



BOUNCE

Inspired by the illustrated books of Stephen Michael King, *Emily Loves to Bounce* is a whimsical blend of physical theatre, illusion, light, music and song.

Boxes move mysteriously. Shadow children fly. Illuminated boxes soar through the air. Amazing ideas are expressed as a stunning display of Chinese lanterns. Multi-coloured balls fall to the strains of Beethoven's Song of Joy.

Bursting with music, sound, imagery and illusion, audiences are drawn into the boundless energy, the effusive exhilaration and the vibrant creativity of childhood.

- Original Performers: Astrid Pill, Jon Bode, Belinda Gehlert, Zoe Barry
- Directors: Dave Brown and Ingrid Voorendt
- Set and Lighting Designer: Geoff Cobham
- Illusionist: Greg Cousins
- Musicians: Zoe Barry and Belinda Gehlert
- Production Manager: Bob Weatherly
- Technical Designer: Jardine
- Provocateur: Lisa Philip-Harbutt

Technical Information Contacts:

Dave Brown, Artistic Director - Patch Theatre
dave@patchtheatre.org.au

Amanda Jones - General Manager
Belinda McQueen – General Manager
Level 1, Lion Arts Centre
Cnr Morphett St & North Tce
ADELAIDE SA 5000
Ph: 61 8 8218 8407
Fax: 61 8 8410 6798
www.patchtheatre.org.au
amanda@patchtheatre.org.au
belinda@patchtheatre.org.au

Bob Weatherly – Production Manager
Ph 0428 251201
bweatherly@internode.on.net

TECHNICAL DETAILS

FACILITIES

- We appreciate the use of a laundry with washer, dryer, iron & ironing board to maintain the costumes.
- We require 2 dressing rooms with 3 female and 1 male cast members.
- We appreciate the use of a green room for tea and coffee facilities plus bottled water.

SCHEDULES

Bump in

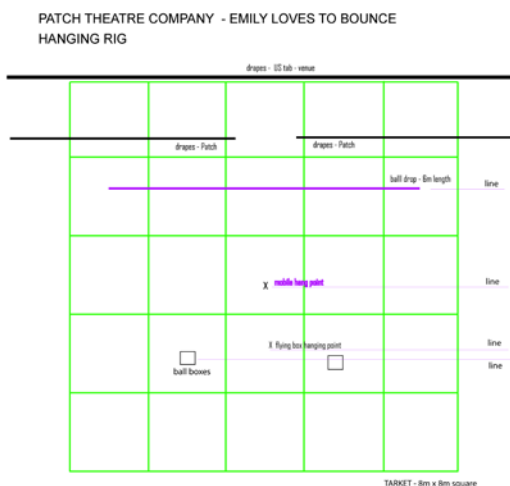
- Unpacking/assembly/setup (may include a LX rig) 2 hr
- Check pre-rig and focus lights, Lighting plot adjustment 3 hr
- Tech rehearsal 1 hr
- IE. normally a day from 9 am to 4to5 pm with a 1 hr lunch break at 1 pm

Crewing

- Bump-in - 1 x mech at 6 hours: 2 x Lx at 6 hours:
- Show - 1 x Venue Tech
- Bump-out - 2 x mech at 2 hrs: LX to return venue rig

SET & STAGING

- The most desirable venue has the audience directly in front of the stage.
- Performance stage size is 8m x 8m. which is covered in black tarket we supply. We need wing space for movement of props. The props consist of coreflute boxes in three sizes and balls.
- We use an all black stage enclosure with side masking to the edge of the tarket, and the venues upstage black tab.
- We use upstage black drapes, supplied by Patch, 1m in from last tarket strip, with an opening at centre. This will need to be hung as part of the rig from a bar. It has ties.
- There is a connection to one of the fly bars, stage centre, normally between LX 1 and LX 2. This allows a “flying box” to be lowered in and then out again. This is operated via a pulley system that needs attachment at floor level. This fly bar will need be to be secured so it doesn’t swing with the box movement.
- We have a line system thru pulleys to centre stage, to attach a mobile, on which we hang paper lanterns that light up using an LED powered by 9v Battery. This runs to prompt side. This will normally be between LX 2 and LX 3.
- We have a sling that contains small plastic balls– attached to a bar with lighting clamps, This is attached by lines thru pulleys to prompt side, so in the last scene it is triggered to release the balls in a shower. This will normally be between LX3 and LX 4. We also have 2 plastic boxes on a line between LX1 & LX2 similarly triggered to release balls.
- We need access to the auditorium floor via treads, preferably on prompt side, as a small number of audience members come on stage during the show and are part of the show.
- We also invite a small number of audience members on stage at the completion of the show to help in the clean up of 1200 balls on the floor.



SOUND

- A notebook with connection to a small sound desk, supplied by Patch will be with the Patch technician in the biobox, and patched through to venues FOH system for pre and post show recorded music.
- We may use in large venues, 4x headset microphones, supplied by Patch and operated through the venues FOH system (operated by a Patch technician)
- We need Headset coms SM to LX operator

LIGHTING

We tour:-

- our own lighting desk (Notebook) running PCStage - (Need connection to DMX) operated by a Patch technician in the biobox.
- front floor lighting using mini fresnels in boxes (7)
- A Rosco I-CUE lamp - need **connection to DMX** on a bar in the correct position between the upstage drapes, plus a dimmer point for the Pacific we tour with, and power for the I-Cue.
<http://www.rosco.com/australia/lightingequipment/icue.asp>
- Swinging box & Linnenbach Lighting box (both 12 v)
- Upstage 2k Fresnel on a moving platform for shadow effects
- A Unique hazer on floor level prompt needing **connection to DMX**

We need:-

- 48 x 2.4K dimmer channels
- DMX 512
- 15 floor circuits
- 16 x 1k fresnels or similar for backlighting in the rig
- 8 x 1kw zoom profile medium degrees on H stands for sidelighting – (or similar)
- **21 x 500w or 650w profiles the same type (we will travel with 21 P23's if the venue doesn't have these in stock – if so will need the rig to be cleared so we can rig as part of the bump in – WE PREFER TO USE OUR P23 STOCK**
- Some venues have preferred to **keep their LX 1 & 2 bars intact**, fly them out of the way and **rig adjacent bars with the 5 connections** necessary – This obviously saves time in both the prerig and the returning to standard. We encourage venues to adopt this strategy.
- Pre-rig required – specific full documentation will be supplied for each venue

The design concept is for the LX rig to appear as a ceiling to the tarket floor. To do this we need the LX bars stripped of all lamps except those in the rig, and dead hung 6m above the floor.

In venues with a deep forestage, we will use FOH bar #1 OR the orchestra bar to hang our first row of P23 OR use the venues 1.2K profiles (or similar) if the distance is an issue.



LIGHTING SCHEDULE

FADER	LAMP - DESCRIPTION – POSITION	COLOR	PLUG	DIMMER
1	Profile - Square - Row 1 A			
2	Profile - Square - Row 1 B			
3	Profile - Square - Row 1 C			
4	Profile - Square - Row 1 D			
5	Profile - Square - Row 1 E			
6	Profile - Square - Row 2 A			
7	Profile - Square - Row 2 B			
8	Profile - Square - Row 2 C			
9	Profile - Square - Row 2 D			
10	Profile - Square - Row 2 E			
11	Profile - Square - Row 3 A			
12	Profile - Square - Row 3 B			
13	Profile - Square - Row 3 C			
14	Profile - Square - Row 3 D			
15	Profile - Square - Row 3 E			
16	Profile - Square - Row 4 A			
17	Profile - Square - Row 4 B			
18	Profile - Square - Row 4 C			
19	Profile - Square - Row 4 D			
20	Profile - Square - Row 4 E			
52	Profile - Square - Row 5C			
21	Side - floor DS OP			
22	Side - floor DS P			
23	Side - floor DSC OP			
24	Side - floor DSC P			
25	Side - floor USC OP			
26	Side - floor USC P			
27	Side - floor US OP			
28	Side - floor US P			
29	Backlite - pair - LX 4	L197		
30	Backlite - pair - LX 4	L197		
31	Backlite - pair - LX 3	L197		
32	Backlite - pair - LX 3	L197		
33	Backlite - pair - LX 4	L241		
34	Backlite - pair - LX 4	L241		
35	Backlite - pair - LX 3	L241		
36	Backlite - pair - LX 3	L241		
37	DS Floor - footlite MiniF C			
38	DS Floor - footlite MiniF OP			
39	DS Floor - footlite MiniF P			
40	DS Floor - footlite MiniF - 4x			
41	Profile – with Rosco I-CUE			
42	DMX control mirror			
43	DMX control mirror			
44	DMX control mirror			
45	DMX control mirror			
46	Linnenbach Shadow Box – 12 volt			
47	Rear Floor 2K Fresnel - shadow			
48	Swinging box – 12 volt			

PATCH THEATRE COMPANY
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LX RIG - ABOVE STAGE

1m grid lines

