

The Sydney Morning Herald

REVIEW CULTURE DANCE SYDNEY FESTIVAL

Dance that is actually fun proves to be a Sydney Festival treat

By Jill Sykes

January 12, 2020 – 4.02pm

Two Crews ★★★★★ Carriageworks

What a treat – dance that is fun! The title of this hour of serious mayhem refers to two hip-hop crews that compete fiercely, yet in a friendly way, through dance that requires precision, speed stamina and stacks of character.



Two Crews is part of Sydney Festival at Carriageworks.

The all-female Lady Rocks comes from Paris and they are a fabulously feisty foursome. Their moves are smart and creative, their footwork nifty, and they have bodies that go beyond bendy to astonishing plasticity.

They are up against Riddim Nation, an Australian crew of three males and one woman, who turns out not to be an honorary male but a performer with a character all her own, displayed in a long and surprisingly subtle solo. The two crews play at menacing each other, four against four. Then it might be one against one – the smallest girl against the tallest boy – a passing parade of competing performers or an individual showing off his or her paces.

The males are slower and less creative. Yet they exude warmth and good intentions, which help them develop into likeable characters with increasing evidence of skill as they are tested by their opponents.

Nick Power is credited as choreographer and director, Jack Prest as composer of the lively music with a light touch. And there is a long list of production people who no doubt helped to make it all happen.

But it's the performers who bring it alive. On opening night the audience, spread across two sides of the performing space, joined in with vocal encouragement, as you would at a flamenco show. It was all good fun, and when the two crews hugged each other at the end, it was as though they embraced us all in spirit.



JOYOUS HIP HOP BATTLE



TWO CREWS

AUSTRALIAN PREMIERE

THURSDAY 9th JANUARY 2019

CARRIAGEWORKS, SYDNEY FESTIVAL

Review by Paris Pompor

What a joy to witness this latest dance work produced by Australian B-boy, hip hop advocate and choreographer, **Nick Power** tonight. And that joy wasn't just reflected on the faces of the rapt audience who filled the bleachers on both sides of Bay 20 at Carriageworks. Here, a great white expanse had been laid out like a giant judo mat or boxing ring, edged with a square black border as if secured by a jumbo roll of gaffa tape. The joy was also evident in the smiles of the dancers, especially those from four-member all-female French crew, **Lady Rocks** whose sheer pleasure in moving across this stark dance space, could not be contained.



It seems regressive in this day and age to focus on gender, but the female energy in the room was one of this show's crowning features, especially given part of the premise for *Two Crews* is a street-like battle in the hip hop tradition. Facing each other off from opposing sides of the expansive dance-floor, the performance began with Lady Rocks and the Sydney-based **Riddim Nation** crew, good-humouredly goading each other to make the first move from their respective sidelines. With Riddim Nation also boasting four talented dancers, but made up of three males and one female, the balance needed to make the full group interactions work later in the show, always felt nicely tilted towards the female. This also made the duet sequences not always your regularly seen male-and-female pairing-offs.



Each dancer had moments to shine on their own, but this is very much an ensemble piece with very little opportunity for individual grandstanding or the showy theatrics of jackhammer moves, windmills and headpsins. Throughout, despite the competitive prologue, *Two Crews* feels more like team play where a couple of troupes support each other and interact beautifully and cyclically. The fluid, cumulative effect when all eight dancers machinate together is a demonstration of critical mass, radiating not just energy, but positivity for a playful celebration of hip hop community that incorporates moves from a much wider range of dance culture.



Regardless, there were cycles where we could marvel at once dancer's prowess, including Riddim Nation's **Gabriela Quinsacara**, whose impressively popping joints during a solo got one woman from the back of the hall all aroused, breathily whooping loudly from the stands, which seemed to loosen the audience somewhat and provoke a bit of laughter too.

In a Sydney Festival that appears to have utterly decimated its contemporary music program in 2020 (arguably its been on the decline for a few years, despite the loud cries to bring back late-night venues like the Becks Festival Bar rather than the soulless and starkly empty this year Hyde Park Festival Village where the Spiegletent is largely home once-again to rehashed "risqué" cabaret and not much else for young, hungry for innovate music fans), *Two Crews*' pumping, beat-laden soundtrack is a welcome, but brief antidote. Pushing the envelope of what a hip hop show should sound like, besides one brief funk-sampling sequence – and effective silence for another – *Two Crews*' seamless score and minimal lighting effects, bridge the divide between the street and theatre, basketball court and club.

***Two Crews* is on nightly until January 12th. Tickets from [Sydney Festival](#)**





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Two Crews. Pic: Victor Frankowski

[DANCE, FESTIVALS](#)

Frontera and Two Crews review (Sydney Festival)

BY [MARTIN PORTUS](#) | JANUARY 14, 2020 |

January 8 and 9, 2020

A crazed rush of refugees entrapped by borders of light and a joyous outburst of French and Australian hip hoppers have opened the Sydney Festival 2020.

Two Crews is the more uplifting dance work, as two teams of four dancers jostle, challenge and tease each other, expanding with an infectious lyricism and detail the street games of hip hop.

Both shows sit perfectly in the huge, former industrial bays of Carriageworks in Redfern.

Frontera, from Canadian choreographer Dana Gingras and the ten eclectic dancers of her *Animals of Distinction*, is the more ambitious and highly produced. And with its wrenching images of refugees trapped by formidable bars and jabbing beams of light, it answers those of us who often hope for some meaning or relevance in contemporary dance.

Sadly though, beyond its constant running and the anxious huddling of dancers, the choreographic imagination tires and – despite having a dramaturge – slides to repetition.

It begins powerfully with the voices of real refugees who have risked all to cross borders and find a new life. Dressed (unimaginatively) in runners and plain streetwear, the dancers queue uncertainly in squares and lines, but are soon leaping, crashing and falling through beams of light splicing across the gloomy stage.



Frontera. Pic: Victor Frakowski.

The real star of this multimedial dance installation is the lighting team from United Visual Artists and, elevated behind, the thrashing electro score from the quartet of keyboard, drums, percussion and biting guitar, Fly Pan Am. *Frontera* leaves you with some startling images of a dystopian inhumane world without kindness or care, and already upon us.

Two Crews is happier fare. It begins though with cheeky danger, as two teams confront each other across the empty stage, goading the other to make the first move. It's the all-girl team from Paris, Lady Rocks, against the three Sydney blokes and girl who make up Riddim Nation. The gestures, once they all get moving, are proud, cocky and wickedly taunting. Lots of kicking, spinning, knee drops and arm waving.

The hour-long set is divided into chapters, with Australia's Gabriela Quinsacara beginning one with a slow solo of isolated limb movements quintessential to hip hop – later nicely matched in statuesque, partly flirtatious reply by one of the Lady Rockers.

But it's the chorus line enthusiasm when all eight dancers pound the stage and thrust their arms high that really lifts the ceiling and takes hip hop from the streets to the musical stage.

Two Crews is happier fare. It begins though with cheeky danger, as two teams confront each other across the empty stage, goading the other to make the first move.

Jack Prest's score spans widely across quiet percussion, crashing symbols and melodic beat, and Matthew Marshall's lighting bathes the stage in simple shifts of colour.

With such support, Australian choreographer Nick Power is masterful in shifting moods, extracting character detail from his diverse dancers and inventively stretching the language of hip hop. Still though we stay essentially on the street, with the audience banked on either side of the stage and the dancers prowling the side pavements.

Power's last show, *Between Tiny Cities* at the Opera House, took that authenticity yet further with the audience standing like street pedestrians in a circle around his performers. He's extending that popular dance theme over the last few decades of celebrating dancing by "normal people". Like those blokes back in the 1990's in *Tap Dogs* and *Steel City*, banging rubbish bins and other industrial grunge.

Produced by Harley Strum, *Two Crews* is an inclusive delight well housed in Carriageworks and appropriate to the long popular tradition of the Sydney Festival.

Two Crews: 4 out of 5 stars

Frontera: 3.5 out of 5 stars

***Frontera* and *Two Crews* played Carriageworks, Sydney January 8-12.**



ABOUT THE AUTHOR:

[Martin Portus](#)

Martin Portus is a former ABC Radio National broadcaster, a writer, oral historian and arts media strategist.



Adelaide Festival 2020 - Two Crews dancers
Riddim Nation and Lady Rocks. Picture: Andrew
Beveridge

FESTIVAL

Adelaide Festival 2020 review: Two Crews

Peter Burdon, The Advertiser

March 11, 2020 4:22pm

Subscriber only

Two Crews

FESTIVAL - Dance / Australia / France

Space Theatre, Adelaide Festival Centre

Until March 14

Two Crews is the newest work by choreographer and B-boy Nick Power, whose earlier *Between Tiny Cities* was a thrilling hip-hop piece where confrontation between dancers from Australia and Cambodia is ultimately transformed into companionship.

Two Crews ups the ante, taking two four-strong groups from Australia and France, and putting them together in an astonishing display of skill and style.

The movement in *Two Crews* is extraordinarily inventive.

Sydney-based Riddim Nation pace about in one corner, while Parisian crew Lady Rocks paw the floor on the diagonally opposite side of the traverse stage.

Goaded each other into action, the first encounters are fleeting, forays into enemy territory. By the end of the first of three broad sections, they seem to have an understanding of each other's capacity.

A second section begins dramatically with the two full crews each dancing to their own beat, a terrifically exciting sequence that would be a melee were it not for Power's precise choreography.

A sudden solo in complete silence serves to focus the mind.

Without the music – a driving score from Jack Prest, earplugs supplied for the timid – all the senses, sight and hearing included, are transfixed on the movement, appreciating it for what it is.

The final section sees a kind of détente, if not quite rapprochement.

Power's achievement is all the greater for what it achieves without any of the flashy acrobatics, not even a freeze.

Two Crews is stripped down, amped up, and hugely satisfying.





AUSTRALIAN DANCE REVIEWS

Nick Power's 'Two Crews': Bringing back the purity of old school hip hop



Two Crews is a celebration of the intimate roots of hip hop's global culture. As hip hop spreads its cultural influence, original b-boy Nick Power's production highlights its origins of breakdancing crews who confronted and challenged each other for territorial supremacy and bragging rights.

Like his other works, *Cypher* and *Between Tiny Cities*, Power likes to get his performers off stage and bring the audience amidst the dance battles. In *Two Crews*, it likewise divides the audience themselves into two spaces like a tennis court each half confronting the other crew and their supporters.

The two crews themselves are the French all-female crew, Lady Rocks, and Sydney based crew, Riddim Nation. No glam, just the old time battles, a group of b-boys and a group of b-girls each determined to show their dancing prowess, strut their stuff and gain supremacy of tonight's dance space.

From two corners, the crews eye each other off; there's no aggression, just the anticipation of who would make the first move as they circle in their corners, testing each other's preparedness. There is a curious mix of dance based adversarial confrontation and cooperation between the two groups like the showy combat of professional wrestling.

This dynamic rivalry is what Power's performers actively tap into – the original rituals and culture of hip hop. Power wanted to move away from the more individualistic commercial breakdancing that is so prevalent today and return to the origins of old-school breaking crews. Making moves, trying

new moves with no threats, no overarching bureaucracy or business managers, just two dance entities getting together to have fun, copying moves and getting the crowd engaged.

Lady Rocks are veterans of the France's lively hip hop and breakdancing culture, specialising in a top rock dancing style that focuses on the upright body rocking rather than the floor-based gymnastics. While happy to challenge the masculine dominant b-boy crews on an equal footing, they have cultivated a more feminine style to their top rock dancing.

Riddim Nation represent Sydney's diverse multicultural community with dancers from the Pacific Islands, Africa and Asia. Their style is a mix of hardcore street jamming competition based moves, incorporating details from their individual ethnic traditions.

We can see this in the performance by Gabi Quinsacara, who incorporates the lyricism of Polynesian dance with electro top rocking to eye-catching effect.

The audience themselves can't help but take part as there were enough representatives of the local hip hop community to get into the rivalry – clapping, whistling, hooting to encourage the crews. The crowd actively comments and critiques the dancers when they pull off a power move and gain an edge on their opponents. This rowdy feedback is something many contemporary dance troupes try to achieve with their "audience participation" choreography, but it just comes naturally to these street dance aficionados.

The music by Jack Prest resonates like an Electro clock mechanism, and the lighting is simple but effective thanks to Matthew Marshall.

A tightly reigned show, just under an hour, *Two Crews* is a raw and unedited slice of b-boy street culture that Power with Intimate Spectacle has been creating and curating for several years. For audiences at SYDFEST 2020, the highlight was the infectious energy of both crews and rowdy unfiltered audience engagement.

Two Crews will be going on to Adelaide Festival from 10 – 14 March at the Space Theatre, Adelaide Festival Centre. For more, visit www.adelaidefestival.com.au/events/two-crews.

By Elizabeth Ashley of **Dance Informa**.

Two Crews



By Nick Power. Lady Rocks & Riddim Nation. Adelaide Festival. Space Theatre, Adelaide Festival Centre. 10-14 March, 2020

Two Crews is a thrilling and joyous hip-hop dance collaboration between two different hip-hop groups – Lady Rocks and Riddim Nation – with wonderful choreography by Australian hip-hop master, Nick Power.

Lady Rocks is an all-female hip-hop group from Paris, whilst Riddim Nation is from Sydney. On the surface it would appear that this is merely a 50-minute fun-filled romp by the two groups. It begins in a similar way to other confrontations between two different hip-hop dancers, as evident in Nick Power's excellent *Between Tiny Cities* also

seen at this year's Adelaide Festival. In this case the two groups from different cities meet on a large open stage in the Space Theatre, Adelaide Festival. At the beginning there is the usual friendly taunting that steadily grows to a wonderful union and connection between the two groups via dance.

This all may seem rather simplistic but something else is going on, as Lady Rocks and Riddim Nation are respectively experts in particular styles within hip hop and street dancing in general. It is the gradual melding of these different styles and the creation of something rather new that makes *Two Crews* rather special.

Lady Rocks is an all-female Parisian hip hop group that specializes in 'top rock', which is generally the domain of male form hip hop. This, plus elements of 'salsa' informs how they dance, which is generally very strong, powerful, assertive and defiant. I hesitate to use the term 'masculine', but basically that's what it is, or a version of masculine movement and expression.

Riddim Nation, from Sydney, work within a broader context of street dance culture, which includes 'Popping', 'Locking', 'Waacking', 'Breaking', 'Afro-fusion', freestyle 'Hip Hop', and 'House/Club' dance, with a bit of friendly Sydney attitude thrown in for good measure

How this all comes together is actually rather marvelous. You don't need to know all the details in regard to the respective hip hop and dance styles that are being used, as the work stands by itself. Nonetheless, for the discerning eye, which includes a lot of young people, knowledge and appreciation of the different and respective styles adds to the enjoyment of *Two Crews*, giving it a particular depth and meaning.

There are many highlights in this extraordinary collaboration. One of the best sequences is done in silence. The solo young woman dancer from Sydney's Riddim Nation draws everyone's attention because she suddenly stands in complete stillness, which alone is unique in this generally rather busy dance form. She slowly and sensually dances diagonally across the stage, all in silence, to the all-female performers in Parisian Lady Rocks. The sequence concludes when one of the members of Lady Rocks joins her and they dance, in silent communication with one another. It was stunning; not so much an overt sexual same-sex dance but beautifully sensual.



Other thrilling sequences involved both 'Crews' coming together and dancing in unison. Suddenly, this had the feel of something one would see in a typical Broadway musical. Hip hop has long ago entered musical theatre but it is still relatively rare to see this distinctive style of street dance in a formal theatre presentation, and in this case it is simply a joy to behold in its celebration of life and connection between these 'Two Crews'.

The success of this collaboration is due to the fabulous talent and skill of the 'Two Crews' – Lady Rocks and Riddim Nation. However, special praise should go to the brilliant Nick Power who has produced two exceptional, dynamic, powerful, and thrilling works for this year's Adelaide Festival – *Two Crews* and *Between Tiny Cities*. More, please.

Tony Knight

Photographer: Andrew Beveridge

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DANCE AUSTRALIA



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ADELAIDE FESTIVAL (part 2)

25 March 2020

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Trois Grandes Fugues
Lyon Opera Ballet
Dunstan Playhouse March 6

Two Crews
Nick Power
Space Theatre March 14

Enter Achilles
Lloyd Newson
DV8 Physical Theatre March 14

The final three dance works reviewed here testify to the tremendous variety in the 2020 Festival dance program, as they range from neo-classicism to postmodern dance, and from hip hop to dance theatre.

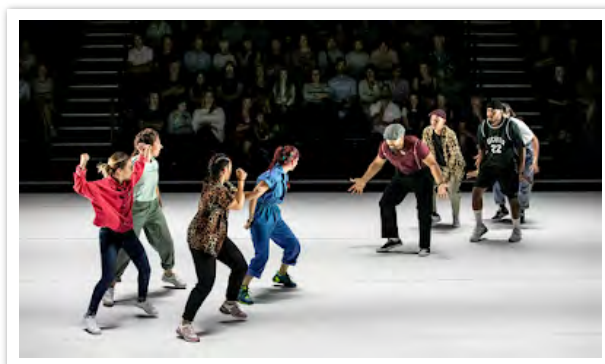
Nick Power's *Two Crews*, the second of his hip-hop works shown at the Festival, is presented in a traverse seating arrangement, a more theatrical staging than the traditional hip-hop circle he used in *Between Tiny Cities*. As the program notes state, being in a crew is the "cornerstone of hip hop culture"; a crew is its own democratic dance unit in which members "build skills, rock shows, battle rivals and turn the party out". The two crews of the title are "Lady Rocks", an all women crew from Paris founded by Léa Cazauron in 2012 that works in a form called "top rock" more usually practiced by men, and "Riddim Nation", a mixed gender Sydney crew that draws on a range of street dance styles to "deliver an expressive energy of positive vibes and joy".

They certainly live up to the hype, as the crews alternatively strut their stuff, members egging each other on and attempting to outshine the other crew. After a number of solos, duets and quartets drawing on a range of street styles including popping and locking, they form one big crew whose exuberance is an absolute joy to watch. In this work, as in *Between Tiny Cities*, Power demonstrate a rare ability to transform street dance into an entertaining and uplifting theatrical experience.

Canberra Critics Circle

Thursday, March 12, 2020

TWO CREWS ADELAIDE FESTIVAL 2020

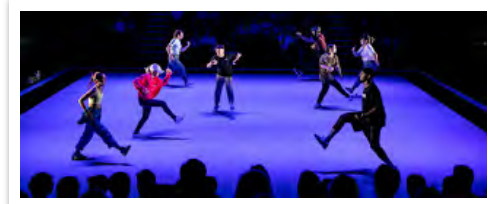


Two Crews

Directed and choreographed by Nick Power Featuring Lady Rocks and Riddim Nation. Assistant choreographer Liz Cazauran. Composer Jack Prest. Lighting design Matthew Marshall. Costume design Gary Bigeni. Dramaturg Lee Wilson. Outside Eye Anne Nguyen. Dancers: Lady Rocks (Paris) Clairea Abecassis. Lea Cazauran. Julia Flot. Julia Ortola. Riddim Nation (Sydney) Jamie Kha. Molonai Makalio. Azzam Mohamed. Gabriela Quinsacara. Space Theatre Adelaide Festival centre. Adelaide Festival March 10-14 2020

Reviewed by Peter Wilkins

What struck me most when watching *Between Tiny Cities* and *Two Crews*, both choreographed so slickly by Nick Power was the joyful and uplifting spirit of happy hip hop. *Between Tiny Cities* displays the technical brilliance of Erak Mith and Aaron Lim. *Two Crews* features an all female crew from Paris playfully taunting, tantalizing and challenging the mainly male Riddim Nation from Sydney. *Two Crews* is classic hip hop, drawing on the rituals and traditions of street gang breaking, accompanied by Jack Prest's percussive composition that keeps the beat, builds the tension and punctuates the dance with surprising rhythms.

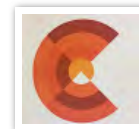


Hip hop is the art of bodily isolation, Hands wave while elbows twist, hips gyrate, feet slide. legs turn and the body speaks the staccato language of the dance. It pulsates with attitude, delighting in the challenge of the combat. Defiance in approach, mockery in retreat, the

women of Lady Rock from Paris take the space. They glide and vibrate, hitting the air with fearless fervour. Each dancer enters the space at times waving, at times advancing towards the men from Riddim Nation who stand on the edge of the square floor to await their turn within the space. The battle is on. And the men take their turn upon the floor. Hip op is pure energy, as though a lightning bolt of energy blasts through the veins obsessing the dancer. Sheer magnetism captivates the audience as the male dancers respond in this hip hop call and response. The playful sexuality becomes a battle of the sexes, a competitive game of hip hop moves. Male and female play off each other, testing the other to succumb. The women hold their own, feisty and dominant. The men respond, using height and closeness to intimidate to no avail. It is all in good fun and the energy builds as the contest dissolves into a shared enjoyment of the game.

Two Crews is an uplifting celebration of ownership, a pride in the skill of the dance and a respect for all members of the tribe. It is not the creed of violence or arrogant oppression, but

About Me



Canberra Critics Circle

The 28 year-old Canberra Critics' Circle is the only such group of critics in Australia that runs across all the major

art forms, not just performing arts. The circle changes each year depending on who is writing or broadcasting on the arts in Canberra. Our aim is to provide a focal point for Canberra reviewers in print and electronic media through discussions and forums. As well, we make awards to ACT region artists (defined as within 100km radius of Canberra) in the latter part of each year. The CCC has always resisted making awards in "best-of" categories. Arts practice is not a competitive race and Canberra is a small pool where it would be ridiculous to pre-impose categories, apart from major art form genres. The idea is that we, the critics, single out qualities we have noticed -- things which have struck us as important. These could be expressed as abstracts, like impact, originality, creativity, craftsmanship and excellence. The views expressed are solely those of the individuals providing them and do not reflect the opinions of the Canberra Critics Circle itself. Our year is from September 30 2019 to September 30 2020. Convener of the Circle is Helen Musa.

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the dance of a new generation who find purpose in the high octane moves of the hip hop. Whether as a solo demonstration of flexible physical manipulation or a cheeky rivalry or an ensemble display of hip hop dance steps *Two Crews* like so many dance genres before it is the art form of a new generation,

explosive, dynamic and joyous in its proud liberation. It proudly takes its place at the Adelaide Festival alongside the Lyon Opera Ballet's *Trois Grandes Fugues* from France, Lloyd Newson's *Enter Achilles* by DV8 Physical Theatre from the UK's Ballet Rambert and Sadler's Wells, *Black Velvet* from the USA and Brazil, and the accompanying hip hop dance performance *Between Tiny Cities* from Australia and Cambodia. With the undeniable voice of a young generation, *Two Crews* asserts its place in the theatre of dance and the stirring spirit of hip hop.

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BREAKING
THE
CASTLE



HI-FI WAY

TWO CREWS @ SPACE THEATRE, ADELAIDE 11/3/2020

by hifiway



MAR 14 2020

Two Crews is a fun-filled dance experience full of light and interactive entertainment that will have you uncontrollably bopping in your seat. If you have ever been curious to know what music actually looks like, then this is it. The soundtrack, composed by Jack Prest, is catchy with mixes of cultural sounds and classic contemporary beats, and the dancers are engaging and exude genuine happiness throughout the entire performance. In its world premiere season, director and choreographer Nick Power, has successfully explored the history of block party 'battles'. Along with assistant choreographer and dancer who stars in the show, Lea Cazauran, the two create vibes of what it is to be part of a dance crew.

This show highlights the unity and creative dance styles seen in dance crews and inspired by 'battles' (originating from the Bronx in the 1970's). The block party atmosphere was evident in the whole performance when quick interjections from crew members included cheering on and reacting to other dancers during their dance solos or 'duels'.

Crews are about fellowship, fun, competition and community and these elements are present in this show. We were enthralled and entertained by the eight charismatic performers from the unique Parisian all-female hip hop crew *Lady Rocks*, and *Riddim Nation*, a Sydney based collective. Both crews celebrated each other's vibrant and individualistic dance style. Each performer was different in their styles, bringing an energetic and interesting dynamic to the show.

The show immediately began as an interactive and gripping experience from the opening routine, as both crews stood opposite each other in two corners of the stage, level with the front row of the audience. Slowly, lights lit up each crew and the first few members began their short solo dance. Then in a simultaneously combative and fluid movement, all members took the stage and the crews radiated such joy as they began their lively battle.

Lady Rocks is a revolutionary dance group that displayed their awe-inspiring talents in top rock and combat dance. Their combination of breath-taking locking and breaking with flowing salsa were also shown as the women danced alongside one another in their colourful and warm costumes. *Riddim Nation* brought their A game as they battled next to *Lady Rocks* with their stand-out and individual clothing and dance styles. *Riddim Nation* are revolutionary in their own respect as they bring positive energy and an openness to integrating traditional and cultural dances to their routines. They strikingly incorporated Afro fusion, club dance and hip hop freestyle moves into their battle. All from different backgrounds (Samoan, Tongan, Sudanese and Cambodian), *Riddim Nation* popped, locked and cheekily waacked their way to *Lady Rocks*.

Although on opposing crews, these groups showed an underlying sense of togetherness, connection and celebrated each other's individualism. *Two Crews* possess more depth than just a dance performance; it teaches us how to embrace our different cultures and communities. I hope

this show returns next year, because more people need to experience these talented dancers with the coolest kicks, brightest energies and uniquely inclusive dance styles.



Adelaide Festival Review By Zara Zampaglione

For tickets and show information head to the [Adelaide Festival](#).

ABOUT THE AUTHOR

Music reviews and interviews on all things pop and rock as well as everything in between...

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REVIEW, SHORT READ

Adelaide Festival 2020: Two Crews



Image credit: Adelaide Festival

What: **Two Crews** (<https://www.adelaidefestival.com.au/events/two-crews/>), directed and choreographed by **Nick Power** (<https://www.intimatespectacle.com.au/nick-power/>).

Where: Space Theatre, Adelaide Festival Centre

When: 10-14 March, see [here](https://www.adelaidefestival.com.au/events/two-crews/) (<https://www.adelaidefestival.com.au/events/two-crews/>) for show times

How much: \$25-49, click [here](https://www.adelaidefestival.com.au/events/two-crews/) (<https://www.adelaidefestival.com.au/events/two-crews/>) for tickets

Two dance crews face off across a bare stage. **Lady Rocks** (<https://www.facebook.com/Cieladyrocks/>) (Paris) and Riddim Nation (Sydney) are preparing for battle. They gently taunt each other, waiting for the other side to give in and start the first round — a game familiar to anyone who has watched or participated in a street dance battle. Once the first performer crosses the threshold onto the dance floor, we are quickly transported along an intense physical journey from confrontation to playfulness to cooperation.

I would describe the *Two Crews* experience as hip hop meets modern dance. Subverting my expectations, the choreography is backed not by funky beats but by a percussive and largely atonal score by Sydney electronic musician and composer **Jack Prest** (<http://jackprest.com/>). I also found echoes of modern dance in the way that performers seemed to be deconstructing their art, moving beyond genre or learned steps to reach for pure movement.

All eight performers are extremely skilled. While ‘hip hop’ may be used as an umbrella descriptor, there are actually several different styles of street dance on display, with each dancer given the opportunity to spotlight their speciality. Gabriela Quinsacara of Riddim Nation was a standout with her beautiful solo performance. One of the show’s strengths is the choice to showcase each dancer’s individual style, rather than aiming for tightly coordinated conformity.

I think this show will be of interest to anyone who loves dance, but particularly to those who already have links to the street dance scene and the vocabulary of crews and battles. For those of us who don’t, I’ll note that audience commentary, cheering and applause are welcomed in street dance culture, so don’t be afraid to make noise if you see something you like during the show. This may be the Adelaide Festival, but there’s no need to hold your applause till the end.

4/5 stars

— **Matilda Handsley-Davis** (<https://collageadelaide.wordpress.com/2017/01/02/matilda-handsley-davis/>).

MARCH 11, 2020



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