

HANS CHRISTIAN ANDERSEN'S

THE SHADOW

JIM HENSON FOUNDATION
GRANT FINALIST

Mixed
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Theatrix



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Hans Christian Andersen's *The Shadow* uses music, vocals, dance, projections, puppetry and shadow play to tell Andersen's story and then sets it on its head to present a new uplifting fairy tale of discovery, adventure and the positive nature of man.

Act 1 is the original HCA fairy tale, dark and mysterious, telling the tale of a Shadow that takes over a Man's life. Act 2, our original addition, continues where the HCA story left off, sending *The Shadow* on an epic journey to discover his new shadow, man's inherent goodness and, ultimately, redemption.

The production's use of multiple theatrical elements is a reflection of Mixed eMotion Theatrix's dedication to telling stories through hybrid theater work, imaginatively integrating movement, music, media and old school theatricality, such as puppetry, to create gorgeous, fun and enlightening live theater experiences. The award-winning members of Mixed eMotion Theatrix represent an international, highly creative, diverse and multi-disciplinary melange.

WHY THE SHADOW?

The stories of Hans Christian Andersen are beloved by children and adults. Many of his works have inspired timeless adaptations from Disney's *The Little Mermaid* to *Frozen* (inspired by Andersen's *The Snow Queen*). Andersen's original version ends with the author despairing for humanity. In our expanded version of his story we explore the idea of personal development and transformation, ultimately resulting in *The Shadow* finding goodness and generosity in humankind and all of the characters discovering strength in personal acceptance. With this move beyond darkness to empathy we strive to create a new fairytale of hope and compassion for our times. Now more than ever, we need to understand that choices we make and the actions we take dictate who we become and directly affect those around us. But, equally as important is understanding that making poor choices does not mean we can not change or better ourselves.

THE ORIGINAL STORY

Act 1: “The Shadow” by Hans Christian Andersen

The Path of Darkness

Our Story begins with a young man, a writer, who, in hopes of finding inspiration travels from the cold north to a land where the sun has great power. Instead of looking at the fascinating people, beautiful buildings, and amazing sites and smells, he perpetually buries his head in books, participating in none of it and missing the wonder all around him. Returning to his modest apartment, still unable to write he hears mysterious music from across the way and glimpses a beautiful, luminous creature seeming to commune with the moon, who just as quickly disappears. **He wistfully yearns of sending his shadow inside to learn more** about the being on the balcony, but disheartened, retires.



Unbeknownst to him, however, **his wish and the enchanted moonlight separates his shadow from himself**. As the Man prepares to go to sleep his Shadow stays behind and indeed slips into the apartment to learn more about being. The creature is the omniscient Queen of Light, communing with their retinue. The Shadow attempts to hide but is quickly revealed to the Queen of Light. They are delighted by the Shadow who asks to be made human, something the Queen cannot grant. And so the Shadow, slowly transforming, sets off to learn to be a man. He enters the town, peering into windows to discover the secrets of humanity. He sees corrupt power, jealousy, unfaithfulness and encounters abuse and cruelty at the hands of people who all fear him. He returns home

in time to see the young man turned out of doors for failure to pay rent and determines that to become a man he must become powerful by any means.

Many years pass. Back in his homeland, the Man becomes destitute as he writes of human kindness and the joys of life with little to no acclaim. One evening there is a knock at his door. He answers to find a very gaunt slip of a “man” who reveals himself to be his long-lost Shadow returned at last. The Shadow apologizes for abandoning the Man who assures him that apologies are unnecessary. He is simply happy to see him again after all this time and longs to hear of his adventures.

Wealthy, but still without a shadow of his own, the Shadow convinces his former master to accompany him to the very exclusive Spa Town where the healing waters work wonders. The Shadow suggests to him that the Man might find a cure for his writer’s block there. **The Shadow’s only request: that the Man act as his shadow**. With the Man by his side the Shadow will have the one piece of humanity he feels he lacks, his own shadow. The Man agrees and they set off. The Man has become the shadow and the Shadow, the man.

They arrive in Spa Town and meet **a beautiful but unconventional Princess**. She is there at her father’s behest in order to cure her unfortunate clarity, independence, and forthrightness (as evidenced by entrance in the midst of a raucous fencing match). Unable to stomach others’ insistence that she be like them, the Princess falls in love with the mysterious Shadow, intrigued by his own uniqueness and his unusual shadow (the Man). The Shadow and the Princess agree to marry upon their return to her homeland, keeping it a secret from everyone, including the Man.

When they arrive, the Shadow offers the Man a golden opportunity: he can experience all the joys of this new royal life but every morning he must lie at Shadow’s feet so that all may see that he has his own shadow. **The Man refuses and threatens to reveal the truth to the Princess**. The Shadow retorts that no one will believe his story and has the Man taken away by the Princess’s guards explaining that his shadow has gone mad. On the day of the wedding, the Man is put to death. Here Andersen’s story ends. In our tale, however, it is **just the beginning of the Shadow’s transformation**, for as the viewer watches the supposed death of the Man a bird flies away.

Act 2: “The Shadow” A New Fairytale

The Path Towards Light

His terrible deed, discovered by the Princess, **the Shadow runs away**, pursued for weeks by a Strange Bird, who is actually the Man, magically transformed by the Queen of Light. At last the Shadow finds himself at the docks and tries to gain passage but is refused by all until the Captain of the last ship agrees to take him on as a shipmate. The Captain is the Princess in disguise, having abandoned her position and taking to the high seas to learn more about life, free of the confines of royalty.

And so begins the Shadow’s life aboard a ship. With the Strange Bird ever nipping at his heels, the Shadow learns to mend sails, swab the deck, cook, and, despite his best efforts, to appreciate the camaraderie of others.

When the ship is attacked by pirates, The Shadow is saved first by the Captain/Princess, then by the Strange Bird. During the battle the Shadow does them each the same favor in turn.

One night, **the ship is engulfed by a storm and destroyed.** The Strange Bird saves the Shadow and the Captain and drags them to shore. The Shadow wakes to find none other than the Princess, her disguise in ruins, tending desperately to the exhausted bird. Although incensed at being deceived, the Shadow is also surprised by a deep sense of loss upon learning that the rest of the crew has been lost. Any argument between the Princess and the Shadow is quickly allayed, however, when they are attacked by a three-headed dragon.



Using his shape-shifting abilities, **the Shadow transforms himself from the form of a man into a huge, thin shadow**, strangling the dragon and saving the Princess and the Strange Bird. The act of transforming back to his shadow shape reveals his true form, but rather than shunning him in fear, the Princess accepts him as he is.

With this, **the Queen of Light reveals herself as the three-headed dragon.** They then transform the Strange Bird back into the Man, whom they had saved from destruction. The group hears a noise in the distance and the crew arrives, disheveled but alive. After embracing them all, The Shadow looks around at the scene and realizes that **existence is not so much about what one has, but what one does.** That compassion and generosity for other people enhances one’s own life.

The Shadow, The Princess and The Man return to a life at sea, each character with new sense of self acceptance and appreciation of their own strengths. The Queen of Light looks on with a knowing smile as the three sail away, The Shadow and The Princess, for more adventures to experience, and for the Man, new stories to write and tell.



In bringing *The Shadow* to life, we aim to incorporate as much stage magic as possible including:

DANCE

The Shadow will utilize movement and dance to narrate, enhance, excite and transport the audience to the vast locales of the tale. Most of the action will be created with a cast of mover/dancers. *The Shadow* is our main storyteller, a performer who is a dancer, gymnast, and movement communicator. The ensemble will be constantly transforming, from the Queen of Light's retinue, to the city folk, to the King's courtiers. The movement will cascade from swirling patterns of ancient worship to aggressive street dance inspired choreography.



PROJECTION DESIGN

Projections will be used throughout, on both stationary and lightweight moving screens to provide bold visual settings for each scene. Projections will also enhance the live shadow effects, allowing a digital shadow to “detach” from a performer and move independently.



LIVE SHADOW WORK

Using both rear and front projection onto a mobile and transformable light screen, the character of *The Shadow* will begin as a shadow theatre performance by the actor playing *The Man*. Lights placed downstage will cast a shadow of the *Man* (Lead Character) on the screen. This type of shadow play will initially start the production. The introduction of an independent screen will be revealed later that will allow *The Shadow* to move on its own. Both as a mimic of the *Man* and later as its own character.

PUPPETRY & SHADOW PUPPETRY

The oldest forms of theatre used intricate shadow puppets to tell their stories. *The Shadow* will incorporate this classic art form as a way to explore the supernatural aspects of the story. Some characters will exist only in puppet form, while others will be both actors and puppets, allowing them to jump on and off the screen.





MUSIC

The music for *Hans Christian Andersen's The Shadow* is entirely original and has been created specifically for the production by the extremely talented **Composer/Lyricist Divya Maus** with additional dance music provided by **Composer/Orchestrator Anthony Luca**. Music propels the characters and story, motivates dance and engulfs the atmosphere with powerful aural sensations helping to create a magical world full of wonder and potential. As dance and movement are a vital element in the storytelling there are significant instrumental sequences created to assist in the storytelling and to bolster the action on stage. Original songs, sung by The Shadow, The Man, The Princess and The Queen of Light, allow for character development and provide an opportunity to facilitate an ease of understanding with the audience. Songs have a vintage rock feel with varied musical qualities speaking to various exotic locations and reflecting the emotional motivations of the characters; welcoming, dominating, mournful, romantic and so much more. Currently the vocalists perform live to beautifully produced music on track with the potential for a live band in the future.



THE CHARACTERS

THE MAN

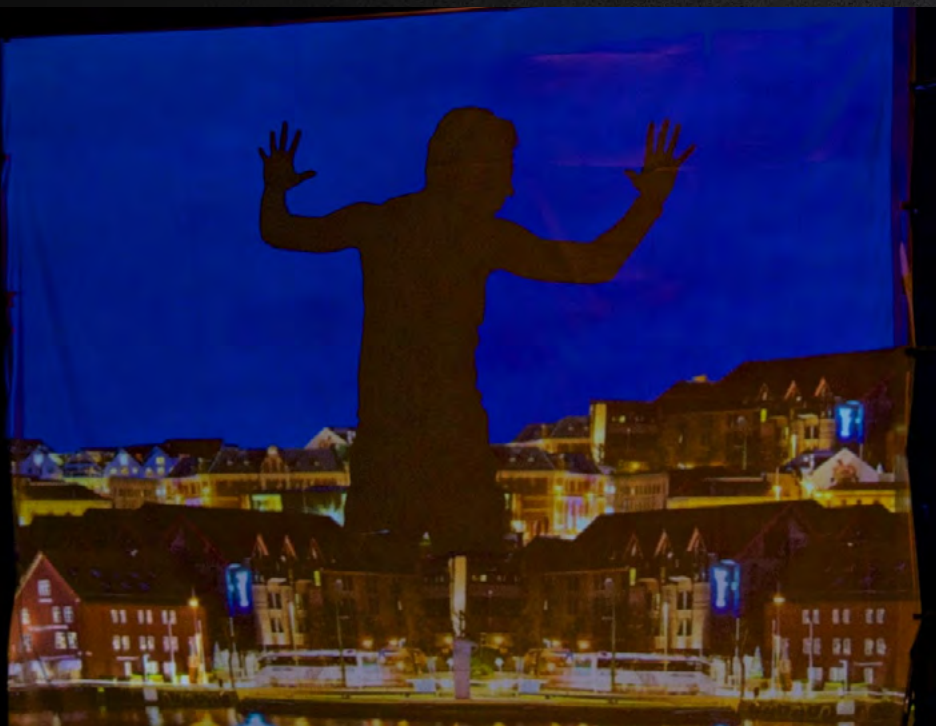
A young, learned and kind-hearted writer who sends his shadow on an errand which will change the course of his life. Is he the Enslaver or the Enslaved? Is he a callous despot or the target of a devious plot to destroy him?

THE SHADOW

He seems at first to be a cunning villain, but is the truth so simple? Is he an Enslaved Destroyer or the Deliverer of Justice?

THE QUEEN OF LIGHT

The man sees a vision of a beautiful woman “streaming with light” from across their balconies. In Hans Christian Andersen’s story, almost nothing is revealed about her, but her story will provide the driving actions for the show’s second act.



THE PRINCESS

Is she just another fairy tale Royal who falls in love at the drop of a hat? Or is she part of a larger plan to bring proper justice to a devious and malicious entity?



DESIGN INFLUENCES

Gerhardt Menthe

For Act 1, which tells the original story of Hans Christian Andersen “The Shadow,” we are interested in creating a world with visuals inspired by Gerhardt Munthe, a Norwegian artist working at the end of the 19th Century.

Inspired by antiquity, Norwegian folk art and Japonisme, Norwegian Gerhard Munthe was one of the most groundbreaking and innovative artists in the late 1800s, active as a designer in the fields of tapestries, carpets, furniture, stained glass, silver, porcelain, wallpaper, wrought iron, book bindings, fonts and interior decoration.

We are particularly interested in his illustrations and tapestry inspired by Nordic folk tales. He shares a Scandinavian heritage with Hans Christian Andersen and is drawing on a similar folkloric tradition. In Act 1 of “The Shadow” the original story will be inspired by his art with costumes and projections reflecting Munthe’s folkloric vision. We love the interplay of medieval and Japanese art, the design work and the coloring.



CONCEPT DEVELOPMENT





THE COMPANY

Mixed eMotion Theatrix

OUR MISSION

Mixed eMotion Theatrix (MeMT), formed in 2016, combines music, contemporary dance, ethnic movement, opera, theater, film and multi-media to create hybrid performance experiences in live theater. The company is dedicated to telling stories of the human condition through the use of folk tales, myths, classic literature, new histories and biographies. It is the goal of MeMT to create productions that are filled with wonderment, insight and the rush of human motion and emotion.

PRODUCTION HISTORY

Anaïs A DANCE OPERA

Anaïs, A Dance Opera blends dance, music, theater, and text to explore and illuminate the riveting life of famed diarist and literary figure Anaïs Nin. With one female vocalist, six dancers and stunning projections the show tells the absorbing story of Nin, revealing her world of words, sex, passion and creativity: her scorching affair with novelist Henry Miller; her immersion into the decadent café culture of 30's Paris; and her daring sexual adventures in 40's NYC. The production had development presentations at the Miles Playhouse, and Pasadena Dance Festival. The show premiered in Los Angeles in '16 to rave reviews, sold out houses and an extended run. It performed the month of July '17 in France at the Festival OFF d'Avignon, Paris at the vintage cabaret, La Nouvelle Eve. and opened the International Theatre Festival in Casablanca, Morocco.

anaisdanceopera.com



SO NOW YOU KNOW

So Now You Know combines storytelling and dance to tell personal stories of individual discovery in words and movement. These true tales of love, childhood, family, birth and death are poignant, uplifting and often hilarious. This show has been performed both with it's pro dancer/actor cast but also as a outreach project incorporating teens, seniors and disabled from a community. We all have stories to tell, *So Now You Know*, combines spoken and movement language to actively engage and unite the audience.

Gatsby Redux was originally created for the Los Angeles Music Center event, Moves After Dark. This site specific project utilized Frank Gehry's gorgeous Walt Disney Hall. Using *The Great Gatsby* as a theatrical departure point, Roston created choreography filled with love triangles, intimate dance among the trees and waves of movement from a large ensemble. In addition to dancers in white linen and flowing dresses the choreography incorporated 1920's cartoons projected on the curved metal walls of Disney Hall. MeMT now offers *Gatsby Redux* as a full-length site specific performance that is a vintage yet contemporary dance experience.



ABOUT US

JANET ROSTON



Janet is an award-winning Director/Choreographer working in theater, concert dance and many forms of media. She was the Director/Choreographer and Co-Creator of “Anais, A Dance Opera,” which tells the story of famed diarist, Anais Nin, a MeMT production. The production premiered at the Greenway Court Theatre, other performances include the New Vic in Santa Barbara and the Musco Center for the Arts, Chapman University. It was part of the Festival Off d’Avignon in France last July and will be opening the International Theater Festival in Casablanca, Morocco as well as performing in Paris in March 2018. As Director/Choreographer of theater her work includes ‘Midsummer Night’ for the Tennessee Shakespeare Company, “Striking 12” (Laguna Playhouse), “Tonya and Nancy, The Rock Opera” (ART, Boston), “CarnEvil” (Sacred Fools Theater) “shAme,” (King King Nightclub), “So Now You Know” (Highways, Wallis) and “The Wanting” (Highways). Janet created choreography for the hit production, “The Boy

From Oz” (Celebration Theatre) for which she received her second Ovation Award (LA’s top theater award) as well as the Los Angeles Drama Critics Circle Award (LADCC). Janet created choreography for “The Color Purple,” (Celebration Theatre) and was awarded the Ovation, NAACP and LADCC Awards. Additional choreography: “Once On this Island,” (International City Theater, NAACP Nomination); “Avenue X,” (Odyssey Theater, Ovation Award Nomination); and “Failure, A Love Story” (Coerage Theater, Ovation Nomination). “Failure” was presented at the Kirk Douglas Theatre as part of Center Theater Group’s “Block Party.” Her contemporary choreography has been presented at London’s Royal Academy of Music and in Cannes, France. Her work was awarded at the Palm Desert Choreography Festival and selected for the Los Angeles Dance Festival, and Pasadena Dance Festival. She has received two American Choreography Awards, is a proud alumni of the Directors Lab and a member of the Society of Stage Directors and Choreographers. janetroston.com

RYAN BERGMANN



Ryan is a Los Angeles based theatrical director and producer. He has spent well over a decade devoted to promoting and growing the arts community in and around the Los Angeles area and beyond. He specializes in new works and developing theatre arts that foster communication and acceptance of all communities. Ryan earned his BA in Theatre and German at Truman State University and has continued his studies throughout the world. In 2015 Ryan and his partner in crime, Janet Roston proudly established Mixed eMotion Theatrix with the dream of bringing the magic and joys of theatre, dance and multimedia to all communities throughout the world to further acceptance and growth within us all. His most recent directorial work includes, “Mutt House, The Musical” (Kirk Douglas Theatre), “Die Mommie Die” (Kirk Douglas Theatre), “Die Mommie Die” (Celebration Theatre), “Niagara Fall” (Theatre of NOTE), “Bronies the Musical” (LA Fringe, Best

Musical Winner), “revolver” (Celebration Theatre), “The Real Housekeepers of Studio City” (LA Fringe, Best of Fringe Winner). Ryan’s most recent producing work includes, “Anais, A Dance Opera” (Greenway Court Theater), “Tonya & Nancy: The Rock Opera” (King King), “The Next Fairy Tale” (Celebration Theatre), and “BASH’id: A Gay Rap Opera” (Celebration Theatre).

ryanbergmann.com

JOE LARUE



Joe is a stage/film director, video editor, photographer, graphic designer, dramaturg, and projection designer. His projection design, story editing, and research skills were pivotal in the shaping of MeMT’s *Anais, A Dance Opera*. He is the director of the web-series *Dog Days* and *Pet Peeves*. His short films *Adobo*, *Loaded*, and *Thanksgiving* have screened at festivals including the Boulder International Film Festival, D.C. Asian Pacific American Film Festival, Philadelphia Gay and Lesbian Film Festival, and the Long Island Gay & Lesbian Film Festival. He is the editor of the hit Nigerian feature films *When Love Happens*, *Lunch Time Heroes* and *When Love Happens Again*. Projection design credits include *Gatsby Redux* (Walt Disney Concert Hall), *Striking 12* (Laguna Playhouse), four consecutive years of *The 24hr Plays*, *Tonya & Nancy* (Club Oberon, Boston), *Serpentine Pink* (Son of Semele), and *CarnEvil* (Sacred Fools). Joe holds an MFA in Acting from the University of Florida. joelarue.com

ABOUT US



JUNE CARRYL is a playwright, actor and director originally from northeast Denver. She attended Brown University where she received her Bachelor's degree in Political Science and her Master's in English Literature. Her plays include *THE GOOD MINISTER FROM HARARE* (2017 ADAA Saroyan/Paul Human Rights Playwriting Prize), *BOOGER, BUMPER AND FREE* (finalist, Actors Theatre of Louisville Heideman Prize), *LA BETE* (One Act, Encore! Producer's Award, Hollywood Fringe Festival) and *BLOWFLY* (Fresh Produce'd LA). Her musical, *BOOM* (Book by June Carryl, Lyrics by June Carryl, Mia Milan and Boyd Wilson, Music by Mia Milan and Boyd Wilson) received a staged reading at The Blank Theatre in Los Angeles, directed by Michael Shepperd. She is currently collaborating with composer Jason Barabba on an opera based on the *SHARKNADO* films. Favorite acting roles include Camille Bell in *MINDHUNTER*, Fraulein Schneider in *CABARET* at Celebration Theatre, and Gerty Fail in *FAILURE: A LOVE STORY* (CTG Block Party and Coeurage Theatre Company), both directed by Michael Matthews. Her recent directing include a staged reading of an adaptation of *A SOLDIER'S PLAY* for AATE productions, *SMILING CAT CANDY HEART* and *BETWEEN FRIENDS* both for Ensemble Studio Theatre/LA's One Act Festival, and *THE SECRET LIFE OF BICYCLES* for The Blank Theatre's Young Playwrights Festival. June was recently invited to join the prestigious Los Angeles Center Theater Group's 2021/2022 LA Writer's Workshop.



DIVYA MAUS is a Lucille Lortel Award-winning musician whose work spans the spectrum of theatrical, contemporary, and choral music. Her songs have been performed by recognized vocalists including Shoshana Bean, Carrie Manolakos, and Kirstin Maldonado (Pentatonix). The lead single 'Salty Water' from her debut album *BIGGER* earned her a finalist placement in the Great American Song Contest and led to her opening for the Beach Boys in Los Angeles in 2014. A member of the contemporary chamber choir L.A. Choral Lab, Divya has also performed with Scott Hoying, Rozzi Crane, and Axel Mansoor, and was an original cast member of Heather Christian's Oratorio for Living Things off-Broadway. Her compositions have premiered at the UNC Greeley Jazz Festival and at the Appel Room in NYC's Lincoln Center. Divya's dramatic works include the new musical *THE MOLLYHOUSE* (book & lyrics by Richard Hanson), the children's musical *KALLADA* (book & lyrics by Alex Kocejka), and the new opera *HYSTERIA* (libretto by Divya, music by Molly Pease) incubated by Overtone Industries in Los Angeles. Divya holds a BA in Music from the USC Thornton School of Music, and an MFA from the NYU Graduate Musical Theatre Writing Program. divyamaus.com @divyamaus



ANTHONY LUCCA is an award winning music director, orchestrator, and arranger, who develops and music directs new works for theatre and film. World premieres include *BRONCO BILLY* (Skylight Theatre Company, LA Drama Critic's Circle Award for Best Musical Direction), *MUTT HOUSE* (Kirk Douglas Theater), *CULT OF LOVE* (IAMA Theatre Company), *INTO LIGHT* (short-film), and varying workshop productions of new musical theatre in Los Angeles and New York City. He recently music directed productions of *SOMETHING ROTTEN!*, *MAMMA MIA!* (5-Star Theatricals), *SIDEWAYS IN CONCERT* (Via Reggia Productions), *EVITA IN CONCERT* (Palos Verdes Performing Arts Center), *MIRACLE ON 34TH STREET*, *SHE LOVES ME* (Actor's Co-Op), *HONEYMOON IN VEGAS* (Musical Theatre Guild), *ASSASSINS* (Red Blanket Productions, Stage Raw Nominee). He also guest music directs and conducts for performing arts grade schools and colleges in both Los Angeles and New England. As a guest artist, he has worked with middle school, high school students, as well as collegiate and also teaches and music directs for the Rubicon Theatre Company's Summer Youth Program. Anthony is an adjunct faculty member at USC School of Dramatic Arts.



JANNI YOUNGE is a South African creator of multimedia theatrical works, with an emphasis on puppetry arts. Her work is motivated by a celebration of the beautiful complexity of being human. The poetry, innate in the expressive and finely crafted objects, forms an integral part of the dramaturgy of the productions she creates. While she has an overarching vision for imaginative direction her creative productions are developed in collaboration. Janni holds an MFA in theatre, a DMA in puppetry (France) and an honours degree in Fine Art. She has collaborated and directed productions widely internationally winning multiple awards for design and direction including the SBYAA, 5 Fleur du Cap awards and 4 Kennedy Centre awards. Her work runs in repertory in Poland, Hungary and Germany and her productions have been performed in venues across 5 continents in venues including the Hollywood Bowl.



ROSHINA RATNAM is a South African performer, puppeteer, theatre maker, facilitator and audio book narrator. She was a performer and assistant director to Janni Younge on the puppet production of *Hamlet* (2023 Chicago International Puppet Festival and Abstrakt Festival in Budapest). Her puppetry company, Inala Theatre, focuses on creating theatre for young audiences. *Lumka* won the 2019 Fleur Du Cap for Best Production, Children and Young People and most recently represented South Africa at the BRICS International Puppetry Festival, Dagestan, Russia. She is the current head of project and communications officer for UNIMA South Africa (The South African Association of Puppetry) where she spearheads the organization's training and networking of professional puppeteers both in South Africa and across the continent. Roshina will be performing as a puppeteer in *The Life and Times of Michael K* by Lara Foot and Handspring Puppet Company set to tour Galway and the 2023 Edinburgh Festival.

PRESS

FOR
ANAÏS, A DANCE OPERA



**“Sensuous, compelling
and thought provoking”**

- *Huffington Post*

**“Beautifully staged
and executed.”**

- *Parler Paris*

**“An impressive,
multi-faceted
collaboration”**

- *Broadway World*

**“A dazzling and intricate show.
Elegant and unique”**

- *Artsbeat LA*

**“Amazing...strong, intelligent
and inventive. A vibrant and
bold portrait of Anaïs Nin.”**

- *Festi.tv, France*

“Brilliant and Daring”

- *Hollywood 360*



PRESS

FOR GATSBY REDUX

Stunning...Roston's movement spoke to the 1920's Charleston/flapper era but without copying it directly. The dance had a lively garden party-like atmosphere with beautifully detailed costumes.

LA Dance Chronicle

A gorgeous dance story unfolds that is **passionate and involving**. Use of the amphitheater and Blue Ribbon Garden was **ingenious and immersive**. Janet Roston did a superb job on the lively, upbeat and sometimes jazzy choreography... It felt like we were a part of this swingin' soiree'.

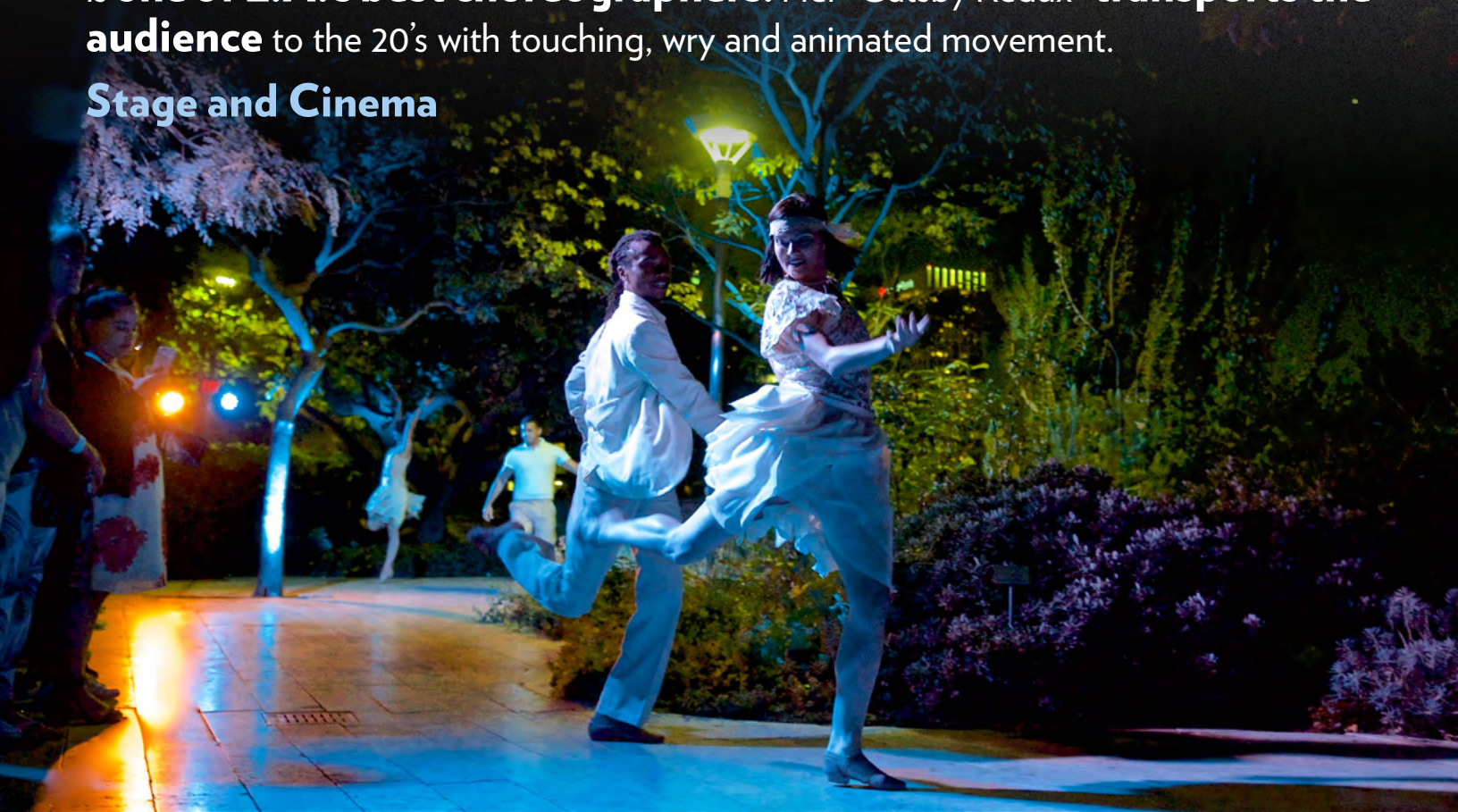
Broadway World

Ms. Roston, whose amazing work is currently on display at Celebration Theatre's "Cabaret," is **one of L.A.'s best choreographers**. Her "Gatsby Redux" **transports the audience** to the 20's with touching, wry and animated movement.

Stage and Cinema



Read Our Feature Story in the LA Times!



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