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dance touring partnership
presents

Insane in the Brain

by BOUNCE street dance company

A street-dance version of One Flew Over the Cuckoo's Nest based
on the play by Dale Wasserman and the novel by Ken Kesey

Teachers' Notes

for GCSE, A Level and BTEC students

www.insanetour.co.uk

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1. ABOUT THE PRODUCTION

Insane in the Brain is based on the 1962 novel *One Flew over the Cuckoo's Nest*, written by American writer Ken Kesey. He wrote this book based on his own experience as a part-time ward attendant at the Veteran's Administration Hospital in Menlo Park, California. Published when Kesey was a graduate student in creative writing at Stanford University, he could never have guessed that it would go on to spawn a widely acclaimed stage play, and that a film based on his book would win five Oscars – best picture, best director, best actor, best actress and best script. The play, of the same name, written in 1963 by the American playwright Dale Wasserman, became one of his best-known pieces of work. It had lengthy runs in theatres in New York and San Francisco for many years, as well as many other American cities – not to mention foreign tours and translations as far as Japan, Argentina, France and Sweden. The 1975 film, also of the same name, was directed by Milos Forman and starred Jack Nicholson as Randall Patrick McMurphy.

*'Vintery, mintery, cutery, corn,
Apple seed and apple thorn;
Wire, briar, limber lock,
Three geese in a flock.
One flew east,
And one flew west,
And one flew over the cuckoo's nest.'*

Children's nursery rhyme – date & origin unknown

One Flew over the Cuckoo's Nest takes place in a psychiatric institution. The action centres around the patients' relationships and interaction with each other, and the sadistic and controlling head nurse Mildred Ratched. Ken Kesey was actually sued for slander by a nurse at the hospital where he had worked, claiming that one of the minor characters in the book was based on her. Proof, if proof were needed, that his book was a pretty accurate reflection of his experiences at this hospital. This is reflected often in his prologue to the book. He writes, 'Patients struggled by the hall outside, their faces all ghastly confessions. Sometimes I looked at them and sometimes they looked at me, but rarely did we look at one another. It was too naked and painful. More was revealed in a human face than a human being can bear, face-to-face.'



INSANE IN THE BRAIN

Insane in the Brain was created by Bounce Streetdance Company in 2006.

Choreography: The company



Bounce Streetdance Company dancers:

London cast

Alvaro Aguilera	Mr. Dale Harding
Joe Jobe	Joe Good
Filmon Michael	Michael Evil
Fredrik 'Benke' Rydman	Randall Patrick McMurphy
Ambra Succi	Mrs. Taber and Candy
Jennie Widegren	Miss Martini

Guest dancers:

Sabina Dalfjäll	Nurse Mildred Ratched
Daniel Koivunen	Chief Bromden & swing
Robert Malmberg	Billy Bibbit

Swing (understudies):

Lisa Arnold
Edin Jusuframic
Daniel Koivunen

UK touring cast:

Alvaro Aguilera	Mr. Dale Harding
Lisa Arnold	Candy & swing
Joao Assuncao	Randall Patrick McMurphy
Dawid Bienkowski	David the Bad
Sabina Dalfjäll	Nurse Mildred Ratched
Bianca Fernström	Miss Martini
Edin Jusuframic	Mr. Dale Harding & swing
Gabriella Kaiser	Mrs. Taber
Daniel Koivunen	Chief Bromden & swing
Mario Perez Amigo	Mario be Good
Robert Malmberg	Billy Bibbit
Jennie Widegren	Miss Martini

Production Bounce producer

Jörgen Olofsson, Blixten & Co
Annica Sigfridsson

Artistic coach Music editing Music mastering Light design Set design Sound design Stage manager Costume Film production

Peter Ström
Alvaro Aguilera
Johan Adling
Palle Palmé, Palmé Light Design
Per A. Jonsson
Jerker Aderwall
Fred Cardona, Anders Amrén
TVÅ/Jeanette Stener/Mathias Liffner
(Silent) Hot Dog STHLM/Paul
Möllerstedt/Magnus Berg
(Face Off) Michail Kaikkonen
Metha Griffiths
Lotta Canow
Ulf "Poly" Nylin
Tobias Berg/Anders Klingmark
Efrosini Siambalis
Li Åsebring
Rodrigo Aguilera
Simon Cederqvist/Håkan Larsson

Makeup Painting & props Dance wall construction Stage construction Costume & props asst. Costume asst. Graphic design Photography

Tour & UK technical team

Production Lighting Production manager Sound Asst. stage manager Costume & props asst. DTP Technical director

Axel Ekblad, the Production Office
Harry Hayward
Anders Karlsson
Nik Kennedy
John McDonough
Efrosini Siambalis
Steve Wald

2. ABOUT THE COMPANY

EARLY DAYS

In 1997, Jan Zetterberg the Artistic Director of Dansens Hus, (a theatre and training centre for contemporary dance in Stockholm,) was approached by a group of young dancers who wished to perform at the theatre. They had joined forces a few months earlier and were keen to show the piece they were creating in the studio. With their eclectic mix of different streetdance styles, and their frenetic energy, they felt they had something different to offer. After consideration, Jan suggested he programmed them the following autumn... giving them more time to grow and develop in the studio. As one company dancer recalled, 'We'd only trained together for a few months, so looking back, one can understand what Jan meant when he said that it was best if we planned the performance for the autumn program instead of rushing to get it ready for the spring... In his eyes we were pretty green!' The dancers' experiences in streetdance ranged from breaking, locking, popping, boogaloo, lindy hop, tap and new school (see Section 6. Supporting information). 'We all knew one style,' recalls dancer Fredrik Rydman, 'and we tried to teach each other...' Such a collective approach has ensured the longevity of Bounce. Asked to describe the company, Alvaro Aguilera another founding dancer describes it thus, 'A big happy family'.

The founding dancers had two main goals – to learn from each other and to have fun. It's a great vision for any company! The dancers hail from a range of dance backgrounds – some trained as ballet dancers for example. At first glance this may seem unusual – ballet training requires a very 'pulled up' posture and held 'centre', and yet streetdance asks the dancer to take their weight right down into the floor and throw themselves off centre again and again. So is it hard to move from one style and training into another? Joe Jobe, Bounce company dancer, thinks not, 'I think as long as you're conscious of the different styles that you are training in, and can adapt yourself to them, it can only be an advantage... it gives you a greater understanding of the body as an instrument for dance. To me, being a dancer is a lifestyle where you encounter different styles of dance.'

WORKING AS A COLLECTIVE

Bounce is an unusual company in that the pieces are created and choreographed collectively and democratically by all the dancers, rather than by one choreographer (either resident or commissioned). Decisions on everything, from costumes to choreography, are voted upon by all the dancers. How does this work in reality? Doesn't it lead to huge lengths of time debating and arguing? One dancer remembers *Rot*, the first piece they made, which premiered in October 1998. 'You could say that the performance was born out of chaos. We could spend an entire morning discussing how a step should really be danced....'. That was over a decade ago though, and over years of creating work

together, the company now works more efficiently! Joe Jobe explains, 'Usually we vote about almost everything but if you are in charge of a certain section in the piece, you have a little more say so than the rest.'

This model is quite inspiring and certainly falls outside the 'normal' model for many mainstream dance companies, where there is a leading choreographer/artistic director who has the artistic vision and creates most of the work, inviting in other choreographers for commissioned work. So how does communication work in this collective model, with so many people involved? Bounce Producer, Annica Sigfridsson explains, 'We have production meetings every week and sometimes twice a week. Between that we send text messages – a lot!!! Sometimes I send e-mails to the company BUT I also send them a text message at the same time telling them an e-mail is on the way, so they won't miss it. The dancers have different responsibilities for different areas of the company management, but they vote about everything. Sometimes they even vote by text message. Occasionally I have to make a fast decision about something, with no time for texting back and forth... but its important I tell them what I just did!'

Is this collective creative model more usual in street dance companies? Perhaps the style and culture of Hip Hop determines how pieces are made once in the studio? Bounce Producer, Annica explains further, 'It's not that common in dance companies – it's far more usual to have a single leader. But I think in Hip Hop almost every dancer has got a speciality – for example someone is really good at locking, someone else is a specialist in krumping, or is good at acrobatic work. So each person can do more choreographic work around that part in the performance. That's in the nature of Hip Hop. However most other streetdance companies I know of, still have a leader to tell everyone what to do, much more so than we have.'

With nine dancers and a huge collaborative team all contributing to the piece, there must have to be clear agreements about who has responsibility for which sections/elements in the piece? Annica describes how this works, 'They normally split the numbers in the show between them. But they listen and take notice of suggestions from each other. It's incredibly inspiring to work the way they do – but it also takes a lot of time! And it takes a lot of energy. I'm convinced it's one of the reasons why Bounce is still working after 12 years together. Everyone can make a real impact in the work we create.'

For full dancers' profiles and a company biography, visit the Bounce company website <http://www.bounce.nu> and this UK tour website link <http://www.insanetour.co.uk/who.php>

BEHIND THE SCENES

The nine dancers on stage only represent a fraction of the creative team that works to see a piece from inception to premiere and touring... and the 80 minutes they spend on stage is a tiny percentage of the time it takes to actually create the work. Here we meet some of the wider team, from both on the stage and off it.

JOB PROFILE 1:

What is your name and what is your job?

Ciao! My name is Ambra Succi and I am one of the dancers in the company.

Your name doesn't sound very Swedish!

No, I'm not! I was born in Finland and raised in Italy... so I speak quite a few languages – but mainly Italian with my daughter, and Swedish when I'm at work with the company.

How long have you been dancing with Bounce?

From the very beginning! So...12 years now...

What does a typical performance week look like for you?

During a run of performances we will spend Tuesdays 9am – 5.30pm doing administrative work – meetings, planning and so on. Then Wednesday, Thursday and Friday from 1pm until 5pm we will be in the studio to rehearse or rework things for the evening performance. For example, we might have to use a swing (an understudy who learns all the parts, and can jump in and dance in the show at very short notice). If this is the case we will need to refresh different numbers for him/her. So we rehash the choreography and when the new version is finally set, someone is usually overloaded with new parts. And so we redo it again... At 5pm it's our 'lunchtime' – we need a good meal before a show as we use up A LOT of energy! From 6pm we warm up and prepare for the performance. This afternoon schedule means that we have our mornings free on these days until 1pm – everyone needs time for personal things... or maybe meetings regarding Bounce or the next show we are working on.

After a show we normally take notes with Annica and try to solve problems that might have occurred. It could be a problem with the lighting, sound, costume, choreography... anything! On a Saturday we often have two performances – a matinee at 4pm and an evening show at 8pm. We then have Sunday and Monday off.

This sounds like a gruelling schedule! Is it?

We always work like this. And it's intense!

For you, is street dance a dance style or a life style?

My language is movement and my style is my identity. Dancing IS

my life style. I think it is the strongest and best way to express yourself and at the same time it keeps you fit and creative.

How do you feel Insane in the Brain has evolved over touring time? It's now done three years of touring! Does it feel tighter now? Or maybe you feel more relaxed in it?

We've toured this piece a lot and over that time both the dancing and acting have grown. The piece is quite complex so we always have to work hard. But I love challenges... it never gets boring!

The piece has dark moments but also has both brilliant & touching moments of humour. Is it fun/energising to dance it, or do you come off stage feeling totally exhausted, both emotionally & physically?

For me the piece is like therapy... like I've gone through something really big, and come out the other side understanding stuff a bit more clearly. So when I come off stage my first emotion is often a kind of relief...

How do you unwind after a show?

I take a hot bath and listen to some chill out music.

What is the hardest part of your job?

'Well, when making new pieces and new choreographies, I find it hard to stop thinking about what the audience expects, instead of just being free to create.'

What is the most rewarding part of your job?

'The most rewarding thing for me is the response from the audience! Always that!'

What is your favourite 'tour treat'?

When we are in new cities I go out clubbing more often than I would at home because I love to meet new people, get inspired and then go creative... freestyle.'

What three things do you always pack when you go on tour?

My ipod, my sneakers and my cap

JOB PROFILE 2:

What is your name and what is your job?

Hello, my name is Annica Sigfridsson and I am the Producer for Bounce Streetdance Company. Though my title is Producer, I do a lot of other things. For the production we just did in Stockholm, *Caution!*, I was in charge of the marketing for example. I handle press and media and sometimes there is a lot around this company. I do planning, have all the contacts with Arts Council, write the contracts for people we need to employ, have

responsibility for the company finances and much more. Sometimes I work with the props, and once in a while you will find me up a ladder hanging lights...

Are there any others on the administrative team?

No, generally it's only me... though I have had an assistant for six months now. She did a lot of research for me, and kept track on certain projects. We have an accountant and she does all the book-keeping and the annual report, but I pay all the bills, and make and agree the budgets. During tour time we employ a Tour Manager and also hire the rest of the technical crew.

Do you all work in the same building?

We have an office where the dancers work but we have no studio. We have to rent studios for training. I have my own office but I see the dancers almost every day. There are too many people and too much noise for me to work at the same place as the dancers!

Working as a collective is an interesting model for a dance company. Who does what?

The dancers all have different responsibilities – Filmon handles merchandise, Alvaro manages the music, Jennie takes care of schedules and bookings of studios and rehearsals. Fredrik reads the budgets I write, and makes comments on agreements and contracts I'm about to sign. David administrates our Summercamp – the courses we run for three weeks every summer. Joe updates the website, and Ambra does everything else – like training extra dancers, workshops, managing the costumes and so on.

What does an ordinary day look like for you?

An ordinary day... I don't have one! They are so different. I wake up at 6am and walk my dog. Then breakfast and the newspaper! Important! If we have an advert, I check the position in the paper, the colour and so on. There is always something to change or improve.

At 8am at the latest, it's time to turn on the computer. I start reading the emails I got and answer them one by one – emails about everything! Business, from the audience, bookings... This usually takes 1 or 2 hours depending on whether there are emails I have to prepare very carefully before answering. The mail arrives at 11am and on a normal day it takes about 1 hour to take care of it. It's always bills to pay, administration, finances, insurance, cheques, agreements. Then I update the budgets.

After lunch I often have meetings with the dancers or any of the people we collaborate with...and often have various production meetings. Or I have to write something, handle administration and connect people to each other. The last show we did – *Caution!* – had 80 people working in it. It was a challenge to get the right

information to everybody on time.

And all the time the telephone reminds me I'm not alone! I have seven colleagues who are dancers and choreographers and sometimes more than one of them calls me about the same issue. And I talk a lot! I counted the phone calls one day and I made 32 calls during that particular day. And 23 people called me! I was really surprised it was that many!

The dog during the day? She is by my desk or sleeping outdoors in a hammock. We walk at lunchtime for one hour and sometimes she follows me to meetings outside the office. She's part of the team!

What is the hardest part of your job?

To get the finances to work. It's a big responsibility. And also to keep the communication working – between the members in the company and the people we are working with. We are always busy and decisions are made all the time, and everyone needs to get the latest information immediately.

What is the most rewarding part of your job?

The audience response of course!!!! And when the show is sold out!

JOB PROFILE 3:

What is your name and what is your job?

I'm Steve Wald, Dance Touring Partnership's Technical Director for the forthcoming UK tour of Bounce

What are your main responsibilities in this role?

I liaise between the Technical Department of the visiting company and the Technical / Production Managers of the tour venues in the UK. I also oversee the hiring of any equipment needed by us to support the company on tour. I agree the freight transport schedule and costs for the tour with the transport contractor. I am responsible for the budget for the hires and the transport, too.

How far in advance of the company arriving in the UK do you have to make contact with their technical manager to start making arrangements?

Somewhere between six and nine months – a long lead-in time. Very early on we ask for their Technical Rider (a list of their technical requirements), then different questions are likely to present themselves when you've read it.

continued...

Is all this initial work via email or do you need face to face meetings or to see the show perhaps, in order to get a handle on it?

Well, if the company is from Australia say, then face-to-face isn't really possible. Wherever possible though, I like to at least have some discussions by telephone.

Seeing the show before we bring it over here is definitely very useful. Being able to see the set and other technical stuff beforehand, even more so...

Do you tour with the piece to oversee everything once it is on the road?

No, I go to the first venue and if there's hire equipment to sort out and return, then I'll go to the last performance as well. I might go to other venues in the tour if it looked like that venue might have some particularly tricky technical problems...

What kind of things can go wrong during a get in? How do you fix these various problems that arise?

Almost anything can go wrong. Technical equipment not working being probably the most likely, but solving problems is what we do. Most theatre technical work is not really that difficult until something doesn't do what it should, at which point you really see why theatre technicians are that special breed.

What three characteristics do you need to have, to be a technical director dealing with big touring pieces?

Experience. Experience. Experience. You need to know enough about every area of theatre production, (although you don't have to be an expert on them all), to be able to make sensible decisions.

What is the most stressful part of a job like yours?

Worrying about the budget... and getting the truck schedule right.

What is the most rewarding part?

Working with congenial people of great professional accomplishment.

3. ABOUT INSANE IN THE BRAIN

'... slick and polished... bold and galvanising...'
Donald Hutera, *Times Online*, March 2008

FROM IDEA TO PRODUCTION

'We were looking for a play that would fit a remake in street dance. Not the obvious Romeo and Juliet with two gangs battling, no. Bounce are always looking for the unexpected...' remembers one of the dancers.

So who had the initial idea? How did it come about? Dancer Joe Jobe, who dances the character of Joe Good, one of the ward attendants, recalls 'We were looking for a piece with a strong story. That was the important thing. We had more than one story to choose from, then someone mentioned *One flew over the Cuckoo's Nest*... We saw the movie together and everyone voted for that story. We decided together; we can't exactly remember who had the initial idea...'

Auditions for *Insane in the Brain* were held in the early autumn of 2005. Then whilst touring with their ongoing show Bounce Live, the company started creating their new piece. This must have brought serious pressures to the schedule? Annica, the Producer disagrees, 'That kind of double schedule is perfect for the energy of this company. They have so many ideas and can manage a lot at the same time. It's not stressful, I just find it refreshing! They can make what ever they want to, and they do!'

In the studio as the work is created, a huge amount of movement material is generated. How do the dancers remember everything as they make it? Presumably they need to film the segments of movement as they are made? 'No...' explains Joe, 'We use our eyes! We look at each other's work and give feedback. We don't use cameras at all when creating. But we film the choreographies when they are finished, just for memory.'

CHALLENGES

'This show has indeed been the most challenging we have ever created...' Bounce dancer Jennie Widegren tells us. Not only were the company creating a huge production, with many collaborators... they were also touring an existing piece. 'Sometimes it happens' explains Jennie again, 'somebody gets injured or ill. We have a swing or perhaps two swings. It really depends on the piece. Sometimes someone in the company can fill in for the injured dancer. And sometimes a few dancers can be ill at the same time... then it's a case of deciding who is the least ill or injured, and they have to do the show. It's hard, but the audience have paid for the tickets! We hate letting people down and try never to cancel a show.'

CHARACTERISATION & NARRATIVE

'I can't recall when I last experienced such a fresh, fun, and clearly told translation of a piece of contemporary literature into dance.'

Donald Hutera, *Times Online*, March 2008

Adapting a piece of written work into a movement-based piece is a task that requires much consideration. For example, how closely

will the narrative of the dance piece follow that of the book during the creative process? In this case there was also the well-known film of the book to consider. Joe describes how the dancers unravelled all this, 'We read the book, all of us... we also watched the movie. They are quite different from each other. In the end we agreed to create our piece from the movie rather than from the book, but still tried to feel very free within this context.'

Joe explains how they planned the piece before beginning the movement creation. Their aim was to keep the narrative flowing. 'We made a storyboard and wrote down the important events in the story. We tried to focus on particular behaviours of the characters in the film, then we thought about the qualities, properties and characteristics that we could transfer into dance. For example, Billy Bibbit who stutters when he talks, he can show this in his dancing too. Mr Harding who needs to control everything, we gave him this repeating movement, so he does the same thing over and over again. Miss Martini is the child who will never grow up, so it's shown in her movement – little skips and twirls... and so on. Dance is the language we tell this story with, so it's really important that the dance always 'means' something.'

Once the piece was made, and the dancers were performing it regularly, the material became tighter. Alvaro explains, 'As the piece becomes much tighter, you can concentrate more on developing your character...' So even after hundreds of performances, the dancers' characters in the piece are still evolving.

DESIGN ELEMENTS & LOGISTICS

As well as the choreography, the piece also has an extensive soundtrack, a set that gets moved by the dancers during the piece, (as well as danced in, under, against and on top of), and a complex lighting design. Let's look at a few of these other elements in more detail.



THE SET

‘Per Jonsson’s inventive set is a grey institution with space for dancing...’

Zoë Anderson, The Independent, 2008

The set comprises many components:

- a slanting back wall, upstage. This is angled and used by the dancers to climb up, launch off, dance against and bungee jump on. In the final scene Chief Bromden climbs through the hatch at the top of this wall
- Nurse Ratched’s medicine window. This is used to dance inside, and on top of
- the ballet barre – used by the patients as Nurse Ratched keeps them disciplined
- the fence, downstage. This is featured in the Courtyard scene. It suggests an outside space, but also needs to be strong enough for the dancers to hang off, and climb up and over as they make their escape
- the door with a red light, used for exits and entrances for the scenes in the dayroom
- the cinema screen, which is suspended in the grid overhead and then lowered down for the Daytrip scene. Like the fence and the barre, it is ‘flown in’ – a technical term for bringing in scenery
- There are also numerous props – beds, pillows, chairs, a wheel chair, a big CD player, crutches, a loo and chain-flush, popcorn, bottles... the list is endless...

Given the amount of set, it’s no surprise to learn that it needs a substantial warehouse storage space when it’s not on the road with the company. However the costumes and smaller props are all stored in the Bounce office.

Per Jonsson, one of Sweden’s best-known designers, began designing sets... ‘because I wanted to combine my different interests in theatre, art, colour and so on.’ This set was created in a relatively short time for a theatre piece – just three months from initial meeting to premiere of the show. So how does a partnership like this, work in practical terms. Who suggests what? Per explains the process, ‘The dancers told me what they would like to do. They had very strong ideas about certain numbers, like the wall, the beds and the ballet barre. I knew the story *One Flew over the Cuckoo’s Nest*, very well, but I looked at the movie again and I listened to the dancers. They described the characters they would like to have in the show... they were very clear, so it was an easy decision to work with them on this performance.’

Per describes some of the elements in his design, ‘I wanted to make a psychiatric institution that was very closed... that gave you a feeling of being locked in. The door with the red light was the only way anyone could leave that space. I chose to use the fence – something that is both inside and outside at the same time. We needed more than one environment but also plenty of space to dance.’

Collaborations like this require plenty of communication from both sides... ‘There was a lot of cooperation between us...’ recalls Per. ‘They gave me information about the elements they absolutely needed or wanted, and I kept them up to date with my designs and

thoughts.’ The dancers needed clear ideas about the dimensions of the set, as they were not able to rehearse with it in place until it was built, a few weeks before the premiere of the piece. ‘Yes, we needed plenty of communication!’ says Per.

THE LIGHTING

‘... the dormitory dance in which spectacular lighting enhances the dance...’

The Daily Express

There are over 300 different lighting cues in this piece. Such a complex design, created for Bounce by Palle Palmé, one of Sweden’s most talented lighting designers, requires a vast amount of lighting equipment. However the company does not own their own lights, instead they hire whatever they need for every performance. Steve Wald, Technical Director for this UK tour, explains ‘I would normally expect to source it here. It is then much easier to sort out anything that goes wrong. Also, we have a long-term relationship with some suppliers, which can be beneficial.’

THE MUSIC

One of the dancers, Alvaro Aguilera, was responsible for editing the soundtrack to the piece. Whilst some of the music is composed specially for *Insane in the Brain*, most of the tracks were already in existence. So not only was there a lot of music editing for Alvaro to manage, permission for the other tracks had to be given by the Swedish Rights Society. There is no live music during the show – it is all pre-recorded, so the main thing to do during the get-in is to check the sound levels. This is taken care of by the Sound Engineer in the technical crew, with the theatre’s sound equipment. That leaves Alvaro with plenty of room in his suitcase for other things. ‘What three things do I always pack when I’m on tour? My computer. My camera. My audio, video and graphic design books and comics...’

For full track listings from the piece, including links to LastFM go to <http://www.insanetour.co.uk/music.php>

With all these design elements, there is clearly an enormous amount of work to do before the stage is ready for a performance of *Insane in the Brain*. Annica describes what goes on logistically, in order to get ready for a show. ‘We need two days for set up and it’s done on a tight schedule. We need four to six people for loading in and out of the lorry, and four technicians for the light and sound. Our own technical crew is five people – light, sound, wardrobe, stage manager and assistant stage manager. It takes two days to set up everything and by that I mean from 9 am – 11 pm for day one, and then on day two from 9am until show begins at 7pm or 8pm. And that’s just the average time...’

BREAKDOWN THOUGHTS FOR WRITTEN WORK ON THE ELEMENTS IN THREE SELECTED SCENES

Darklight – the night time dormitory scene

'The first night scene is one of the best examples of theatre-dance I have seen in years.' Giannandrea Poesio, *The Spectator*, 2008

Look at a short clip of this scene in the following link, at 0:25 seconds

<http://www.youtube.com/dancetouringpartners#play/all/uploads-all/0/7v5QnaS8Mv4>

Movement – We see a flash of a dancer sitting up on a bed then falling back down. As the scene unfolds, the dancers work in unison and canon. Can you describe some of their movements?

Design – four beds on stage, black out and intermittent flashes of light on each bed. Make a sketch of a simple stage design including the beds, the lighting on these beds, the door and Nurse Ratched's medicine window (in the shadows).

Aural – Last Night a DJ Killed my Dog by Mr Oizo. What style of music is this? Use the internet to research.

Courtyard – the patients are allowed outside

'...a cracking soundtrack and off beat laughs.'
London Metro, 2008

Look at a short clip of this scene in the following link, at 0:24 seconds

<http://www.youtube.com/dancetouringpartners#play/all/uploads-all/0/7v5QnaS8Mv4>

Movement – discuss the use of props in this scene (crutches, the fence). Describe how the dancers used these props to support their weight.

Design – fencing is used in this section, to hem the dancers in, but also to denote outside space. Can you think of an alternative set design that could suggest the outside?

Aural – Express Yourself, Charles Wright. How did this style of music work in relation to the mood of the scene?

Electroshock – three patients are given electro-therapy

'A perfect way to express the central struggle against conformity...' *The Times*, 2008

Look at a short clip of this scene in the following link, at 0:35 seconds

<http://www.youtube.com/dancetouringpartners#play/all/uploads-all/0/7v5QnaS8Mv4>



Movement – three dancers are suspended on bungee ropes and three dancers stand upstage in front of them. How do the movements of one group of dancers differ from the other?

Design – Sloping back wall lit in three vertical strips. Three bungee ropes. Dancers upstage lit in a horizontal strip of light. Can you sketch these main design elements? Is there anything else on stage for this scene?

Aural – P.L.U.C.K, System of a Down. Can you think of any other instrumental tracks of music that would suit a violent scene like this?

4. SUGGESTIONS FOR GROUP DISCUSSION

The following are some ideas for discussion for a range of age groups, using some of the themes, elements, images and references in the piece as starting points for debate, once the piece has been experienced.

THEMES

The dancing in this piece has been referred to as 'slick and energetic' (Zoë Anderson, *The Independent*, March 2008). What other adjectives would you use to describe the performance? Would you say that piece had an overall theme?

One Flew over the Cuckoo's Nest deals with many themes – feelings of being an outsider, rebellion against authority, bullying, mental illness, and the urbanisation of culture. Discuss any of these themes with reference to a particular scene/scenes in the piece.

The character of Nurse Ratched is cruel and manipulative. Throughout the piece she controls the patients with her furious temper, backed up by the menacing presence of her ward attendants. She is a classic bully. Discuss the theme of bullying in contemporary theatre work. Do companies showing work that deals with this difficult and socially current theme, have a responsibility to their young audiences to offer support/solutions both on and off stage?

Streetdance evolved out of the underground Hip Hop scene – see Section 6: Supporting Information, for a brief context of this. Now we see streetdance on the West End stage, on television, and generally as part of our cultural backdrop. How do you feel about an originally subversive art form becoming mainstream? What sorts of issues does this throw up for the practitioners? And for us the audience?

The Hip Hop movement grew out of cities and was exclusive to them. Why would this have been the case? Talk about culture in the context of urban communities. Why was this scene not born in more rural settings?

SYMBOLISM

The first scene of the piece features the dancers dressed identically in white, wearing androgynous facemasks on both the front and back of their heads. Their movement is automated, sharp and fast. At times it is hard determine which is the front and which is the back of their bodies. What do you think this introductory scene signifies?

The dancers need to portray their characters' mental illnesses through movement and body language, rather than via the spoken word of Milos Forman's film. In your opinion, did this make their presentation of these illnesses more subtle and nuanced, or larger than life – by necessity of needing to 'reach' and be 'read' by the back row of the audience. Discuss how a dancer might need to work to maintain integrity and honesty whilst presenting a character that is mentally ill?

CONTRASTS

In the first Ballet Barre scene, Nurse Ratched puts the patients through a strict regime of ballet exercises... 'a visceral encapsulation of the suppression of individuality and the imposition of external discipline.' (Sanjoy Roy, *The Guardian*, February 2008).

During this scene, McMurphy breaks out of line and streetdances – a frank and spontaneous rebellion against authority. Fredrik Rydman, who dances the role of McMurphy, describes his character's physical rebellion thus, 'In ballet as opposed to streetdance, there is right or wrong. In street dancing you can do whatever you want. You can create your own style.'

Discuss the difference in styles between ballet and streetdance – think about technique, centre of balance, what the format of a technique class might look like, and so on.

It's a bit bonkers and a bit brilliant...'
Sanjoy Roy, *The Guardian*, February 2008

As this quote implies, *Insane in the Brain* is a piece of contrasts. Can you remember the Daytrip scene, when the inmates escape and go to the movies? This filmic interlude, described by the above reviewer as 'Buster Keaton meets krumping on MTV'. We see Victorian society versus a very modern dance style. Discuss other contrasts in the piece – either in the narrative and action on stage, or between the various dance styles used by the performers.

MUSIC

The soundtrack to *Insane in the Brain* is extremely eclectic. Listen to the following three tracks from the piece:

- *Triptipico* by Gotan Project (used in the Dayroom scene)
- *Insane in the Brain* by Cypress Hill (used in the Courtyard scene)
- *In the Hall of the Mountain King* by Edvard Grieg (used in the Aftermath scene, following the party)

Discuss the contrasts in these three tracks. Discuss genre, pace, era, historical context, and lyrics (if appropriate). If you can remember the particular scenes they were used for, discuss how the music complemented the movement. Or did it?

TRANSLATION FROM SCREEN TO STAGE

'People have said before entering the theatre, that they were wondering how it would be possible to tell this extraordinary story with dance...' one of the company dancers tells us. So do you think they were successful in translating this story from the cinema to the stage? What made this production so successful in your opinion? Or perhaps unsuccessful, if you disagree?

Has anyone seen *One Flew over the Cuckoo's Nest*? If so, discuss how closely Bounce's *Insane in the Brain* followed Milos Forman's film. Can you think of any other contemporary works of screen fiction that might lend themselves to a dance piece? What elements in a film make this possible?

5. SUGGESTIONS FOR CREATIVE MOVEMENT TASKS

SOLO WORK – BED

Do you remember a section in the piece where the dancers perform on beds? The company calls this the *Darklight* scene. Find some adjectives to describe the movement. For example, frustrated, repetitive, angry, hemmed-in. Do you remember how the dancers only moved within the immediate confines of the beds? Think about this in terms of a boundary – it's a very limited amount of space.



Lie down on your back in a space in the room. Ensure you can't touch anyone else. Imagine yourself within a confined space, the size of a single bed. Explore your movement potential within this confined space – how far can you extend your leg? How many rolls can you manage before you are at the edge of your bed? Perhaps you could use masking tape to mark out the bed size, then try to stay within these lines as you create the movement.

Using four very different body actions, create a phrase with these four movements. For example:

- a roll out to the edge of the 'bed' then back into the centre
- sit up, hands to head, then return to lying down again
- lift arms up to the ceiling then drop them back down
- an electric 'shock' with the whole body

Ensure your movements are clear and strong, returning to the centre of the bed space every time. Loop your phrase of movement so you can repeat it over and over again. This is your bed solo. Intention – think about how you move. How can you use your movements to portray frustration or boredom? What qualities must you give to your movements?

Ideas for development:

- Loop your bed solo four times so you have a longer movement phrase. Then start to play around with the dynamics of your phrase... do you start off slowly and gradually speed up until you are moving frenetically?
- Add a sudden pause to your phrase – stop suddenly, midway through a fast movement
- Try making one of your movements fast and punchy, and give a different movement in your phrase more of a melting quality
- Use music to add another layer to your work – try using a similar track to the one that is used in the piece, something fast and punchy. (In the piece this scene is danced to '*Last night a*

DJ killed my dog' by Mr Oizo.

- How does dancing to this track change your movement? Now try using a very contrasting piece of music. Does this change the way you dance your solo?
- Show your solo to the group, first to one piece of music, then to the other, then evaluate each other's work. How does the audience's perception of your work differ with each piece of music?

SOLO WORK – EXERCISE

Do you remember the section in the piece where the patients are allowed outside to get some fresh air? This is called the *Courtyard* scene. Rather than wander about like the other inmates, McMurphy decides to rebel a little by taking some exercise to try and stay in shape. What does he do?

- press ups
- weight lifts

On your own in a space decide on 4 different exercises you like. Eg. sit ups, running on the spot, star jumps, press ups, gallops, lunge jumps. Put them in an order and practice dancing them one after another.

Think about how you would do these exercises if they were your only chance for any outdoor physical activity in the day – much like the patients in the piece. Would you be moving manically? Or perhaps you would enjoy and savour each stretch. Think about this and see if you can alter the quality of your 4 movements to show how you might feel if you were one of these patients in the story. This is your exercise solo.

Ideas for development:

- Choose one of the following characters from the piece and brainstorm their movements motifs/moods. For example:
 - Chief Bromden, the silent wheelchair user. He seems sullen, he hangs back, prefers to observe before he becomes involved.
 - Billy Bibbit, the nervous twitcher. He has many physical tics, he seems insecure and impressionable.
 - McMurphy, the newcomer. He seems brash, outspoken and loud, always trying to undermine Nurse Ratched by thinking for himself.
 - Miss Martini, blonde and highly excitable. She appears immature and naïve, but has a great sense of fun.
- Once you have made your choice and discussed your character's idiosyncratic movements, imagine yourself into your chosen character and create a movement motif that suggests their characteristic. This could be based on something you remember from the show, for example Miss Martini's little excitable jumps and skips, or McMurphy's swaggering walk.
- Use this motif to punctuate your exercise solo

SOLO WORK – BUNGEE

In the *Electroshock* scene in the piece, 3 dancers are suspended by bungee ropes on a wall. As the nurse and her orderlies administer the dreaded electric shocks, aiming to ‘cure’ the patients of their mental illnesses, the patients respond with thrashing and jarring movements. They seem to be trying to escape from their torture, but the bungee ropes keep pulling them back into the wall.

Using this scene as your inspiration, find a space in the room and explore movements that suggest being subjected to a powerful force – think big and be expansive, using all your limbs in a full range of movement.

Once you have played around with this idea, try dancing 3 or 4 of these movements imagining you have a bungee rope attached around your waist, tethering you to a fixed spot on the floor. How does this change your movement? Can you still be as expansive and powerful? The dancers on the wall managed to execute their movements full out, whilst being restrained by the bungee ropes. Can you imagine how you might do this?

Ideas for development:

- Try imagining your bungee rope is tied around a different part of your body, Eg. your knee, your wrist or your elbow. Revisit your movements and explore ways to accommodate this new constraint
- Experiment with the elasticity of your imagined bungee rope. Is it short and very tight? Or perhaps it is longer with a looser rebound. Try dancing your solo with the short and very tight bungee rope first. Then dance your solo with the long and loose bungee rope
- Decide which movements work best with a short rebound and which work better with a long rebound. Rework your solo using these differences in dynamic

You now have 3 very different phrases of solo material:

- Bed solo
- Exercise solo
- Bungee solo

Combine them to make a longer solo of very contrasting material, with the beginning of a narrative thread. This will occur naturally depending on which order you choose to dance the solos.

DUET WORK – BEDS

Insane in the Brain features some duet work. Imagine yourself as one of the performers – what particular skills would you have to use to work with a partner in these often fast and complex duets?

Team up with a partner and show them your bed solo. Run through it a few times then swap over and watch their bed solo. Discuss each other’s work – moments you loved, movements that stayed in your mind after you’d watched it...

With your partner, lie side-by-side on the floor with a little space between you. Run through your bed solos simultaneously. Are there any moments that connect? This could mean physically (ie. your bodies come into contact at a certain point) or visually (a movement or a pause in one solo provides a contrast/is similar to/the same as a movement or a pause in the other solo).

Run through the solos again, noting these movements that complement each other/contrast with each other. Run through the solos once more and look out for these moments again. Discuss them and agree which ones feel right.

Set these moments as choreographic ‘markers’ in your simultaneous bed solos.

Run through this again and again until you feel it is set in place, and the ‘markers’ occur naturally.

Now, between you, agree on a movement (either taken from one of these bed solos, or devised together on the spot). Use this movement repetitively to end your duet, perhaps dancing it 8 or 9 times in a row at the end of your duet.

Try running the whole thing through, ie. bed solos run in tandem followed by repetitive movement motif to finish. This is your bed duet.

Ideas for development:

- Decide on a beginning and an end for your duet – how do you enter the space? How do you leave it? Do you both start in your ‘beds’? Or perhaps one dancer starts lying down in their ‘bed’ whilst the other comes into the space (how?) and lies down next to the first dancer...then the duet movement begins
- Try dancing your bed duet a little faster. Find a good track to work with – either what the company used for this scene (*‘Last night a DJ killed my dog’* by Mr Oizo) or something else with a good, fast beat

DUET WORK – PUPPETS

At the beginning of the piece in the *Dayroom* section, the two orderlies Joe Good and Michael Evil, having subdued the patients, then pick on some of them to use as puppets. The patient remains limp, hanging their upper body over their legs, head lolling to the floor. The orderlies then manipulate their charges, bullying them into making certain movements.

Use this idea as a starting point to make some duet work. Find a partner, then decide who is the orderly and who is the patient. Find a space in the room. The patient hangs head down to the floor. The orderly then experiments with movements to get the patient to stand up straight. Try concentrating on 1 body part at a time. What happens if you lift the patient's arm? Elbow?

Swap over so that the patient becomes the orderly and vice versa. Make sure that the orderly uses really clear physical signals – don't just pull and prod your partner's clothing! Make clear what your intention is through firm contact in 1 direction.

Try both pushing actions and pulling actions as a way of moving the patient.

DUET WORK – FACE OFF

The *Face Off* section of the piece is a duet between the 2 orderlies. Can you remember some elements from it?

- each dancer works in a spotlight
- fast movements in unison
- fast movements in canon
- movements into and out of the floor
- a 'conversation' between the 2 characters: 1 dances, the other watches, then they swap over

With a partner, each stand in a space facing the each other. Name yourselves 1 and 2. Dancer 1: improvise 4 simple & fast movements and dance them to your partner, whilst staying inside your imaginary spotlight. *This is a question*. Dancer 2: respond with 4 different fast movements. *This is an answer*. Keep having this physical conversation until your run out of movement ideas! How long can you keep going?

As you both gain confidence and speed, try movements that go into and out of the floor, Eg. crouching down and standing up, using your hands to take body weight as well as your feet. Try to maintain eye contact at all times, so you really are dancing to and with each other.

Decide which elements of this movement conversation you like best and start to set them into an order. Perhaps you have 4 questions and 4 answers.

Ideas for development:

- Explore the use of unison that the dancers in the piece employ in this duet. Choose one short phrase from the duet you have created – either a 'question' phrase or an 'answer' phrase, and learn it as something you can dance in unison, very clearly and neatly. Add this to your duet at any point
- Explore the use of canon that the dancers in the piece use in this

duet. Choose one short phrase from the duet you have created – either a 'question' phrase or an 'answer' phrase, and learn it as something you can dance in canon – Dancer 1 starts, then Dancer 2 starts after 2 beats

- Explore the competitive element to this duet. Dancer 1 asks a question, and Dancer 2 uses a movement from that question, in their answer, but embellishes it – either making it bigger, or more elaborate. Eg, a simple leg flick from Dancer 1 could be developed by Dancer 2 into a leg kick followed by a spin
- How does your duet end? Do you both leave the space? Does one dancer pull the other out of the space? Do you both fall to the floor and lie perfectly still? Think about the impact you wish to make on your audience as they watch the duet

There are times in the piece when all nine dancers are on stage at the same time. Imagine you are a Bounce company member. What difficulties might you encounter in this situation? How would you work to overcome them?

As a group, all find a space in the room and lie down. Every person in the group is given a number – 1, 2 or 3. When your number is called, dance your bed solo 4 times in a row, using all the developments you worked into it – quality, change in dynamics etc. When you have finished, return to stillness until your number is called again.



Ideas for development:

- To make the piece more complex, give the group more numbers Eg. 1, 2, 3, 4 or 5
- Choose a significant or striking movement from one of the solos. Everyone learn it as a group motif. Use this as an ending to the group work. For example, repeating it 10 times after everyone in the group has finished their solos. Use it as a 'fading out' motif until everyone is still again.
- Think about how all the dancers enter the space. Try starting with a completely empty space. As dancers hear their number called, they come into the space, lie down on the floor and perform their bed solo then stand up and leave.
- Call the numbers more than once. The first time a dancer hears their number they perform their bed solo once. The second time they hear their number, they 'loop' it and perform it twice before leaving the space. The third time they loop it 3 times and so on
- Make some rules by agreement. For example:
 - If two solos connect (if there is physical contact, in other

words), they have to freeze, hold it for 10 seconds, then slowly 'melt' their way out of that contact before continuing with their solo

– Dancers have to leave and enter the space using a different mode of travel each time, Eg. rolling, walking, shuffling, and dragging body backwards whilst lying down

– Dancers enter the space from one side of the room, and have to leave it in a different direction, ending up on a different side of the room

- Explore further the speed of this group piece. Can you all perform it much faster? Pay attention to avoid collisions and accidents! Try using a signal (a shout from somebody perhaps) as a cue for everyone to either speed up or slow down

GROUP WORK – THE COURTYARD CREW

In the *Courtyard* scene, McMurphy organises the dancers into a line and gets them to mark the beat of the music by bouncing – at the knees or with a hand as if bouncing a ball. He then encourages each person to come out of the line and dance for the group. (See contextual information in Section 6, for an insight into the origins of this competitive breakdancing tradition).

Devise your own *Courtyard* scene. In small groups of 5 or 6, devise collaboratively a motif that marks a beat. Keep it simple and short, maybe just 2 or 3 counts in total. Practice dancing it all together, in perfect time.

Each find an individual movement or phrase of movement. This could be something you have devised already (in your solo or duet work), or perhaps a movement you liked from the show. Think

about creating something that suggest character – perhaps trying to portray a suggestion of mental instability. For example you could adopt Billy Bibbit's physical 'tics', or Mrs. Taber's split physicality showing her split personality. Each practice your movement and show the others in your group. Help each other refine the movement, offering positive suggestions and feedback.

Order yourselves 1, 2, 3, 4 and 5. Start with your group motif to keep the beat. Dance this movement 5 or 6 times. Then Dancer 1 comes forward from the line up and shows their individual movement a few times before returning to the group, Immediately Dancer 2 takes up the central spot to show their movement, and so on. Everyone else remains continuously dancing the group-devised 'marking the beat' motif.

Ideas for development:

- Try this in a circle as opposed to a line up. Does this alter the intensity of your dancing?
- Use one of the tunes used by the company for this scene. Either *Express Yourself* by Charles Wright or *Insane in the Brain* by Cypress Hill (NB. Lyrics may not be appropriate for younger groups).
- Try doing this in a much larger group. Each group show their 'marking the beat' movement, then agree which one to use for the whole group. All learn it and practice dancing it together. Form a circle and start this group motif. Take turns to run into the centre of the circle to dance your individual phrase before returning to the group circle again. Aim for the centre of the space never to be left empty – move quickly and keep your focus on the whole group

6. SUPPORTING INFORMATION

INSANE IN THE BRAIN REVIEWS

Previews and reviews from performances in London last year:

www.independent.co.uk/arts-entertainment/theatre.../reviews/preview-insane-in-the-brain-sadlers-wells-london-786672.html

www.guardian.co.uk/culture/2008/feb/29/theatre.musicals

www.thestage.co.uk/reviews/review.php/19988/insane-in-the-brain

http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/stage/dance/article3476774.ece

BOUNCE CHOREO-CHRONICLE

1998	ROT	Dansens Hus, Stockholm	<i>'The response was enormous. Success was a fact and life as back-up dancers was a distant memory. Today, we look back on ROT both with pride and horror and think anyhow that a lot has happened over the years!' remembers one of the dancers.</i>
1999	ROT 2 ASFALT ROTMOS	Dansens Hus, Stockholm Sweden tour Parkteatern, Stockholm	
2000	FREAKY FLOW	Dansens Hus and Sweden tour	
2001	BOUNCE BOUNCE VS. PETTER	Dansens Hus and London Park tour	
2003	THE SCORE	Dansens Hus, Stockholm Cirkusbyggningen, Copenhagen	
2004	THE SCORE	Dansens Hus, Stockholm Sweden tour Lorensbergsteatern, Gothenburg Norway tour Denmark tour	
2005	BOUNCE LIVE	Nalen, Stockholm Storan, Gothenburg Intiman, Stockholm Sweden tour	
2006–2008	INSANE IN THE BRAIN	Dansens Hus, Stockholm Sweden tour London run at The Peacock Theatre 153 performances and still counting!	
2009	CAUTION	Orienteater, Stockholm	

BOUNCE RELATED WEBSITES

<http://www.insanetour.co.uk/> the current Bounce UK tour website includes tour dates, video trailers, music, press reviews, photos, plus links to the websites for Dance Touring Partnership and Bounce street dance company

<http://www.bounce.nu> for further information on the company, dancer profiles, image gallery, video clips and much more...

http://www.youtube.com/results?search_type=&search_query=bounce+streetdance+company&aq=f for various clips of film footage of the company

<http://www.sadlerswells.com/show/Insane-in-the-Brain-Bounce> host venue for the London run of performances of Insane in the Brain

<http://www.dansenshus.se> the home of Swedish contemporary dance, and early supporters of Bounce Streetdance Company

<http://www.pallelight.com/> for full information on lighting designer Palle Palmé's work

<http://kulturradet.se/sv/Toppmeny/English/> the Swedish Arts Council

<http://www.artscouncil.org.uk> DTP tour funders

<http://www.artswales.org.uk> DTP tour funders

ONE FLEW OVER THE CUCKOO'S NEST

<http://books.google.com/books> and search for Ken Kesey's One Flew over the Cuckoo's Nest

<http://www.sparknotes.com/lit/cuckoo/> for plot overview, analysis of major characters, key themes, motifs and facts

<http://school.discoveryeducation.com/lessonplans/programs/cuckoo/> for class study suggestions

http://www.timesonline.co.uk/tol/life_and_style/article1072676.ece for a recent review of the book

HIP HOP LINKS

<http://www.breakinconvention.com/> the highly acclaimed International Festival of Hip Hop Dance Theatre, hosted at Sadler's Wells Theatre, London. Extensive video gallery with extracts of old school pioneers as well as the new school. More footage from BC09 to be added shortly

<http://www.jonzi-d.co.uk/> and <http://www.londondance.com/content.asp?CategoryID=183> for further information on Jonzi D – choreographer, dancer, MC, poet and Artistic Director of *Breakin' Convention*

<http://www.Mrwiggles.biz> Mr Wiggles is an old school member of Rock Steady Crew, Electric Boogaloos and Zulu Nation. A great website for definitions and examples of dancers for the Hip Hop and funk style dance styles

<http://www.hiphop.com> music focused Hip Hop news

<http://www.bboychampionships.com/> UK B-Boy Championships–on in October in London, with world qualifiers all year round

<http://www.battleoftheyear.net> Home of the global Hip Hop dance battle event, now in its 20th year.

<http://www.monstersofhiphop.com> an American Hip Hop event

<http://www.funkstylerz.co.uk/home.html> Information on Funkstylerz – a B-Boy, Hip Hop and funkstyle dance company.

<http://www.ukhh.com/elements/graffiti.html> for news and information on the UK Hip Hop scene, including gallery of graffiti art

<http://www.banksy.co.uk/> the British street artist with an international reputation

<http://www.urbanclassicism.com> the home of renowned Hip Hop artist Robert Hylton, with information on his work in film, theatre and contemporary dance

http://www.breakingcycles.co.uk/breaking_cycles/ the home of Hip Hop and physical performance artist Benji Reid

<http://www.zonation.co.uk/> the UK based streetdance company

<http://www.sohh.com/> Hip Hop music website with news, reviews and blogs

<http://www.hiphopdirectory.com/> a directory of Hip Hop websites across the world

<http://www.youtube.com/watch?v=7YnPYOTZ0i8&feature=popular> video footage of Diversity – the streetdance company and winners of Britain's Got Talent 2009

<http://www.youtube.com/watch?v=6GrOMLylvhQ> video footage of Flawless – the streetdance company and finalists of Britain's Got Talent 2009

SUGGESTED READING

Rap Attack: African Jive to New York Hip Hop – David Toop. A pioneering book on Hip Hop history and culture

Can't Stop, Won't Stop – Jeff Chang. A history of the Hip Hop generation. With political context, and a music focus

Total Chaos – Jeff Chang. Essays on Hip Hop culture including some good dance specific chapters

Subway Art – Martha Cooper & Henry Chalfont

Street Art Colouring Book – W. Warren, VopStars. A Hip Hop colouring book

Street Scene: How to Draw Graffiti-Style – John Lee

<http://www.daveyd.com/historyphysicalgrafittifabel.html> an excellent article documenting the history of Hip Hop dance forms, written by some of the pioneers of this culture. Clarification of West Coast styles Locking & Popping, as well as terminology and clear descriptions of many Hip Hop moves

LONDON & REGIONAL HIP HOP CONTACTS

There is an enormous amount of streetdance work happening up and down the country, from established companies, to projects and classes – so this is in no way a comprehensive list. Instead, it represents a snap shot of what is happening at grassroots level, in just a few areas in the UK. (The nature of this work does mean that things change & evolve quite quickly, so this list is correct at time of writing).

Sheffield

Danceworks <http://www.danceworks.org.uk> has worked with the following groups and is happy to recommend them:

<http://www.hypedance.org.uk> main/biggest Hip Hop organisation in Sheffield, with a touring company and strong ethos in education work in schools and the community

Street vibes and Down Rock Dance No website just email via Nathan Geering (formerly a dancer with Jonzi D)
nathangeering@hotmail.com

<http://www.flava-squad.co.uk> based in Dinnington – another key

FILMS

Rize – David LaChapelle. American documentary featuring the Streetdance sub-cultures of clowning and krumping

Planet B-Boy – excellent film about Hip Hop dancers. Based around crews who qualified for Battle of the Year.

Style Wars – originally aired on TV in the 1980's

Beat Street – 1984

Breakin' and Breakin' 2: Electric Boogaloo – 1984

player in Hip Hop with extensive classes. Flava Squad are the UK Hip Hop Championships' winning B-Boy crew

Leeds

<http://www.leedshipop.co.uk/2007/03/27/fresh-jive-interview/> for information on Fresh Jive Club a community organisation for all ages, aiming to nurture Leeds emerging Hip Hop talent

Cornwall

<http://www.flavauk.com> perhaps best known for reaching the semi-finals of Britain's Got Talent, 2008. Extensive education programme both regionally and nationally.

<http://www.tr14ers.co.uk> a community dance team running holiday workshops & projects for 11 – 18 year olds. Based in Camborne

4 Funx Sake based in East Cornwall, a youth run project run by Alice Walker. No website yet (07977 067030). The company has performed in Plymouth as part of Breakin' Convention events.

London

<http://www.uel.ac.uk/programmes/ssmcs/undergraduate/danceurban.htm> for full information about the unique degree qualification in Urban Dance Practice, including the study of Hip Hop choreography, offered by the University of East London

<http://www.boyblueent.com> Boy Blue Entertainment, founded by Kenrick 'H2O' Sandy and Michael Asante. A busy touring company, and community classes in the Nu Skool style. Kenrick has previously toured with Bounce.

<http://www.avantgardedance.com> founded by Artistic Director Tony Adigun, aims to engage young people in dance through locking, poppin, krumping, floorwork and contemporary. The company also work in the commercial sector

<http://www.collabodance.com> annual event established by Tony Adigun, run in partnership with East London Dance, bringing together companies in collaborative projects, to showcase innovative work

<http://www.funkphysics.com> resources for Hip Hop performers – offering advice on training, marketing, management, finance, health & fitness

<http://www.stylefest.co.uk> annual workshop and battle event for Hip Hop performers, including information on seminars and jams

<http://www.impactdance.co.uk> founded by Hakeem Onibudo, a Hip Hop Dance Theatre Company running events, a youth company and curating the Two's a Company performance in partnership with East London Dance

<http://www.spreadexpression.com> Urban Dance Theatre Company founded by choreographer and teacher Cindy Claes

<http://indahouseuk.wordpress.com> In da House, House Dance specialist Clara de Paris – workshops, classes, House Dance crew

<http://www.vigbokwe.co.uk> Uchenna Dance Company, founded by Vicki Igbokwe – choreographer, teacher, Independent Dance Manager, and Nike Dance Athlete. Fusion of Contemporary, African and House Dance, Wacking and Voguing

<http://www.eastlondondance.org> for East London Dance Youth Company

www.myspace.com/eldyc East London Dance supports and works in partnership with many of the above

Cambridge

<http://www.sincru.co.uk> Sin Cru – a collective of B-Boys & B-Girls, DJ's, MC's and Graffiti artists, leading workshops and events

Hereford

<http://www.2faceddance.org.uk> 2FaCeD DaNcE Company – in residence at Courtyard Centre for the Arts. Classes in breaking, urban ballet; holiday courses, youth company

Newcastle

<http://www.myspace.com/badtastecru> originally from Northern Ireland, currently based in Newcastle as Associate Artists at Dance City. B-Boys, skaters, writers, MC's – their website www.badtastecru.co.uk will launch soon

HIP HOP TERMINOLOGY AND EXAMPLES TO WATCH

Breaking – see break dancing, above. Rapid movements similar to acrobatics, with different parts of the body making contact with the floor. Inverted moves (hand stands, head spins, for example) are common

http://www.metacafe.com/watch/26525/amazing_breakdance_moves/

Locking – characterised by a loose and relaxed lower body whilst the arms, hands and upper body perform fast and rhythmic movements. Some of the moves are quite comic, and there is often some audience participation

<http://www.youtube.com/watch?v=5sqx6EJ1pog>

Popping – 'poppers' use their muscles in a fast contrast-relax sequence so they stop a movement abruptly before continuing it. This is known as the 'pop' or the 'hit'

<http://www.westcoastpoppin.com/video.php?id=419>

Boogaloo – a fluid continuous movement likened to liquid flowing from one body part to another. Boogaloo isolations move one body part at a time, often to extreme places!

http://www.expertvillage.com/video/50176_dance-bugaloo-top.htm

Lindy hop – often using an 8 count structure, this style of partner dancing uses fast footwork and plenty of aerial throws

<http://www.casttv.com/video/eoio22/lindy-hop-hellzapoppin-1941-video>

New school (also known as **Nu Skool**) – this style focuses on the acrobatic spins used in breaking, strung together at dizzying speeds!

<http://www.youtube.com/watch?v=Z1yFCuz5Q8M>

Krumping – extremely energetic and expressive movements, usually danced when 'battling'. Rize, the 2005 documentary by David LaChapelle captures the dance craze that began in Los Angeles

<http://www.krumpjunkies.com>

<http://www.londondance.com/content.asp?CategoryID=1921>

HIP HOP – CONTEXTUAL INFORMATION

There has been much written about Hip Hop, some of it accurate, much of it not. Below is a simplified and brief overview of its historical context. Originally an underground movement in the 1970's, Hip Hop culture is therefore hard to pin down in terms of its exact history. Like most cultural movements, things happened in tandem, and spread quickly. Nobody was standing around making notes of dates! There are different versions of who did what and who coined certain phrases... however it is generally agreed that there were four main elements to Hip Hop, that emerged simultaneously – DJ-ing (known also as turntablism), MC-ing (what we know more commonly as rapping), graffiti art, and break dancing.

In the 1970's in the nightclubs of New York City, DJ Kool Herc (originally named Clive Campbell) was, among others, playing funk music (think James Brown)... which was something of an antidote to the tidal wave of disco tunes that was washing through much of the music world at that time. He started to play around with the drumming part of a record, known as the 'break'. This was often the most popular part of a tune and certainly the bit people loved to dance to. By using two copies of the same record and playing the drum break over and over again, he could manufacture a much longer drumming break from say, a five second one to a twenty-five second one. By switching the break in one record with the break in another, he could essentially create unique rhythms and beats, in much the same way as we copy and paste on a computer today. This became known as break-beat DJ-ing, and so the foundations of a new music movement were laid.

Alongside this pioneering musical style, DJ Kool Herc also took the mic himself and would shout out rhythmic chants to the dancers on the floor, perhaps encouraging them to dance faster, harder, better. His favourite slang phrases (or perhaps the phrases best remembered by those who were there?) were "Rock on, my mellow!" "B-boys, B-girls, are you ready?" "This is the joint!" "To the beat, y'all!" "You don't stop!" This type of spoken observation or instruction evolved into more syncopated rhythmic and rhymed spoken word... something we would now recognise as rapping or MC-ing (sometimes spelt Emcee). Pretty soon his unique DJ-ing style was adopted by other Hip Hop 'founders' such as Afrika Bambaataa and Grandmaster Flash. However, for his part in this nascent and emerging culture, he is often cited as the founding father of Hip Hop.

DJ Kool Herc gathered a loyal following, and his most faithful and regular dancers fast became known as his 'break-boys' and 'break-girls', (what we now call more simply 'B-Boys' and 'B-Girls'). One of those early Kool Herc B-Boys (who later became DJ Grandmixer D. ST) remembers how the break dancing style evolved... 'Everyone would form a circle and the B-Boys would go into the centre. At first the dance was simple: touch your toes, hop, kick out your leg. Then some guy went down, spun around on all fours. Everybody said "wow!" and went home to try to come up with something better...' During this time, Afrika Bambaataa spearheaded The Universal Zulu Nation – a Hip Hop awareness group whose membership had spread internationally by the 1980's.

Meanwhile, across the other side of America on the West Coast, a similar cultural movement was occurring. Don Campbell, widely agreed to be the source and inspiration behind the 'locking' dance style, had taken a local dance 'the funky chicken' and added his own embellishments – 'locking' the joints in his body as he danced it. He later formed a group of dancers, who became known as 'The Lockers' and the development and popularity of this style was lengthy and far-reaching.

It's interesting to note that today, as the styles, and historical context of these early Hip Hop movements have become more diluted, the terms 'Hip Hop' and 'Streetdance' have come to mean different things to different people. These terms have come to be general 'labels' that encompass everything from break dance, popping, locking, hip hop new school, house dance and electro dance amongst others. However with a little research and reading, it is evident that the roots, terminology and numerous techniques of this cultural revolution, are far more complex.

Alongside all this activity in the 1970's both on the East and West coasts of America, as these nascent dance styles captured the imagination of many, evolved, became diluted, spread further afield... the craze of graffiti writing was also taking hold. Originally used in the 1960's by political activists and street gangs, it evolved alongside the other elements of the Hip Hop movement, as those early graffiti writers explored all their creative passions and frustrations, using nothing more than a blank surface – a wall, a subway train – and a spray can of paint. Though still seen as underground by some, now four decades later, graffiti has moved into the mainstream art culture, with artists' work on show in art galleries.

For a fully comprehensive history of this exciting movement, read the following article, written and contributed to by many of those who were there at the time.

<http://www.daveyd.com/historyphysicalgraffitifabel.html>

UK TOUR INFORMATION

Dance Touring Partnership

www.dancetouringpartnership.co.uk

Formed in 2002, Dance Touring Partnership (DTP) is a group of theatres that are passionate about dance and determined to bring the best in dance to a wider audience throughout the country. It commissions new work and through its national tours of groundbreaking dance aims to build new audiences, and give people across the UK the opportunity to see the highest quality international and British artists. DTP helps audiences gain new insights into artists and their work through extensive, production-focused websites and interactive online activity. It also gives people the opportunity to meet the artists and experience new dance first-hand through workshops and residency programmes as well as providing useful education resources to students and teachers. The combination of these has helped to dramatically change the face of dance in the UK. DTP's previous national tours have included Ultima Vez's and *Spiegel*, Australian Dance Theatre's *Birdbrain* and *Age of Unbeauty*, Jasmin Vardimon's *Park*, Renegade Theatre's *Rumble*, Stan Won't Dance's *Revelations*, TheatreRites/Arthur Pita's *Mischief*, Fabulous Beast Dance Theatre's *James son of James*, Hofesh Shechter's *In your rooms* and *Uprising*, and most recently Tanja Liedtke's *Twelfth Floor*.

DTP core members: Brighton Dome, Danceworks UK, Hall for Cornwall Truro, Lighthouse Poole, The Lowry Salford, NorthernStage Newcastle, Nottingham Playhouse, Oxford Playhouse, Sheffield Theatres, Warwick Arts Centre Coventry, Wycombe Swan High Wycombe, Wyvern Theatre Swindon.

BOUNCE WORKSHOPS

Over the last eleven years, Bounce has pioneered an exceptional and exciting fusion of choreography rarely seen in streetdance performance. The ethos of Bounce is to embrace and adapt any style of dance in their ambition to create new and surprising shows, and so the company has developed a unique mix of Breaking, Locking, Popping, Boogaloo and New School whilst not forgetting the early influences and grass roots of streetdance including Lindy Hop and Tap.

Bounce is the leading Hip Hop company in Sweden and has extensive experience of devising and delivering high quality education and participatory activity. Their summer camp in Stockholm has been running since 2002 and has become the biggest dance happening in Sweden attracting dancers from all over the world. This is a rare opportunity to draw on the experience of some of the scene's leading Hip Hop dancers.

The information below gives an indication of the kind of workshops that Bounce can offer:

Workshops can be tailored for particular requirements and are ideally suitable for students aged 14+ as well as older students and professional dancers. However advance notice of the intended participants must be provided to insure maximum suitability and benefit.

The workshop programme will be led by a member of the company, the workshop leader will depend on which workshop is booked and on the touring schedule. We ask that workshops are available to ticket holders only.

Note to Participants: All workshops will involve a lot of moving around! Please make sure that you wear suitable comfortable, loose clothing. Knee and elbow pads are useful but not essential.

Hip Hop beginners

This workshop is ideal for Hip Hop beginners. During the workshop you will explore dance technique, how to create a piece of choreography, how to use music and different choreographic styles and sequences.

The workshop is suitable for groups and individuals who are complete dance beginners. However, it is also suitable for groups who already have experience of other dance styles, such as contemporary dance, but have never tried Hip Hop before. It focuses on basic preparation and skills development, and will include some basic material inspired by *Insane in the Brain*.

- Workshop Duration: 1hr. 15mins
- Max Capacity: 25
- Requirements: wooden floor i.e. with smooth surface (preferably NOT dance lino); CD player / input for iPod; Mirrors – please advise if available in the workshop space
- Size of space is negotiable but needs to be approximately 10m x 10m for a maximum of 25 participants.

Hip Hop intermediate

During the workshop you will explore more complex dance technique, how to create a piece of choreography, how to use music and different choreographic styles and sequences.

The workshop is suitable for groups and individuals who have 3 years dance experience. It focuses on skills development, and will include some material inspired by *Insane in the Brain*.

- Workshop Duration: 1hr. 15mins
- Max Capacity: 25
- Requirements: wooden floor i.e. with smooth surface (preferably NOT dance lino); CD player / input for iPod; Mirrors – please advise if available in the workshop space
- Size of space is negotiable but needs to be approximately 10m x 10m for a maximum of 25 participants.

Hip Hop advanced

This workshop is suitable for advanced Hip Hop dancers, B-Boys and B-Girls. It will be a very physical workshop for those who already have experience and are seriously committed. You need at least 5 years of dance training

- Workshop Duration: 1hr. 15mins
- Max Capacity: 25
- Requirements: wooden floor i.e. with smooth surface (preferably NOT dance lino); CD player / input for iPod; Mirrors – please advise if available in the workshop space
- Size of space is negotiable but needs to be approximately 10m x 10m for a maximum of 25 participants.

Jazzfunk1

A mix of Hip-Hop and jazz where you need at least 2 years of dance training in Hip-Hop or Jazz. The workshop structure will comprise a warm up, learning steps, and putting them together into choreographed routines. We will go through technical elements of this style thoroughly.

- Workshop Duration: 1hr. 15mins
- Max Capacity: 25
- Requirements: wooden floor i.e. with smooth surface (preferably NOT dance lino); CD player / input for iPod; Mirrors – please advise if available in the workshop space
- Size of space is negotiable but needs to be approximately 10m x 10m for a maximum of 25 participants.

Jazz funk 2

This workshop is a mix of Hip-Hop and jazz. You need at least 3 years of dance training in Hip-Hop or Jazz and will need to be familiar with technical moves such as pirouettes and different type of jumps. The workshop structure will comprise a warm up, learning steps, and putting them together into choreographed routines.

- Workshop Duration: 1hr. 15mins
- Max Capacity: 25
- Requirements: wooden floor i.e. with smooth surface (preferably NOT dance lino); CD player / input for iPod; Mirrors – please advise if available in the workshop space
- Size of space is negotiable but needs to be approximately 10m x 10m for a maximum of 25 participants.

To book workshops: If you are interested in any of these workshops, or would like more information about Bounce's work, please contact Claire Soper at Dance Touring Partnership, email: claire@clairesoper.co.uk

TOUR LIST

AUTUMN TOUR 2009

15 Sep – 3 Oct	LONDON Peacock Theatre	0844 412 4322	www.peacocktheatre.com
6 & 7 Oct	NOTTINGHAM Playhouse	0115 941 9419	www.nottinghamplayhouse.co.uk
9 & 10 Oct	SHEFFIELD Lyceum	0114 249 6000	www.sheffieldtheatres.co.uk
13 & 14 Oct	CARDIFF Sherman Theatre	029 2064 6900	www.shermancymru.co.uk
16 & 17 Oct	POOLE Lighthouse	0844 406 8666	www.lighthousepoole.co.uk
20 & 21 Oct	TRURO Hall for Cornwall	01872 262466	www.hallforcornwall.co.uk
24 – 26 Oct	EDINBURGH Festival Theatre	0131 529 6000	www.eft.co.uk
29 – 31 Oct	STIRLING macrobert	01786 466666	www.macrobert.stir.ac.uk
3 & 4 Nov	COVENTRY Warwick Arts Centre	024 7652 4524	www.warwickartscentre.co.uk
10 & 11 Nov	HIGH WYCOMBE Wycombe Swan	01494 512000	www.wycombeswan.co.uk
13 & 14 Nov	NEWCASTLE Northern Stage	0191 230 5151	www.northernstage.co.uk
17 & 18 Nov	SWINDON Wyvern Theatre	01793 524481	www.wyverntheatre.org.uk
21 Nov	SALFORD The Lowry	0870 787 5790	www.thelowry.com

Running Time: 80 minutes with no interval

Age suitability: *Contains scenes of an adult nature*

Post show talks

Join the cast after the show at the following venues for a free post show talk:

Tue 6 Oct	Nottingham
Fri 9 Oct	Sheffield
Tue 13 Oct	Cardiff
Fri 16 Oct	Poole
Tue 20 Oct	Cornwall
Sat 24 Oct	Edinburgh
Thu 29 Oct	Stirling
Tue 3 Nov	Warwick
Tue 10 Nov	Wycombe
Fri 13 Nov	Newcastle
Tue 17 Nov	Swindon

Students and group booking information

London	School Groups of 10+: rear stalls £10 (1 teacher free per 10 pupils) on Wed & Thu. LEAs and Under 16s only.
Nottingham	Schools & Quids In: £8.50
Sheffield	Fri performance only: £10.00: full-time education groups of 10+, plus 1 free supervisory ticket for every 10 purchased.
Cardiff	Under 19s: £10
Poole	Discounts available
Truro	Schools parties (min 15) £6
Edinburgh	School parties or youth groups of 10 or more: Seats for £6.00. One teacher goes free with every 10 students booked.
Stirling	£6 students and under 18s
Coventry	School groups -£2, one teacher goes free with every 10 students booked.
High Wycombe	Schools 10+ £7.00 a ticket, 11th goes free
Newcastle	Students / under 25s £8.50
Swindon	Groups of 10+: £7.50
Salford	Groups of 10+ £2 off ticket price

These teachers' notes have been written by dance education specialist Lucy Moelwyn-Hughes, in consultation with Bounce Producer Annica Sigfridsson, and Bounce Streetdance Company members.

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the Swedish EU presidency in autumn 2009.





'...the story zips between high drama, knockabout comedy and heart-warming sentiment.' *The Guardian*

www.insanetour.co.uk

| **dance touring partnership** |