



PRESENTS

Technical Rider for *Going All the Way*

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General Show Information

- **Creator/Director:** Hannah Mariko Bell (She/Her)
- **Playwrights:** Sophie Underwood (She/Her) and Kiley Verbowski (She/Her)
- **Developed By:** Hannah Mariko Bell (She/Her), Dr. Leah Tidey (She/Her), Sophie Underwood (She/Her), and Kiley Verbowski (She/Her)
 - Originally produced by Theatre SKAM
- **Technical Contact:** Hannah Mariko Bell: hannahb@skam.ca or 250-386-7526
- **Run Time:** 60 minutes
- **Rating:** This show is suitable for ages 16+
- **Trigger Warning:** A character gets outed but there is the beginning of resolution to the outing by the end of the play.
- **Content Note:** Mentions of throw up, and there is sexual content including proper names of body parts, LGBTQIA2S+ inclusive language, and sex positivity mentioned in the play. Optional Audience Interaction: There are moments when the audience is addressed as if they are a group of middle school students but the audience is not required to interact with the performers until there is an optional 2 minute intimacy exercise. The audience who choose to participate in the exercise do not share any personal information but will be asked to rank intimate activities.
- **Disclaimer:** This is a theatrical portrayal of sex education and not meant to be an accurate depiction or used as an example for a comprehensive sex ed curriculum.
- **Show Category:** Adult Puppet Comedy (Physical Comedy): *Avenue Q Meets Noises Off*

Introduction to *Going All the Way*

- **Show Description:** Best friends Avery and Beatrice have spent their whole university degree creating off-the-wall performances, but their final project is outside of everyone's comfort zone: teaching sex-ed to middle-schoolers through puppetry. The show takes a turn for the bizarre when years of resentment and confusion bubble up, leaving the two of them hashing out their issues with sex, love, and identity in front of an increasingly restless audience.

Theatre SKAM holds exclusive rights to do *Going All the Way* until 2024. Archival footage is available upon request. Hannah Mariko Bell is the main contact for the play and has the final say. The rider has to be agreed upon before the contract can be finalized.

Venue Requirements

Accessibility Requirements

- It is absolutely essential that the venue is wheelchair accessible
- There must be accessible seating for wheelchair users and other folks with limited mobility
- There must be a gender neutral accessible washroom for the performers and audience members
- Please refer to the accessibility rider to ensure *Going All the Way* is presented in an accessible manner. Accessibility is very important to the creator/director of the show

Stage

- Black box theatre is suitable, so is any sort of community hall



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- Minimum 24' wide x 25' deep stage required
- A minimum of 10' clearance to the ceiling is required
- One upstage exit is required, two with crossover is ideal

Booth

- The stage manager can call the show from back of house or the wings, depending on the venue size
- The stage manager has to be in a place where they can throw a wad of paper onto the stage from a location where they will not hit any audience members

Audience

- **Ideal Audience Size:** No more than 150 people; this is a fairly intimate performance considering the nature of the subject matter
- Raked audience seating is best

Dressing Rooms & Hospitality

- There are two actors and they both require a separate room to get ready in
- The show is highly physical so the actors require a space where they can do a warmup (physical and vocal warmup)
- The actors need access to a gender neutral washrooms

Set

- The set consists of a projection screen (portable backdrop stand + projection fabric), an actor-operated practical light for shadow puppetry, collapsable boxes of puppets, and a few tripods. There is also an easel which holds a whiteboard that has flippable posters (which show a text message conversation). The whiteboard is later used for the intimacy exercise with magnets.

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- All of the set pieces are portable and will be packed into a suitcase to travel to the venue. All of the props and scenic elements required for the show fit within the suitcases.
- The venue must provide two easily movable chairs for the actors to use (they can be folding chairs)

Costumes

- Each character wears basic theatre blacks and has minor costume accents (cheerleader skirts and pompoms, sunglasses, and a pink hoodie). There are no major quick changes in the show that require the use of a dresser
- Costumes fit in the suitcases with the set and props
- The cheerleader skirts require ironing before each show
- The actors take care of their own hair and makeup

Props & Puppets

- There are five main hand puppets: There are photographs of the puppets in the visual story.
 - Bird, Bee, Aunt Flow, Chlamydia, and Gonorrhea
- There are eleven shadow puppets
 - Shadow Puppet Person, Puberty Monster, Big Feet, Crotch/Armpit Hair, Stink Clouds, Deodorant, Boxing Bell, Gender, Sex, Penis, Sperm
- These are the props in the show:
 - Suitcase, Intimacy exercise (magnets), Water bottle, Sheet, Grey box, 2 fake cell phones, Vehicle keys, Blue box, Tote Bag, Dick in a box, Wad of paper (ball), Question Box, Pointer stick, Ring Light, Phone tripod

Lighting

- The lighting requirements for the show are scalable to the venue and size of presentation. The design can be adapted to work with a house plot, or full

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custom hang. There are three main acting areas. Plot from preview production available by request.

- **General Lighting Looks:** Warm Wash, Cool Wash, Blue Out, Black Out. An LED colour wash is a bonus.
- **Specials:** Requires 3-6 focusable specials (ex. Source Four).

Sound

- The stage manager can run sound for the show. We travel with a Macbook Pro running QLab.
- We have two versions of the show file:
 - A stereo version suitable for a basic 2 speaker sound system.
 - A 4 channel version when it is possible to have two speakers placed behind the audience.
- The show files are pre-balanced and only require overall level adjustments based on each specific venue/system.

Personnel and Set-Up (Tech Time)

- We require one lighting board operator. The stage manager can operate sound.
- One technician to help with set up and strike is ideal.
- The show takes 3 hours to tech.
- 30 mins of setup pre-show is ideal, 15 mins is possible if there is adequate storage space for props and puppets (ie. they don't have to be fully packed away in suitcases).

Sleeping Accommodations and Parking

- We require separate accommodations. Three hotel rooms total, one each for two actors and stage manager.