

# BROKEN

SEISMIC PERFORMANCE IN A SHIFTING WORLD



## Motionhouse

Motionhouse is a globally renowned dance company from the UK redefining dance in the 21<sup>st</sup> century. Producing physically and visually stunning spectacles, Motionhouse performances are rooted in dance but draw on theatre, circus, acrobatics and film to create a 4 dimensional experience.

Motionhouse creates thought-provoking and startling dance theatre that connects with people and re-imagines the possibilities of dance – indoors, outdoors, across scales, live and digitally. Motionhouse has witnessed notable worldwide success, which was recognised in 2013 when the company's Artistic Director Kevin Finnan, was awarded an MBE by HRH Queen Elizabeth II for his services to dance and for his role choreographing the London 2012 Paralympic Games Opening Ceremony.



"An often carnal carnival of creativity with moments of outrageous beauty... performance art at its very finest"

**Daily Telegraph, UK**



"A catch-your-breath, heart-in-mouth experience, transforming dance into a multi-dimensional piece of living art"

**The Lowry Dance  
Ambassador, UK**

## *Broken*

### *Seismic Performance in a Shifting World*

Visually thrilling and full of trickery, Motionhouse's *Broken* erupts onto the stage. Building on the success of international hit *Scattered*, which explored the theme of water, *Broken* examines our precarious relationship with the earth, luring the audience into a world of shifting perspectives.

This powerful company submerge highly athletic dance within intricate digital imagery and original music in an unashamedly visual and adrenaline fuelled spectacle. Contrasting the caves of our ancient ancestors with modern apartments of glass and steel, juxtaposing the mythical underworld where our hopes and fears are amplified with the visceral overworld of light and speed, questioning our ambivalence towards our world, that is, until disaster strikes.

Hanging in suspense, diving for support and scrambling to safety, the dancers negotiate the cracks and craters of this world of illusions where nothing is quite as it seems.

Created by Artistic Director Kevin Finnan MBE with set design by long-term collaborator Simon Dormon, projections courtesy of international digital innovators Logela Multimedia, original music created by Sophy Smith and Tim Dickinson, lighting design by Natasha Chivers and costumes by Sofie Layton *Broken* is ravishing, delicate and poignant, taking the audience on a journey into the earth as they have never seen it before.

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## Creating *Broken*

Kevin Finnan describes his vision for *Broken*:

"*Broken* is about how we are part of the earth that we live upon. It follows two simple time cycles – dust to dust, and dark to light, one is millennia long, the other occurs on a daily basis.

Firstly dust to dust – science tells us that the Big Bang created a universe of cosmic dust which has gradually come together to create the planets, stars and all living things in the cosmos. Everything that is created ultimately crumbles, from galaxies to planets to people, their civilisations and their cities – everything eventually returns to dust.



"Utterly lost for words. Mind Blowing. Every aspect spectacular... how could they top *Scattered?* Well... they just did."

**Broken Audience Member, UK**



The other cycle is dark to light – much of our experience of living on the earth is about our relationship to light and dark, day and night, above and below ground. In this story we play with the idea that in the cosmic dust are all the elements and minerals that form our bodies, and that also form the rocks, trees and plants that we live on and among. The show follows our journey from big bang to living in caves – becoming aware of our own shadows – to apartment living and enjoying the privileges of today. We have gone into the earth to find the resources to build our life above and this fantastic journey is a journey from the ground up.

In making this show I was very inspired by walking in the Rocky Mountains seeing the ice fields carve the new world; by the experience of the Chilean miners being buried underground, with their loved ones above ground, waiting in the light, hoping for survival; by the idea that theatre was born when we discovered our own shadow, when we saw the other in the cave and a world of mystery opened up for us; by how we have evolved from the earth, from fossils and creatures, to live in our lofty, sky scraping urban environments.

Ultimately does the grandeur of our cities create a sense of permanence which is simply an illusion?"



"The aesthetic is incredible and the journey covers so much ground... Its vision and imagery, both from dance and film alike, took us through a world unimaginable but so, so real... I was so unexpectedly moved... this was art as I have never experienced it before"

**Huffington Post**

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## Technical Information

**Load-In Requirements:** Motionhouse need a full day load-in and set build, usually from 9.00am the day preceding the show's opening night. The load-out will take place immediately after the final performance and will take a maximum of two hours.

Motionhouse require four resident technicians (including one lighting technician and one stage technician/flyman) for the whole fit-up day. Two crew (one lighting technician and one stage technician/flyman) will be required for performance days, and four required again for de-rig/load-out.



**For Same Day Load-In** Motionhouse require six resident technicians (including one lighting technician and one stage technician) for the whole day and for the de-rig/load-out.

**Possible Load-In/Build Issues:** The set largely consists of 40cm box truss sections in various lengths and scaff bars. The longest scaff bar is 6.3m, the longest truss section is 5.7m. Please check that your load-in area and access route to the stage are large enough to accommodate this. The build of the set requires the use of a flown overhead bar where possible to lift the higher section of truss into place. The weight of this section is 127kg. This is spread over three pick up points, all rigging equipment is toured.

**Stage Requirements:** The set for *Broken* is a large truss measuring 8.8m wide, 2m deep and 5m high at its tallest point, which supports a screen made up of several elasticated strips. This acts as a projection screen and interactive dance space. If your venue has a circle/upper circle there may be sightline issues, this may also be the case for seats in the stalls that are not flat onto the stage.

Six metres of dancefloor lie downstage of the structure with two 'Chinese poles' in the upstage area attached to the truss. One hung and one floor projector will be positioned approximately 2m downstage of the dancefloor.



Minimum size of clear stage **10m wide x 10m deep**.

Minimum height clearance to grid of **7m**.

*If your stage dimensions are smaller than this we may be able to work around the issues. A CAD drawing of your venue would be appreciated.*

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Motionhouse will hang a projector on your number 1 lighting bar onstage or the first available bar onstage of the proscenium – preferably at a height of 6.5m to 7m. This bar defines the furthest downstage measurement of the footprint. We will sit a second projector on the stage directly below the hung projector.

**Sound Requirements:** Motionhouse will run both sound and AV from our Q-lab system. This is a dedicated rack that we tour ourselves and contains a transformer to convert power to other electrical items that we also tour. This will ideally be situated in the stage left wing – this will require a feed (stereo sound, left and right) into the house system and a send for two monitors situated downstage left and right. Motionhouse require a clean 13A or 16A feed for our sounds rack, usually down stage left.

**Lighting and Projection Requirements:** Motionhouse tour a Congo Junior lighting desk - if your dimmers don't accept DMX, please inform us as soon as possible. Motionhouse also tour 18 x pinspots (units 61-66 – fed from our toured dimmer), 16 x scrollers, 2 x projectors with 2 x DMX shutters. Our lighting distribution rack (ideally situated downstage left) requires a 32A feed and DMX in. This rack feeds DMX and scroller signals to all our toured equipment as well a 6 way dimmer rack for pinspots. We tour cable looms for the scrollers and projectors. We also tour 1 x Air blower.

*All other lighting equipment is to be provided by the venue – further details are available from the lighting plan.*

**Film:** the projected film contains stroboscopic type flashing images.

**Other:** The cast will require the use of a dance studio or similar (sprung wooden floor) with sound system at the venue on each performance day from 12.00 noon until 6.00pm.

**Running Time:** 70 minutes  
or there is an option for an intermission

**Performers:** Six.

**Total Number of People on Tour:**  
Eleven - Fourteen.

**Please note – these are outline technical requirements - a full technical rider is available for further reference.**



"The evening is a full on assault on the senses: aural and visual... *Broken* is about more than just technological trickery... It is also packed to bursting with impressive dance"

***Dancing Times***

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## Education and Outreach

"The content was consistently adjusted to fit the ability of our students – they all felt comfortable, confident and challenged – excellent"

**Dance Teacher | Kidderminster College, UK**

Through an inclusive and accessible participatory programme, Motionhouse believes in inspiring others to enhance their lives through dance.

Motionhouse has extensive experience in delivering a wide range of dance education and training projects to all ages and abilities around the world and is committed to delivering exceptional participatory activity to accompany the performance work that can be tailor-made to suit your needs.

Motionhouse's residency packages are designed to be accessible and inspiring and can include one-off workshops and creative projects leading to performance by core groups; professional development and teacher training; skills development; lecture/dems, masterclasses, open company class and post show talks.

"The students loved your performance and the post show talk was really interesting and insightful - Thank you!"

**The University of Texas Performing Arts, USA**



1,700 students enjoy a Motionhouse post show talk in Austin, Texas, USA



"One of the most creative and inspirational pieces of art I have seen in a long, long time. My pupils were blown away, with one proclaiming she had a tear in her eye at the end.

I have seen a lot of dance in the theatre and I can honestly say, this was one of my favourites; the visual effects, the talent and strength of all the dancers and the creative choreography from a brilliant mind allowed for an unbelievable production. Thank you for inspiring a generation!"

**Teacher & Broken Audience Member, UK**

Motionhouse

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"As one would expect from a company with world-wide reputation... the dancers are impeccable, ... their skill and energy is a wonder to behold"

**Birmingham Post, UK**

## Further Information

Click here for ***Broken*** trailer by Logela Multimedia

Click here for ***Broken*** trailer by Chris Bradley

Motionhouse's ***Broken*** web page for promoters

For more information about Motionhouse go to [\*\*www.motionhouse.co.uk\*\*](http://www.motionhouse.co.uk)

*Broken* is commissioned by Warwick Arts Centre, Watford Palace, The Grand Theatre Blackpool, mac and Swindon Dance.

## To Book

To book Motionhouse's *Broken*, or to discuss the show or education and outreach packages further please contact:

**Jo Valentine**

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"A joyful, exhilarating show that demonstrates the will to survive, the resilience of the human body and above all, the sheer power of nature. This great surging spectacle... makes you feel as if you have been present at the creation and destruction of the world"

**The Stage**

"*Broken* was insane. I had shivers throughout; what a beautiful piece."

**Broken Audience Member, UK**



IMG Artists

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