

Between Tiny Cities

រវាងទីក្រុងតូច

by Nick Power

toured by Intimate Spectacle

Promotional Package & Technical Specifications

V2.1, 28 February 2018



“Two men use the rituals, movement styles and language of their shared hip-hop culture to explore points of commonality and difference. The result is an intelligent, expressive and engaging production which gently subverts preconceptions around hip-hop and masculinity... A rich exploration of the possibilities of hip-hop choreography and an early highlight of Dance Massive.”

– Richard Watts, Arts Hub

Contact

Harley Stumm, Tour Producer

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Nick Power, Choreographer

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General Description

Production Credits

Choreographer	Nick Power
Dancers	Aaron Lim & Erak Mith
Sound Designer	Jack Prest
Designer	Bosco Shaw
Dramaturg	Lee Wilson
Original Creative Producer	Britt Guy – ACCOMPLICE
Tour Producer	Harley Stumm – Intimate Spectacle

Production Description

In *Between Tiny Cities* រវាងទីក្រុងតូឡូឡូ, dancers Erak Mith, from Phnom Penh, and Aaron Lim, from Darwin, use the rituals, movement styles and language of their shared hip-hop culture to reveal the dramatically different worlds that surround them and uncover the choreographic links that unite them.

Choreographed by internationally-renowned Sydney hip-hop dance artist Nick Power and accompanied by the beats and sound design of Jack Prest, the work blends the raw, wild energy of b*boy battles with skilful improvisation and choreography, offering a cross-cultural perspective on style, culture and locality.

The project is the result of a four-year dance exchange between Darwin's D*City Rockers and Cambodia's Tiny Toones youth program. The two crews have travelled, trained, battled and performed together, and *Between Tiny Cities* រវាងទីក្រុងតូឡូឡូ, is the culmination of that exchange.

Production History

Arts House, Melbourne (Dance Massive), 14 – 18 March 2017

Skateistan, Phnom Penh, March 2017

Darwin Festival, August 2017

Documentation

Showreel, images & info

<http://intimatespectacle.com.au/production/between-tiny-cities/>

Showreel video (2.5 min)

<https://vimeo.com/223714186>

Full show (36 min)

<https://vimeo.com/223723245> (password BTC2017)

Touring Company

4

2 x Dancers

Aaron Lim & Erak Mith

1 x Choreographer/Company Manager

Nick Power

1 x Production Manager/Operator

Alejandro Rolandi

Running Time

40 minutes, with no interval

Audience Capacity

120-130 (120 adults, school age audiences may be slightly larger)

Acknowledgements

Between Tiny Cities was developed with the support of the Australian Government through Catalyst – Australian Arts & Culture Fund, and through the Australia Council for the Arts; and of Artback NT and Accomplice. Intimate Spectacle is supported by the Australian Government through the Australia Council for the Arts.



Australian Government
Catalyst—Australian Arts and Culture Fund



Australia
Council
for the Arts

ACCOMPLICE



Reviews

Richard Watts, *Arts Hub*, March 2017

From Los Angeles to London, and Darwin to Phnom Penh, dance battles are a common component of b-boy culture. In this latest exploration of the form, choreographed by Sydney-based hip-hop dance artist Nick Power, two men use the rituals, movement styles and language of their shared hip-hop culture to explore points of commonality and difference. The result is an intelligent, expressive and engaging production which gently subverts preconceptions around hip-hop and masculinity, providing an ideal entry point to contemporary dance for those unfamiliar with the genre while also providing much for aficionados to enjoy.

In the work's early stages, the two performers – Aaron Lim (Darwin) and Erak Mith (Phnom Penh) – stand opposite each other, echoing one another's abrupt movements, encircled by the audience (who stand throughout proceedings). Lim's gestures are strikingly precise; Mith is more fluid, his slighter body assisting him in the piece's more acrobatic moments.

The four main elements of b-boying are all present, including swiftly performed power moves – windmills and headspins – and dramatic freezes, but there's no sense of Power being limited by tradition. As the work progresses the dancers' bodies, once in vigorous competition, become united, their movements fluid, occasionally even tender. Arms lock together, fingers bloom like rare flowers. Jack Prest's score is driving but never dominating, and as the lights dim as the piece ends, there's a strong sense of wanting the work to continue. A rich exploration of the possibilities of hip-hop choreography and an early highlight of Dance Massive.

4 stars

www.artshub.com.au/news-article/reviews/festivals/richard-watts/dance-massive-diary-2017-253385



Season at Darwin Festival. Photo: Elise Derwin

Dance Reviews Melbourne, 16 March 2017

Breakdancing is often a solo display but in *Between Tiny Cities* choreographer Nick Power turns it into a two-hander between Darwin boy Aaron Lim and Erak Mith from Phnom Penh. It's peppered with a distinctly break dancing vocabulary. But more significantly, it is a duet of intersecting limbs, pulsing unison and a reactive physical banter characteristic of dancers working together, rather than as individuals.

The boys barely take their eyes off each other for the 40 minute duration and only leave the round space for seconds to grab bottles of water. There's the expected displays of head spins and inverted balances but these are really a small part of a varied vocabulary that borrows even from contact improvisation and the more micro movements of contemporary dance.

It's playful and exploratory rather than aggressive or overly showy and the boys display both intense concentration and a cocky levity. When Mith removes his shirt and breaks out in phrases of song, Lim, splayed on the floor, seems bemused. Later Lim uses his hand to cover an obvious hole in the crotch of his trousers. Is that intentional or not? There's a constant play between improvisation and structure, held together by Jack Prest's sound design that sometimes drives the pulsing elements and other times seems more background than foreground.

An audience of around 60 stands around the circumference of a taped white circle. There's no choice but to see the people across from you - some standing, hands across chest; others slumped to one hip. Some fidget or quietly groove. It's an intimate encounter, especially when the b-boys get close to your face, their sweat visible. While standing recreates the social or competition circle of the street, in the auditorium venue of Arts House it's more self-conscious. Nobody breaks out into dance (although some clearly want to) and nobody dares to sit (perhaps because we were told pre-show that it's a standing affair.) This set-up forces an extra layer of activity and audience engagement which Lim and Mith seem to feed off of while still maintaining their personal focus on each other.

Lighting designer Bosco Shaw plays with the circle - bisecting it with a thick rectangular light or pulling up the light so high that we forget the circle and see only lots of people in the space. Another time the light accentuates a conversation of forearms and fingers, which zooms focus to a small circle of activity. Like the choreography, it plays around and picks up on various physical states.

Between Tiny Cities is the end of a multi-year collaboration between D*City Rockers in Darwin and Tiny Toones in Phnom Penh. Power and his artistic crew have created something that feels unique and nuanced. It pushes past conventions of a particular social form and opens itself up to be something different. That vulnerability and curiosity defines the best of Dance Massive.



Photo: Pippa Samaya

<http://dancereviewsmelbourne.blogspot.com.au/2017/03/between-tiny-cities.html>

Biographies

Nick Power, Choreographer

Nick Power is a Sydney based b*boy and choreographer. He is one of the leading hip hop dance artists in Australia, working professionally for the past 18 years. His dance work has toured throughout Australia, Europe, Asia and Central America and he has choreographed numerous shows with companies such as Tracks Inc and Stalker Theatre. Nick was the recipient of the Australia Council dance residency at the Cite Internationale des Arts in Paris 2012, which inspired his first full-length independent work *Cypher*. The work premiered at Darwin Festival in 2014 and has toured to Europe twice and throughout Australia.

Nick started out in Brisbane running his own dance space and has nurtured young and emerging dancers through workshop projects with organisations including Contact Inc, Stylin Up Indigenous hip hop festival, Stamping Ground and Schools Spectacular. He has worked extensively in regional centres and in the remote Indigenous community of Lajamanu on the Milpirri project with Tracks Dance. Over the past 20 years he has curated grass roots, medium- and large-scale hip hop dance events working with some of Australia's most significant venues and festivals including Carriageworks, Sydney Festival, Darwin Festival and Brisbane City Council. Nick is currently the dance curator at Campbelltown Arts Centre.

Erak Mith, Dancer

Erak Mith is a Phnom Penh b*boy who developed his craft at Tiny Toones School. He started dancing at the age of 8, supported by Artistic Director and General Manager KK and Short. Erak has worked with some of the leading hip-hop choreographers in the world presenting work in Europe and Australasia. Erak has participated in the Cambodian and Australian Hip Hop Exchange for the last three years. He is also a teacher and mentor at Tiny Toones and Phnom Penh International Schools providing dance workshops for young people from 5- 15 years.

Aaron Lim, Dancer

Aaron Lim is a Darwin-born b*boy who has been breaking since 2007. He developed his skills through taking part in a range of programs at Tracks Dance Company, performing in their yearly shows including *Struck*, *Cook Queen Kelly* and *Zombies in the Banyan Tree*. Aaron has a long-standing relationship with internationally-renowned b*boy and choreographer Nick Power. He has undertaken a range of activities with Nick including attending key dance events in Sydney and undertaken a mentorship in South Korea while Nick created a new work with Stalker Theatre. From this Aaron has begun to develop his own choreographic practice undertaking a residency at Tracks Dance in 2016. Aaron has also been teaching since 2010 in schools, with Corrugated Iron Youth Arts and within Indigenous communities with Artback NT. Aaron competes in battles with his crew D*City Rockers including Platform 4 (Sydney), Battle at the Lighthouse (Darwin), and Radikal Forze Jam (Singapore). Aaron has participated in the Cambodian and Australian Hip Hop Exchange for the last three years.

Jack Prest, Sound Designer

With a background in Fine Art, Jack works as a sound designer for experimental theatre, dance and film including the 2014 Helpmann Award-winning *Whelping Box* and the break-dance experience *Cypher*, featured as a part of the 2016 Sydney Festival. Based out of Studios 301 in Sydney Jack has worked with underground artists such as Sampa The Great, Golden Vessel, Left, Twin Caverns and True Vibration right up to running sessions for some of the biggest in the business including Will.I.Am, Skrillex, Flume, Action Bronson and The Preatures. Jack is also an accomplished artist in his own right. He has performed on some of Australia's biggest stages including Big Day Out, Good Vibrations, Vivid and Groovin The Moo. His current project Future Love Hangover has featured on FBi, Rage, Thump (Vice), Earmilk and Spin Magazine, with his 2015 album receiving support from the Australia Council.

Lee Wilson, Dramaturgy

Lee Wilson is a co-director of Branch Nebula with Mirabelle Wouters. Branch Nebula works across disciplines in performance, dance and design to challenge mainstream cultural conventions. They work with

non-conventional performers to collaboratively devise work that defies categorization. They interrogate the audience experience and explore contemporary culture as a means of creating access and speaking to a broad audience. They work with street-style artists to create new visions for engaging with street-styles like BMX, skating, parkour, tricking and contemporary dance. Branch Nebula is currently touring Snake Sessions to skate parks around Australia. In 2016 they curated SWARM for Campbelltown Art Centre's live art program, and were commissioned to create Food Fight for C3West and Liverpool Council. In 2015 they premiered Artwork, and the Whelping Box Film at the 24 Frames Per Second Exhibition, both commissioned by Carriageworks, and collaborated with Wade Marynowsky on the Robot Opera for Performance Space's Liveworks festival.

Bosco Shaw, Lighting Designer

Bosco Shaw works primarily as a Lighting and Set Designer. His interest is in work that involves bodies & movement, how light feeds & influences the performing space and collaborations that propose alternate light sources and means. He has worked for companies and festivals in Australia and around the world. Recent design projects include: Antony Hamilton – *Meeting*, Tim Darbyshire - *Stampede the Stampede*, Dance North - *Syncing Feeling, 3 dancers, IF__Was__*, Daniel Jaber/ADT – *Nought*, Chunky Move - *It Cannot Be Stopped*, Keir Choreographic Awards 2015 - *Tim Darbyshire, Atlanta Eke*, Woodford Folk Festival 2015-16 - *Opening and Fire Ceremonies*, Matthew Sleeth - *A Drone Opera*, Stephanie Lake - *Double Blind*, Luke George - *Erotic Dance*, XO State - Asia TOPA & Dance North - *Attractor*.

Alejandro Rolandi, Production Manager

Alejandro Rolandi is a Sydney-based performance artist, originally from Buenos Aires, Argentina. He has extensive experience working as an instructor, creative and technician for many well known Australian companies including Legs on the Wall, Shaun Parker, Force Majeure, NIDA, ACPE, UNSW, PACT Theatre, SDC, Opera Australia and Stalker Theatre. Alejandro is also a qualified rigger and an independent director who creates his own works through physical theatre company Strings Attached. Alejandro has toured nationally and internationally through Asia, Europe and South America as a collaborating artist, director and most recently as production and tour manager with Stalker Theatre, Branch Nebula, Strut Dance and Legs on the Wall.

Britt Guy, Original Creative Producer

Britt Guy is a producer and curator working across agencies both nationally and internationally. Her experience includes roles within not-for-profit organisations, festivals and events and local government. Through her own company (2013), she established and runs two unique trans-cultural artist exchange programs in Slovenia, Croatia and Cambodia, and a contemporary dance initiative *Dance Satellite* that develops and presents contemporary dance within regional Australian communities. She created ACCOMPLICE to provide an independent space that could respond to the needs of regional art and to share the culture, arts and community of Northern Australia and South East Asia with national and international artists, practitioners and communities.

Harley Stumm, Tour Producer

Harley Stumm has worked in performing arts producing since 1994. In 2012, he founded the independent performing arts producing company, Intimate Spectacle. In its first five years, Intimate Spectacle has established itself as a vibrant addition to the arts ecology, making and touring work across genre, from contemporary theatre & dance theatre to live art, interactive performance, and site-specific public art. These include 7 premieres of major new works, (Branch Nebula's *Artwork*, post's *Ich Nibber Dibber* (Sydney Festival 2017) & *We Are the World* (Country Arts SA 2017), Vicki Van Hout's *Long Grass* (Sydney Festival 2015), Sam Routledge's *I Think I Can* (Art & About 2013, Melbourne Festival & FOLA 2014), Cambodian Space Project's *Hanuman Spaceman* (Cambodia 2014, Casula 2015, Sydney Festival 2016, WTF & OzAsia 2017), Erth's *Murder* (Sydney, Melbourne, Ten Days Festivals 2013), and touring to every state & territory, as well as Finland, Cambodia & Chile. Previously, he was Producer at Performing Lines 2005-11, managing the Mobile States contemporary touring program, and producing new works by Gavin Webber/Grayson Millwood, Branch Nebula, Tanja Liedtke, version 1.0 and Marrugeku. From 1995 to 2003, he was Executive Producer at Sidney Myer Award winning Urban Theatre Projects, producing more than 20 new works.

Technical Specifications

Staging

Required Space

- Studio theatre ideal, but other styles of venues such as halls, and with audience and performers onstage together in a proscenium theatre, are all possible.
- Minimum size: 12m x 12m floor space. Performance is staged in a 10m diameter circle taped on the floor with audience standing around the circumference.
- A floor of polished wood or similar is preferable. Tarkett is not preferred but can be used if floor is not suitable.
- Trusses or grid are required to rig lighting and speakers. Minimum height: approx 5m

Audience Capacity

- Maximum of 120, standing around the circumference of the circle (slightly larger possible in case of predominantly school age audiences)

Duration & Lockout

- Duration 40 minutes, no interval.
- There is a partial lockout to this performance. Please discuss details with us.

Warnings

- None (No explicit material, strobe lighting, smoke, haze, etc)

Design

- There is no set, just the taped circle on the floor.
- Masking is not usually required, but may be in some circumstances.

Lighting: Theatre presentation

Our lighting & sound operator will need to operate from close to the performance area.

Please refer to our Lighting Plan from the premiere season attached. The Lighting plan as to be considered as indicative, and will be adjusted and fine-tuned by the touring company.

Presenter to provide all fixtures, control (except MacBook toured), gels & consumables as per lighting plan provided.

Fixtures:

- 2 x Martin Mac Aura Extended mode (optional)
- 5 x Pacific 25/50 1Kw
- 16 x Par64 NSP
- 5 x Selecon PL3 LED fresnel
- 4 x 1kw Fresnel + Barn Doors
- 8 x 2kw Fresnel + Barn Doors

Control:

- QLAB 4 computer triggers the ION lighting cues via OSC commands over Ethernet
- 1 x ETC ION
- 1 x Macbook Pro Running QLAB 4 (toured by company)
- 1 x Ethernet switch
- 2 x Cat 6 cables

Sound: Theatre presentation

Overview

The concept is to create an even distribution of sound throughout the circle. The bottom end should be powerful to the point where it is felt but not over-powering the mids/tops. Overall level should fill the space to the level of a club or music event at its loudest moments without overpowering the dancers or becoming too loud throughout. The specified settings should provide the right level but please change the level at your discretion in consultation with choreographer Nick Power as levels may change between venues and systems.

Speakers:

- 8 x Meyer UPA-1p (or similar 12-15" 300w speakers) - flown above the space in pairs in each quarter of the circle
- 4 x Meyer PSW-4 (or similar 18" 1000w Subwoofer) - placed on the floor, close to the circle one in each quarter.

Playback:

Allen & Heath ZED Mixer, or similar mixer with in built USB interface with analog gain attenuation.

Sounds cues are contained in the QLab session for the show. Please see producer/production team for access to these files as necessary.

Settings:

- All speakers including subs to be set to unity.
- Both channel and master fader on mixer set to 0db
- Gain pot set to 0db
- No external limiting/compression
- No external EQ unless room is tuned by in-house engineer familiar with the space.

Production schedule & crewing

In most cases the show will require a full day to bump in and tech, with the first performance a matinee on the second day. Please contact us for an indicative schedule.

Crew requirements will obviously vary from venue to venue. The following is a starting point for discussion.

Bump in crew

- 3 x LX (rigging, patching and focussing all lighting)
- 2 x Sound (installing, patching & tuning the sound system)
- 3 x MX only if required to lay tarkett due to poor quality floor

Show crew

- None to operate, unless we are touring without production manager. Otherwise, as required by venue.

Bump out crew

- 2 x LX
- 2 x Sound

Dressing Rooms, Facilities & Amenities

- One dressing room for the touring team with shower & toilet facilities
- Green Room with access to basic kitchen facilities (fridge, microwave, tea & coffee)
- Broadband internet (wireless or cable) in offices/green room, Wireless internet in auditorium & stage

Lighting and sound requirements for outdoors set up

Lighting for outdoors set-up using four truss uprights (minimum requirements)

Contact us for plans for an outdoor presentation. Gel and consumables as per lighting plan.

Fixtures:

- 16x DMX controlled LED PAR
- 8x Par56
- 4x lighting trees (big enough for 4x LED PAR and 2 PAR56 each)

Dimmers:

- 2 x Jands 4 pack D (DMX controllable)

Cables:

- DMX: 4 x 15 metres, 15 x 2 metres
- Power Extension cords: 6 x 20m, 6 x 5metres

Rigging:

4 x 4m truss uprights floor mounted with 2m cross bar for lighting (as per plan provided)

Sound for outdoors set-up (minimum requirements)

Speakers:

- 2 x 15" speakers (PA) on stands minimum (4 speakers preferable)
- 1 x sub-woofer (2 preferred)

Mixer:

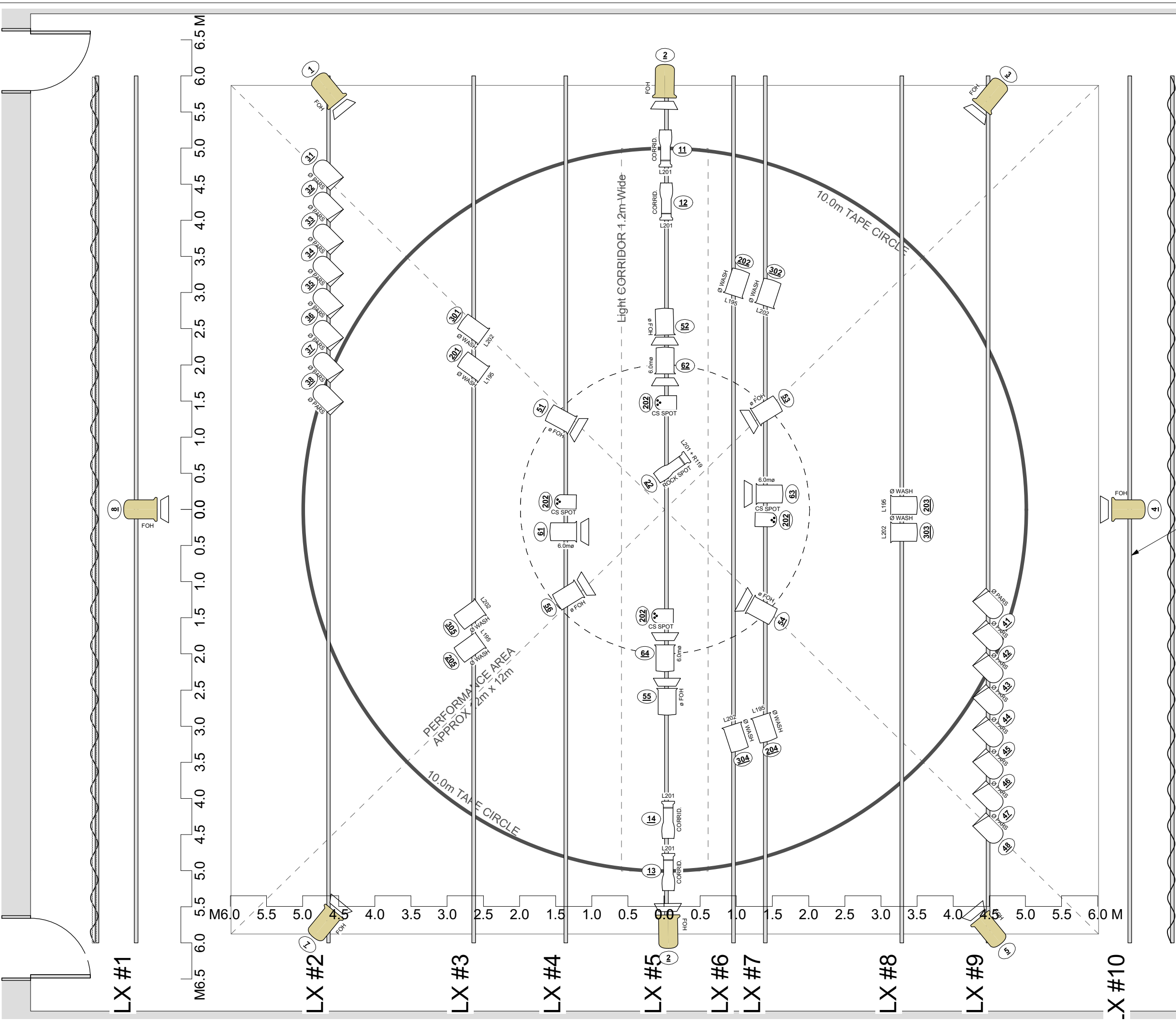
- 6-12 channel mixer (with USB audio interface, preferable)

Cables:

- 4 x 15m XLR
- 1 x 5m XLR
- 1 x mini jack to RCA (stereo)



Season at Skateistan, Phnom Penh. Photo: San Sim Kandy



LEGEND		
Symbol	Description	Count
	RGBW PAR	4
	Pacific 23-50°	5
	PAR64-NSP	16
	1kw Fresnel + Barn Door	20
	2kW Fresnel + Barn Door	8

Color
Unit Number
Channel
Purpose

ALL PIPES AT 6.6m HEIGHT

A	14/3/17	ORIGINAL
ISSUE	DATE	REVISION

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PROJECT
**“BETWEEN TINY CITIES”
STANDARD PLAN**

CLIENT
NICK POWER

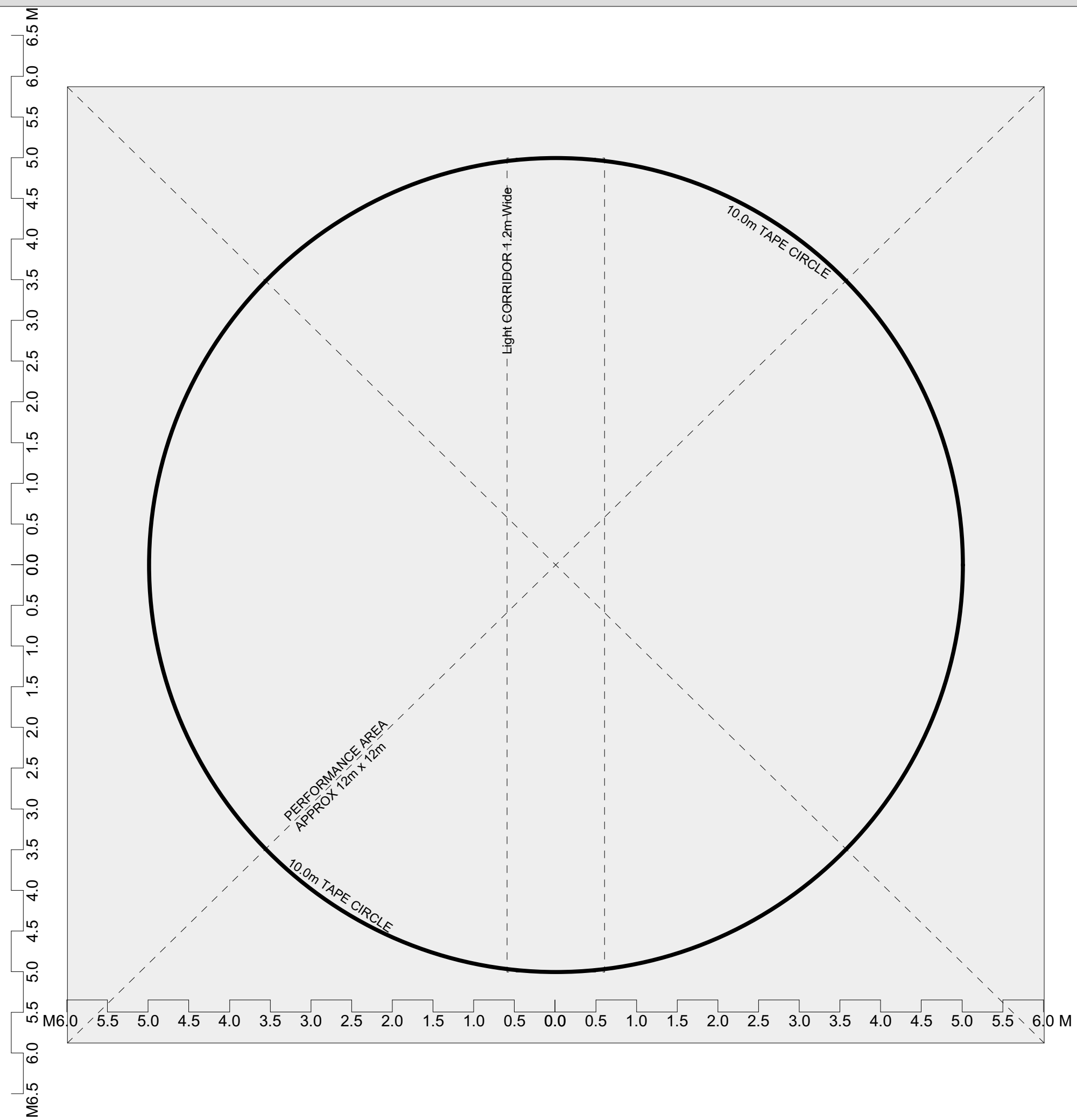
DRAWING
LIGHTING PLAN

PROJECT #	VENUE
DATE	15/3/17
SCALE	1:100
DRAWN	BS
CHKD	BS

03-001 A

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A	14/3/17	ORIGINAL
ISSUE	DATE	REVISION

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PROJECT
**“BETWEEN TINY CITIES”
 STANDARD PLAN**

CLIENT
NICK POWER

DRAWING
SET PLAN

PROJECT #	VENUE		
DATE	15/3/17	DWG #	REV
SCALE	1:100	03-001 A	
DRAWN	BS	CHKD	BS

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