

TECHNICAL RIDER - V2.1

Updated Aug 2019

WHAT
GIRLS
ARE MADE
OF



by
Cora
Bissett

What Girls Are Made Of

Presented by Raw Material & the Traverse Theatre Company in association with Regular Music.

All national and international touring is managed by Raw Material and their team.

It's 1992. In a small town in Fife, a girl is busting to get out into the world and see what's on offer. And an ad in the local paper declares: Band Seeks Singer.

Grunge has just gone global, scruffy indie kids are inheriting the earth, and a schoolgirl from Glenrothes is catapulted to a rock star lifestyle as the singer in a hot new indie band. Touring with Radiohead, partying with Blur, she was living the dream. Until she wasn't.

Based on her meticulously detailed, pull-no-punches teenage diaries, this is the true story of Cora Bissett's rollercoaster journey from the girl she was to the woman she wanted to be.

Performing with a live band, directed by the Traverse's award-winning former Artistic Director Orla O'Loughlin (Mouthpiece, Meet Me At Dawn, Milk, Swallow), Cora celebrates life's euphoric highs and epic shit-storms, asking what wisdom we should pass on to the next generation – and which glorious mistakes we should let them make.

Perviously Performed at:

Take Me Somewhere, Tron Theatre (Work in Progress), Scotland	May 2018
Traverse Theatre, Edinburgh Festival, Scotland	August 2018
Citizens Theatre (Tramway), Glasgow, Scotland	April 2019
Traverse Theatre, Edinburgh, Scotland	April 2019
The MAC, Belfast, Northern Ireland	April 2019
Adam Smith, Kirkaldy, Scotland	May 2019
Dundee Rep, Dundee, Scotland	May 2019
MacRobert Arts Centre, Stirling, Scotland	May 2019
Teatro Faap, Sao Paulo, Brazil	May 2019
Spoletto Festival, Charleston, USA	June 2019
Assembly Main Hall, Edinburgh Festival, Scotland	August 2019
Newcastle Live Theatre, Newcastle, England	September 2019
SOHO Theatre, London, England	September 2019
Melbourne International Arts Festival, Melbourne, Australia	October 2019

Running Time: Approximately 90 minutes (no interval)

Performed by: Cora Bissett, Emma Smith, Simon Donaldson & Harry Ward

Previous Performers Include: Susan Bear, Catheryn Archer and Grant O'Rourke

Produced by Raw Material

Margaret-Anne O'Donnell	ma@rawmaterialarts.com	0044 (0) 7815 743237
Gillian Garrity	gg@rawmaterialarts.com	0044 (0) 7967 758906

Creative Team

Director	Orla O'Loughlin
Associate Director	Eve Nicol
Set & Costume Design	Ana Inés Jabares-Pita
MD / Sound Design	MJ McCarthy
Lighting Design	Lizzie Powell

Technical Touring Team

Sound Supervisor / Touring Production Manager	Garry Boyle	garry@garryboyle.com
Deputy Stage Manager / Company Manager	Naomi Stalker	naomistalker@hotmail.co.uk
Lighting Supervisor	Laura Hawkins	lauramhawkins@yahoo.co.uk

Staging & Set

What Girls Are Made Of (WGAMO) has a versatile design and can be adapted for most spaces with enough notice. This rider covers the "Full" version of the show, which is the version that tours nationally and fits into mid to large scale venues. For smaller, more compact venues and international touring, please ask for the "Gig" Version Tech Rider.

What Girls Are Made Of requires a stage (playing) footprint that has the following minimum requirements:

Width: 9m

Depth: 9m

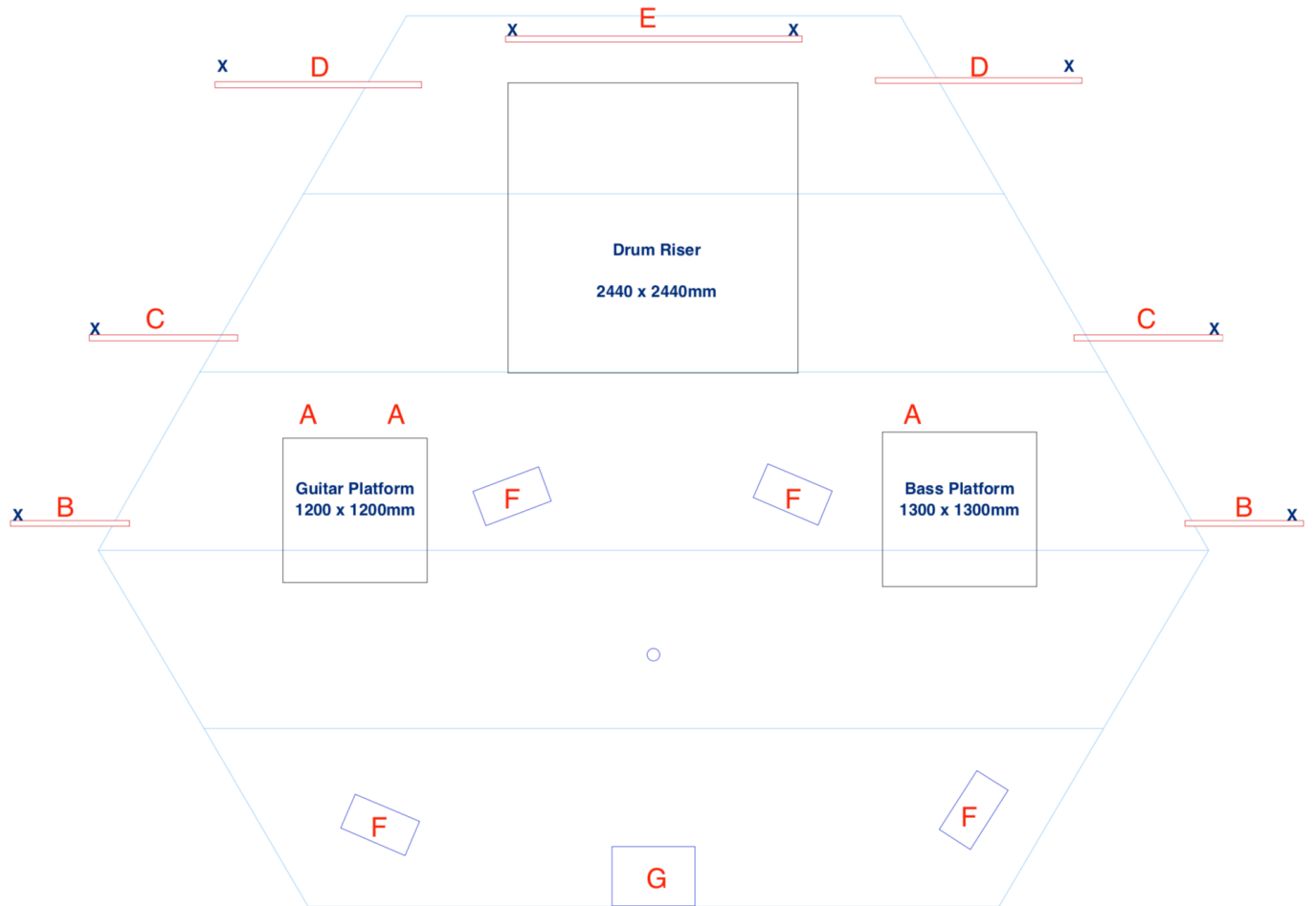
Crossover: Not Required

Height to grid: 6m

Auditorium/Stage Layout: Front On or Thrust (less than 2m).

Wing Space: Approximately 2m Stage Left & Stage Right

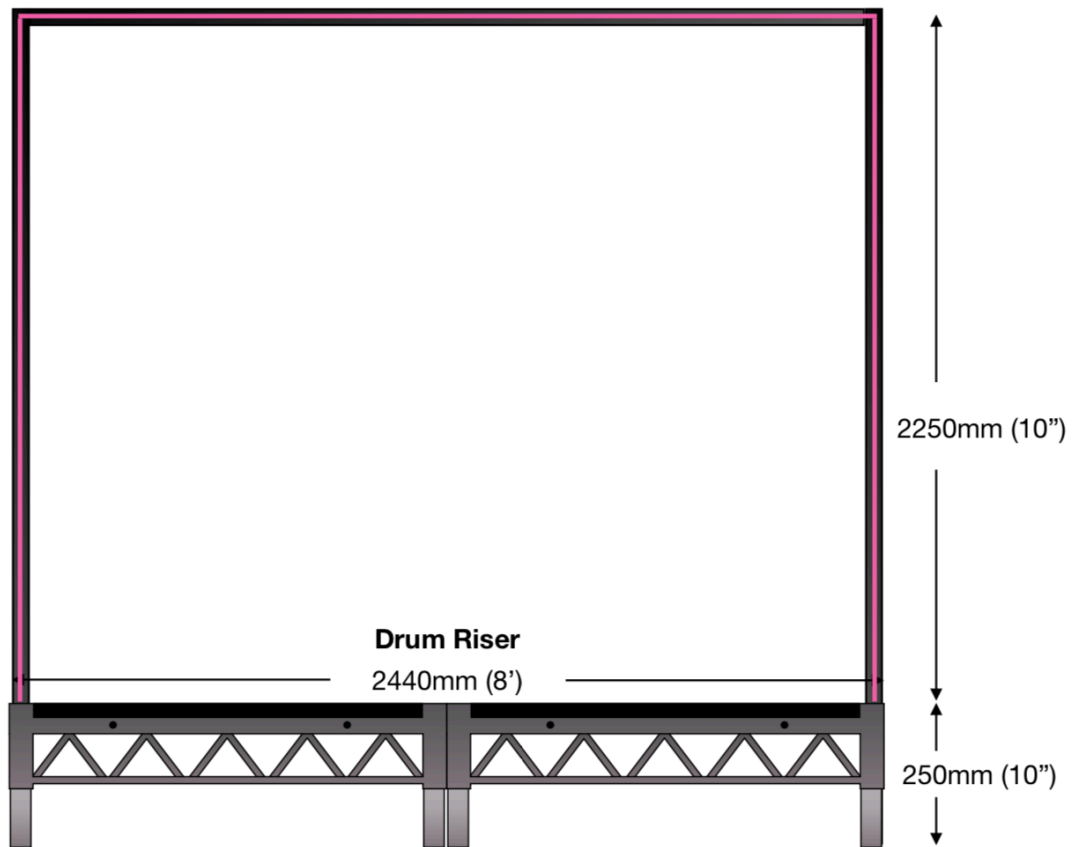
Stage Layout



- A -** 3x Marshall 4x12 Cabs (670mm x 670mm x 360mm) (**see page 6**)
- B -** 2x 1000mm x 4000mm BP Screens (steel frames and off stage braces)
- C -** 2x 1250mm x 3750mm BP Screens (steel frames and off stage braces)
- D -** 2x 1750mm x 3250mm BP Screens (steel frames and off stage braces) with LED Tape
- E -** 1x 2500mm x 2500mm BP Screen (steel frame and two braces) with LED Tape
- F -** 4x 600mm x 300mm x 450mm Dummy Prop speakers* (**see page 6**)
- G -** 1x Prop Speaker Cover* to cover practical DS Monitor wedge (**see page 8**)
- X -** 8x Stage Weights - Not Toured.

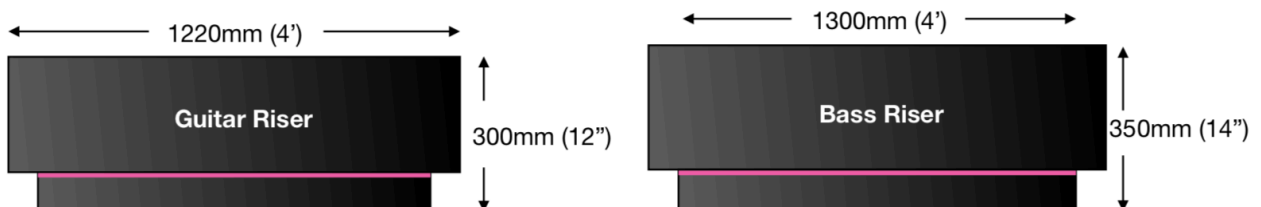
* Must be strong enough to be sat and stood on.

Steel Drum Frame


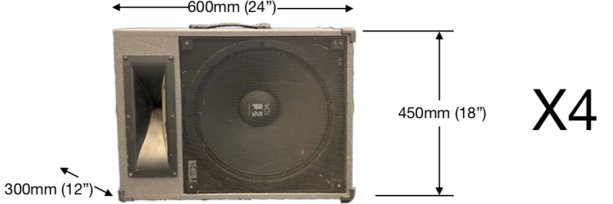


The steel frame forms a cube around the drum riser. The goal posts at the front LED tape attached to their D.S. fascias.

Riser Platforms and Dummy Speakers



Both the guitar and bass risers have LED tape under the overhang, facing the floor.

 <p>670mm (26")</p> <p>670mm (26")</p> <p>360mm (14")</p> <p>Marshall</p> <p>X3</p>	<p>WGAMO require 3x Marshall (4x12) Cabinets. These are non functional as speakers and are used to sit and stand on. They also serve an aesthetic/design purpose.</p>
 <p>600mm (24")</p> <p>450mm (18")</p> <p>300mm (12")</p> <p>X4</p>	<p>WGAMO require 4x Prop Speakers. These are non functional as speakers and are used to sit and stand on. They also serve an aesthetic/design purpose.</p>

Masking

The venue is expected to provide a black box, which should include -

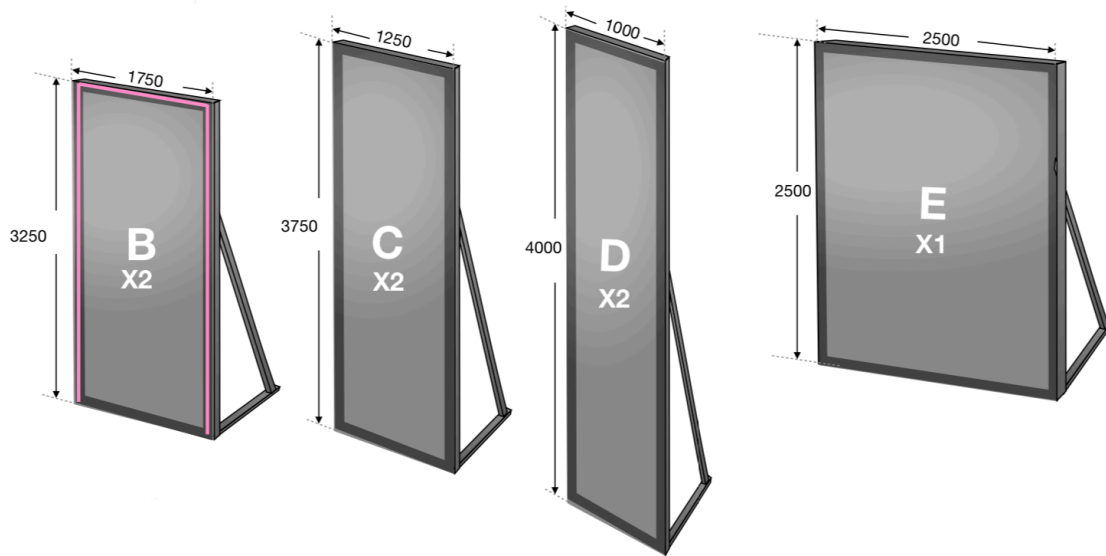
- Black Floor - preferably dance floor e.g. Harlequin or Marley
- Full Blacks (or painted back wall) upstage of the last lighting bar.
- Soft or Hard Black Masking e.g. legs (enough to mask each wing).

Flooring (please refer to Stage Layout diagram on page 3)

WGAMO tours a highly reflective gloss dance floor, which is under-taped to the stage floor.

BP Flats (please refer to Stage Layout diagram on page 3)



Flats B, C, D & E are steel framed with BP material stretched over them. Each has either 1 or 2 steel stage braces, which are removable for transport. The venue is to provide 10x stage weights to secure these.



Screens **B** both have LED Tape on their facia

Please take note of these sizes and alert Raw Material Arts of any access issues i.e. door dimensions , turning space, narrow corridors and/or stairwells

Props

	<p>Cardboard file storage box.</p> <p>This should have paper items inside (approx 1/2 full) to give it weight, but it is never opened (the items can be anything). It should look old and a little worn (as if its been stored in an attic for years). Dimensions - approx. H 250 x W 320 x D 390</p>
	<p>Traffic Cone</p> <p>Ideally this should be a UK version (see photo), however it is understood that this may be difficult to source internationally, where this is the case then local designs may be used (or painted to represent a UK cone). Dimensions - approx. H 750 x W 250 (Base)</p>

Front Monitor Platform

The blocking in the show necessitates that the front, centre vocal monitor is stood on, or that a platform is build around the monitor capable of supporting the weight of someone standing on it. We have built a small box which allows the monitor to be safely enclosed in:



This wooden box has been covered in telex faux leather with a Marshall Badge to match the aesthetic of the rest of the design. For UK dates we tour this but internationally we require this be built to accommodate the monitor supplied. As such, the dimensions will match the monitor wedge.

Ours is currently: (L) 680mm x (W) 420mm x (H) 465mm.

Sound

PA system

FOH PA capable of even coverage of the entire audience area with appropriate in-fills and delays as required. PA specs must be advanced with our Sound Supervisor and Production Manager and are subject to approval.

Digital Mixing Console

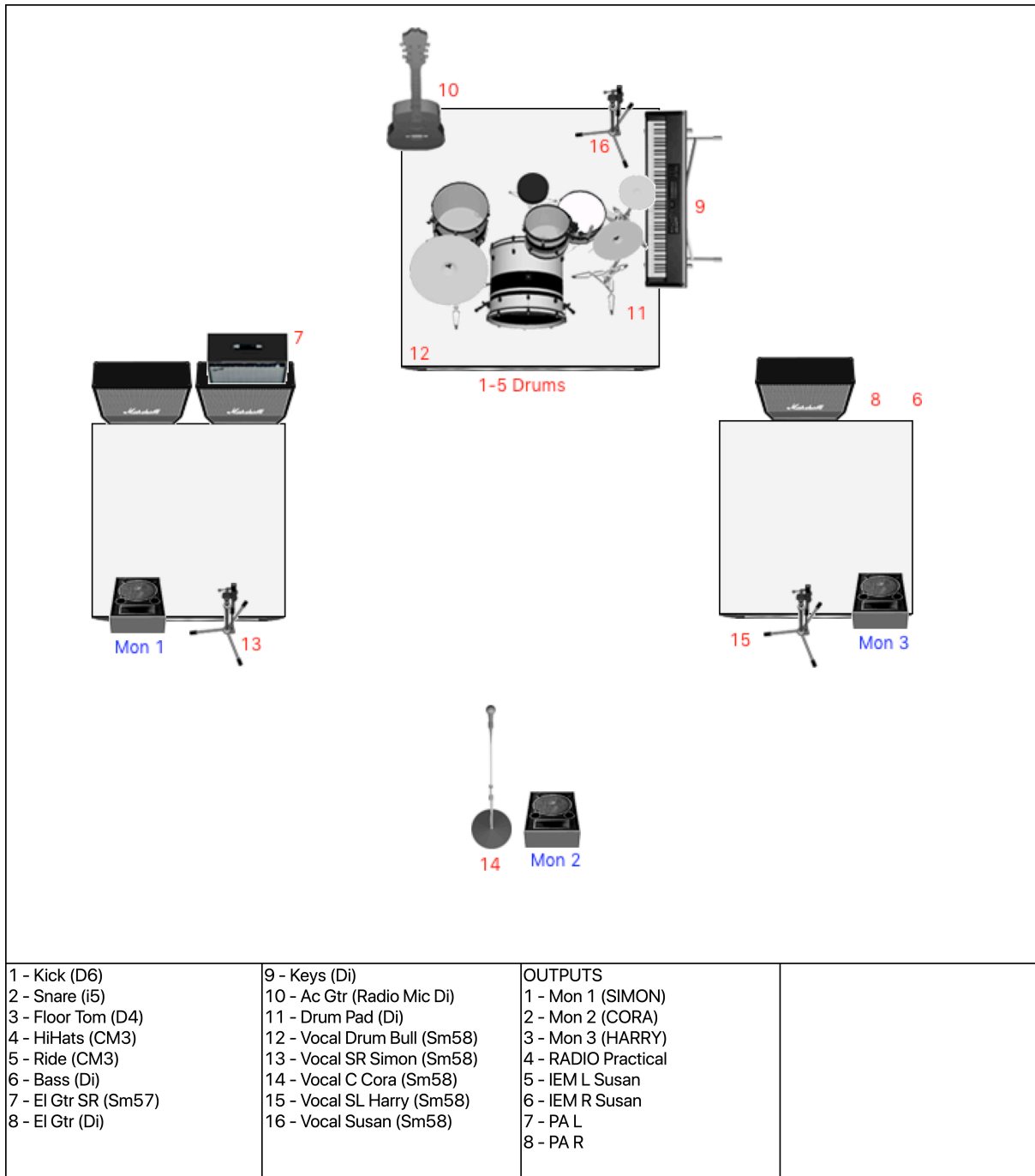
WGAMO is a complex show with many scenes and as such require a digital mixing console we have working show files for. At present these include:

- Digico SD Series (firmware 1069+)
- Yamaha CL and QL series
- Midas M32 including Behringer X32

Channel List

Ch		Mic	Small	Tall	Note
1	Kick	Audix D6	1		
2	Snare	Audix i5	1		
3	Floor Tom	Audix D4	1		
4	Hats	Akg Ck391		1	
5	Ride	Akg Ck391		1	
6	Bass Di	Di Box			
7	El Gtr (SR)	Shure Sm57	1		
8	El Gtr (SL)	Shure Sm57	1		
9	Keys	Di Box			
10	Ac Gtr	Radio Mic w/ INST Cable			
11	Drum Pad	Di Box			
12	Bull Mic / Spare	Shure Sm58			
13	Vocal Simon (SR)	Shure Sm58		1	
14	Vocal Cora (CS)	Shure Sm58		1	Round Base
15	Vocal Harry (SL)	Shure Sm58		1	
16	Vocal Susan (Drums)	Shure Sm58		1	
	TOTALS		5	6	

Stage Plot



Stage Monitoring and Radio Mics

We require 3x Monitor wedges on 3 separate mono mixes for the show.

We require 1x Radio Stereo IEM system.

We require 1x Radio Mic system with instrument cable for Acoustic Guitar. Please license radio frequencies as required in territory.

Monitor 2 (Mon 2) is stood on by a cast member and sat on by two cast members, it should be strong and big enough to support this action. See page 8 for detail.

Ideally D&B M2, LM15 etc..

Backline

On international dates we will need the following. Please note specific models mentioned are first preferences and alternatives are likely fine, but need cleared in advance.

Drum Kit: Rock kit with 22" Kick, 14" Snare and 16" Floor tom with all hardware, throne and kick pedal. Preference DW, Pearl, Yamaha etc... Please ensure drum kit, but especially snare drum, has fresh drum heads. Please also supply 1x Drum Carpet for stage.

Cymbals: 14" Hi Hats, 17" Crash and 20" Ride cymbals with all hardware and felts as required. Preference Zildjian A/K or Sabian AAX.

Bass Amplifier: Ampeg SVT, Trace Elliot, Ashdown Combo etc.... 1x 15". Nothing monstrous please.

Electric Guitar Amps: 2x Fender Delux 1x15" Guitar amps or similar. Must have solid clean sound and over drive channels. Please include any foot switches appropriate to the amps.

Keyboard: A simple stage keyboard with piano sound and stand. Roland Juno, Nord etc... all preferred. Guitars: 1x 6 string Acoustic Guitar with pickup. Freshly restrung. 2x Fender Stratocaster 6 String or similar freshly restrung. 1x Fender Jazz Bass (4 string). For clarity all guitars are right hand.

Guitars: 1x 6 string Acoustic Guitar with pickup. Freshly restrung. 3x Fender Stratocaster 6 String or similar freshly restrung. 1x Fender Jazz Bass (4 string). For clarity all guitars are right hand and all require straps with locks where possible.

Cable Call: We require 8 Jack to Jack Instrument Cables all minimum 3m length to go between instruments and DI boxes / Amps.

Guitar Stands: Please provide 6x Guitar stands 2 of which must be Hercules grabbing stands.

Please assume we will be travelling light and provide an adequate number of Jack to Jack instrument cables and patch cords for all DI boxes, instruments and amplifiers as required.

Mix Control

Mix control must be within the theatre space and **NOT** in a control room environment. It must especially NOT be behind glass. If seats need to be taken out to accommodate this, it must be advanced with our Production Manager and Producers.

Lighting

Please be advised that the performance uses strobes, haze and flashing lights.

The lighting design for WGAMO has been designed to be as flexible as possible. Any changes to the lighting plan will require extra plotting time in the venue. This should be factored into the fit up schedule at the earliest possible opportunity.

Please see the generic lighting plan on the next page for more detail, a .dwg or .vwx file is available by contacting us.

Control

WGAMO was originally plotted on an ETC Ion, a compatible EOS system is required to enable a smooth transition. If this is not available or cannot be sourced, then please contact the Production Manager immediately.

The following items are toured or hired in:

LED Units	Briteq Batten PowerPixel8 RGB (x8) PAR Rush Led RGBW + Zoom (x4) ETC Lustr + 70 degree Lens (x7)
Generic Units	Atomic 3000 Strobe Unit (x3) Unique II Hazer (x1) Viper Smoke Machine (x1)
Colour	Lee 201, Lee 219, Lee 652, Rosco 132 and Rosco 119
Practicals	DMX LED Tape, DMX Convertors and Power Units

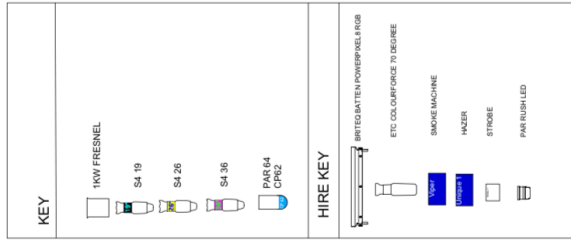
The following items are to be supplied by the venue:

Generic Units	1k Fresnel (x19) PAR64 CP62 (x20) ETC S4 750w 19 degree (x10) ETC S4 750w 26 degree (x6) ETC S4 750w 36 degree (x12) Boom Bases & 3m Poles (x6)
Dimmers	The production requires a minimum of 70 circuits/channels
Hot Power & DMX:	On every overhead bar

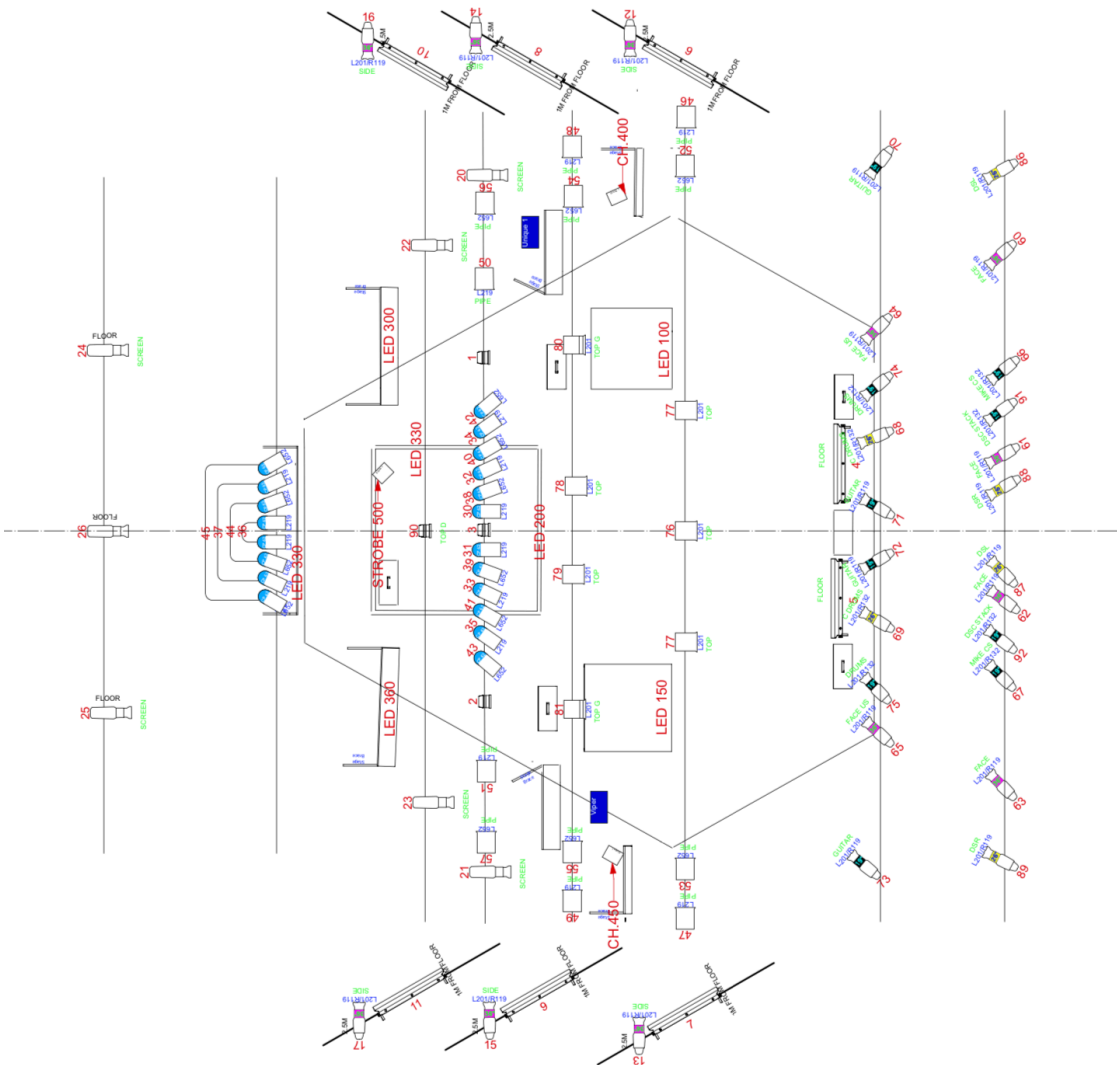
Note

The lighting design has a degree of flexibility and can be adapted to utilise similar units if required, depending on the lighting equipment available to the venue.

Generic Lighting Plan



WHAT GIRLS ARE MADE OF - TOUR 2019
 DIRECTOR : ORLA O LOUGHLIN
 DESIGNER : ANA INES JABARES-PITA
 LD : LIZZIE POWELL
 SCALE 1:50 VERSION 1 24/02/2019



Venue Staff/Additional Crew

WGAMO tour with a Sound Supervisor (doubling as Touring PM), a DSM and an LX Supervisor for the In/Out. LX is operated by DSM.

It is assumed that the venue will supply a minimum of one duty stage and one duty electrics staff member for the get in and out days. Any extra crew **MUST** be negotiated beforehand with the touring Production Manager and any additional fees agreed before employing extra staff. It is assumed duty staff can cover both LX & Sound duties. During show calls we require one duty technician.

A schedule will be sent out prior to arrival at the venue and in good time. The times listed below are an estimate only to give an indication of our general get-in schedule:

Time	Activity	Notes
Day 1		
09:00	Load in	
10:00	Rig Overhead Set Fit Up	
12:00	Lay Floor Set fit up onstage.	
13:00	Lunch	
14:00	Rig Front of House Set Finish Fit Up	
15:00	Onstage Focus/ Front of House focus Flats into place	
18:00	Dinner	
19:00	LX Plotting	
20:00	LX Plotting Sound / SM Onstage Set Up.	
21:00	Clear Building	
Day 2		
10:00	LX Plotting / SM Sound finish onstage set up.	
13:00	Lunch	
14:00	Cast onstage / Line check / Sound Check LX Plotting over the top	
17:00	Dinner	
18:00	Onstage Set Uo	
18:45	Sound Check	
18:55	Half	
19:30	Performance	1Hr 30
21:00	Laundry	
21:30	Clear Building	

During the shows we require a duty technician to cue the cast on stage. They will be cued by our DSM via comms.

All subsequent calls will be show calls i.e. 6pm to 10pm.

It is estimated that the Get Out will take a maximum of approx. 120mins (dependant on load out location and accessibility).

WGAMO can work in several diverse staging, lighting and sound configurations. Crew scheduling will vary from venue to venue and all crewing considerations, above and beyond that negotiated in the contract, **MUST** be agreed in advance between the venue Technical/Production Manager and Raw Material Arts Production Manager.

Transport & Parking

WGAMO tours in a long wheel base luton van (with tail lift). We will require parking while we perform at your venue. We require a space approx. 6.8m (L) x 2.1m (w) and a height clearance of approx. 3.2m.

Stage Management & Company Care

Comms/Cans:

WGAMO require comms at the following positions:

- Lighting
- Sound
- Stage Left and Right Wings

Dressing Rooms

A minimum of 2 Dressing Rooms are required:

- Dressing Room 1: 2x Female
- Dressing Room 2: 2x Male

Laundry

Laundry facilities should include:

- Washing Machine
- Dryer
- Iron & Ironing Board.

Health & Safety

It is expected that emergency procedures be relayed to the company when they arrive by a member of the venue management team. This includes any CDM requirements by the venue. Hard Hats and high visibility garments are to be provided by the venue. Steep toe capped boots are to be provided by Raw Material staff.

First Aid

The company tours a limited First Aid Kit, though the venue should provide ice packs and basic first aid supplies. It is important that the venue be kept at a constant temperature before, during and immediately after the performance. Drinking water should be available as close to the stage as possible to reduce the risk of dehydration.

Refreshments

Tea and Coffee should be provided by the Promotor/Venue for the company, either in a Green Room or by the use of a vending machine. Facilities for boiling water should also be provided.

Signed/Audio Described Performances

The venue should advise on any scheduled signed and/or audio described performances in advance. Touch tours should also be negotiated in advance. Technical provision for these performances should be provided by the venue i.e. lighting and sound monitoring.

Risk Assessment

Detailed Risk Assessments are available on request.