



# What Happened to Mary-Anne?

TECHNICAL RIDER AND SHOW INFORMATION PACK 2025

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## COMPANY LIST & CONTACTS

Brady Peeti Producer, Writer, Performer	0274202346
Ben Henson-Kilby Director	02102414355
Te Huamanuka Luiten-Apirana Producer	0273405834
Renee Wiki Stage and Production Manager	02108508046
Bekky Boyce Lighting and Set Designer	0277516467
Paige Pomana Audio Engineer	0223180146
Bray Jeffrey Musical Director	0223114028

### 'WHAT HAPPENED TO MARY-ANNE'

"What Happened to Mary-Anne?" is the story of trans woman Mary-Anne and her insatiable adoration for the power of rock. It is electric! It is dramatic! It is loud and sometimes obnoxious! It is dirty and vulgar and everything you want at a rock and roll concert AND MORE!!! Featuring the musical stylings from rock and roll legends throughout history such as Stevie Nicks and Kiss! Audiences will be welcomed to come and fulfil their rock star fantasy as they get caught in Mary-Anne's web.

**What Happened to Mary-Anne has a total running time of 75 min with no interval**  
Lockout required, 5 mins in. Strobe, Haze and Mild coarse language present in show

## SPATIAL DESIGN

### A. OVERVIEW

The set elements for What Happened to Mary-Anne are:

1. Black and White checkered floor (Laminate flooring), secured with dance tape
2. Festoons that will be rigged in the formation of an inverted triangle, with the point being upstage centre of back wall. Please see lighting plan for attachment points. Black sash will hang and connect to Festoon.
3. x2 Floor fans that will be positioned either side off centre
4. wheelchairs
5. A hospital trolley

Image references of set design

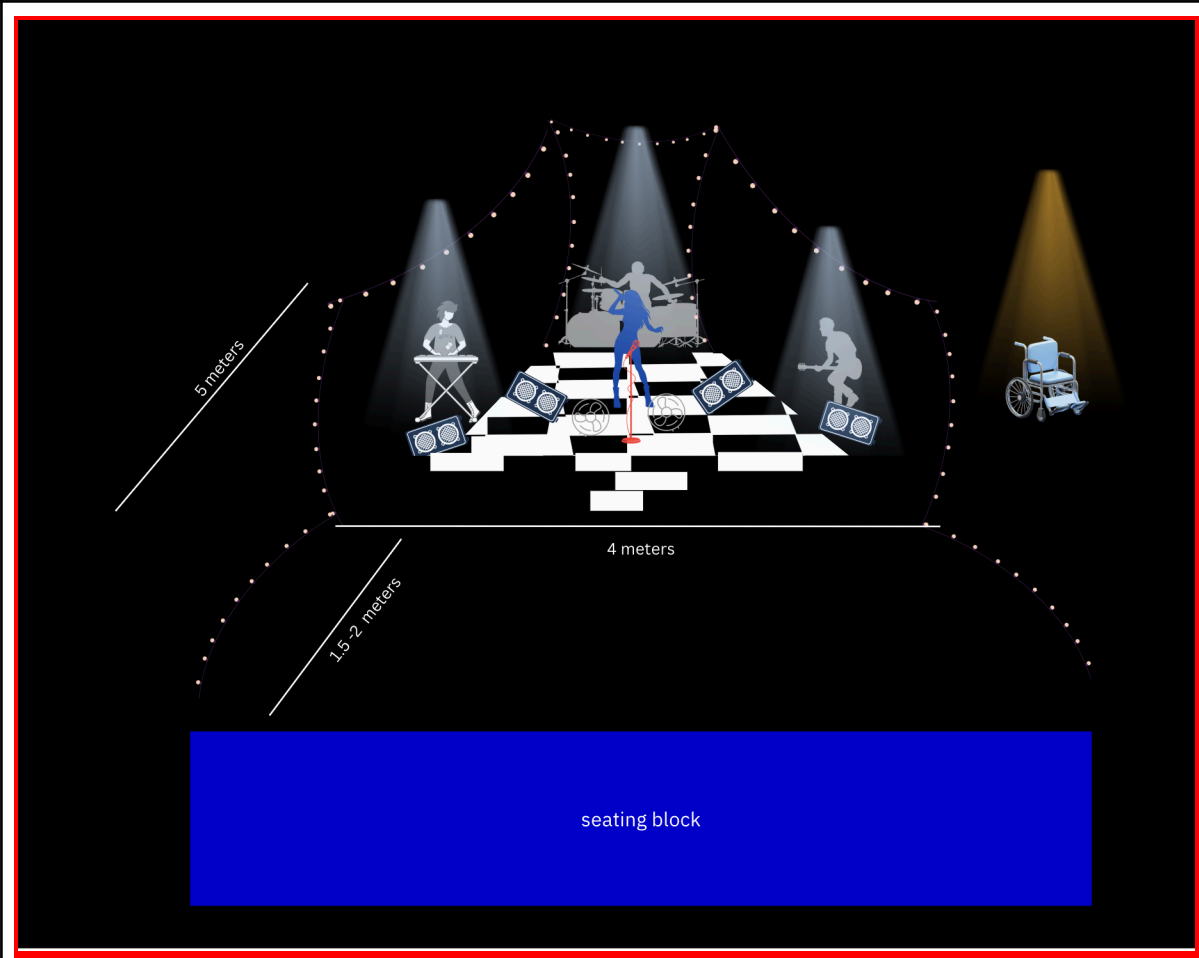


Image one: Set plan



Image two: Black and White Checkered floor



Image three: Fans

## B. OTHER STAGE REQUIREMENTS

1. Company will provide and use a low-fog hazer (position upstage of festoons)
2. We require no wings, black curtains to pan the walls

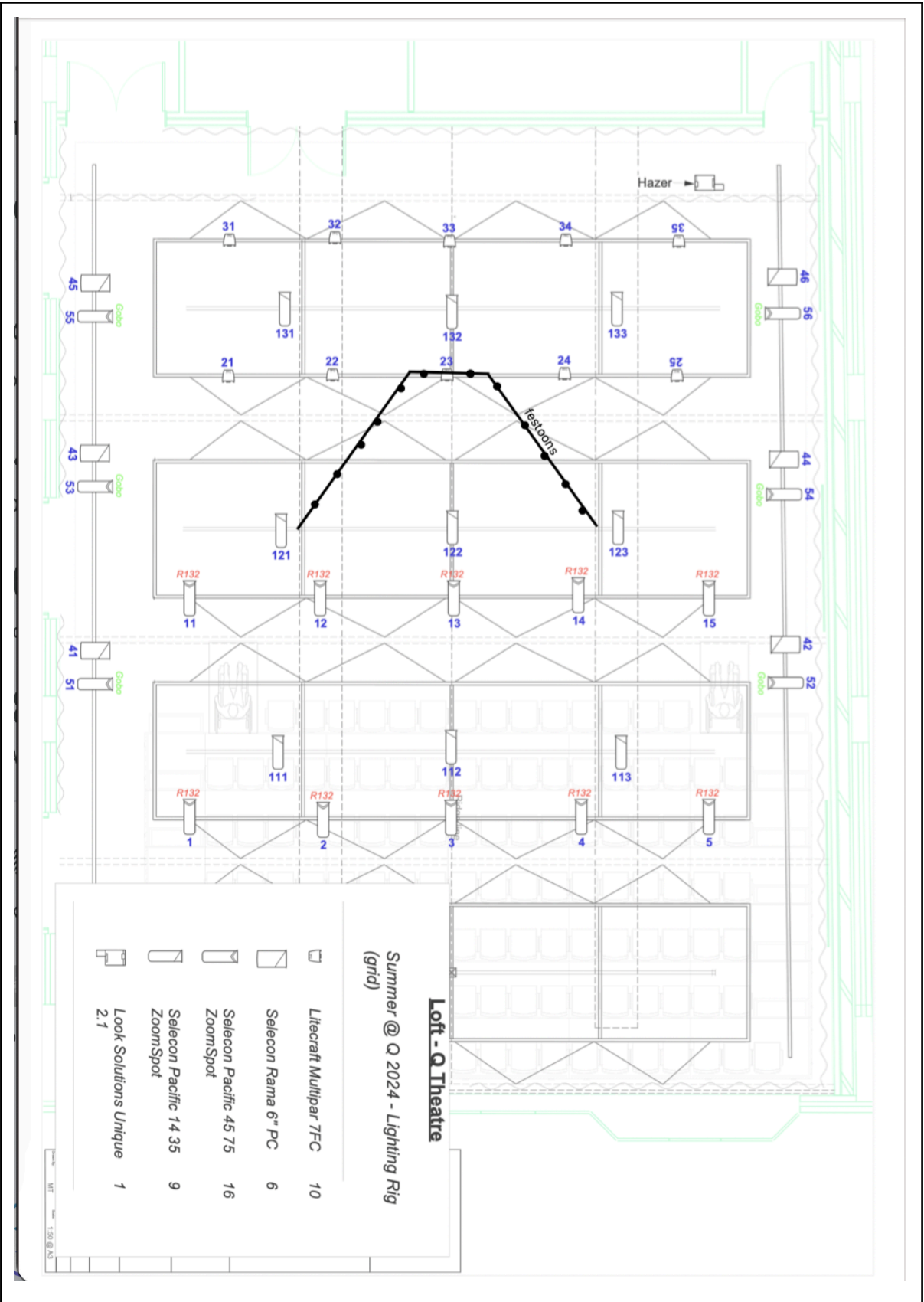
## C. PERFORMANCE SPACE CONSIDERATIONS

The appropriate stage temperature for this show is 21 degrees. The performance venue should be well air-conditioned, well lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with equipment therein contained as specifically described in this document. These facilities shall be clear and in good order at the time of load-in and maintained in good order throughout the engagement. The theatre, including all on-stage and back-stage areas must be secure. A clean and level stage floor is required.

# LIGHTING

## A. OVERVIEW & LIGHTING PLAN

What Happened to Mary-Anne Lighting Designer Bekky Boyce will refocus the festival rig, and Bekky will communicate any further fixtures required with Mark.



## B. LIGHTING FIXTURES

Lighting requirements, subject to minor changes pre-approved by the presenter and LD.

All lighting fixtures must be accessible via grid, ladder or genie provided by the presenter.

1	Festoons	into a dimmable channel
2	Fans x2	into a dimmable channel
3	Unique Hazer	into a dimmable channel

## C. SPECIAL EFFECTS

Unique Hazer & liquid will be used during the show - and positioned upstage centre left

## SOUND

Please contact Paige Pomana for any audio specific questions:

Paige Pomana – [paigepomana@gmail.com](mailto:paigepomana@gmail.com)

All sound will be operated through Qlab.

### A. PA SYSTEM (Q theatre standard set up)

This show utilises a standard PA that provides full front coverage for the audience. Standard PA arrangements should suffice. Subs are required.

2x EV ELX112P Powered 12-inch two-way full-range speakers

1x EV EXL1189 Active 18" Sub Bass Speaker

### B. BAND EQUIPMENT (Musicians to Provide)

Keyboard (Will be PAT tested)

Keyboard Stand

Mainstage Laptop

Electric Bass/Guitar

Bass/Guitar Amp (Will be PAT tested)

Drum Kit

Acoustic Guitar

Tambourine

### C. MICROPHONES

- Venue to provide

Shure Drum Mic Kit (1x PG52, 3x PG56, 1x SM57)

- Company will provide
  - 3 x Mic Stands
  - 3 x Shure SM58s
  - 1 x Shure SM57

**D. MONITORS (Q theatre to provide as additional hireage)**

2 x EV ELX112P Powered 12-inch two-way full-range speakers

**E. CONSOLE: (Q theatre standard set up)**

1 x Yamaha QL1 Digital Sound Console

**F. INPUT LIST:**

Input	Instrument	Mic/DI	Notes
1	Kick	Shure PG52	Q Theatre
2	Snare	Shure PG56	Q Theatre
3	Hat	Shure SM57	Q Theatre
4	Floor Tom	Shure PG56	Q Theatre
5	OH (Left)		Paige to provide - SAE
6	OH (Right)		Paige to provide - SAE
7	Guitar	Shure SM57	Paige to provide - SAE
8	Bass	Shure SM57	Paige to provide - SAE
9	Acoustic Guitar	D.I	Paige to provide - SAE
10	Vox 1	SM58	Brady
11	Vox 2	SM58	Bray
12	Vox 3	SM58	Māia
13	Vox 4	SM58	4th Band Memeber TBC
14	Keys (Left)	Radial ProD2	Paige to Provide
15	Keys (Right)	Radial ProD2	Paige to Provide
156	QLab (Left)	-	Venue Specific

17	QLab (Right)	-	Venue Specific
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## PRESENTER TO PROVIDE

### A. OPERATORS AND CREW

**What Happened to Mary-Anne company will schedule according to the below allocated crew as part of Auckland Pride Elevate. The agreement below:**

- Venue Set Up Labour - Install of general Festival LX rig + LX specials as required, SX set up + masking (3 crew x 8 hours)
- Venue Technician Pack In Day Monday - 12 Hours
- Operator Pack In Day Monday - 12 Hours
- Venue Technician Pack In and Performance Day Tuesday - 8 Hours
- Operator Pack In and Performance Day, Tuesday - 8 Hours
- Each additional Performance Day you have an Operator for 4 hours.

### B. SOUND

Microphones: Shure Drum Mic Kit (1x PG52, 3x PG56, 1x SM57)

Monitors: 2 x EV ELX112P Powered 12-inch two-way full-range speakers (foldbacks Q to provide)

### C. LIGHTING

Bekky will work with and refocus the festival general rig. If in rehearsal it's decided there are specific fixtures required, Bekky will work around the rig and swap/replace fixtures from the current rig. We endeavour to keep within our allocated fixture amount - Bekky will communicate with venue technician any changes as they come up.

### D. HAZE

WHTMA to hire venues unique hazer and liquid

### E. PRODUCTION DESK

A production desk in the centre of the house for tech dress/dress rehearsals. The production desk shall be equipped with comms for communication with the board operator and stage manager and a microphone for communication with the performers.

## F. HEADSET COMMUNICATION

A wireless comms system allowing talk-back communication.

Headsets positioned for the following:

1. Stage Manager
2. Technical Operator

## G. GENERAL

- X2 Trestle tables
- Access to the internet is essential within the dressing room spaces
- Access to private showers, toilets, makeup lights, power and with a functional washing machine and dryer.

## COMPANY TO PROVIDE

- A. All set dressing and props including Fans
- B. Lighting: Festoons
- C. All costumes/wardrobe requirements
- D. Checkered floor and tape/materials for rigging festoons
- E. Show laptop
- F. Production Schedule: see additional attachment

## CONTACT

For any queries related to the information in this technical rider, please contact:

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