



THE HERALD ANGELS
Very best of Edinburgh (2007)



THE LUVVIES
Best performer in Edinburgh (2007)

LE FESTIVAL
DE THÉÂTRE
À L'ASSOMPTION

Coup de coeur du public (2005)



Best Set Design (2000)



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Victoria



MENU :

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[Victoria](#)

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[Technical rider](#)

ABOUT DULCINEA LANGFELDER & CO.



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*).

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.

Europe representation



Créadiffusion
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Americas and Asia representation

JOHN Lambert & ASSOC. INC.

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ABOUT *Victoria*



Imagine accepting that each moment is a chance to start over. Imagine being unhindered by memory. Imagine not being able to think, but only to imagine. It would be a bit like dreaming. And what is it that counts in our dreams? What can we take with us when we die? It's something that aging, and even dementia can't take away. It's the moments of communion that we have known, with creatures, gardens and gods... otherwise known as love.

Our heroine, Victoria, has lost her memory; she's lost her pussycat, she's lost control over her life... and her bladder. She has lost almost everything. Victoria is but a shadow of herself; a character who has forgotten her role, a puppet who adapts and adopts comic and dramatic situations as her imagination dictates. Her wheelchair is also her rocking chair, her prison, her tango partner and her flying chariot.

Living isn't easy and neither is dying, but it is all interlaced with moments of great richness... little victories. Victoria savors every moment. I was glad to find a bit of myself in her. I hope that you will, too.

Dulcinea Langfelder

AWARDS

- Certificate of recognition for the Prix Hommage: "Committed citizen involved in her milieu and having significantly contributed to the betterment of the elder community's well-being, quality of life and participation in Quebec society."
Conseil des Aînés (Council for Elders), Quebec government, 2010
- The Herald Angel and The Luvvie Award for Best performer in physical theatre.
Edinburgh, 2007
- Arti Shock.
Rijnmond, Holland, 2006
- Coup de coeur du public.
Festival de théâtre à l'Assomption, Québec, 2005
- Best Set Design (Ana Cappelluto).
Montreal Critics Award, 2000



PRESS REVIEWS



«Victoria is like a hug that whispers “courage”. (...) it flies a hugely uplifting flag for life, for dreams and for caring.»

[The Herald, Edinburgh \(Scotland\), 2007 \(5 stars out of 5\)](#)

«Theatre that gives us so much to see and to think about, changing our perspective unexpectedly... This is *Victoria*.»

[Le Dauphiné Libéré, Montélimar \(France\), 2014](#)

«In the title role of Victoria, Langfelder’s aging woman with dementia is astonishing. Dancing with her wheelchair and singing Edith Piaf, Langfelder’s ability to combine pathos with genuine raw emotion is remarkable. At moments, turning to the audience or speaking to her own shadow, she is like Chaplin. A tour de force from the Montreal-based performer.»

[Scotland on Sunday, Edinburgh \(Scotland\), 2007 \(4 stars\)](#)

«She is small, she can play the clown as well as touch you to tears. She’s often been compared to Chaplin. Dulcinea Langfelder takes a place apart in the dance-theatre landscape.»

[Le Devoir, Montreal \(Quebec\), 2002](#)

«Langfelder, like a one-woman-band, enjoys travelling between realism, musical theatre and dreamlike fantasy. [...] A rich and well-researched work that invites us to think about the meaning of life.»

[Le Devoir, Montreal \(Quebec\), 1999](#)

«In this work, Dulcinea Langfelder takes on an almost impossible challenge. Her performance proves that there is no human situation that is not accessible to artistic intervention, as long as the artist approaches it with a true offering of herself.»

[Cahiers de théâtre Jeu, Montreal \(Quebec\), 1999](#)

«A cocktail of humor and emotion [...] raising the status of elders by making one of them a heroin.»

[Dernières Nouvelles d'Alsace, Haguenau \(France\), 2014](#)

«Langfelder is luminous in the role of this feisty, mischievous, proud, wise and tragic old lady.»

[La Presse, Montreal \(Quebec\), 2002](#)

«Victoria has lost her memory, but not her zeal for life. She is the personification of vitality, like Langfelder herself.»

[The Globe and Mail \(Canada\), 2001](#)

«A sensitive and moving performance about the ravages of aging. Someone had to dare to take it on... Dulcinea Langfelder did.»

[Le Dauphiné Libéré, Grenoble \(France\), 2000](#)

«Wow. It’s one of those works that you take like a punch: a punch in the gut - a love at first sight... Way beyond merely performing miracles, this complete artist has taken on the task of showing, with infinite nuance and tenderness, the ravages of old age.»

[Journal de Montréal, Montreal \(Quebec\), 1999](#)

«A not-to-be-missed tale of death and dying handled with tenderness, respect and - believe it or not - humour as only DulcineaLangfelder can.»

[The Gazette, Montreal \(Quebec\), 1999](#)

More reviews:

www.dulci-langfelder.org/creations/victoria



ARTS & ENTERTAINMENT

Saint John, New Brunswick, 2000

Victoria is delicate and humourous

By GRANT KERR
Times Globe staff writer

REVIEW

It takes a person with exceptional strength of character, mind and body to tackle the thorny issues of illness, dementia and death.

It's a high-wire act that could see a lesser artist plunge to earth, squashing a few horrified spectators upon impact.

But Dulcinea Langfelder is an artist – and an extraordinary one at that. She works without a net, and not only succeeds with her delicate balance of pathos and humour, but she manages to pull the majority of her audience up there with her, into the wondrous world of *Victoria*.

Victoria, the title character of Langfelder's performance piece – for it can hardly be called a play in the traditional sense – is a 90-year-old woman who has little left in life. Her mind is gone, her cat is dead and it appears she has no family or friends left to comfort her. But she does have her whimsical imagination, which takes her out of the hospital, where she is dying, and onto the theatre stage where she has an audience, friends and admirers. This simple, yet brilliantly effective technique is a central theme throughout the one-and-a-half hour performance. While it's clear the old woman is in an advanced stage of Alzheimer's, her fantasies are very real.

And although her grumpy orderly, played with an understated grace by Eric Gingras, tries to dissuade her flights of fancy, the Friday night Imperial crowd of about 500 knows she is right.

Although *Victoria* is imprisoned by her eroded state of mind and her wheelchair, it is the orderly who is the one truly in captivity. He stalks the stage muttering miserably about his job, about the messes he has to clean up and his own woeful existence.

While he carps and barks, *Victoria* asks him repeatedly, "What are you singing?" All the world is a stage to her and Langfelder plays it beautifully.

Based on an idea by fellow Mont-realer, Charles Fariala, Langfelder developed a character and performance that goes far beyond a normal play. First of all, there is no plot to speak of, but rather a series of scenes that take the audience into different compartments of *Victoria's* brain and her past life. The use of soundtrack, lighting, shadow projections and white hospital curtains, which make up the entirety of the stage set-up, accomplish this superbly. Drawing the curtains a certain way takes the audience into a different part of *Victoria's* dream world. The stage is bare except for the tracks of curtains, which extend from floor to ceiling and clack with that telltale hospital sound.

Ana Cappelluto's set and lighting design, Yves Labelle's shadow videos, Jimmy Lakatos's staging of the videos and Christian Calon's soundtrack all worked wonders in transporting the audience into another dimension. *Victoria* would not work as splendidly as it does without their input.

Those shadows are *Victoria's* friends and confidants but also represent her fantasies, fears and passions. With a bit of video magic, the shadows of *Victoria* and her orderly move independently of their masters, revealing thoughts and feelings one would think would be long-since buried in a woman so frail.

This is *Victoria's* greatest strength, both as a woman and as a performance piece. Never once is the audience played for a sucker. We expect to feel sorry for her but we end up loving her.

How can anyone resist "tea and cookies," even if they are just juice and hospital pills, which *Victoria* serves to the audience herself.

"I wonder if I am going to have enough for everyone," she said, much to the amusement of the 500-strong crowd.

Things disappear when *Victoria* is around; not only pills and juice but



Dulcinea Langfelder plays *Victoria* – a 90-year-old woman who has little left in life – in a performance at the Imperial Theatre on Friday evening.

also her orderly's glasses and his shoes, which she uses for a stunning tap routine.

Langfelder plumbs all her talents to give this dying woman life. She uses her singing, her dancing, her mime and her choreography to great effect. At one point she dances with Gingras and her wheelchair, which becomes an extension of her own body, twisting her tiny but powerful form around the device.

Unfortunately, the unorthodox nature of *Victoria* didn't sit well with everyone. At least seven people walked out before the performance's end, although there was nothing

shocking, profane or base about it.

It was a beautifully told, magnificently performed tour-de-force by a woman who should rightfully be known from coast to coast. Those who saw *Victoria* won't ever forget her. And the next time Dulcinea Langfelder comes up with a piece of theatre, the Imperial should most certainly bring her back.

Victoria was part of the Imperial Theatre's professional series. Although a risky undertaking, my hope is that the Imperial will continue to challenge audiences with works of this nature, that go far beyond mere entertainment. ■

PUBLIC COMMENTS



THANK YOU SO MUCH!
What a magnificent performance!
Some of the best theatre I have
seen in 30 years in North America

Montreal (Quebec), 2000

St-Genis-Pouilly (France), 2014

Sheer, awesome, aching
beauty. I'm so
glad I came. I needed
this.
THX

Montreal (Quebec), 2000

Wow! I am touched to
the core - moved, shaken, and
sad & wistful, but wanting
more of Victoria.
God bless all the
Victorias

St-Louis (Missouri, USA), 2002

Thank you for your humor!
Everyone needs to see your show

Halifax (Canada), 2002

お茶は「ちきり本番」にて

Thank you for the tea.

Tokyo (Japan), 2003

By Far one of
The best Things
That I have ever
Seen in my life!

Halifax (Canada), 2001

Victoria FOR THE HOSPITAL



PARALLEL ACTIVITIES

Throughout our many years of touring, we realized that the people who can most benefit from Victoria couldn't always come to see her at the theater: patients, as well as their families and caregivers. So we decided to try to bring Victoria to them, at various health structures. In order to do so, we propose the **following activities**.

Video presentation

Video presentation of the performance and meeting with the artist at the end of the projection. Depending on the conditions of the venue, excerpts may be performed live. Duration: 1h50.

Conference

An artist's perspective on memory (and memory loss): Art as a way to heal patients... as well as their caregivers.

The artist's account about her learning process when creating the show, about:

- the creative, affective and poetic compensation for cognitive loss that occurs when people are affected by dementia,
- the marginalisation of elders,
- the relationship between patients and caregivers,
- supporting people as they approach the end of their life.

Video excerpts of the performance, followed by a Q&A session, will accompany the presentation. Duration: 1h30.

Round table

Participation in **debates and reflections** about subjects covered in the show with a panel of specialists (gerontologists, neurologists, cultural delegates in hospitals, caregivers, etc.)



Meeting with the artist at the Retirement home La Manoudière France, February 2014



Conference: Elder's Care Through Performing Arts France, March 2014

Required material:

Verified audio-visual equipment (DVD player or compatible computer) and a microphone, depending on the venue.



Medical and paramedical staff

Absolutely inspirational. The world should see your artistic brilliance. (...) Thank you. Play for geriatric staff please!

Anonymous, by e-mail, Notre-Dame University, Indianapolis, November 2004

Caregivers

My mother died of Alzheimer's - I was not only amazed at the dance and acting - I was completely moved. How I wish I could have crawled inside that mind - Maybe you did - Thank you!

Anonymous, Montreal, 2000

Elders

Well, that was the most moving performance I have seen in many years. You put those untalkable, unwordable subjects like fear, death, confusion, death, into images I could recognize and while remaining still a mystery, you made me feel not so alone. Thank you Dulcinea + Eric, for the humanity. Love to you.

Anonymous, Halifax, 2001

I work with physically and handicapped children daily and have never considered a wheelchair beautiful. Thank you for sharing your vision of a wheelchair. What a revelation! What I have come to think as functional has given way to fantasy. For this I am so grateful! Your play was/is brilliant, I felt as though I've been in Oz! Thank you mille fois!

Wendy Harris, Centaur Theatre, Montreal, 2000.

I lost my father the same year you did, Dulcinea, and I miss him very much. He did not have any dementia but my mother does. What I have learned and experienced through 'Victoria' will stay with me in my time ahead with her. Thank you so very much.

Carol Cooke, West Canada, April 2001

Most extraordinary. Brava and Thank you I volunteer for the elderly weekly So your performance was especially poignant for me.

Ed Kelly, Notre-Dame University, Indianapolis, November 2004

«When I first attended a performance of 'Victoria' my feeling was that this show could change things. [...] Zimbabwe has the lowest average life expectancy in the world. Old age is something of an act of defiance. 'Victoria' will be read by Zimbabwean audiences as a statement about survival against the odds and an attitude to life that resonates powerfully with the Festival's theme this year – THE ART OF DETERMINATION.»

Manuel Bagorro, by e-mail, Managing director of HIFA Festival, Zimbabwe, 2009

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



Duration:

85 minutes (no intermission)

Touring staff: 2 artists, 3 technicians and 1 tour manager.

Set-up and specific requirements:

Our technicians must operate the performances. One of our technicians will be assigned as stage manager for any duties required before curtain.

Set-up:

2 to 3 calls of 4 hours to set-up and 1 4-hour call for rehearsal. This can be modified to suit house or union rules. We need full access to stage and equipment at least two hours prior to opening of the house for warm-up and technical checks.



Stage requirements:

Stage width (wall to wall): 40' (12 m.)

Proscenium width: 30' (9,14 m.)

Wings (stage right and left): 10' (3,05 m.)

Depth (edge of apron to back wall): 35' (10,80 m.)

Depth (first hanging position to back wall): 27' (8,40 m.)

Edge of apron to first hanging position: 8' (2,40 m.)

Height (stage to hanging pipe): 18' (5,49 m.)

Crossover: At least 3' (1 m.) wide of last hanging position

These requirements can be reduced under certain circumstances (contact us)

Masking: 5 pairs of black velvet legs, 3 black velvet borders.

Floor: Wooden floor (no cement); We require a dance floor on uneven or damaged surfaces. We provide a white linoleum floor to be laid on top of it.

Lighting requirements:

A lighting plot will be sent at least 1 week prior to arrival date to facilitate pre-hang possibilities. Rigging points for set and masking information will also be included.

- 72 dimmers of 2.4 Kw each
- 01 channel board (with memory for 90 cues and 12 manual submasters)
- 16 Lekos 6 x 9/30 degrees, 1Kw and 6 gobo holders
- 18 Lekos 6 x 12/20 degrees, 1Kw
- 01 Lekos 6 x 16/19 degrees, 1Kw
- 24 Fresnels, 1 Kw with barn doors
- 18 PAR-MED/CP62, 1Kw
- 04 boom stand 12 feet (3,5 meters) high
- 03 boom stand 6 feet (2 meters) high
- 03 floor bases

Sound requirements:

OUR SOUND OPERATOR MUST BE IN THE HOUSE AND NOT IN A CONTROL ROOM. WE ASK THAT THE LIGHTING BOARD ALSO BE SET-UP NEXT TO IT.

- 1 pre installed speaker system (with full-range cabinets, 2 bass bins and appropriate amplifiers)
- 1 mixing console 16/4/2 (ex : Soundcraft Spirit, Yamaha M2000)
- 4 graphic equalizer 31 band, F.O.H. and monitor (ex : GQ1031)
- 1 reverb unit (ex : lxp 15, spx 900)
- 1 compressor 2 channels (ex : aphex 108, dbx 160A)
- 2 stage monitors
- 2 Actives Direct Box
- 1 profesional CD player (ex : Denon, Marantz)
- 3 microphone stands,
- 1 music stand
- 1 Condenser microphone (ex : KM 184)