



## **Trying It On.**

### **By David Edgar**

Rider prepared by Kady Howey Nunn, Production Manager  
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#### **Supporting Documents**

1. General stage plan
2. Projection/screen schematic
3. Sound schematic
4. LX risk assessment
5. Sound/Projection risk assessment
6. Loading/unloading risk assessment
7. Fit up risk assessment
8. Performance risk assessment

#### **Overview**

Trying It On explores the legacy of the 1968 generation. The year in which demonstrations against the Vietnam war, Enoch Powell's "rivers of blood" speech and the assassination of Martin Luther King took place helped to define Edgar's politics and shape his writing.

The show will involve the 70-year-old playwright being confronted by his 20-year-old self, asking whether they share the same beliefs, and if not, what has changed.

The show is a two hander, with David Edgar playing himself. The second performer will play the part of "Stage Manager". It is important that her role in the play is not revealed, as her "outburst" towards the end of the show should be a surprise.

### **Audience Notices**

There is no haze, smoke, fire or special effects  
There may be strobe - TBC

### **Running Time**

80 minutes

### **Touring Cast and Crew**

1 performer/writer - David Edgar  
1 performer/ASM - Danni Phillips  
1 production manager/operator - Kady Howey Nunn  
1 production assistant/operator - David

### **Configuration**

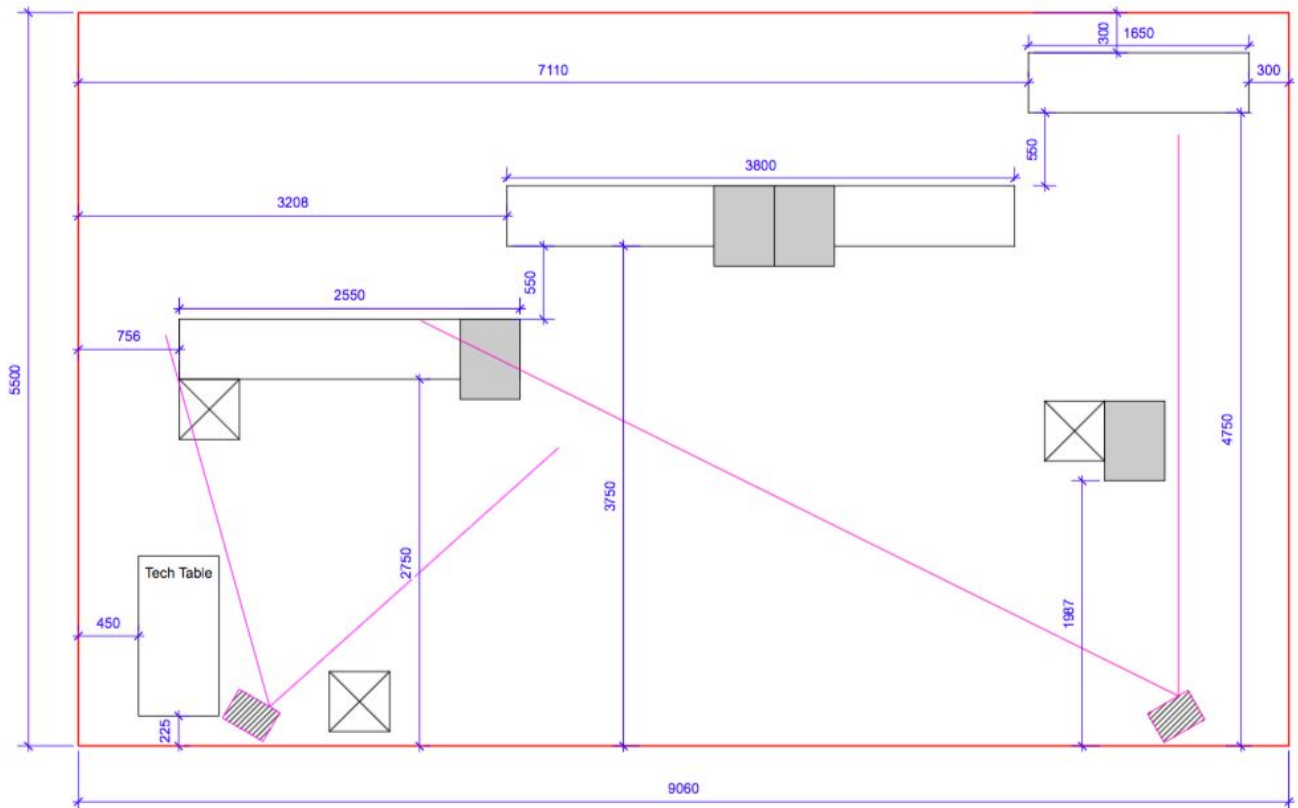
9.06m wide by 5.5m deep minimum.  
Ideally no less than 10m wide by 7.5mm deep.  
End on. Flat floor in front of raked seating.  
Capacity up to 300

### **Staging**

Model box photograph:



Floor plan:



### **Set Description**

The set is made up of x3 “box walls” and props. There is no show floor, and standard inhouse masking is preferred. No wings are needed, and an open “black box” format is ideal with drapes to the sides and rear of the stage.

In venues with greater width, the “tech table” will be moved further SR. This “tech table” is not the operating position, but is where the actor will be set when she plays the character of the Stage Manager.

The Set is constructed of timber flattage using >22mm thick timber and class 1 ply. The cardboard boxes are treated with N5 flamebar. There is a separate fire risk assessment.

The set will be loaded in to the theatre in pieces. The flats will be bolted together and braces will be attached. Stage weights will be needed and additional bracing may be desired. We will need to screw into the floor although this will be minimal.

Once the flats are assembled, additional cardboard boxes are strapped to the sides and top of the flats as dressing.

Props include 4 filing cabinets, a table and chair, reinforced cardboard boxes that are used as stools, a computer chair and various handheld items.

All props are set onstage and no props table is required offstage.

**We hope that the venue will be able to assist by providing the following:**

x12 stage weights  
x6 stage braces  
x1 (non-functional) LX desk (for use as a prop)  
x1 set of cans (for use as a prop)  
x1 table (aprx 600x1600mm) and black bucket chair

**Lighting**

Please see LX plan (unless fixed rig)

**At fixed rig venues we would also like to request:**

4x 2m high booms, 3 with a 1k Fresnel, 1 with a 1k profile

For timing reasons, we need pre-rig and hard patch to be completed ahead of arrival. We will tour x8 angle poise lamps on 15amp plugs. TRS will be needed to run these to patch bays.

All must be dimmable.

Company will tour a Nomad unless ETC family console is available.

**Projection and other video content**

There is a significant projection and video element to this production, which should be considered in two parts: projecting onto the set and autocue.

Please refer to projection/screen schematic for an overview.

**Projecting onto the set:**

2 projectors will be set onstage which project onto the walls of boxes and filing cabinets. The projectors are hidden within boxes at front of stage (and the SR box will also contain a speaker). These boxes will need to be screwed to the floor.

Run from Qlab mac in control booth (same mac as sound playback), via 2x VGA over Cat5 cables to two projectors on stage.

We have cables up to 75m for the run from control-stage. Cat5 tie lines may be able to be used if they run direct, will need to be tested with our cat5 extenders.

**Autocue:**

Autocue will be used for this show. There may be as many as three monitors onstage (one DSR, one DSL and one behind a "box wall" USR). There will also be a projector that fires the autocue content onto a screen that is hung at the rear of the auditorium.

It is anticipated that the projector will be hung from an LX bar towards the rear of the auditorium. We are supplying the rigging for this, but, depending on the height of the grid, will need a scaff bar to drop down. Likely between 1m and 3m in length.

The screen will be hung at the furthest offstage bar at the rear of the auditorium. The screen is 2.8x1.8m and fixed to a batten which will be hung by wire rope from an LX bar or other suitable rigging points.

Run from a single output on a (second) macbook in the control booth, via VGA splitters to projector (rear of auditorium) and 3x TV screens on stage; using 1x VGA over cat5 cable run to the stage TVs.

### **We will tour**

Mac Mini (used for sound as well as Projection)

Macbook Pro (used for autocue)

X3 projectors (2 for onstage and one for autocue)

X1 projection screen

x1 VGA splitter (powered and 4 outputs)

x3 cat6 75m

x8 adaptor (mini display port to VGA)

x1 VGA splitter with two outputs

x7 short VGA cable

x3 VGA over Cat 6 extender (this includes the sender and the receiver right?)

x3 30m VGA cables

x1 10m VGA

x6 10m 13amp extension cables

### **We may also tour (TBC):**

Up to 3 screens for autocue

### **Venue to provide:**

A few options for scaff, between 1m and 4m in length

### **Sound**

Trying it on uses one microphone and four SFX speakers on stage and a stereo front of house system. Please refer to Sound Schematic for an overview

### **Venue to provide:**

#### **PA**

- Full range front of house PA to cover the whole auditorium with Left and Right positions and delays as needed. Meyer, d&b or L-Acoustics preferred.
- Separate feed for the subs required.

#### **Microphones**

- 1 x SM58 – Preferably wireless, or else with 20m mic cable on stage
- Mic stand
- 2 x AKG PCC 160 or equivalent boundary mic

#### **Patching**

- patching/cable run from stage to the operating position for 3 microphone lines
- patching/cable run from the operating position to stage for 4 XLR lines
- patching/cable run from the operating position to the inhouse system for 3 XLR lines

### Power

- 1 x 13amp power source on stage
- 1 x 13amp power source at the operating position

### **We will tour:**

#### Pelicase

- 3 x control 1 speakers
- 1 x bose speaker

#### Hard case 1

- Speaker amplifier + power cable
- 4 speaker cables

#### Hard case 2

- Mac mini (this is also used for projection (not including autocue))
- Focusrite Scarlett soundcard
- Keyboard
- Mouse
- Computer cabling
- 8 x jack to XLR patching loom
- 4-way power extension

Computer screen

### **Control Position**

LX, Sound and projection is controlled by one operator (touring Production Manager) so the LX desk is required next to the toured Mac Mini.

Autocue is operated by one (touring Deputy) on a toured Macbook Pro from rear of house control booth.

### **Transport**

Unloading access and parking for a 3.5T Luton van is required

### **Dressing Rooms**

2 dressing rooms required with shower/washing facilities, green room facilities and laundry.

### **Contact**

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