

# Rhythm SLAM



## Rhythm Slam

Rhythm Slam is thrilling audiences with a high-energy combination of instrument, body, vocal and found object percussion, street and jazz dance, humor and lots of lively audience participation. Rhythm Slam custom tailors show numbers using objects and/or settings familiar to a particular audience, or performs a full show for award dinners and parties. We design numbers that develop and drive home your client's meeting theme. A brief description of numbers follows.

Rhythm Slam's percussionists are among LA's best, and play a colorful array of Brazilian, African and Caribbean instruments, including timbale, djembe, surdo, conga, chekere, djun djun, agogo and campana bells. A diverse and attractive cast, the six percussionists are also accomplished singers, dancers, body percussionists, hard rhythm hoofers, martial artists, actors, comedians and masters of ceremony. Rhythm Slam's vocal percussionists Andrew Chaikin, Matthew Selby and Paul Stiller bring down the house, eliciting expressions of disbelief and sheer delight. The cutting edge excitement of vocal percussion sets our performances apart from every other percussion and movement based show - including Stomp.

Rhythm Slam is directed by award winning choreographer/director, Frank Boehm. Mr. Boehm's credits include television shows and commercials, music videos, concerts, musicals and many corporate shows and videos for Williams/Gerard, Maritz, (MPIC), Jack Morton Productions (JMP), Caribiner International, Creative Producers Group and PGI. Since its inception in June 1997, Rhythm Slam has performed for McDonald's, Intel, Athena Neurosciences, Bay Networks, Dupont, Kellogg's, Pepsi, Johnson & Johnson, Advocate Health Care, Hollister Inc., CNA Insurance, Carlson's Leisure Travel, Domino's Pizza, Shell Oil, DMA, Pontiac/GMC, Superior Coffee, Oracle, Navistar, Dr Pepper, Allied Van Lines, Caterpillar, Merck and



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## **RHYTHM SLAM SHOW NUMBERS** **...SOME SAMPLES AND IDEAS**

A thirty-minute show begins with Fired Up. This high-energy opener begins with David and Andrew on stage dramatically beating a Brazilian bass drum (surdo) and torn torn. Fernando, in the audience, does a two bar call on the djembe answered by David and Andrew. Sarah, also in the audience, does a powerful two bar vocal call, and she and Fernando then advance to the stage through the audience playing their djembes. Brief solos are exchanged before Charmain jumps onstage performing a wild and energetic dance to the djembes. Scott charges across the stage in an exciting exhibition of stomping with sticks and feet. A brief duel between Charmain and Scott ensues followed by a virtuoso djembe duet between the two. The entire cast finishes by shouting "Fired up!" (The meeting theme or the company's name can be substituted).

Next comes the vocal percussion solo by Andrew Chaikin, the leading vocal percussionist in the U.S. Andrew says a few words to the audience, clears his throat and goes on to blow away the audience. There are other client specific ways this can be used. Andrew can pose as a guest speaker who discusses real concerns facing the audience cleverly weaving vocal percussion into the talk (in this case he is not included in the opener). The solo can also begin by Andrew speaking nonsense (corporate lingo, excessive use of acronyms, etc.). He speaks faster and faster until he morphs into vocal percussion. (At the McDonald's show he called out orders fast and faster.) He can also do a number with a corporate exec where he uses vocal percussion to rhythmically illustrate points that the speaker makes.

Following Andrew's number comes Street Jam, fifteen minutes of non stop action with the cast making exciting rhythms on a wide variety of found objects, their own bodies, performing a "broom dance" made famous by Stomp, hard rhythm hoofing, dueling with garbage can lids and ending with an exciting drum/dance around garbage cans.

As the applause dies down Fernando and Scott settle down on two boxes as the rest of the cast exits. The boxes are South American caions -- rhythmic boxes that make a rich percussive sound. Our master drummers begin a duet that builds in intensity and complexity, sometimes dueling, sometimes supporting each other. The number concludes with a strong burst of sound and we then hear the sweet sounds of west African bell trees as Charmain and Sarah dance their way through the audience onto the stage. An incredible feat of rhythmic band and body coordination you will only see in a Rhythm Slam show.

Reprise of vocal percussion with audience participation. Andrew reappears pretending to be upset. There's a rumor he was lip syncing! He needs an audience volunteer or two to help him prove that he is indeed making all those sounds. Much to the delight of the audience, the volunteer(s) and Andrew end up performing vocal percussion together. (At one show Andrew brought on stage an audience member who lost \$1,000 betting he was lip-syncing.) This can also involve corporate execs, award winners, speakers, or other entertainers. A sure fire audience pleaser.

Audience participation and finale. Andrew and the cast teach simple rhythms to the audience, which is divided into two or three parts. The sections join together to produce a great sound. Andrew then suggests the audience learn something more difficult. David proceeds to perform a wildly comic body percussion number. As the audience applauds, Andrew asks them to clap in unison to take us out. The cast flies into a brief reprise of "Tired Up!" A great way to end a meeting. (Instruments and vocal percussion also work well).

Other numbers can include:

Acappella rap with vocal percussion. With hip-hop moves and powerful vocal percussion from Andrew, this number is a business message with attitude. Charmain and Sarah, with the latest moves and look, rap about the beat and rhythm of business. Meeting specific lyrics should be incorporated. Scott, Fernando and David back them up with a humorous blend of percussive vocal sounds. Also great for award presentations. This is a Rhythm Slam specialty.

Conga line. The cast builds an exciting rhythm with traditional carnival instruments (djembes, surdo, torn torn, shakere, conga). Once the audience attention is turned to the performers Charmain begins a conga line through the audience. It's a great way to take the audience to another room.

Waiters and court pane. Two cast members pose as waiters. One poses as a page from the court of King Louis the XLV (costume rental required). One poses as a janitor. Two others pose as meeting participants. The page bangs his staff to bring the meeting to order, a waiter drops a glass, the janitor barges in to clean and rhythmic chaos ensues. A fun way to start a meeting.

Chef in the kitchen. Our cast creates hilarious situations and fascinating rhythms using pots, pans, mops, pails, salt and pepper shakers, sauce guns, whips, tongs, ladles, aluminum foil, and trays. This number is an example of turning everyday items and situations into a wonderland of rhythm and movement. It can be shaped for specific clients and specific props.

Global village. Using an amazing variety of percussive instruments and dance, our cast takes the audience on a tour around the world. It begins dramatically with a rich texture of rattles, gongs, bells and shakers accompanied by Charmain's elegant ritual dance. Next comes the dramatic sound of the Japanese taiko drum. The tour continues through Asia with gongs, chimes, tabla and finger cymbals. We move to the Middle East featuring the dumbek and on to Africa featuring the djun djun and Sarah's shakere dance. With the surdo, gonza, quica and bird whistles we move to Brazil and the lambada danced by David and Charmain. With taped music David performs a Celtic dance and we wrap up with very contemporary big city sounds danced by David, Sarah and Charmain.

We Are Constantly Coming up With New, Creative and Exciting Ideas. We Would Be Happy to Brainstorm Over Any Ideas You Might Have for Your Event!