auditorium and on stage should be either reduced to the lowest safe level allowed, or switched off to facilitate this.

You source any local authority permissions required to assist with this prior to the Company's arrival. Where a total blackout can be achieved during the performance, the Company agrees to illuminating any exits, signs, aisle or seat lights pre- and post-show and during the interval.

The more that can be done to assist in creating a good blackout and minimising light spill prior to the Company's arrival the better, as it will save a great deal of time on the get in.

The production will not be performed without an excellent blackout.

1.5. Flying & trim heights

The entire rig must move during the performance, including electrics/light bars, soft goods – side masking & backdrop.

During the interval the lighting rig moves from 7m to 6m, and all of the side masking & backdrop flown out.

During the second part, all the side masking & backdrop must be reinstated in a 17 second blackout. Please contact the Company in advance, as soon as possible, if you foresee any difficulty in achieving this.

1.6. Heating & working conditions

You must maintain the performance space, dressing rooms and rehearsal studios at a minimum +22°C from at least 2 hours before the artists' arrival to commence work.

You must maintain relative air humidity at +22°C between 40-70% at all times.

2. Lighting

A venue specific lighting plan will be supplied following full consultation with your technical department at least 3 weeks prior to the fitup and performances. Attached to this technical rider is a generic plan that typifies the requirements and rigging for lighting, staging, and masking.

NB. Please note that this list is not specific to your venue and will vary depending on both the size and technical facilities available at the venue itself.

2.1. Required equipment:

All lanterns must have excellent, recently cleaned optics. The impact of the design will be hugely reduced and focus time significantly increased if poorly maintained and dirty units are supplied. Profiles must have all four shutters. All focus controls must lock off.

You supply:

8 x Boom bases (single pole on square base)
8 x 3.5m black scaff pipe for booms
48 x Straight 500mm boom arms
All necessary weights and tie off steels and ropes required for above.

2 x MDG Atmosphere^{APS} haze generator **High output**
including: gas regulator, MDG fluid and minimum 4x **44kg** CO₂ canisters (NB: more gas will be required for runs longer than 2 performances)

19 x ETC Source Four 26° **750w** with colour frames & shutters
20 x ETC Source Four 36° **750w** with colour frames & shutters
32 x ETC Source Four 50° **750w** with colour frames & shutters
1 x Robert Juliat 613 SX **1.2kw** Profile for use with Glass Gobos
1 x Robert Juliat 713 SX2 **2.5kw** Profile for use with Glass Gobos
2 x B size Glass Gobo Holders for above.
6 x Robert Juliat 310 **1.2kw** Fresnels with 1x colour frame each & barndoors
8 x Robert Juliat 310 **1.2kw** PC with 1x colour frame each & barndoors
12 x Robert Juliat 329 **2.5kw** PC with 1x colour frame each & barndoors
2 x Robert Juliat Le Cin'K **5kw** Fresnels with barndoors (colour frames will not be used)
8 x Black PAR64 CP61 **1kw** with colour frames
34 x Black PAR64 CP62 **1kw** with 8x colour frames only
16 x Strand Coda Assymetric flood **1kw**
12 x Martin Mac III Performance **1.5kw**

3 x ETC Source Four iris, or iris for substitute unit where agreed by the Company.

Minimum 2x spare units and lamps of each type for all stock.

NB: Any substitute lantern stock must be agreed in advance of the Company's arrival with the Technical Manager.

2.2. House Lights

The house lights form part of the lighting design and need dim very low and smoothly. If the venue uses LED's or similar that have bad lower curves, or the lights are not controllable from our lighting desk then extra lights will be required to compensate for this.

2.3. Haze

You supply 2x MDG atmosphere^{APS} hazers to run for the duration of the focus, markups/rehearsals and performances. Please ensure that you have sufficient fluid and CO₂ available for this.

It is also essential the venue fire alarm system can be adequately isolated onstage, auditorium and surrounding areas, to allow for the amount of haze that is required by 'barbarians'.

If you have limited or no control over the air handling system(s) in the venue, and are unable to maintain a high even quantity of haze on stage, please raise these concerns with the Technical Manager as early as possible in the pre-production process.

'barbarians' will not be performed without the quality of haze acceptable to the Company onstage and in the auditorium.

2.4. Control

The Company tours a lighting control system (ETC Net3), which is pre-programmed with all the cues & timecodes for the show and is triggered by MIDI timecode.

The primary desk will be positioned at the rear of the stalls next to the sound desk for the duration of the setup and performances. A second backup desk will be positioned onstage or in the auditorium for the duration of the setup, and then beside the primary for the performances. This is networked to the primary desk via ethernet.

You supply 2x 240v power supplies, one located at FOH control position at the rear of the stalls, and one onstage for the duration of the fitup. Where possible these should have an Uninterruptible Power Supply (UPS).

You supply 2x DMX universes feed to your dimmers & houselights, in the form of male 5pin XLR connectors from our network to output to your dimmers at the FOH control position. These should **not** go through any other control consoles. (If you have any doubt as to the connectivity of this desk to your dimmers please let us know as soon as possible).

2.5. Pre-rig

Where a pre-rig is not possible please ensure on the morning of the fitup all lighting bars required on the venue specific plan should be completely clear of other equipment and soft goods.

Any costs incurred as a result of this should be met by the presenter.

If a pre-rig is possible please pay specific attention to the measurements marked on the LX plan.

2.6. Flying & trim heights

The entire lighting rig must move during the performance, including electrics/light bars. For the first part of the evening most lighting plays at **7m**, for the second and third parts it plays at **6m**. The bars move during the interval, however it is in view of the audience.

Please contact the Company in advance, as soon as possible, if you foresee any difficulty in achieving this.

2.7. Notes

It is wholly essential that 2x spare Martin Mac III Performance **1.5kw** units are rented and kept in the venue should there be any issues with the moving functions of the unit so that they can be swapped out.

2.8. Access equipment

You provide a personnel lift or tallescope for the lighting focus.

The trim height of the rig will vary between **7m & 6m**, however this may also vary depending on your venue. Your work at height access must be capable of safely reaching this height.

3. Sound

The mixing desk must be in the auditorium, preferably positioned in the centre and not under a balcony. It is **NOT** acceptable to have the mixing desk in a booth.

The performance demands a system with high dynamic range, particularly the lower range (25-50Hz). Please contact us with any questions or concerns.

3.1. FOH system

The FOH System should be configured from 6 outputs on the console: Main L, Main R, Mono Sub, stereo Front Fills split equally & Delays.

Main Left & Right

You supply:

Line Array systems: L'Acoustics Kara, D&B Q series, Meyer M'elodie, L'Acoustics dVdosc, Nexo Geo.
As a guide, 9 boxes a side for a 1200 capacity hall.

Point Source systems: D&B C4, Meyer MSL3 or 4, Nexo Alpha

Subs

You supply: Sub-Bass is a very important element to the show and true audio needs to be reproduced down to 25hz: d&b B2, L'Acoustics SB28, Meyer 700HP (**NB Meyer 650 are not acceptable**).

As a guide 2 boxes per side as a minimum.

Please note: subs must be of double-18" driver, single 18" drivers are not acceptable.

Front Fills

You supply:

Meyer UPM1-P, D&B E3, L'Acoustic 8XT, Nexo PS8, Martin WTUB.

4 across the front is normally fine.

3.2. FOH control

You supply:

1x Yamaha LS9 (32 channel), Yamaha M7CL, Yamaha PM5D-RH, Yamaha CL3 or Digidesign Venue.

Other digital desks may be considered but must be agreed with Company in advance.

3.2a. Outputs -

- 1 FOH Left
- 2 FOH Right
- 3 FOH Sub
- 4 Front fill Left
- 5 Front fill Right
- 6 Delays
- 7 IEMs A (transmitters situated DSL)
- 8 IEMs B (transmitters situated DSL)
- 9 SL Monitors
- 10 SR Monitors

3.2b. Inputs –

- 1 MAIN Left – Motu 1 L
- 2 MAIN Right – Motu 1 R
- 3 MAIN In ears Mono – Motu 1
- 4 BACK UP Left – Motu 2 L
- 5 BACK UP Right – Motu 2 R
- 6 BACK UP In ears Mono – Motu 2
- 7 Crown PCC 160 Stage Right – (Phantom power)
- 8 Crown PCC 160 Stage Centre – (Phantom power)
- 9 Crown PCC 160 Stage Left – (Phantom power)
- 12 Radio Mic - Rehearsal Director VOX
- 13/14 Mini Jack at sound desk
- 15/16 Mini Jack at stage

3.3. Stage monitors

You supply: 4 x full range speakers on 2 mixes (mix one Stage Left, mix two Stage Right). Meyer USM or Meyer MSL2, Meyer UPA, d&b MAX 12", d&b MAX 15" Nexo PS15, Martin LE1500.

The Company tours a wireless in-ear monitors system (IEMs) for all dancers. This requires two mono out from the console.

You supply: all licenses required for the use of radio frequencies in your local area. Between channels 36 and 45 (596.125 – 667.875mhz)

3.4. Microphones and stage-box system

The Company carries all stage microphones.

You supply:

- 2x Active Stereo DI boxes
- 5x 10m XLR cables
- 5x 20m XLR cables.
- 1x Black Straight Mic Stand
- 1x Radio Mic for rehearsal director

3.5. Headphone system

The Company tours an in-ear monitors system that takes 1x XLR send from the console. This is located with onstage, down stage left, or beside the venue prompt desk.

You supply: 20x AA Duracell Procell Alkaline batteries per performance.

3.6. Power distribution

You supply: 2x backline power output (preferably UK 240v), this is required for the IEMs

3.7. Communications system

All on the same channel, **you supply:**

- 5 x Wired Headsets - lighting, sound, fly floor, down stage left, down stage right.
- 3 x Wireless headsets – Rehearsal director, Stage Manager, Assistant Stage Manager

3.8. dB levels

The average A weighted dB level of 'barbarians' is ≈ 89 dB and peaks at ≈ 102 dB.

3.8a. Show crew dB level risk assessment

Hofesh Shechter Company crew are supplied with earplugs which they are entitled to use at their own will.

Venue show crew are not required to remain onstage / on the fly floor for the full duration of the performance.

4. Wardrobe

4.1. Wardrobe staff

You provide adequate wardrobe facilities and staff (of Wardrobe Mistress Level) for the washing and maintenance of the costumes.

4.2. Wardrobe requirements

Many of the costumes are dyed and require proper care when washing, some require overnight drip/air dry, and cannot be tumble dried.

You supply (at minimum):

Hand Washing Facilities

1 x Twin Tub

1 x Spinner

2 x Large Top Loading Washing Machines

2 x Large Tumble Dryers

4 x Costume Rails

1 x Iron

1 x Ironing Board

1 x Sewing Machine

You supply (at minimum):

Washing Consumables:

Non - Bio Colour liquid

Handwash Colour Delicates liquid

Febreze, or similar

4.3. Dressers

We do not require the use of any dressers.

5. Surtitles & Translation

5.1. Translation

barbarians features recorded spoken text in English. It is a non-negotiable artistic decision that this text will always be in the original English version. However, we strongly recommend, for the benefit of your audience that these conversations be translated and then displayed to the audience through the use of surtitles. The Company will provide the text and relevant translation into the dominant local language.

5.2. Surtitles

To display the translated text, a surtitle system comprising of projection onto a black border over the stage or a LED display system should be used. It is imperative that this system will achieve a complete black out when not in use. If projection is used this can be a mechanical DMX shutter controlled from the lighting system. The system must not spill any light onto the stage at any point. The method of control and display is up to the venues discretion. The venue is responsible for all cost relating to the equipment and set up in the venue as well as running of surtitles. **For the avoidance of doubt, printed handouts of the script will not be permitted as a means of translation for this text.**

6. Schedule & crew call

You supply the crew call as agreed by the Company specific for your venue, a generic call is as below

V1		HOFESH SHECHTER COMPANY						
barbarians -								
Pre-rig day								
Start	End	Duration	Stage	Fly	LX	Snd	Wrd	Work
09:00	17:00	8h	Rig LX / Lay dancefloor / Rig Booms / Rig Sound / Install FOH control position
Technical fit up								
1000-1800 Dancers' class & rehearsal in studio								
Start	End	Duration	Stage	Fly	LX	Snd	Wrd	Work
09:00	11:00	2h	5	1	6	2	-	Unload Truck / Rig Lx / Hang Soft goods / Rig Sound / Rig Booms / Lay Floor / Install hazers
11:00	11:20	20m	-	-	-	-	-	<i>Morning coffee break</i>
11:20	13:00	1h 40m	5	1	6	2	-	Continue
13:00	14:00	1h	-	-	-	-	-	<i>Lunch break</i>
14:00	17:00	3h	5	1	6	2	1	Continue and complete work from morning / Focus LX / Maintain wardrobe & laundry
17:00	18:00	1h	5	1	6	-	1	<i>Sound Dinner break</i>
18:00	19:00	1h	-	-	-	2	-	Tune Sound System / <i>Dinner break</i>
19:00	20:30	1h 30m	2	1	4	1	1	Focus LX / Continue wardrobe maintenance / Clean stage + wings
20:30	22:00	1h 30m	2	1	4	1	-	Continue Focus LX
22:00			-	-	-	-	-	FINISH

SHOW 1								
Start	End	Duration	Stage	Fly	LX	Snd	Wrd	Work
09:00	11:00	2h	2	1	2	1	-	Finish technical work, including lighting focus
11:00	11:20	20m	-	-	-	-	-	<i>Morning coffee break</i>
11:20	12:00	40m	2	1	2	1	-	Soundcheck / Technical work
12:00	13:00	1h						Dancers' class in studio
13:00	16:00	3h						Dancers' self warmup in studio
12:00	13:00	1h	-	-	-	-	-	<i>Lunch break</i>
13:00	13:15	15m	2	1	2	1	1	Prepare for Lighting Plot
13:15	15:30	2h 15m	2	1	2	1	1	Lighting plot & dancer spacing
15:30	15:45	15m	-	-	-	-	-	<i>Afternoon coffee break</i>
15:45	18:00	2h 15m	1	4	2	1	1	Technical rehearsal
18:00	19:00	1h	-	-	-	-	-	<i>Dinner break</i>
18:00	19:00	1h						Dancer Dinner Break
19:00	19:30	30m	1	4	2	1	1	Prepare for show
19:30	20:00	30m	1	4	2	1	1	Open house & Half Hour Call
20:00	22:00	2h	1	4	2	1	1	SHOW 1
20:05	20:35	30m	1	4	2	1	1	PART 1 curtain up (30mins)
20:35	20:55	20m	1	4	2	1	1	Interval (20mins)
20:55	22:00	1h 5m	1	4	2	1	1	PART 2 curtain up (1h 5mins)
22:00	22:15	15m	1	4	2	1	1	Technical power down + Company out of costume
22:15	23:30	1h 15m	-	-	-	-	1	FINISH & Wardrobe laundry
23:30			-	-	-	-	-	FINISH

Subsequent SHOW days								
Start	End	Duration	Stage	Fly	LX	Snd	Wrd	Work
14:45	15:45	1h						Dancers' class in studio
15:30	16:00	30m	1	1	2	1	1	Technical power up & Hazers ON
16:00	18:00	2h	1	1	2	1	1	Dancers' rehearsal on stage
18:00	19:00	1h	-	-	-	-	-	<i>Dinner break</i>
19:00	19:30	30m	1	4	2	1	1	Prepare for show
19:30	20:00	30m	1	4	2	1	1	Open house & Half Hour Call
20:00	22:00	2h	1	4	2	1	1	SHOW 1
20:05	20:35	30m	1	4	2	1	1	PART 1 curtain up (30mins)
20:35	20:55	20m	1	4	2	1	1	Interval (20mins)
20:55	22:00	1h 5m	1	4	2	1	1	PART 2 curtain up (1h 5mins)
22:00	22:15	15m	1	4	2	1	1	Technical power down + Company out of costume
22:15	23:30	1h 15m	-	-	-	-	1	FINISH & Wardrobe laundry
23:30			-	-	-	-	-	FINISH

Final SHOW day & Load out								
Start	End	Duration	Stage	Fly	LX	Snd	Wrd	Work
14:45	15:45	1h						Dancers' class in studio
15:30	16:00	30m	1	1	2	1	1	Technical power up & Hazers ON
16:00	18:00	2h	1	1	2	1	1	Dancers' rehearsal on stage
18:00	19:00	1h	-	-	-	-	-	<i>Dinner break</i>
19:00	19:30	30m	1	4	2	1	1	Prepare for show
19:30	20:00	30m	1	4	2	1	1	Open house & Half Hour Call
20:00	22:00	2h	1	4	2	1	1	SHOW 1
20:05	20:35	30m	1	4	2	1	1	PART 1 curtain up (30mins)
20:35	20:55	20m	1	4	2	1	1	Interval (20mins)
20:55	22:00	1h 5m	1	4	2	1	1	PART 2 curtain up (1h 5mins)
22:00	22:15	15m	1	4	2	1	1	Technical power down + Company out of costume
22:15	00:30	2h 15m	5	1	6	2	1	Load out & Wardrobe pack

7. Working relations

7.1. Production management

You provide one or more individual(s) (eg: Production Manager or Head of Stage / Head of Lx etc) to be available to liaise with the Technical Manager in directing the crew for the set-up, and that this person(s) remain available to the Company for the duration of the set-up.

7.2. Language / communication

The Company technical department's mother tongue is English.

You provide a translator or interpreter if it is felt they may be required to facilitate the process of the set-up, where language may cause an issue.

7.3. Show crew

Crew provided for the performances must also be the same for the technical rehearsals on the first performance day, and must be the same crew for all performances; thus providing continuity.

8. Rehearsals

8.1. First performance day

You provide access to a suitable 10m x 10m dance studio or rehearsal room with sprung, or semi-sprung floor with suitable covering (ie: Harlequin or Marley) throughout the day of the first performance. This should ideally be within the same venue as the performance venue. If this is not possible you **must inform** the Company and a studio must be within a 10 minute walk of the venue. For specific timings please contact the Technical Manager.

8.2. Subsequent performance days

You provide access to the stage from 14.00 for the purpose of dancer warmup, company class and rehearsal on all performance days under suitable and adequate working light. The Technical Manager will arrange any further use of the stage in advance on a day-to-day basis, and with your agreement.

8.3. Rehearsal PA (sound system)

The Company tours a rehearsal PA, which will be used for all rehearsals and company class.

You provide a 110v or 240v 13A power supply at the front of stage, or in the rehearsal studio to power this at all times.

It may be requested by the company to use a mini-jack line in, from stage, to the main house sound system for rehearsals on stage.

NB. The Company must be informed at the earliest possible moment if the stage is not available for rehearsals, so that alternate options can be discussed.

The Company reserves the right to use rehearsal space at other times.

9. Physiotherapy

9.1. Physiotherapy room

You provide a clean, hygienic, well-lit room in the backstage area, maintained to a minimum +22°C at all times where the company physiotherapist can set up equipment and work with privacy.

9.2. Consumables

You provide access to a freezer where the physiotherapist can at all times prepare ice for the treatment of dancers.

10. General information

10.1. Dressing Rooms

You provide the following dressing rooms, to be clean, hygienic, well-lit and located as close to the stage as possible, maintained to a minimum +22°C at all times:

- 2 x large dressing rooms (8 people each) with shower, toilet and wash basin facilities.
- 1 x Individual Dressing Room (Associate Artistic Director)

These must be secure and for the exclusive use of the Company.

A detailed dressing room allocation and sign in sheet can be provided prior to the Company's arrival if required.

10.2. Artist Requirements

You supply 40x 500ml bottles of still mineral water daily.

You supply 22x clean bath towels daily (for dancers & physiotherapy)

10.3. Alcohol and drugs policy

Hofesh Shechter Company has an extremely strict **NO ALCOHOL** policy during all work hours, and a minimum of 8 hours before starting work.

Hofesh Shechter Company has a **ZERO TOLERANCE TO DRUG AND SUBSTANCE MISUSE** during work hours.

This policy must be adhered to by all staff working onstage for 'barbarians'.

10.4. Production office

We require access to a secure office space for the production team at all times throughout our stay.

This should include wireless broadband access, and preferably show relay and should be located close to the stage and dressing rooms.

10.5. Press / Media / Marketing

A press & media call of no more than 20 minutes can be scheduled where excerpts of *barbarians* will be shown. These media calls can be for still or video photography. An audio feed can be provided for one video camera. The media may enter the auditorium 15 minutes before the start of the media call and must leave promptly and immediately afterwards as the technical rehearsal will commence.

ALL press & media disruption MUST be arranged through the Company office in London in advance. The touring personnel can not make these arrangements.

10.6. Pre-/Post-show talks

Any and all pre- or post-show talks must be pre-arranged with the Company's administration office in London, and on tour must be liased through the Artists & Tour Manager and Company Stage Manager to ensure the smooth running of these events.

10.7. Technical transportation

You provide parking for the technical transportation. This is usually by 18tonne fixed-body truck.

You supply 16A power to the truck where possible.

Vehicle details and registration number can be provided by the Company upon request.

You provide wash facilities for the use of the driver(s).

11. Front of House information

11.1. Running times

1hr 55minutes (including a 20 minute interval)

'the barbarians in love' (6 dancers) - 30 minutes

interval – 20 minutes

'tHE bAD' (5 dancers) – 35 minutes

'Two completely different angles of the same fucking thing' (2 dancers) – 30 minutes

11.2. Spoken text

barbarians features recorded spoken text. This will always be in English. This is a non-negotiable artistic decision. However we request for the benefit of your audience these conversations to be translated and then displayed to the audience through the use of surtitles.

11.3. Clearance

FOH must check with the Company before opening the house to the audience and must give clearance for the show to start to the Company Stage Manager both at the start of the evening and after the interval. The Company Stage Manager is solely responsible for starting the show, and will not do so until a complete blackout has been achieved, both on stage and in the auditorium, with all auditorium doors completely closed.

11.4. Latecomers policy

The Company has a "no latecomers" policy and the performance shall start 5-10 minutes after the scheduled start time to minimise disappointment. This is included in the production schedule. However, any latecomers may of course be admitted during the interval.

11.5. Programme / signage information

'barbarians' features harmless smoke effects, strobe lighting & nudity.

We recommend a 14+ age limit, please contact our office if you would like to discuss this.

11.6. Pre-show announcements

It is the policy of the Company that pre-show announcements are not made in the auditorium before the start of a performance. This includes announcements regarding practical matters (mobile phones, flash photography etc) and festival / season information (season highlights, sponsor gratitude etc).

If you feel that this is a matter you would like to discuss with the Company, please get in touch as soon as possible.

11.7. Merchandise

The Company does not tour any merchandise to sell at performances.

12. Touring Personnel

The maximum touring party for *barbarians* will be 18 people, including dancers, technical production crew & support staff.

The number of technical crew may be required to increase or change, depending on the demands of presenting the work in each venue, these will be agreed by the Company in advance also.

13. Additional charges

You are required to inform the Company at the earliest possible opportunity of any additional costs for equipment hires or overtime hours incurred by the schedule or the technical details presented here, which exceed any previous contractual agreement(s).

This technical production rider contains the specific minimum requirements for a successful performance of 'barbarians' and forms a part of the contractual agreements between the presenter and the Company. Please note all final technical requirements are to be agreed by the Hofesh Shechter Company Technical Production Department in consultation with the presenter, and will vary from venue to venue.

Any variation to these agreements must be discussed with us and agreed, in full, at least four weeks prior to the Company's arrival.

Please do not hesitate to contact us should you need to discuss any of the above or if you can see any areas of concern to yourselves.

We look forward to working with you.

Adam Hooper – Head of Production & Touring
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