

Whelping Box

Branch Nebula, Matt Prest & Clare Britton

Provocative and intelligent, visceral and strange: a breeding ground for wild things, for dogs and gods.



Performers Lee Wilson (L) and Matt Prest (R). Photo: Lucy Parakhina

A long-awaited reminder of how visceral, provocative and intelligent contemporary performance can be.
(Keith Gallasch, RealTime)

“One of the best I’ve ever seen... Mad/brilliant enough to distract from current news... Unforgettable.”
(John Bailey, *The Age* reviewer via Twitter)

Whelping Box is a place to test the body, the performer, and the spectator. It is a place of permission, of what we allow of each other. A breeding ground for wild things, for dogs and gods.

Two performers chain themselves to stakes, to test their limits and strip themselves of civility. With ritual, endurance, dancing and fighting they construct a self-made mythology.

They are your guides, guinea pigs and preachers. They feed on your energy in a series of tasks that form a darkly humorous attempt to transcend the confines of normality.

With the spectators seated around the action inside a 9 x 9 metre wooden box, nothing escapes the eye. Glorified acts of machismo, strange rituals and power games put on display our most primal desires.

An absurd spectacle, carried off with absolute conviction.

ABOUT THE SHOW

A new collaboration between Branch Nebula (Lee Wilson and Mirabelle Wouters), Matt Prest and Clare Britton, *Whelping Box* is a contemporary performance work that blurs the lines between theatre, dance and performance art to explore concepts of self-mythology, machismo and the power that lies in places of powerlessness.

Self-mythology pervades contemporary society. We construct images of ourselves and act out our dreams and ideals to make us feel more powerful in a complex world fragmented by religion, moral codes and questionable ethics. What are we, essentially, underneath it all, and what are we aspiring to, with our attempts at constructing otherness?

The audience enters into a giant whelping box and is seated around the inside, facing in. As at a sporting event, the audience is cast in the role of spectator, but in this intimate and revealing space we are acutely aware of one another's reactions, and they become part of our experience. The proximity of the performers and the extreme physicality of the action at our feet, in the centre, and on the walls of the box behind us, creates a genuine sense of danger; further heightened by the feeling that what we are witnessing is private. This contrast – arena spectacle versus private ritual – gives rise to a voyeuristic sense of unease.

Whelping Box is stripped bare of theatrical artifice, narrative and dialogue, giving the action an authenticity and immediacy that is intensified by the enveloping sound and stage design. Speakers inside the walls of the box accentuate the performers' masculine energy above, and the seating of the audience around the inside effectively turns the box into an acoustic chamber.

Like athletes or shamans, the performers Matt Prest and Lee Wilson perform a series of tasks drawn from dog-training, techno dancing, sport, ancient ritual, Norse mythology, animal behaviour, gladiatorial battles,



glam rock, religion and new age spirituality. Seemingly absurd in their lack of purpose, these tests, games and rituals enable Prest and Wilson to adopt a range of physical and psychological states that are deeply evocative of a dark and restless search for power and meaning.

These tasks are in turn funny, strange and cruel. From being tethered to fixed points and pointlessly lunging at each other, to an

unsettling massage employing a shovel, the threat of violence is ever-present – and we, the audience, are confronted with our own notions of male aggression and competitiveness, of power and powerlessness.

The success of *Whelping Box*, however, is its embrace of the seemingly contradictory aspects of maleness. Sitting alongside this primal aggression is the all-powerful connectedness characteristic of male-bonding: there is an underlying sense of trust in these games and an innate playfulness and humour. The performers push and challenge each other, not to win, but to transcend normality – be it through physical prowess or spiritual enlightenment – or both.

Photo: Heidrun Lohr

PRESENTATION CONTEXT

Whelping Box can be performed in a wide range of spaces, from black box/studio theatres, to halls and warehouse/industrial spaces, of a minimum size approximately 13m x 14m. The performance area is enclosed by a square of rostra, 10m x 10m, with one or two rows of seating around the inside of the square, facing in. Proscenium arch or end-stage configurations would be suitable if the stage is a minimum of 13m x 13m to fit the entire set.

AUDIENCE ADVICE

Performance includes nudity

CREDITS

Co-creators: Clare Britton, Matt Prest,
Lee Wilson, Mirabelle Wouters
Sound Design: Jack Prest Whelping Box
Producer: Harley Stumm – Intimate Spectacle

PERFORMANCE HISTORY

Performance Space, Sydney:
23 October – 3 November, 2012

DOCUMENTATION

5 minute promo: <http://vimeo.com/57439675>
Full-length: <https://vimeo.com/54436867>

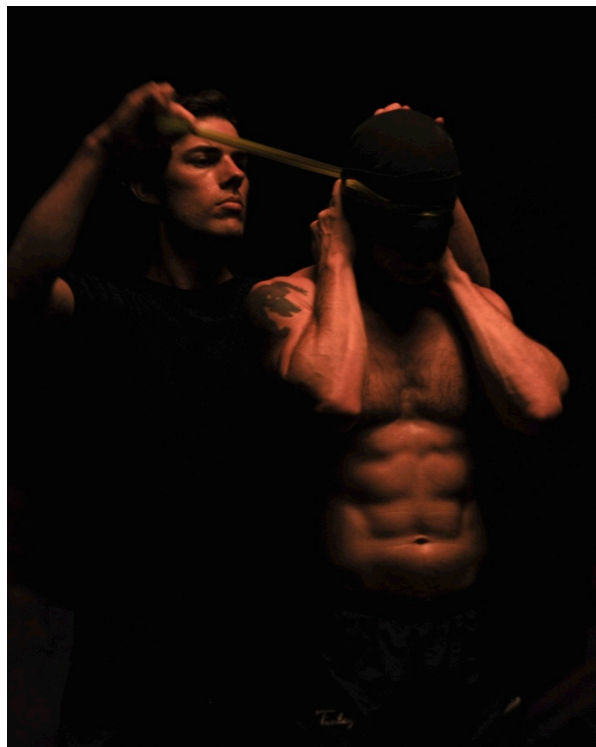


Photo: Heidrun Lohr

ACKNOWLEDGEMENTS

Developed with the support of the Australia Council, the Australian Government's arts funding and advisory body, Performance Space and the Hot House Month In The Country residency program. Branch Nebula is supported by Managing and Producing Services (MAPS) NSW, a joint initiative supported by the Australia Council and Arts NSW. MAPS NSW is managed by Performing Lines.

Logos:



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ABOUT THE ARTISTS

LEE WILSON

Lee has been a major contributor to the independent performance and dance scene for twenty years as a highly regarded performer/actor and director.

Lee works with a range of companies in various roles: performer, choreographer, director, teacher and consultant. These include: Urban Theatre Projects, Stalker Theatre Co, Force Majeure, Shaun Parker Projects, Legs On The Wall, NIDA, Marrugeku Theatre Company, and Acrobat.

In 1998 he co-founded Branch Nebula. Branch Nebula has toured their work all over Australia and internationally to Brazil, Germany, Belgium and Switzerland. The company collaborates with an eclectic bunch of artists, dancers, composers, BMX-ers, skaters, paracourists, B-boys, acrobats and singers, to create challenging contemporary performance.

Recent works include *Whelping Box* (Performance Space 2012), *Concrete and Bone Sessions*, a site-specific project in a skate park (Sydney Festival 2013) and *Sweat*, a large scale performance installation, which premiered at Performance Space in 2010, and toured to Dance Massive (Melbourne 2011) and the In Transit Festival (Berlin 2011). The Helpmann nominated *Paradise City* premiered at the Sydney Opera House (2006) and toured to four festivals in Brazil (2007), and to 11 venues in Australia (Mobile States, 2008). This year Branch Nebula is working on a new work with Carriageworks, Sydney.

MATT PREST

Matt works as a performer and theatre maker. Matt's work draws on his background in live performance and installation art to focus on the experiential possibilities of theatre. Matt holds a Bachelor of Fine Arts in Sculpture, Performance and Installation, from COFA, UNSW.

Matt has presented 2 major multidisciplinary theatre works: *The Tent* which premiered at Next Wave Festival 2008 and toured to Performance Space 2008, Campbelltown Arts Centre 2009, Darwin Festival and Perth Institute of Contemporary Art 2010; and *Hole in the Wall* with Clare Britton, a co-commission between Performance Space, Next Wave Festival and Campbelltown Arts Centre which received a Green Room Award for Best Production Design in 2010. In May 2012 he was awarded a two year Creative Australia Fellowship by the Australia Council.

MIRABELLE WOUTERS

Mirabelle is a set and lighting designer and performer. She is a founding member of Branch Nebula and co-creator with the company on all their works to date.

In 2013 Branch Nebula premiered a site specific work *Concrete And Bone Sessions* at Sydney Festival. In 2012 *Whelping Box* had its premiere season at Performance Space in Sydney. In 2011 Branch Nebula toured their latest work *Sweat* to Berlin and Melbourne. Mirabelle also designed costumes and set for *Buried City* by UTP and Company B (2012 Sydney Festival). She designed the lights and is a performer in Theatre Kantaka's *The Bargain Garden* (Performance Space, 11/2011). In 2010 Mirabelle designed the lights for *Hole In The Wall* by Matt Prest and Clare Britton. She also designed the set and lights for UTP's *The Football Diaries* by Ahilan Ratnamohan and Lee Wilson; and did lights and choreography for *The Hosts: A Masquerade Of Improvising Automatons* an installation by Wade Marynowsky. She was the set designer for UTP's *The Last Highway* in the 2008 Sydney Festival, and for Martin Del Amo's *Never Been This Far Away From Home*.

CLARE BRITTON

Clare is an artist who works to create original, visual theatre. Clare's approach to making theatre is hands on, experimental, intuitive and applies her experience as designer, puppeteer and theatre maker. Clare is Co-Artistic Director and a founding member of My Darling Patricia (2003). Clare has been integral in devising, designing and performing all of My Darling Patricia's productions.

In 2006, Clare received an Australia Council Skills Development grant to study under Philippe Genty at the VCA. Clare has an ongoing collaboration with artist Matt Prest and has co-devising performance/installation works *The Tent* (Next Wave Festival, Live Works Festival, Darwin Festival, PICA) and *Hole in the Wall* (Campbelltown Arts Centre, Next Wave Festival, Performance Space). Clare has recently completed residencies at the Varcoe Foundry in Mount Gambier, Hot House Theatre, Bundanon Artists Trust, Urban Theatre Projects, Campbelltown Arts Centre and The Rex Cramphorn at Sydney University.

JACK PREST

Jack has been working as a producer, sound designer and musician in Sydney for more than 10 years, building an impressive resume that includes shows at the Big Day Out, studio work with KRS-One and rotation on Triple J and RAGE. Jack is currently involved in a solo multimedia art project called Future Love Hangover in which he is reinventing the album for the 21st century, bringing a fine art aesthetic to pop music. Since 2012 he has worked as a producer/engineer at Sydney's Studios 301, Australia's busiest recording, mixing and mastering studio complex. Jack's other theatre work includes the sound design for *The Tent*, featured in the 2008 Next Wave Festival. He also holds a BFA from UNSW, majoring in Photomedia.



Photo: Heidrun Lohr

REVIEWS

IN FULL

More than a dog's life

Realtime 112, Dec 2012 by Keith Gallasch

<http://www.realtimearts.net/article/issue112/10917>

WHELPING BOX, PART OF PERFORMANCE SPACE'S SEXES SEASON, WAS A LONG-AWAITED REMINDER OF HOW VISCERAL, PROVOCATIVE AND INTELLIGENT CONTEMPORARY PERFORMANCE CAN BE.

Two men, heads masked with tightly bound packing tap bound aggressively towards each other, restrained by sprung leashes that pull them back at the point where skulls might crack. This violent image of humans behaving like fighting dogs in training is central to Whelping Box, the creation of Lee Wilson and Mirabelle Wouters of Branch Nebula and fellow contemporary performance makers Matt Prest and Clare Britton, performed by Wilson and Prest with ruthless vigour and wit.

Prior bouts of training include exercises in which one or other of the men is taught to endure pain (a 'massage' with a rusty shovel), to trust his teacher while blindfolded or, critically, not trust at all. The irony is that this all takes place in a large whelping box—a device used for the nurturing of puppies—the audience lining its internal perimeter. Although care seems to be taken, nurture ranks low and our proximity to the performers induces anxiety for them and, at times, ourselves.

The box is cleverly designed to be at once wall, platform and resonant chamber. The two men breach it, running and leaping simian and dog-like around and above us, at one stage naked, thrusting pelvises defiantly at each other, cocking legs as if to mark out territory. The miked box amplifies the thump and skid of bodies, scarily enlarging our sense of their power. The box cannot contain this raw masculine energy which is also clearly cultivated for violence. This tension is a key to the show's dialectical dynamic—a mix of manipulation and exuberance, risk and play, grim comment and literal and quite lateral parody.

Whelping Box commences with Wilson wielding a long pole with a light at its end which Prest puppyishly pursues, running furiously in circles and then finally joining his master in a war-like dance. After the mid-show leap into anarchy, which includes the spraying of biscuit rewards over the audience, a passage ensues in which the men tie themselves to each other with a long twisted strand of clear tape that is bound around waists and thighs (men in the audience reached nervously to safely cup their genitals). A fearsome tug of war follows, actual competition, a display of strength which is almost sculptural in its moments of taut stasis and near snapping point.

The final stage of the show transforms into idiosyncratic mythmaking—fantasies of the masculine self. In an inversion of the opening scene, Prest as a glittering magician with an almost feminine aura leads a feral dandy Wilson with the tip of his bliss-inducing wand, accompanied by a bee-like buzz and a soaring, wordless soprano sound score. But this moment of transcendence is mere respite before the testosterone finally kicks in again and loud, joyful and thankfully harmless chaos ensues.

In its celebration of masculine physicality, Whelping Box breathtakingly delineates the pleasures, pain and contradictions of play, initiation, bonding, competition, risk and self-mythologising. Within a carefully choreographed framework, Wilson and Prest repeatedly push themselves to the limit, testing their bodies in sustained acts of endurance, living out the very condition they have committed to celebrate and critique.

Like the stage design, Jack Prest's sound score is enveloping, eerily punctuating and pumping up the action in a quite non-literal manner. A curious design element is a large illuminated square (like an inverted light

box) hovering over the action, morphing from one colour to another and slowly descending to the floor where it finally appears to take the two men with it. Did it indicate not so much the demise of masculinity per se, but the condition's endurance to the end of light and time? What remains so vividly in my consciousness is Whelping Box's vivid evocation of the complexities of intimate male behaviour (if barely homoerotic) built around physical drive, even at a time when that behaviour can no longer be ascribed to men alone and when the demise of the male of the species is the subject of random sci-fi-ish speculation.

(See [RealTime TV interview with Wilson and Prest, including footage from the show.](#))

MORE REVIEW LINKS

Drum Media, November 2012, Dave Drayton

<http://themusic.com.au/reviews/arts/2012/11/02/whelping-box-dave-drayton/>

Crikey.com, 5 November 2012, Lloyd Bradford Syke

<http://blogs.crikey.com.au/curtaincall/2012/11/05/review-whelping-box-carriageworks-sydney/>

Artshub, 7 November 2012, Miro Sandev

4 stars out of 5

<http://au.artshub.com/au/news-article/-/s/-/whelping-box-192615>

Dandy Review, 27 October 2012

<http://www.dandymagazine.com.au/2012/10/whelping-box-performance-space-thursday-october-25-2012/>



Photo: Heidrun Lohr

TECHNICAL SPECIFICATIONS

PRESENTING TEAM

Performers: 2
Crew: 2
Producer: 1
TOTAL: 5

In addition 3 children will travel with the team.

Child care will be a shared responsibility of the adults in the touring party. Clare and Mirabelle will attend bump in and then alternate the roles of operator and childcare during the show calls.

NUMBER OF PERFORMANCES

Up to 6 in a week that includes travel and bump in.

RUNNING TIME

55 minutes with no interval

LATECOMERS POLICY

No audience members will be admitted to the performance space once the performance has commenced.

WARNINGS

Nudity, loud noise, feathers (bird allergy). There is potential for mess (feathers, dust, nothing dangerous or damaging to clothing) to go over audience members, which may require diplomatic handling by FOH staff.

PERFORMANCE DESCRIPTION

WHELPING BOX is a contemporary performance blurring the lines between theatre, dance and performance art. The audience is seated around the action within a 10m x 10m square pen, a giant whelping box that serves as an arena. There is a sense that the audience and the performers are contained together within the space. The audience see 2 men perform a series of strange, cruel, funny and intriguing tasks that reference or evoke dog-training, techno dancing, sport, ancient ritual, Norse mythology, male-bonding, primal energy, animal behaviour, gladiators, glam rock, new age spirituality and religion.

There are 4 lighting stands located on the outside corners of the box and one big central soft box light on a block system. Sound is a mix of recorded and live sounds. There is no AV element to the show.

REQUIRED PERFORMANCE SPACE:

VENUE

Black box or warehouse/industrial spaces are ideal. Proscenium arch or end-stage configurations would be suitable if the set can be installed on stage with the audience seated inside it.

The audience is seated inside a 10x10m square rostra configuration facing in.

Precise capacity will depend on dimensions of seating, but for 1 row of seating up to 78 seats, for 2 rows approximately 150 seats.

STAGE AREA:

For one row of seating on each of four sides (approx 78 seats) there is a required **15mx15m minimum room size** consisting of:

- Performance area of 9mx9m
- 2m all around performance area for catwalk and one row of seating
- 1m all around rostra for breathing space

For two rows of seating on each of four sides (approx 150 seats) there is a required **17mx17m minimum room size** consisting of:

- Performance area of 9mx9m
- 3m all around performance area for catwalk and two rows of seating
- 1m all around rostra for breathing space

There is some flexibility with the requested breathing space. Rostra could abut a wall on one or two sides but definitely not all.

Height Minimum:

5m to grid

STAGE SURFACE:

Non-raked (i.e. flat) floor surface with no uneven areas. The floor surface should be freshly painted low-sheen or matte black prior to the company arrival.

Whelping Box has a range of moments where seats are dragged around the space, potentially causing minor floor damage. In case of precious floor surfaces, mdf sheets (or similar) should be laid down to protect the floor. In this case these sheets should be taped together with Gaffer tape (Nashua 357 range preferred) or wide PVC tape. In this case the sheets will not require taping down to the existing floor.

SET

The set consists of **18 rostra pieces** at 2.4m(l) x 1.2m(w) x 1m or 1.2m(h) **plus two half-pieces** at 1200(L) x 1200(W) x 1200(H) set up in a square configuration with 2 openings as EXIT and ENTRY points. The top of this rostra is to be clad in untreated plywood. The internal side should also be clad in ply, although Masonite or a similar hard material may also be used. This is to create a suitably resonate space under the rostra which is amplified.

In 2 corners of the square there are free-standing ballast anchor points, created by 2 metal framed boxes loaded with 300Kg weight each.

In addition there is a large soft box light (2000x2000x1500H) rigged centrally above the performance area on a block system.

See attached floor plan for indicative layout (Appendix 1).

Note that non-standard rostra sizes (eg. 2m long x 1m wide) can substitute for the above requirements as long as the minimum performance space is retained. Rostra of 1m height are also acceptable.

Venue to Provide:

- Approved, recent, venue plans with both plan and section views
- A complete blackout of the space is required.
- Enough rostra at 1.2m high to make a 10mx10m internal square.
- Appropriate untreated plywood to clad top of rostra decks (At least 20 sheets)
- Appropriate plywood or similar to clad internal side of square (An additional 20 sheets)
- Plan outlining rostra configuration in venue.
- 80 or 155 Chairs depending on single or double row configuration
- 2 x 300Kg stage weights

Company to Provide:

- All props and costumes required for the performance
- Soft box light
- Corner anchor boxes

LIGHTING

A lighting plan is included in the attached floor-plan.

It is expected that lighting will be operated from an operation desk located adjacent to the performance area.

Note that all audio and rigging needs to be operated from this position as well.

Venue to provide

- A minimum of 24 individual dimmer channels
- 4 x 4.3m Booms with stands
- All required 240V and DMX cabling.

Equipment list:

- 4 x pre-rigged PAR 64 bars of 4 each with:
 - 3 x 240V PAR 64 MFL
 - 1 x 240V PAR 64 NSP
- 5 x 500W single Cyc flood lights

Company to Provide:

- Soft Box with associated rigging
- 1 x Macbook Pro with Lighting software
- USB-DMX box

SOUND

It is expected that sound will be operated from desk located adjacent to the performance area.

Control is a Macbook Pro running Qlab with an Audio Interface.

The following list of equipment is open to negotiation and substitution, within the parameters of a high quality performance sound system. All changes MUST be approved by the Production Manager and Sound Designer before their arrival at the venue.

Venue to provide:

- High quality FOH PA system able to produce 100dB undistorted signal at mix position.
- Speakers 4 x Midrange/Tweeter Combo Speakers plus 2 x double 15" sub woofer preferred. Full Range, dynamic system with emphasis on clarity.
- All appropriate crossovers and drive to suit speaker system.
- Console: minimum 8 channel desk with 4 Aux plus main output.
- Audio Interface
- Microphones: 4 x Small Diaphragm Condenser mics (eg. AKG 451). Each mic is sent to an individual speaker.
- 4 x Mic Stands
- All appropriate XLR and patch cables
- All appropriate rigging to mount speakers as per attached layout (Appendix 1)

Company to Provide:

- Macbook Pro running Qlab

RIGGING

Whelping Box consists of two separately rigged weight-bearing systems – the light box which hangs above the performance space and the two ground-based points the performers strap themselves into.

LIGHT BOX:

The system consists of a pulley system to suspend a big soft box light. It's a block and tackle system for raising and lowering the Light Box and a hand ascender and ground based rigging point near the operating desk for securing the Light Box at different heights.

See the attached plan for an indicative rigging diagram (Appendix 2).

Required Rigging points:

- one point **directly above the middle of the performance area** (50kgs load)
- one point above the operator's desk (50kgs load)
- one point at ground level at the operator's desk (or 100kgs of weight at the ops desk)

Venue to Provide:

- Venue-approved, licensed rigger for light-box installation
- The points specified above
- 3 x appropriate slings and carpet or padding as necessary for rigging points

Company to Provide:

- 1 x 60mm Double Becket Pulley
- 1 x 60mm Triple Pulley
- 1 x Hand Ascendor
- 1 x 60mm Wide Single Alloy Pulley
- 1 x 60mm Single Pulley
- 2 lengths of rope (Blue Water 11.2mm Assaultline)
- 30m for pulley system
- 20m for block and tackle
- 5 x Karabiners
- 2200mm length of scaff pipe
- 90° fixed clamp
- 4 small D-shackles
- 4 slings or FSWR 1000 long
- 4 O-ring scaff clamps

GROUND BASED RIGGING SYSTEM:

The system consists of two free-standing, ground based rigging points, ropes and shoulder harnesses.

Venue to Provide:

- 2 x 300kg weights to fit inside anchor point boxes (800mm x 800mm x 500mm)

Company to Provide:

- Licensed rigger for ground based system (Clare Britton)
- 2 x shoulder harnesses
- 8 x bungee loops
- 2 x ball locking karabiners
- 2 x lengths of 11mm assault-line
- 2 x anchor point boxes with welded lugs for rigging points

WARDROBE

Whelping Box travels with all appropriate costumes, however suitable washing and drying facilities should be provided on-site, particularly in the case of seasons with multiple performances on a single day.

Venue to Provide:

- Suitable washing and drying facilities.

PROPS AND OTHER PERFORMANCE ELEMENTS

Whelping Box contains a number of props and objects used throughout the performance.

The company travels with all of these elements however on occasion (particularly in the case of a longer tour), assistance in locating additional supplies of each element may be sought.

Company to provide:

- 3 rolls of clear packing tape / performance
- 2 big fluffy sticks
- 1 little fluffy stick
- 1 shovel
- 2 oven trays
- 8 pack of arrowroots (per week)
- 1 white polypropylene bag filled with a mixture of sand and crushed arrowroot biscuits
- 1 stack of 4 chairs
- 8 rolls of clear packing take
- 1 big cushion filled with duck down
- 1 aluminium back pack frame
- 2 pairs of scissors
- 3 rolls of electrician's tape
-

Whelping Box causes an amount of mess (feathers etc) that is required to be cleaned post-show by a venue technician. It is estimated this will take a maximum of 40 minutes post-show.

HOSPITALITY RIDER

Given the high-intensity nature of the show, the following is required to maintain the performance standard:

Venue to provide

- 4 x 1 litre bottles of still water per performance/rehearsal, or appropriate access to filtered water
- A light meal **MUST** be provided for the company where there is less than two hours break between shows.

PRODUCTION OFFICE

Ideally a secure room close to the stage would be provided for use as a production office.

Access to the following for the duration of the production would be appreciated:

- Printing
- Internet connection (wireless preferred)

FREIGHT

All freight packs into 1 steel framed, timber clad road case 1m(h) x 1m(w) x 2m(l).

Storage for this road case during the performance season is required.

SHOW CREW

Venue Show Crew:

1 x Venue technician/operator

Whelping Box Show Crew:

Production Manager/Operator (Mirabelle Wouters)

Rigger (Clare Britton)

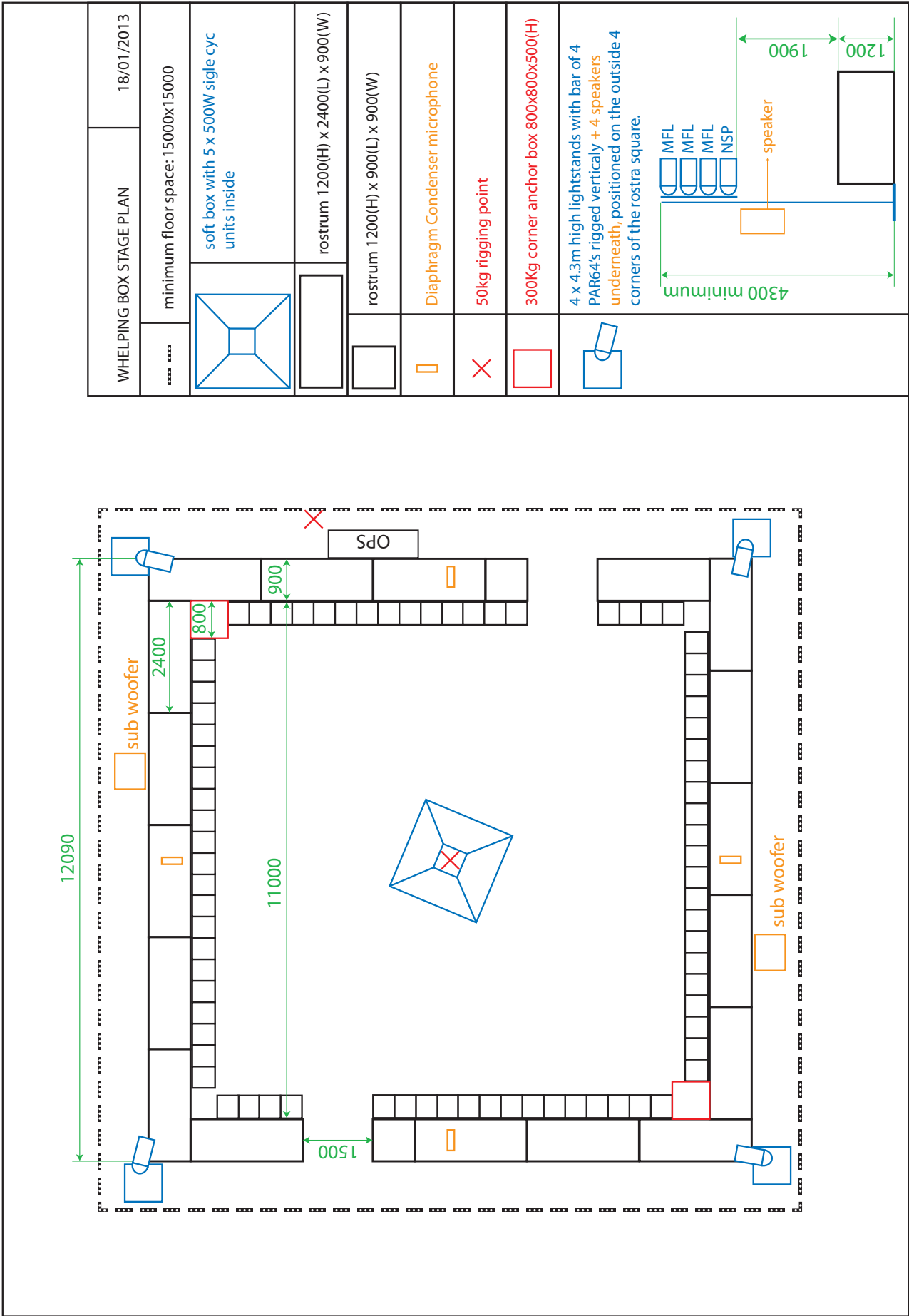
INDICATIVE SCHEDULE:

The following is an indicative schedule based on the performance opening on the first night of any load-in. Note that the first venue in any tour will require an additional day, with the performance opening on the second evening of load-in.

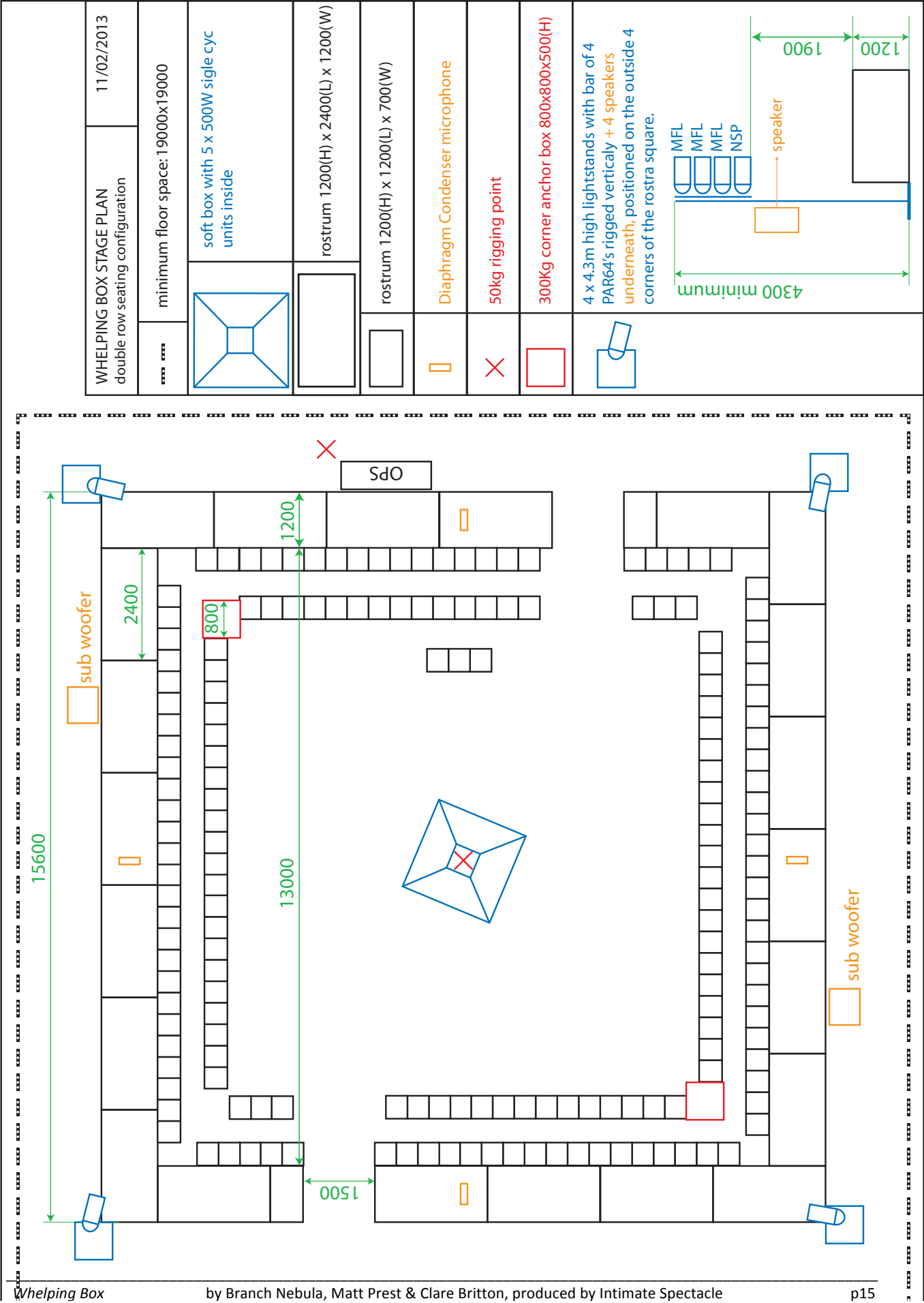
Day One

Time	Department	Activity	Venue Crew Required
0900 – 1300	Set	Layout and secure Rostra Rig Light Box Place weight in stage boxes	4 x Mechanist 1 x Rigger
	Lighting	Rig boom poles Rig Light Box lights Patch lights	3 x Lighting
	Audio	Set up operating position Rig speakers Layout Microphones	2 x Audio
1300 – 1400	Set / Lighting	Lunch	
	Audio	Audio Quiet time	2 x Audio
1400 – 1500	Audio	Lunch	
	Lighting	Focus lights	3 x Lighting
	Set	Layout Chairs	1 x Mechanist
1500 – 1600	ALL	Finish Tech install	3 x Lighting 1 x Audio / Operator 1 x Mechanist
1600 – 1630	ALL	Check Plot	1 x Mechanist 1 x Audio / Operator
1630 – 1800	ALL	Tech Rehearsal	1 x Mechanist 1 x Audio / Operator
1800 – 1900	ALL	Dinner	
1900 – 1945		Warm-up and preset	1 x Audio / Operator
1945 – 2000		Open House	1 x Audio / Operator
2000 – 2100		Opening Performance	1 x Audio / Operator
2100 – 2130	Set	Clean-up and pack-down	1 x Mechanist

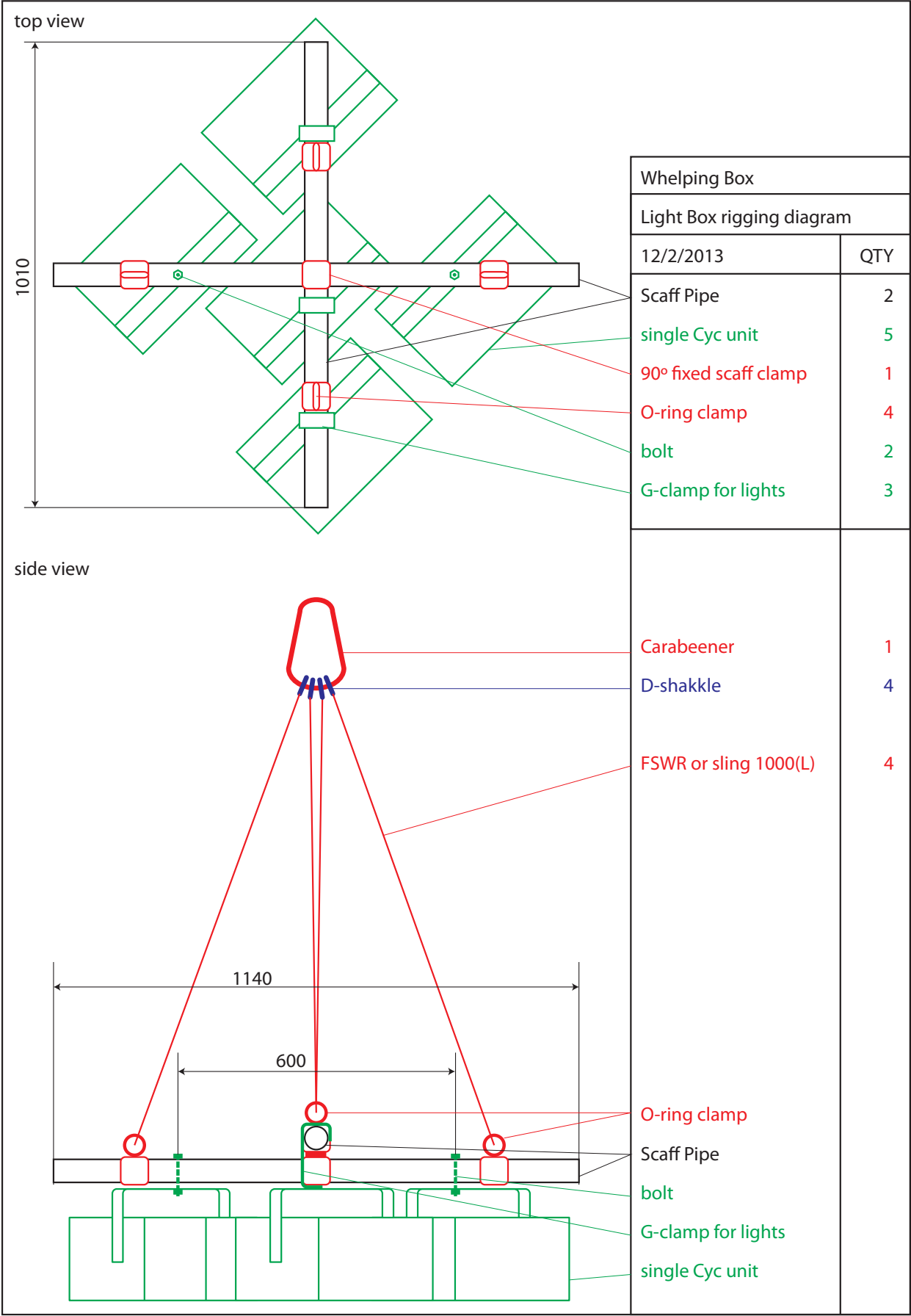
Appendix 1 Single Row Indicative Layout



Dual Row Indicative Layout



Appendix 2 Light Box Layout



Appendix 3
Audio Plan

