

# KASSANDRA

production

Management-culture and self-leadership. Blunders on Facebook and official apologies. The demands on us, that we should give optimal performance and be more and more personal in the public space, increases. But are you ready?

## LET'S GET PERSONAL

- a 'motivational workshop'

**LET'S GET PERSONAL** is a satire performance lecture about personal optimizing, radical positioning and collective bedazzlements.

The performance comments the mediated 'performance' society of today, the politicians' use of newspeak and the role of art in the wake of the so called experience economy.

**LET'S GET PERSONAL** is an absurd report from the happiest country in the world, with a personal commentary ranging somewhere between blind angles and clear views – in a fusion of physical gospel and oral pas de deux.

In **LET'S GET PERSONAL**, Annika B. Lewis continues her long-term project of breaking the boundaries of what dance and theatre can be, at the same time examining modern man in a challenging and entertaining way.



IDEA, STAGING & PERFORMANCE:

Annika B. Lewis

DEvised MATERIAL & TEXT:

Annika B. Lewis

MUSIC: Anders Krøyer and Jens Mønsted

LIGHT DESIGN: Morten Ladefoged

SET, VIDEO DESIGN & COSTUME:

Annika B. Lewis

DRAMATURGICAL CONSULTANTS:

Steinunn Knútsdóttir and Thomas Heilesen

PHOTO: Ole Japp / TheArtCom and Freddy Thornberg

**Produced by** Cassandra Production in collaboration with EntréScenen.

**Supported by** Danish Arts Council Committee for the Performing Arts and The Municipality of Aarhus' Culture development fond and Tuborgfondet. Co-produced by Kulturhus Aarhus

THE PRESS WROTE:

**"Let's Get Personal is a darkly funny riff on George Orwell's 1984"** - Washington Times

**"Beyond that the audience were involved in the act, Annika B. Lewis managed to catch the audience' attention with a vivid personality topped with a stain of humour. The whole hall were filled with laughter and a dazzling excitement for, what her next move could be."** – Terpsichore

**"She continues biting us in the hamstrings!"** - Jesper deNeergaard, EntréScenen

**LET'S GET PERSONAL** opened in June 2010, at the international performance festival *DNA* at EntréScenen in Aarhus/Denmark, and toured to Nights of Enlightenments at Copenhagen Museum/Denmark. 2011 at DCAC in Washington DC/USA and Hamner Theatre in Nelson County/USA. 2012 at International Performance Festival in Mainz/Germany and Atalante in Gothenburg/Sweden. 2014 at CPH Stage Festival in Copenhagen/Denmark. 2015 at TheaterProject in Baltimore/US.

**Annika B. Lewis / Cassandra Production** creates topical and relevant contemporary performing arts, in a skewed and subtle way - combining the trivial with the philosophical, pop art with fine art. Annika's works is characterised by a border defying and innovative artistic expression, with predilection for a complex stage language. She works with untraditional and site specific locations, as well as on traditional theatre stages.

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p r o d u c t i o n

## Shortly about the artists behind LET'S GET PERSONAL

### **Idea, concept, director and performer - Annika B. Lewis (S/US/DK):**

Annika is educated at *Larssons TeaterAkademi* in Sweden and at *Istituto di Arte Scenica* in Italy (1987-90) and has a post education from *Scut/Gitis* - the state theatre school in Moscow (2000-02). Additional studies in choreography and dance with various international choreographers and ensembles since 1985. She is working as a international director/choreographer, actress and performance artist, and has been working with, among others, the Danish *Global Stories*, *Neander*, *Club Fisk*, *Boxiganga*, *Exment/Tinbox* and *Bozco*, the Portuguese *João Fiadeiro/Atelier RE.AL*, the Icelandic *LabLoki*, the German *Ludica*, for TV and in various movies, and with the famous Swedish film director *Björn Runge/SVT*.

Annika founded the artist driven platform **Kassandra Production** in 1998 - and within that framework, she has created, staged, directed/choreographed and produced over 25 productions:

*OmniPresence* (2017), *Bliss Point* (2014-15), *Cover Up* (2012), *Year accountant* (2010), *Let's Get Personal* (2010), *BodyBox#1* (2009), *TWIST cabaret* (2009), *EXTASY* (2009), *Life Hacking* (2008), *Full Body Treatment* (2008), *XpositionREVERSE* (2006), *Dancin' Madly Backwards* (2006), *Life Is Fabulous* (2005), *Displacement* (2005), *XpositionLAB* (2004), *My Heart Is Yours* (2004), *Aurora Borealis* (2003), *Delusion* (2003), *The Experiment of Choice/Limbo.03* (2003), *Symposium X* (2002), *Real Time Open Door* (2000), *Real Time Lab* (1999), *A Thorn in the Eye* (1998).

Annika won the Robert Mondavi Winery culture prize in 2007 and received the prestigious working grant from The Danish Arts Council in 2008, 2011, 2014 and 2016. In 2013 she was rewarded a working grant from The Danish Nationalbank's Jubilee foundation.

### **Music – Anders Krøyer (DK):**

Autodidact musician, VJ and video maker.

Anders has been working as professional musician/base guitar player in over 30 years a.o. in the legendary orchestra **Picnic**. He's now also working as a VideoJockey and with visuals with a.o. the orchestras

**Wassabi** and **BaconFlex**.

Anders has been a part of **Kassandra Production's**: *Cover Up* (2012), *Let's Get Personal* (2010), *EXTASY* (2009), *Life Hacking* (2008), *XpositionREVERSE* (2006), *Aurora Borealis* (2003), *Delusion* (2003).

### **Music – Jens Mønsted (DK):**

Jens has been working with TV and film at the Danish **TV STOP**, **TV2**, **Den Danske Filmskole** and **Øst for Paradis**.

Jens is the creator of **Eyefix** – video production, and is musician in the orchestra **Picnic** and the electro-glam orchestra **BaconFlex**.

Jens was a part of the group representing Aarhus at **ArtGenda -02** in Hamburg/Germany and has also created video installations and composed different jingles among others for Danish **TV2/Østjylland**. Jens has been a part of **Kassandra Production's**: *Bliss Point* (2015), *Cover Up* (2012), *Let's Get Personal* (2010), *Life Hacking* (2008), *XpositionREVERSE* (2006), *Dancin' Madly Backwards* (2006), *My Heart Is Yours* (2004), *Aurora Borealis* (2003), *Delusion* (2003), *The experiment of Chose/Limbo.03* (2003), *SymposiumX* (2002), *Real Time Open Door* (2000) and *Real Time LAB* (1999).

### **Light design - Morten Ladefoged (DK):**

Morten is educated at the **Royal Theatre School** in Copenhagen (1997) and has a Bachelor in Dramaturgy from the **Institute for Dramaturgy** at the University of Aarhus (1993).

He has been making light design for among others **Kulturnatten** in Aarhus: *Lys på rådhusårnet*, **Katapult & Café Teatret**: *Dom Over Skrig* (2004).

Morten has been a part of **Kassandra Production's**: *Bliss Point* (2015), *Cover Up* (2012), *Let's Get Personal* (2010), *EXTASY* (2009), *Full Body Treatment*, *Life Hacking* (2008), *XpositionREVERSE*, *Dancin' Madly Backwards* (2006), *Displacement* (2005) and *My Heart Is Yours* (2004).

## LETS GET PERSONAL reviews

### **"Let's Get Personal"**

Annika B. Lewis bills her one-woman show, "Let's Get Personal," as "an absurd report from the happiest country in the world, with a personal commentary ranging somewhere between blind angles and clear views."

Although this country does not exist, Miss Lewis' description of it closely resembles the United States, where success comes from a carefully calculated fusion of self-help, self-promotion and self-deception.

Miss Lewis stars as an insanely chipper productivity expert who, in between politically charged monologues, leads the audience in satirical breathing exercises designed to help them reach their truer, deeper selves (which are, in the end, as gullible as their falser, shallower selves).

With its emphasis on programming people to be orderly and efficient in their personal and professional lives, and its reference to "Newspeak," "Let's Get Personal" is a darkly funny riff on George Orwell's "1984." - **Washington Times, 2011**

### **"Let's get personal"**

Finally it was Annika B. Lewis' turn to capture the audience, which she did with excellence. She is a stage artist, and one must say, that she with the show Let's Get Personal captured the audience right from the start.

Throughout the whole performance, the audience was involved in the act. We were a part of the show and it was presented to us as a game, where there was only one rule: you had to say yes.

Then she talked about boosting our personality, which should take place through three body boxes. With her she had three boxes in three different sizes.

Besides the audience was involved in the act, Annika B. Lewis managed to catch the audience's attention with empathetic personality topped with a splash of humour.

The whole hall was filled with laughter and a quivering excitement about what she could find on as next. When she opened the last - and largest - box, this was equipped with a camera. So when she crawled into it, we could see her on a big screen beside, until she finally was driven away. " - **Terpsichore, Denmark 2010**

### **Artistic leader Boomie Pedersen at Hamner Theatre, Nelson County US, wrote about LET'S GET PERSONAL, 2011:**

*"I can't tell you how many people have mentioned how much they liked your piece, how fresh and different it was! Thank you for bringing it down to the nether regions of Virginia - what a unique opportunity for our audience."*

### **Artistic leader Jesper deNeergaard (DK), theatre EntréScenen, 2010:**

"She continues biting us in the hamstrings!"

### **Rosa Lind (DK), HR consultant Nordea bank, 2014:**

Excellent performance! Annika is absolutely brilliant! She strips us all off, by revealing how we get trapped while running faster and faster in the search for happiness.

**Uffe Elbæk (DK), politician at the Danish Government, recommends 2014:**

"I would love to revisit the performance LET'S GET PERSONAL by Annika B. Lewis. I saw it a few years ago. But I would love to see it again. Because Annika B. Lewis is a bit of a loner on the Danish performance scene.

She has lived in Denmark for nearly 30 years (I think). But she is originally from Sweden, and you can still notice that today. She is capable to view Denmark from another position. An external gaze, who sees right through our national clichés and sometimes bloated self-image. "

# KASSANDRA

production

**Kassandra Production** is an artist driven platform for innovative contemporary performing arts, in the intersection of dance, theatre, media and performance art.

**Kassandra Production** challenges the theatre concepts and creates work is characterised by a strong conceptual and visual outcome - mixing the trivial with the philosophical.

The work is signified by skewed and humorous angles, often with multiple fictional layers and the use of multimedia expressions - in a border defying and complex scenic expression.

**Kassandra Production** explores new performative spaces, places and concepts. Performances has been set up in private apartments, caravans, fairs, old factories, in the media and on the Internet - as well as in traditional theatre spaces.

**Kassandra Production** was founded in 1998 by the striking director/choreographer, actress, and performance artist **Annika B. Lewis**, who is also the artistic director.

**Kassandra Production** has toured, presented performances and worked with collaboration projects in Denmark, Sweden, Norway, Iceland, Finland, Portugal, Italy, Germany, Latvia, the US, Russia, Greece and Belgium.

## THE PRESS:

**"Let's Get Personal is a darkly funny riff on George Orwell's 1984"** - Washington Times

\*\*\*\* **"Like Tears From a Star... It's howling funny and you have surrender long ago to the to dancers... This is one of those novels you hope to find in a collection, so it's possible to get more of this kind from the same hand."** - Byenkalders.dk about Displacement

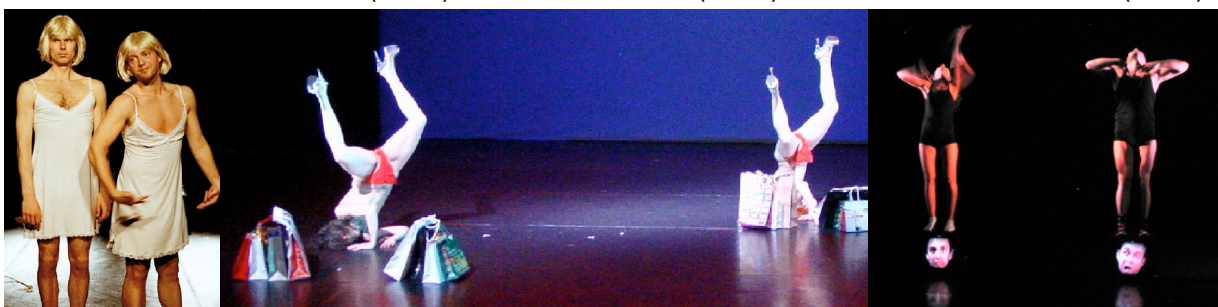
\*\*\*\* **"... a tour de force of sensuality; seduced you lean forward in your chair just for short after get thrown back by laughter. You are both wondered and entertained the whole way through."** – Kultunaut about Full body Treatment

**"It's wonderful, humorous, provoking, where the body is both beautiful and ugly, and functions as a faceted expression in this boarder defying dance performance."**  
– Terpsichore about Life Hacking

\*\*\*\* **"Even if she after two minutes, wet through and shaking by cold, tells us that now the money doesn't last longer...we get value for the money."** - Aarhus Stiftstidende about Life Hacking

## Performances 1998 – 2017:

**OmniPresence** (2017) \* **BLISS POINT** (2015) \* **GLITCH ON THE ROCKS** (2014) \* **SOFA DIALOGS** (2014) \* **COVER UP** (2012) \* **BUBBLE** (2012) \* **YEAR ACCOUNTANCES** (2010) \* **LET'S GET PERSONAL** (2010) \* **BODY BOX#1** (2009) \* **TWIST cabaret** (2009) \* **EXTASY** (2009) \* **FULL BODY TREATMENT** (2008) \* **LIFE HACKING** (2008) \* **XpositionREVERSE** (2006) \* **DANCIN' MADLY BACKWARDS** (2006) \* **LIFE IS FABULOUS** (2005) \* **DISPLACEMENT** (2005) \* **XpositionLAB** (2004) \* **MY HEART IS YOURS** (2004) \* **AURORA BOREALIS** (2003) \* **DELUSION** (2003) \* **The Experiment of choice/LIMBO.03** (2003) \* **Symposium X** (2002) \* **REAL TIME OPEN DOOR** (2000) \* **Real Time LAB** (1999) \* **A THORN IN THE EYE** (1998).



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## Technical specifications for LETS GET PERSONAL

**Performance duration:** Approx 35 min.

**Number of performers on stage:** 1 performer

**Crew for running show:**

Personnel for hanging and filtering the light, setting up the set and technical equipment.  
1 light, video and sound- runner (Kassandra Production)

**The stage:** Floor: minimum 8 x 8 meter & possibilities for total darkness.

**The organizer should obtain:**

Light + PA

1 video - projector + stand

1 table (a "conference"-table approx 2 x 1 meter)

1 podium low 8-10 inches high on wheels (approx 1 x 1 meter)

cables

1 flip chart + paper

2 serving trays

3 cardboard paper-boxes:

(1 in size: length: 23,6 x wide: 23,6 x hight: 19,7 inches + 1 in size: l: 11 x w: 7,9 x h: 7,9 inches +

1 in size: l: 7,5 x w: 3,4 x h: 3,2 inches )

**Light:** See light-plot

**VIDEO:**

1 x video-projector minimum 2000 ANSI lumen

1 BNC cable are to be laid out from camera on backstage to tech-boot and connected to Video-mixer, and 1 BNC cable from Video-mixer to video-projector (alternative VGA cable from computer to video-projector)

**Sound:** 1 x. small PA for music from computer (l+r jack).

**Tech Booth space:** The Video/Music technician needs a table of 1,5m wide by 0,8m deep minimum and a chair.

**Kassandra Production is bringing:**

Props & costumes

1 x Macbook Pro for playing music

1 x wireless surveillance camera

**Time needed for Get in:** Approx 6 hours including tech rehearsal

**Get in:** preferable the day before the performance

**POWER:** 3x32A in Europe

**CONTACT INFO:**




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**Production management and lighting design:** Morten Ladefoged, mobile: (+45) 23 39 06 58, or e-mail: [mail@mortenlys.com](mailto:mail@mortenlys.com)

**Sound and video:** Jens Mønsted, mobile: (+45) 28 20 66 16, e-mail: [jens@eyefix.dk](mailto:jens@eyefix.dk)



# Symbols

-  PAR 64 CP61
-  Fresnell 1KW (220v)
-  Profile 1200W (220v) 15-36 zoom

Ex front: Chan 11 og 12  
Ex Annika i Publikum: Chan16

