



MARGARET
JENKINS
DANCE
COMPANY
EST. 1973

SKIES CALLING SKIES FALLING
PRODUCTION COVER LETTER

Dear Host,

Attached is our full tech-rider, our needs for presenting this work. **However, we want to emphasize there is much flexibility within those needs and we are open to discussing how this work could be presented in your venue.**

It was originally performed in a space that was 55'6" x 26' (~17 meters x 8 meters). It can be performed in a space less wide, but we would need the minimum depth of 26' or 8 meters. We would be able to consider performance spaces as small as 39' x 26' (12m x 8m).

In addition to relatively standard and modest lighting and sound needs, the show also utilizes projections throughout, on two surfaces. This can either be achieved with two large venue style projectors or with a combination of smaller size projectors.

The video surfaces (as seen in the Vimeo video link) are a rear surface and a floor surface. The original surfaces were 46' x 20' (14m x 6m) for the rear and 46' x 26' (14m x 8m) for the floor. The video can be resized to different dimensions of projection surface and we can and will adapt based on the full performance area that is available.

The rear surface area should either be a suitable cyclorama, screen, or rear wall of the venue. It is preferred that the surface be grey, but we will consider white or other colors suitable for projection. The floor surface should be marley as specified in the attached technical rider and is preferred grey, but we will also consider other suitable colors. It is important that both surfaces be similar colors and as close in tone to each other as possible.

It is important to note that in order for a single projector to cover the full floor surface, the venue must have a high ceiling and a way to install the projector. Exact dimensions will have to be determined on a case by case basis, but for a floor surface area of 46' x 26' (14m x 8m), the projector must be mounted above 37' or 11.25 meters. Lower ceilings will require multiple projectors to cover the floor surface.

Please review the attached technical rider for more specific technical needs of this production, but **keep in mind that we are quite willing to consider adapting those needs so that we can have a successful production at your venue.**

Thank you for your consideration,

Margaret Jenkins



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SKIES CALLING SKIES FALLING
TECHNICAL RIDER

MJDC Office

507 Polk Street
Suite 320
San Francisco, CA 94102
Tel: 415.861.3940
Fax: 415.861.3872

Margaret Jenkins – Artistic Director
mj@mjdc.org

Ross Cantor – Executive Assistant
ross@mjdc.org

Adam Smith – Company Manager
adam@mjdc.org

Kathy Rose – Production Manager
Kathleenrose39@gmail.com

Description

Skies Calling Skies Falling uses the physical, emotional and intellectual embodiment of the state of shock as its central metaphor. *Skies Calling Skies Falling* is comprised of dance, narrative shards, a musical landscape of both found and composed elements, and drone-video of the Company, creating an explosive, questioning, kinetic and hopeful landscape.

Video artists Hi-Jin Kang Hodge and David Hodge have filmed the Company, in the open space of an industrial granary, with a drone hovering and darting from 200-400 feet above the ground. The aerial images create the sense of a distant, perhaps abandoned city. The video is projected onto the floor and back wall of the Performance Space and form the prologue as well as the visual landscape to *Skies Calling Skies Falling*.

“*Skies Calling Skies Falling* is responsive to the special emotional, social and political times in which we find ourselves. We ask ourselves how to navigate this quite vertiginous new reality, how to propose and create a sense of hope while continuing to resist” - Artistic Director Margaret Jenkins.

Choreographer – Margaret Jenkins

Composer – Thomas Carnacki

Artistic Advisor, Text and Narrative Structure – Michael Palmer

Video/Projection Design – Hi-Jin Kang Hodge and David Hodge

Lighting Design – David Robertson

Costume Design – Mary Domenico



The Following is a list of equipment and conditions MJDC will require presenters to provide. Each performance situation is unique and therefore all aspects below and all hospitality, travel and lodging needs should be discussed in advance with Company's representatives.

1. PERFORMING SPACE REQUIREMENTS

- A clean, flat, and level dance area of at least 44' wide by 26' deep (13.4 by 7.9 meters)
- Stage Floor- Wooden, Sprung if possible
- Dance Floor- Grey Vinyl covering entire dance area
- Operating Positions at Front of House must have enough space for Stage Manager, Lighting Operator, Audio Operator and Projectionist with sufficient running light at each position

2. GENERAL

- Length of piece is approximately 53 minutes
- MJDC with 11 Staff: 1 Choreographer, 7 Dancers, 1 Production Stage Manager/Lighting Director, 1 Projection Programmer/Operator, 1 Company Manager
- A separate studio or stage time must be allocated for Dancer Warm Up

3. SAMPLE CREW & SCHEDULE- Can be negotiated

- **Local Load In & Out Crew:** 2 Stage Carpenters, Master Electrician plus 4 Electricians, Head Audio plus 1 Extra Audio, 2 Video Installation Crew
- **Local Show Running Crew:** Lighting Operator, Audio Operator, Wardrobe

Pre-hang of the Lighting Plot is Optimal

On Arrival (if possible)

- **2 Hours:** Choreographer & Production Staff Advance visit of the performance space

Day One: Load In

- **8-10 hours:** Load in and installation, Lighting Focus, Hang Projectors *Ideally, Lighting and Projection calls should be staggered so work in darkness can happen
- **2-4 Hours:** Tech Piece

Day Two: Dress Rehearsal & Performance

- **1-2 Hours** Tech Notes
- **3 Hours** Dress Rehearsal
- **2 hours:** Dancer warm-up and Space Preparation
- **2 hours:** Performance
- **3-4 Hours** LOAD-OUT immediately following performance



4. PROJECTION NEEDS *MJDC brings Playback laptop

- 2 Panasonic PT-DZ21KU HD DLP Projector
- 2 Panasonic SD 1.5-2.0/HD 1.4-1.8 Lens (ET-D75LE1)
- Adequate Mounts, Power and Control Cable, Safety cable

5. LIGHTING NEEDS

- MJDC will provide a custom light plot for the venue. Every effort will be made to use the venue's existing lighting inventory as much as possible. However, should the venue's lighting inventory be deemed insufficient for the design, the presenter shall provide the necessary instrumentation as required by the lighting design.
- Lighting requirements to be supplied by the presenter include:
 - TYPICAL INSTRUMENT INVENTORY:
 - (4) ETC Source-4 ERS 14° 750w
 - (10) ETC Source-4 ERS 19° 750w
 - (12) TC Source-4 ERS 26° 750w
 - (11) ETC Source-4 ERS 36° 750w
 - (2) ETC Source-4 ERS 50° 750w
 - (2) ETC Source-4 ERS 70° 750w
 - (6) ETC Source-4 Par MFL 750w
 - (24) 8" Fresnel 2kw
 - (24-32) PAR 64 MFL 1kw (booms)
 - (6-8) 8' Lighting Booms. Exact count is determined by dance area dimensions on a venue by venue basis. Exact number of booms determines number of PAR 64 MFL units as specified above.
 - TYPICAL GEL & EXPENDABLES TO BE SUPPLIED BY PRESENTER:
 - (1) New/Unused 12" roll of BlackWrap, Cinefoil, or equivalent.
 - All gel as specified by lighting plot. Plot calls for the following gels and frost: G850, G872, L200, L201, L203, L789, R362, R70, R119, R132.
 - Enough Power for the included Sample Package
 - Enough Cable and Safety Cables for Sample Package
 - Gene Lifts and/or Ladders to focus



6. AUDIO NEEDS

- Dedicated Power
- Wireless Hand-held Stage Mic for Show Pre and Post Show Announcements
- Standard PA with subwoofer and Stage Monitors
- A 1/8"/3.5mm/mini input jack (typical of iPods and computers) will be required for connecting the Company Sound Playback Laptop to the house sound system.
- Minimum 12 Channel Mixer
- Headsets: 4 for Stage Manager and Operator. 2 at Tech Table for Technical Rehearsals

7. WARDROBE NEEDS: 2 Costume Racks, 1 Washer /Dryer, 1 Steamer or Iron/Ironing Board

8. DRESSING ROOM REQUIREMENTS:

- The dressing areas shall be made accessible for the Company at least two (2) hours prior to any performance or rehearsal
- A minimum of two (2), clean, well-lit dressing areas large enough to comfortably accommodate 7 dancers, with sufficient areas to place and change costumes and offering adequate privacy. Preferably with carpeted area for stretching.
- Hot and cold running water
- Drinking Water and Tissues
- Designated dressing areas must be private and sufficiently out of the way of the general audience areas so as not to have a concern for dancer safety or privacy. They should also be within a practical distance from designated performance areas and have close access to restrooms.

9. HOSPITALITY/CATERING: To Be Negotiated.