

The Girl Whose Twin was a Bird

By Talia Pua

Technical Rider

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Production contact:	Natalya Mandich-Dohnt (natalya.mandich@gmail.com 022 028 9485)
Performance type:	Table-top puppets with live cooking
Duration: 1 hour 15 minute	45 minutes - performance 30 minutes - post show cooking, 'Meet, Greet and Eat'
Touring Company: Two (2)	1x performer 1x stage manager / operator
Link to show recording:	https://youtu.be/hzc207xn--o
Pack In time at Venue:	1 hour (excluding cooking time)
Required breakdown time:	45min - 1 hour
Audience:	50 pax Suitable for families with children 5 y/o up

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About the Show:

It's the grand opening of Petra Quek's noodle stall, 'Flying Mee Hoon Kueh' and you're invited! Join Petra as she cooks her signature noodles, and shares the story of how it all started. A coming of age story about twinhood told through puppetry, cooking and puppets that cook!

At the end of the performance, audience members will be invited to try a small serving of Mee Hoon Kueh.

About Mee Hoon Kueh:

Mee Hoon Kueh is a Hokkien Chinese noodle dish from Malaysia or Singapore, depending on who you ask ;) The name literally translates as "wheat flour cake", and refers to chewy hand-torn noodles served in a broth made from anchovies.

The Presenter will provide:

- 2x standard trestle table (1830mm wide x 760mm deep x 740mm high)
- 1x table for the operator
- 1x head mic and PA speaker system (if company is not using portable speaker)
- Access to clean water supply nearby for cooking and cleaning if performing outdoors
- Access to a kitchenette at the venue for food preparation and clean up. Minimum requirements: sink with clean running water
- If performing out of town, access to a kitchen at the accommodation or at the venue for food preparation. Minimum requirements: fridge, stove, sink with clean running water.
- Seating for the audience - can be a combination of chairs, benches, bean bags and floor mats for the kids
- Extension cable for electric stove
- Lighting - natural light or house lights

The Company will provide:

- All stage props, puppets and costumes
- All consumable food items
- All equipment for cooking during the show
- All compostable, disposable bowls and utensils for the audience
- Portable blue-tooth speaker - if not using PA speaker system provided by presenter

The company is able to transport all the above in a van or car i.e. in the event of a multi-venue tour. If travelling by air, the company can bring the prop/set/costume elements in suitcases. Where this is not possible, the Presenter will cover the cost of freighting the prop, set and costumes.

Venue

- The show is flexible and works really well in non-traditional theatre spaces. E.g. wharfs, parks, food markets, community halls and art centres.
- If performed outdoors, the space must be sheltered from sun, rain and wind.
- Ideal for small-medium sized venues. (see staging for more details)
- The show requires an onstage power-plug for the electric induction stove (situated Stage Right)
- The venue must be comfortable with having food cooked and consumed by the audience on their premise during and after the performance.

Staging

Two trestle tables dressed to look like a food stall. This acts as the stage for the puppets and majority of the action. The performer is fully visible through the performance, including the puppetry sequences. They will remain behind the stage/table for most of the performance. There are a couple of moments where the performer will come into the audience area and interact with the audience e.g. fly the puppets above them

Audience: The audience can be seated on chairs, cushions/bean bags and mats. Alternatively, the audience can be on a rake.

Platform: The performance does not require a raised stage, especially if there is no audience rake..

If using a raised stage, the riser should be no higher than 200mm.

Audience Interaction: While the performer does remain behind the stall for most of the performance, she does come out in front of the stall and interacts with the audience.

Stage dimensions IDEAL	3 x 5 x 0 m (DxWxH)
Stage dimensions MINIMUM	2 x 3.5 x 0 m (DxWxH)
Stage dimensions MAXIMUM	4 x 8 x 0.4 m (DxWxH)
Audience clearance (from front of stage to front row)	2-3 m (3m if children are seated on floor mats and there is a raised stage)
Audience width	5 m
Audience depth	8 m MAX



Example staging from Auckland Tour 2026

Sound/Music

Sound is cued and operated by the Stage Manager during the performance using a laptop. The Stage Manager/Operator will require an operator's table with a clear view of the stage.

Where a performance is taking place outdoors or in a large venue, and vocal projection is not suitable, a mic system is required to be set up:

- 1x head mic for the performer (or other suitable hands-free mic - discuss with Producer/Tour Manager)
- 1x PA speaker system

Light

There are no lighting cues. Adequate lighting is required to see the performer and table top. Ideally this is natural lighting or existing house lights at a venue. If visibility is a concern, please contact the Producer/Tour Manager.

Wardrobe

The company tours their own costumes. Access to a washing machine, dryer and iron are required at a close proximity to the venue. If the season runs for more than one week, dry cleaning will be required. The presenter will provide the tour manager with details of a local fast-turn-around dry-cleaning service

Accommodation

If performing out of town, accommodation can be either single occupancy hotel style rooms for each touring member or shared apartment style accommodation with individual rooms.

No company member shall share a bedroom at any stage without prior discussion. For stays of longer than 5 days, kitchen and laundry facilities in the accommodation must be provided.

Dressing Rooms/Back-Stage Rider

1x Dressing room. With access to a private toilet, shower and power. It should be warm, clean and comfortable. Access to the internet is essential within the dressing room spaces. Where this is not possible, at the very least a secure and private space for the performer to warm up, and to store personal belongings.



The puppets with a serving of Mee Hoon Kueh

Pack In Schedule

Below is an example production schedule for a two show day at the same location. More time may be required if performing at night to allow for lighting.

Crew Requirements

- 1 x Sound Technician
- 1x LX Crew (only required for indoor or nighttime performances)

*Additional time may be required to travel between the kitchen and the performance venue if these are not in the same location.

Time	Duration	What
8:00	1:00	Food prep - done at home in advance
9:00 AM	1:20	Pack in, Sound Check, Warm Up
10:20 AM	0:10	House Open*
10:30 AM	0:45	Performance #1
11:15 AM	0:30	Post-show 'Meet, Greet & Eat'
11:45 AM	0:45	Reset for second show, and dishes
12:30 PM	0:45	LUNCH
1:15 PM	0:35	Pre-show Checks, Sound check, Warm up
1:50 PM	0:10	House Open*
2:00 PM	0:45	Performance #2
2:45 PM	0:30	Post-show 'Meet, Greet & Eat'
3:15 PM	1:00	Dishes & Pack down
3:15 PM		Leave Venue

*When the house is open, the performer will already be on stage to welcome the audience in. As the audience take their seats, the performer will prepare the remaining components of the dish - the dough and the choysum

Cooking

Food Handling Measures

The performer will be cooking and serving Mee Hoon Kueh - a type of hand torn noodles made from flour, served with choy sum in a hot broth made from anchovies. All allergens will be made explicit to the audience via dialogue and with signage.

Food will be served in compostable bowls with disposable cutlery (chopsticks & forks)

Mātauranga Māori and Kai

Any food made during the performance is made solely for the purpose of eating and sharing with the audience. To minimise food wastage, the company will adjust the quantity of noodles they will make based on expected ticket sales/house numbers.

The performer does use one ball of dough to create her first puppets - a form of home-made 'playdough'. To minimise waste, the performer reuses the same dough for multiple performances.

Food Allergens: Gluten, Fish

All ingredients: Flour, Salt, Oil, White Pepper, Ikan Bilis (dried anchovies), Choy Sum (Chinese flowering cabbage), garlic and shallots.

The dish has four main components which will be prepared before, during and after the show:

Component	Pre-show	During	Post-show
Noodle	1 batch of dough kneaded and left to rest in an airtight container at room temperature, morning of the show. OR Prepared the night before and stored in the fridge in an airtight container	1 batch kneaded at the beginning of the show and left to rest in a covered bowl for the remainder of the show	Cooked in the soup and served immediately.
Stock	Prepared in advance and transported to the venue via a thermos OR Prepared at the venue just prior to performance	Additional garlic and shallot is added to the stock by the puppets within the first 20 minutes of the show. Boiled and left to simmer Seasoned by the performer	Brought to a boil to cook the noodles and choy sum.
Choy Sum	Washed Torn by hand into bite size pieces during pre-show	Kept in a colander on stage.	Cooked in the hot stock with the noodles. Served immediately

Crispy Fried Ikan Bilis (garnish)	Fried, allowed to cool, and stored in an airtight container. Can be done the night before.	Stored in an airtight container on stage.	Added on top as garnish
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To reduce the risk of food poisoning and to maintain good standards of food handling, the following controls have been put in place:

Risk Area	Controls in place to reduce risk
Food storage	<ul style="list-style-type: none"> - Using food within Best Before and Use By Dates - Storing prepared food and ingredients in air-tight containers/bags - Keeping food separate from puppets where possible - Perishable items - such as choy sum, garlic and shallots - to be purchased as close to the show date as possible and kept in a cool area.
Preparing food in advance	<ul style="list-style-type: none"> - If not reheated - To be cooked within 3 hours of the start time of the performance and stored appropriately i.e. air tight container. The stock will be brought to boil before serving. - If prepared the night before, the food must be stored in sealed containers overnight. The stock must be reheated to boiling point and served within 4 hours. The dough must be brought to room temperature and served within 4 hours. - Ensure a clean cooking space and washing hands.
Cooking/food prep during the show	<ul style="list-style-type: none"> - Washing hands before and after working with food and/or puppets - A water basin, and a basin with soapy water, and a clean hand cloth to dry hands will be used by the performer during the show. - Cleaning surfaces between puppet and cooking scenes
Serving Food	<ul style="list-style-type: none"> - Using clean utensils, not the ones used as props in the show, to cook and serve food. - Washing hands beforehand - Cleaning surfaces before serving food - Ensuring the soup reaches boiling point before serving - Providing clean disposable cutlery and bowls for the patrons to eat from

Hazard Risk Assessment

Live Event Hazards (electrical, set or staging structures, noise, lasers, trips, falls etc)									
Hazard Description	What could go wrong?	Likelihood	Consequence	Pre-control risk level	Description of controls	Likelihood when controls in place	Consequence when controls in place	Post-control risk level	Person responsible
Stairs/Steps to exit/enter stage	Broken bones Falling Concussion Death Cuts/Bruises	Possible	Major	Significant Risk	Safety briefing Sensible carrying Rehearsal in venue	Unlikely	Major	Moderate Risk	Stage Manager VT
Flammable material (table cloth, puppets)	Fire Burns Smoke inhalation	Possible	Major	Significant Risk	Keeping flammable items away from the electric stove. Wearing a close fitting costume/sleeves.	Rare	Moderate	Low Risk	Talia
Lifting of heavy gear or set pieces	Muscle strain Broken bones	Unlikely	Minor	Low Risk	Proper lifting practice	Unlikely	Minor	Low Risk	All
Electric Stove	Burns - hot cooking surface and boiling soup Spillages mixed with electric appliance	Possible	Major	Significant Risk	Portable stove placed on a wooden board to elevate it from the table and to separate it from the performed action. Rehearsal with stove Utilising high power extension cable and secure power plug	Unlikely	Major	Moderate Risk	Talia VT

					<p>when connecting electric stove</p> <p>Turning stove off when not in use</p> <p>Towels on hand in case there is a spillage, to quickly clean it up.</p> <p>Keeping supply cord away from water</p>				
Uneven surface/stage	<p>Trip/Fall</p> <p>Broken bones</p> <p>Sprains/Strains</p> <p>Graze/Cuts</p> <p>Concussion</p>	Likely	Moderate	Significant Risk	<p>Safety briefing</p> <p>Rehearsal in venue</p> <p>Ensuring pathways are clear of set/prop</p> <p>Taping down extension cables to avoid tripping</p>	Unlikely	Moderate	Moderate Risk	Stage Manager
Knife	<p>Cuts</p> <p>Minor amputation</p>	Possible	Moderate	Moderate Risk	<p>Ensure knife is clean and sharpened</p> <p>Rehearse cooking</p> <p>Careful blade handling</p> <p>Storing knife securely in a towel</p>	Unlikely	Minor	Moderate Risk	Talia
<p>Audience coming up to the stall during 'meet greet and eat' and pushing against the table</p>	<p>Burns - touching stove, or from spilling soup</p> <p>Cuts from knife</p>	Possible	Moderate	Moderate	<p>During the post-show announcement, Talia asks the audience to remain in their seats until food is ready to be served. Ask parents to supervise children</p> <p>Venue staff member nearby to monitor audience if they are</p>	Unlikely	Minor	Low risk	Talia Venue

					pushing up against the table Removing hazards such as the knife away from audience reach Reminding children to be careful when eating because the food is hot				
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Risk Matrix

Auckland Unlimited uses the below risk matrix. Should event organisers completing this form wish to use their own risk matrix tool to work through the risk assessment table above, please attach to this document.

Every identified hazard has a likelihood of occurring if left unattended. Every unattended hazard that does result in an incident will have a consequence. While assessing the risk of the hazard, consider the following:

Likelihood X Consequence = Risk

Consequence or impact

Level	Descriptor	Description
1	Insignificant	No injuries or First Aid injury and no lost time
2	Minor	Medical Treatment and/ or less than 2 weeks of reduced hours or modified duties and/or no lost time.
3	Moderate	Notifiable event and /or less than 6 days lost time and/or less than 3 months of reduced hours or modified duties.
4	Major	Notifiable event and/or more than 5 days lost time and/or more than 3 months of reduced hours or modified duties.
5	Severe	Fatality and /or permanent disability

Likelihood

Level	Descriptor	Description	Frequency
1	Rare	May occur in exceptional circumstances	Once in 10 years
2	Unlikely	Could only occur very occasionally	Once in 5-10 years
3	Possible	Might occur from time to time	Once in 2-5 years
4	Likely	Will probably occur often	Once in 1-2 years
5	Almost Certain	Is expected to occur in almost all circumstances	More than once a year

Level of risk

Consequences	Insignificant 1	Minor 2	Moderate 3	Major 4	Severe 5
Likelihood					
Almost Certain 5	M	M	S	H	H
Likely 4	L	M	S	S	H
Possible 3	L	M	M	S	S
Unlikely 2	L	L	M	M	M
Rare 1	L	L	L	L	M

- H - High risk:** Stop work and assess. Immediate mitigating action required to eliminate or minimise the risk of the hazard. Line managers and senior management notified. Escalated to Business Unit Director.
- S - Significant risk:** Immediate mitigating action required to eliminate or minimise the risk of the hazard. Consider stopping work if risk level cannot be reduced. Line managers and senior managers notified.
- M - Moderate risk:** Continue work, monitor current controls, explore additional controls to eliminate or minimise the risk of the hazard. Line managers notified.
- L - Low risk:** Continue work, manage by routine procedures