

Pillow Talk

An essay on dreaming



5143, St-Laurent blvd, 3rd floor
Montreal (Quebec) H2T 1R9,
Canada

T. : (+1) 514 270 1050

www.dulci-langfelder.org



MENU : Dulcinea

Pillow Talk

Press

Parallel activities

Technical rider

ABOUT DULCINEA LANGFELDER



BIOGRAPHY

Born in New York, Dulcinea Langfelder studied dance, mostly with Paul Sanasardo, theatre with Eugenio Barba and Yoshi Oida, and mime with Étienne Decroux. She taught herself the basics of film animation by making flipbooks, and she learned to sing on the streets of Paris.

The artist moved to Montreal in 1978 and joined the Omnibus troupe, and later on Carbone 14. She founded her company in 1985, creating multidisciplinary works that have toured throughout North and South Americas, Europe, Asia and Africa. Her works, translated and performed in eight languages, have won the hearts and minds of many, as well as various awards.

Enjoying her artistic liberty, the artist has also worked in theatre, cinema, circus, music and musical theatre as choreographer and/or actress. Dulcinea Langfelder's versatility and her inspired performances garnered her «Personality of the Year», an honor given by the major Montreal daily, *La Presse*, in 1990. The company's most recent work, *Dulcinea's Lament*, was named among the best productions in 2008 (also by *La Presse*).

Europe representation (*Victoria* only)



Créadiffusion
Jean-Pierre Créance
38 rue Dunois, 75013 Paris, FRANCE
T : +33 1 53 61 16 76
E-mail : jp.creance@creadiffusion.net
Website : www.creadiffusion.net



COMPANY

Dulcinea Langfelder & Co. exists to create and to perform works that break disciplinary and cultural barriers. In order to touch our audience with the content of the work, the form is as varied and unpredictable as the human spirit. In this way, acting, singing, puppetry and interaction with projected imagery joins the art of movement, in surprising ways. Dulcinea Langfelder & Co. has produced the following works: *Pillow Talk, an essay on dreaming* (in creation), *Dulcinea's Lament* (2008), *Victoria* (1999), *Portrait of a Woman with a Suitcase* (1994), *Hockey! O.K.?* (1990), *The Lady Next Door* (1989) and *Vicious Circle* (1986). The company is committed to help making the world a better place.



Our company is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Conseil des arts de Montréal.

Americas and Asia representation

JOHN Lambert & ASSOC, INC.

John Lambert
2141 bd St-Joseph Est
Montreal, Quebec, H2H 1E6, CANADA
T : + 1 514 982 6825
E-mail : info@johnlambert.ca
Website : www.johnlambert.ca

ABOUT PILLOW TALK



I've always known that dreaming is what guides my work, my imagination, my thinking... and most likely everyone else's. But actually treating the subject of dreams on stage is challenging. How can I make my study meaningful to an audience without undermining the true nature of dreaming? Why bother?

Everyone dreams, even if we don't remember doing so. Every artist is inspired by dreams, even if they are not aware of it - and aren't we all artists during the night? Dreaming keeps us sane and healthy. But... why do we need to tell ourselves crazy stories every night in order to survive?

Pillow Talk will be rooted in a collection of actual dreams, recorded half-asleep with the captivating middle-of-the-night voice that speaks to the zone between our conscious and unconscious selves. The more I explore my own dreams, as well as other documentation, the more I believe that dreaming is at the heart of our capacity to think, to feel, to judge, to remember... and to survive.

Curious to better understand this elusive human activity, I've begun researching the subject by "interpreting" my own night-time adventures on stage (in a work-in-progress presented in September 2013).

This first phase of the work will certainly develop a great deal and could take many directions, but will maintain a very intimate tone. Dreaming is utterly personal, albeit universal. I've learned from experience that when I open myself to the world, the world joins me in a common bond.

My aim is to learn more about dreaming and to add my own insights into a subject that we know very little about. My hope is that audiences will go home and have rich and memorable dreams.

Dulcinea Langfelder



REVIEWS



Presentation of a work-in-progress at the Festival Quartiers Danses (Montreal, 2013)

"The evening began with *Pillow Talk, an essay on dreaming*, by Dulcinea Langfelder – a playful and colorful multi-disciplinary work. As the title indicates, the piece treats the universal subject of dreaming, taken on by the artist in a most lively and dazzling way. How do you consciously bring the unconscious to an audience? Ultra expressive, Langfelder plunges into an exploration of her own dreams, which, rather than analyze, she interprets on stage, with lightness and gaiety. . ."

Émilie Plante, *La Pieuvre*

Video excerpts.

- 5 minutes: <http://vimeo.com/84728447>
- 20 minutes: <http://vimeo.com/83496175>



PARALLEL ACTIVITIES



ARTISTIC WORKSHOP

Authenticity on stage: acting with the whole body

[For professionals OR non-professionals] Inspired by some of Dulcinea's favourite teachers, such as Étienne Decroux, Yoshi Oida, Min Tanaka, Hideyuki Yano and Pol Pelletier, this workshop is designed to help artists trained in movement to act, and/or to help actors better use their bodies on stage. It is also open to other artists (sculptors, videographers, directors, etc.). Objectives:

- discover the enormous 'orchestra' which is the human body, and how the actor can conduct it on stage,
- develop credibility, authenticity and stage presence, no matter how stylized the level of playing,
- control the character in its physical interpretation.

Required: space of minimum 10x10 meters and a DVD player



ARTISTIC AND TECHNICAL CO-CREATION WORKSHOP

[For professionals OR non-professionals] Dulcinea's artistic workshop can be combined with a workshop in stage technique led by Vincent Santes (technical director of the company).

The aim of these coordinated workshops is to foster a mutual appreciation of the two essential elements to any performance, in a creation space where interpretation and technique dialogue.

Required: equipped stage (basic lights and sounds)



CONDENSED TECHNICAL RIDER



Crew requirements and schedule: (Touring)

- Pre-hung, drapery and electrical test of lighting instruments
- Setup of black dance including stages sides.
- Setup: 4 hours to focus for lighting and video, 4 hours lights, video and sound levels
- Strike: 2 hours including loading the truck

Masking:

Germans On both sides
Italian 4 pairs of black velour legs (opening 30' / 9,14 m), 4 black velour borders, 1 black velour back curtain on center opening traveller.

Stage floor:

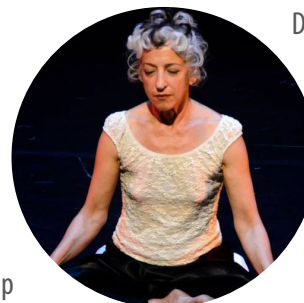
Wooden floor (no cement), even without any rake or trip edges. A dance linoleum floor including both stage sides.

Sound specifications:

- 1 pre-installed 3 or 4 way PA speaker system, adequate to properly fill the house, with subwoofers and appropriate amplifiers.
 - 4 stage monitors, on 4 different mixes with equalization
 - 1 digital console min 24 ip, 8 aux, 3 fx (Yamaha LS-9, M7CL, PM5D)
 - 1 professional cd player with auto-pause(ex: Denon, Marantz)
 - 2 microphones SM-58 with stands
 - 1 XLR Snake (32 lines + returns)
 - 3 Clearcoms stations: at controls, US right & DS left.
 - 1 Wireless microphone systems* including 1 head microphone miniature series (ex: Sennheiser HS2, DPA 4065-FR)
- *NB: In case of unacceptable local frequencies of our own wireless microphone systems.

Minimum stage requirements:

- Width:
Proscenium: 28 feet / 8,5 m minimum
Wall to wall: 48 feet / 14,7 m (38' / 11,6 m minimum)
Height (stage to hanging pipe):
22 feet / 6,7 m (18' / 5,5 m minimum)
Depth (apron to back wall):
34 feet / 10,4m (30' / 9,14 m minimum)
Crossover: at least 3 feet (1m) wide US of last hanging position



Video requirements:

We are completely self-sufficient in this department.

Lighting specifications:

- 72 dimmers of 2.4Kw each
 - 01 lighting programable board 48/96 with working MIDI at sound mixing position
 - 05 Side lighting booms (Lekos 6x9 or 36 degrees - 1 Kw, with gel frames)
 - 06 Gobo holders for Lekos 6x9 or 36 degrees- 1 Kw
 - 01 FOH : 5 x Leko 36 degrés-Type ETC S4-750w
 - 01 Front Lighting / openingbridge : 5 x Leko 36 degrés-Type ETC S4-750w
 - 02 Back lighting: 5 x Fresnels, 1 Kw with barndoors and gel frames
 - 05 Special lighting: Lekos 6x9 or 36 degrees - 1 Kw, with gel frames
 - 02 SideTIP position PAR 64 Medium / CP62- 1 Kw and gel frames
 - 01 Smoke hazer machine (ex MDG Atmosphere, Antari HZ-500)
- We ask for 8 x XLR -3 lines from controls to our 2 video projectors.