

The cover art features a vibrant blue background with white diagonal streaks representing rain. In the upper right corner, there is a large, abstract, multi-colored shape resembling a splash or a cloud, with colors ranging from brown and orange to purple and blue. In the lower left, a rusted metal windmill stands on a rocky, textured ground. In the lower right, a large splash of water is depicted with white droplets and a blueish tint. The title 'Rain Rain' is written in a large, white, sans-serif font across the middle of the image.

Rain Rain

**A Companion Pack for
Teachers & Support Staff**

bamboozle
creating possibilities for disabled children



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Contents

This booklet is designed to give you some background information about the production and how it was devised along with some suggestions for further classroom work. You will also find information on the courses that Bamboozle runs to share its methodology and creative approach with schools.

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The Bamboozle Approach

Rain Rain, as with all Bamboozle productions, has been designed to put the audience at ease from the moment they enter the performance space. The team of highly skilled performers will guide the students and staff through the production and ensure that they feel safe and comfortable. There is no right or wrong way to experience the show and, at various points during the piece, the performers will invite the audience to explore and interact. The performers will be sensitive to the students' reactions and will build on what they see; they are not looking for any particular response or specific result.

The show has been specifically designed for children and young people who are on the autistic spectrum and draws on extensive research and performance experience from Bamboozle's previous shows as well as from its work in schools up and down the country. The team of performers will look for ways for the students to experience and engage with the different elements on offer in whatever way is appropriate to them. At the very beginning of the performance the company will meet the students informally, introduce themselves, find out the students' names and make sure everyone is comfortable.

The invitation will be for the students to sit and watch the show but we fully understand that not everyone will access the performance in this way – we are used to plenty of noise, to sharing the performance space with our audience and to taking the action to the corner of the room to engage a student who's more comfortable there than on a chair in front of the set. We will talk to accompanying staff during the show if we need advice on how best to approach particular students or how to manage particular situations; equally staff are welcome to talk to us at any time if they feel there's something we need to know.

Some of the Techniques at Work in the Show

- The show is simple in structure and uses few words; this allows the setting and ambience to be established without the need to follow complicated dialogue and plot details. Music and song add to the richness of the environment and provide a gentle way to introduce the context and characters as well as adding depth and atmosphere.
- Key words and phrases are accompanied by signs to give recognisable cues and as many ways as possible of accessing the performance.
- There are lots of opportunities for exploration and interaction throughout the piece; students are free to access the performance in whatever way is meaningful for them – their reactions may sometimes be unexpected but they will not be right or wrong e.g. shouting during a quiet moment is an opportunity for someone to make their voice heard, rejecting something offered is an opportunity to exercise one's freedom to choose.
- Opportunities for interaction will be approached sensitively – if a student does not wish to get involved there will be no pressure on them to do so – the team will make invitations and offers without encouragement or direction so that the choice is always with the student.

- The performers will not praise or encourage students nor will they draw attention to students who choose not to get involved. This supports the idea that the students are free to engage in their own way because it communicates that they don't have to achieve anything in order to earn praise and that they don't need to avoid doing something for fear of getting it wrong or simply of being scrutinised.

These are just some of the techniques we use at Bamboozle to enable students to engage with our performances. We explore these and other techniques in more detail through our training courses (see the Courses page of this document).

Rain Rain – The Journey

Rain Rain is an interactive, multi-sensory performance which includes the music, sights, sounds and experiences of three characters in a fictional 1930s American Dustbowl setting.

Welcome – sand play	The students and staff gather in the performance space. The company meets the audience, finds out everyone's name and makes sure everyone is comfortable.
Hello song	The start of the performance is marked by the singing of the hello song.
Zack begins the story	Zack tells everyone about the ten years of dust and dry heat.
Introduction of Patience	Patience emerges from her dusty old shack when the train passes. She checks the bowls and cups for water but there's only dust so she has to keep on waiting for the rain.
The bird comes to find food	The bird comes to visit – it's always on the lookout for food. Patience brings it to meet the audience.
Clanky Jane arrives with the Cloud-O-Matic	A noisy character arrives with a strange machine – Patience is curious to find out what the machine does.
Exploring the Cloud-O-Matic	Clanky Jane explains that the machine creates clouds and brings rain. Patience is not sure she believes her. She, Buddy and Zack explore the machine and help to get it going. Then the magic happens.
The coming of the rain	The sound of distant thunder signals the coming of the rain. A cloud emerges from the machine to cover the audience – they feel the mist in the breeze and smell the scent of rain falling on dust.
Celebrating the rain & gumboot dancing	As the bowls and cups fill with water Clanky Jane gets out her umbrella and enjoys playing in the rain with Patience and the audience.

	Patience and Clanky Jane get their gumboots on to celebrate with a dance.
Clanky Jane says goodbye	Now that the rain has come Clanky Jane needs to move on to take the rain to other folks that need it.
The bird returns	The bird returns to find out what the audience has been up to.
The story ends	Zack finishes the story – the day turned out to be different after all and Patience got what she was waiting for. The company sings a goodbye song to the audience.

Engaging the Senses

The setting for *Rain Rain* provides opportunities for multi-sensory experiences and exploration. The show is visually engaging and rich in its use of different sounds and sensory stimulus.

- The setting is simple and sparse to give a sense of the social context within which the action takes place and have a quality of otherness in sharp contrast to that of our day-to-day surroundings. The baked, earthy colours of the floor cloth and the distressed wood, crates and sacks give a strong visual indication of the dusty dry heat.
- The audience members can sit within the performance space if they wish - allowing them to be part in the action and to experience the different stimuli all around them as well as see or hear their peers.
- The show uses surround sound – four speakers placed at the outer edges of the performance space. This allows the audience to experience immersive soundscapes. The early part of the performance is underscored by a soundtrack that includes a drone (a continuous low background sound), crickets chirping and the distant bark of dog – all adding to the atmosphere of dust and dry heat. When the train comes it travels around the outside of performance space – giving a sense of movement through sound. During the storm the whole performance space is bathed in the sound of thunder and rain – background music also serves to deepen the experience and give it an “other-worldly” quality.
- Early on in the show Patience pours sand between different bowls when she talks about waiting for the rain. We add powdered cinnamon to the sand so that when it is poured close to the audience it radiates a spicy scent for an olfactory experience – it also produces a cloud of dust for visual effect. Later on in the show when the rain comes we use a plant mister and fan to give a suggestion of rain for the audience to experience – added to the water in the mister is an essential oil mix called Mitti Attar – which mimics the scent of rain falling on dry earth.
- The bird puppet provides visual and tactile stimulus as Patience introduces it to each audience member – there are also opportunities for interaction as the audience are invited to feed the bird. The bird puppet is underscored by a kalimba – which gives a slightly metallic, melodic musical box sound.

- Songs are varied in their pace and tone and are used in a variety of ways. The hello song is inspired by early 20th century American work songs and greets each member of the audience by name. The goodbye song is similarly inspired by spiritual songs of the same era and again each member of the audience has a personal goodbye – these songs show respect and value each individual student’s presence. The rhythms and tones of the rain song reflect not only the rainstorm but also the playful nature of the action where Patience and Clanky Jane scatter rain drops on the audience. The rain song leads into the up-tempo, high-energy gumboot dance which has a strong rhythmic quality especially being accompanied on the banjo. The songs and live music add to the richness of the soundscape, set the story within its historical context and have the advantage of being able to respond in the moment both to the action and to the nature of the audience’s engagement.

Ideas for Further Exploration

All of Bamboozle's work, whether in performance or workshop, has a strong legacy element – we aim to share our methodology with as many people as possible with a view to reaching as many children and young people as possible. Many of the experiences from the show can be broken down and replicated in the classroom. We hope that you have seen some ideas in the show that you might be able to use in your own learning environment.

The performance itself provides many opportunities for the achievement learning milestones in terms of awareness, focussing attention, exploration, interaction and communication. In addition, the setting of the show provides a way of exploring and experiencing elements of a different cultural or social context.

Activities for the classroom

Creating a setting and giving it atmosphere are effective ways of enabling and supporting focus and engagement; they provide a way of facilitating an immersive, shared experience that can capture all of the senses. Here are some suggestions for classroom activities:

1. Create a sensory Dust Bowl exploration.

There are many ways to create the atmosphere of the Dust Bowl using some simple resources for exploration within a simple setting and soundscape.

Clear desks etc. to the edge of the classroom. Use light earthy coloured fabrics draped over desks and shelves to change the look and feel of the room. Use background music or a drone to create a soundscape (there are many available on the internet). Use essential oils in warm water or an atomiser to add an olfactory dimension – you can even get “corn bread” scented oil!

Lay out a selection of resources in different areas of the room for the students to explore – these might include things like:

- Bowls, pots, mugs, trays etc. of sand – possibly mixed with different spices, perhaps with objects hidden in the sand. Sand can be poured, mixed, played with, can cover hands and feet etc.
- Straw/hay/grass/pine cones etc. (any dry organic resources that don't induce allergic reactions) - paper modelling straws can be used in place of organic materials if necessary and have similar qualities in terms of touch and feel.
- Microwavable heat packs/hot water bottles. A heat experience can also be combined with massage using scented oils.
- Dry cereals (again avoiding allergens) – cornflakes (which is what we use to feed the bird in the show), oats, shredded wheat, Weetabix etc. have interesting textures to explore and scrunch and perhaps taste.
- Terracotta coloured modelling clay (like DAS) can provide an interesting tactile experience and can be scrunched and moulded into shapes and dried

out for keeping. Pre-rolled tiles are good for making imprints with other resources – textured bits of wood, hessian sacking, forks, spiky massage balls etc.

- Homemade lemonade for tasting and refreshment – there are many simple recipes available online.

A whole morning or afternoon session – even a whole day - could be spent exploring the different elements of the Dust Bowl.

2. Percussion – building connections through sound.

Clanky Jane’s Cloud-o-Matic is built out of old bits of junk and the various pipes and tubes that fall out of it all have tactile and auditory potential.

For a percussion and sound workshop in the classroom gather together a collection of mundane objects that have sound making potential and tactile exploration qualities (plastic boxes and elastic bands, metal trays and bowls, pots and pans, plastic bottles, ping pong balls, biscuit tins, cardboard boxes, wooden spoons, newspaper for tearing, crinkly foil blankets, dried pasta, physio balls – anything at all that has noise-making potential).

Explore the objects with the children and build on any sounds they make whether matching their vocalisations or building on their engagement with the resources. We don’t have to focus on making sounds in conventional ways. We might build a tower of cardboard boxes and enjoy the sound they make when we knock the tower down. We can test out the auditory qualities of different pots and pans with a wooden spoon. We might drop dried pasta onto a metal tray or throw ping pong balls into a bucket.

When we use musical instruments we can become self-conscious about “playing” them and often have pre-conceived ideas about how they should be played. With mundane objects we can’t get anything “right” or “wrong” – there is no correct way to interact with a cardboard box. When we let go of the need to get a particular result we are free to explore with the children and can build on and develop any engagement that we observe.

3. Bring on the rain – a water exploration.

It is simple to set up a water exploration in a similar way to the Dust Bowl session by changing the look and feel of the classroom and using a soundscape – there are many available online.






During the performance we use plant misters sprayed in front of conventional fans to create a gentle rain experience under the cloud. A little later on we use a watering can and pour water onto a spinning umbrella to create raindrops that fall on the audience.

For further water play we can splash hands and feet in bowls of water, pour water between different containers, drop things into basins and buckets to explore the splashes and sounds, add waterproof lights and or food colouring to bowls of water, shine torches into water – especially effective in metal basins - and see how it dances in reflection, use watering cans, plant misters, oil pourers, jugs etc. to experience different water flows and textures, explore what happens when we add water to sand, cereals etc. – the possibilities are endless.









4. Learn to Gum Boot.

It took us a quite some time to master the gumboot dance in rehearsals. The rhythms of the gumboot dance can be used interactively with the students for a lively celebration session - perhaps as a way of finishing one of the other explorations. During the show we make contact with the students while performing the gumboot dance by replacing the boot strikes with gentle touches to students' arms and legs.




First round (“Jackrabbit”). Lift the right leg and strike the right boot with both hands then stomp for four counts. Repeat this eight times.









And	One	Two	Three	Four
				
Right boot	Right stomp	Left stomp	Right stomp	Left stomp




Second round (“Dust Bowl”). Strike the right boot with the right hand and stomp it down, strike the left boot with the left hand and stomp it down, short pause, repeat, stomp for a count of three, then strike the left boot and stomp it down, strike the right boot and stomp in down, pause, repeat and stomp for three. Repeat this sequence four times.

And	One	And	Two	Rest	And	One	And	Two
								
Right boot	Right stomp	Left boot	Left stomp		Right boot	Right stomp	Left boot	Left stomp









Three	Four	Five
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Right stomp	Left stomp	Right stomp

And	One	And	Two	Rest	And	One	And	Two
								
Left boot	Left stomp	Right boot	Right stomp		Left boot	Left stomp	Right boot	Right stomp

Three	Four	Five
		
Left stomp	Right stomp	Left stomp

Third round (“Hot diggity”). Stomp the right boot, stomp the left boot, strike the right boot with both hands, stomp the right boot, stomp the left boot – repeat this sequence eight times.

One	And	Two	One	And	Two	One	And
							
Right stomp	Left stomp	Right boot	Right stomp	Left stomp	Right boot	Right stomp	Left stomp

Tips for Getting the Most out of Your Sessions

- Allow plenty of time – take a whole morning or afternoon so that everyone has time to explore at their own pace.
- Let go of expectations - if we go into an exploration session with no expectations and simply see what happens we are able to look at what interests each student and build on their responses rather than trying to get a particular result.
- Say as little as possible – even if you're the facilitator – this will give the students the space to explore on their own terms. [Some schools that we work with run exploratory sessions in which no adult in the room is allowed to speak!]
- The teacher or facilitator can narrate what's going on in the room so that everyone can be involved in the whole experience and be kept up to date with what's going on with others in the room. A single voice giving commentary is easier to focus on than multiple voices.
- Students can be exploring different stimuli in different ways at the same time – it isn't necessary for everyone to explore everything in turn – if a student doesn't wish to engage with a particular resource try something else.
- Accept any response – if a student pushes a resource away, try bringing another resource to see if that is pushed away too and build it into a game, if they scatter cereals try finding something for the cereals to fall into so that they make a sound and then explore the different sounds.
- When we create a focussed environment and set aside time to explore it we communicate to the students that something special is going on and that they are worth everything we have done to make it as rich as possible. Our efforts and our attention are strong indicators of how much we value our students.

Five strategies we use for engaging students on the Autistic Spectrum

Be at ease inside oneself

This is a key ingredient. We make sure that we relax before starting a session. If we are tense we won't perform well and students will pick up on it and act accordingly.

Detach from outcome

We find it useful to have a desired outcome in mind because it gives us an overall direction; e.g. "I would like Johnny to engage with this drum because I think it will tap into his natural rhythm." But we then need to detach from our desired outcome because paradoxically we're more likely achieve that outcome if we let Johnny explore the drum on his own terms. If we are trying to get him to engage with the drum it becomes about what we want rather than about what interests him. We let go of the need to get a result and we seek to do this by focussing on the moment; we engage with the student and the activity in the present – without thought of "I need to get Johnny to engage with the drum – I must! That's what my lesson plan says, why is it not happening yet? I have to get him to do it," which is not a helpful mantra.

Go to where they are first

We seek to join a student in their world rather than trying to get them to join us in ours; we might take a wander with them as they wander, we might show interest in what interests them at that moment. We then have a chance to share an experience and to influence behaviour.

Build Rapport

We find ways of establishing rapport – the three points above help a great deal. We might move in the same way or at the same speed, we might breathe together, which can be very powerful as it is unconscious. We use intensive interaction – sometimes matching vocalisations and sometimes physicalisations. We see everything as communication in some form; if we go some way to learn someone else's language there's a possibility that we can go on somewhere together.

Indicate Equality

We are just people in a room, all together. We explore together equally. We are not the arbiters of what will be done; we are a co-conspirators. Play, purely and simply for its own sake, is the route to detach from outcome. Be a child again.

Where Rain Rain Began

Rain Rain is based on Bamboozle's show, *Pulse*. The concept for *Pulse* was developed by Sue Pycroft, the show's director:

"My initial ideas were inspired by a rusty oil drum, a track called 'untitled' on Queen's final album 'Made in Heaven', 'Longplayer', an installation of singing bowls at Trinity Buoy Warf, and Evelyn Glennie's TED talk 'How to truly Listen'.

Evelyn Glennie's lecture talked about how we can access sound through different parts of our body, and how different tones can be read through vibration. This is what I was interested in exploring - initially with an oil drum! The track 'untitled' by Queen is a long track of ambient sound that builds in intensity until you feel it reverberate through your body. Longplayer with its hundreds of singing bowls, all playing at different speeds and different pitches, fascinated me because of its mesmeric qualities - akin to meditation.

The starting point for the narrative was two people waiting for rain to arrive after a long period of drought. The set made of metal structures represents the stark unforgiving desert landscape of the Dust Bowl, and the character of the bird - who is the friend of Patience - came from reading *The Tin Forest* by Helen Ward.

As the research and development progressed, the piece was placed in the deep south of America, with four characters Zack, Clanky Jane, Buddy and Patience. Clanky Jane and the Cloud-o-Matic Machine were influenced by the Tin Forest and also stories of itinerant showmen in the 1930's American Dust Bowl, who would claim to be able to conjure rain with their rain making machines.

Surround sound was integrated into the piece to achieve a truly immersive experience as the storm broke and the rain fell. The energetic gumboot dance, sounds of slide guitar and banjo music all contributed to creating another world that the audience could be part of for a short time in the dusty dry heat of Southern America."

The Dust Bowl

The Dust Bowl describes a period of drought and dust storms that beset the plains and prairies of the mid-western United States of America in the 1930s. The area had originally been used for cattle grazing, but during World War One increased demand for food meant it was used for intensive arable farming. This left the exposed soil vulnerable to erosion in the drought and massive dust storms the region experienced. It was a period of great hardship for the farming



communities of the time and coincided with the Great Depression – an economic crisis preceded by the Wall Street Crash in 1929.

Work songs

The Hello song at the beginning of *Rain Rain* is inspired by early 20th century work songs. Work songs were generally used to co-ordinate the timing of specific tasks – sea shanties, for example, help with the timing of rope hauling or rowing. Most agricultural work songs were rhythmic, a cappella songs intended to increase productivity while reducing feelings of boredom. Rhythms of work songs, similar to an African drum beat, served to synchronize physical movement in groups, coordinating sowing, hoeing, and harvesting. (Source: Wikipedia - P. M. Peek and K. Yankah, *African Folklore: An Encyclopedia* (London: Taylor & Francis, 2004), p. 520). Work songs are often associated with Chain Gangs – groups of prisoners who were the enforced labourers of the American railroad expansion. American work songs of this time are also strongly associated with and influenced by African American music. African Americans provided much of America's cheap agricultural labour and were forced to work in conditions little better than those of the slavery era.

Clothes made from flour and feed sacks

Life on America's farms in the 1920s and 1930s meant hard work and frugal habits. Farm families were used to "making do" with what they had, wasting nothing that could be



recycled or reused. With feed sacks and flour bags, farmwomen took thriftiness to new heights of creativity, transforming the humble bags into dresses, underwear, towels, curtains, quilts, and other household necessities. Manufacturers began producing bags in bright colours and patterned designs for this purpose. (Source: National Museum of American History). Patience's dress (and washing line) is based on one of these homemade flour bag designs.

Jug Bands

Jug bands got their name from using instruments that were either homemade or household items - such as a jug. Metal pie plates were used as drums or tambourines and hit by hand or with a mallet. The sound created by blowing on a comb and paper was similar to a kazoo. Musicians also created rhythms with spoons and even bones. Jug bands originated in the American South in the 19th century and were made up predominately of African-American musicians – they were in their heyday from the 1890s to the Great Depression. (Source: www.cmuse.org).



Gumboot dancing

Gumboot dancing was born in the gold mines of South Africa at the height of the migrant labour system and during the oppressive Apartheid Pass Laws. The floors of the mines were often flooded, with poor or non-existent drainage. For the miners, hours of standing up to their knees in infected waters brought on skin ulcers, foot problems and consequent lost work time. The bosses discovered that providing gumboots (Wellington boots) to the workers was cheaper than attempting to drain the mines.

The workers were forbidden to speak, and as a result, created a means of communication, essentially their own unique form of Morse code. By slapping their gumboots and rattling their ankle chains, the enslaved workers sent messages to each other in the darkness. From this came an entertainment, as the miners evolved their percussive sounds and movements into a unique dance form and used it to entertain each other during their free time. (Source: www.toothillschool.co.uk).

The Touring Company

Kayleigh Cottam - Patience



Kayleigh is a professional actor, she studied devised theatre at Dartington College of Arts and acting at Birmingham School of Acting and Bristol Old Vic Theatre School. She is passionate about creating and performing high quality work for young audiences with additional needs. Recent theatre credits *Splish Splash* for Oily Cart/National Theatre Wales, *The Acorn Emporium* for United Artists, *The Mother* for Birmingham Repertory Theatre, *Into the Garden* for The Play House and *Various Adventures in Learning* for KIT Theatre. Kayleigh is also a voiceover artist and recently recorded for *Pure Gym's* latest ad (online & video on demand).

Ravneet Sehra – Clanky Jane/Patience

Ravneet is an actor and North Indian classical vocalist. She trained as an actor at Birmingham Ormiston Academy which was co-founded by Maverick Television and The Brit School. She has acted in key classics by Shakespeare and Euripides, such as Ophelia in *Hamlet* and Clytemnestra in *Iphigenia*. Her roles in contemporary theatre include playing Baby in Meera Sayal's world premiere of *Anita and Me*, Ojal in *A Storm in a Chai Cup* and Girl on a recent UK



tour of award winning play *The Vultures Song*, to name a few. She has recently been nominated for Best Actress in Midlands Movie Awards for a short film 'Scars' and featured as Zafreen in a BBC comedy sketch. She started her musical journey learning Gurbani Kirtan at the age of seven, parallel with western singing completing qualifications with UK's largest music education body ABRSM. She is currently under the musical tutelage of the eminent Ustad Kirpal Singh Panesar. Her vocalist and acting skills have led to performances across the globe, including Spain, Thailand, Netherlands and India. Collectively, these skills have given her the opportunity to tour with Bamboozle Theatre Company on *The Girl and the Goat* & *Down to Earth*.

Nicole Arkless – Clanky Jane



Nicole studied French at the University of Warwick and has a background in mainstream theatre and children's TV. After spending some time working in the commercial sector she got involved with Bamboozle - where she has been for around eleven years. She is a Senior Associate Artist with the company and works as a performer, facilitator and trainer. She also co-ordinates the development of Bamboozle's education programmes and helps deliver projects in schools up and down the country.

Gren Bartley – Buddy & Composer

Gren Bartley is a songwriter and musician. He has toured his music throughout the UK and Europe and his music has appeared across national radio, television and film. For the past few years Gren has also worked with Bamboozle Theatre Company, creating theatre for children with a wide range of special needs. There he has written for and performed music across many of their touring shows, residencies, educational work and other projects.



George Panda – Zack



George is a drummer, percussionist, arranger, composer, educator and producer. He has worked on four Oily Cart productions and one Bamboozle production, in numerous musical situations including with orchestras, in musicals and with a dance theatre company; group settings have included African, rock, pop, jazz, Latin and Solo; and recordings have been in-studio, live and on television.

Ines Sampaio Figueire– Stage Manager

Actor, musician, composer, MD, theatre maker and community theatre practitioner based in Nottingham. Born and raised in Portugal by a Luso-Angolan family. Studied for 10 years at the Classical Music Conservatoire in Palmela, where she completed grade 8 in piano, music theory and analysis and techniques of music composition.

Moved to England in 2012 to attend East15 Acting School to graduate in 2015 with a 1:1 in BA World Performance. Ines founded CapaTaro Theatre company shortly after graduating. Ines has been awarded multiple grants from ACE and other prestigious institutions to create her own work as a theatre maker and performer.



Ines works in various capacities within the theatre industry: an actor, deviser, musician, composer, MD and theatre practitioner for companies such as Parrabbola, Hubbub, Nonsuch, Mashi Theatre, StoneCrabs, Troupe Concerts. Ines also designs her own projects as the lead artist: two ACE funded community theatre projects (in Southend-on-sea in 2017, and with the refugee and asylum seekers community in Leicester, 2019).

The Company Behind the Scenes

Sue Pyecroft – Director



Sue Pyecroft co-founded Bamboozle Theatre Company with Christopher Davies in 1994. As well as being the lead theatre designer for Bamboozle's highly acclaimed touring shows for many years, she has also developed the use of puppetry as a way of connecting to students in performances. Sue was involved with the development of Bamboozle's programme of work with students on the Autism spectrum and continues to be fascinated in this area of Bamboozle's work. Recently Sue has been more involved in the production side of Bamboozle's touring shows and Pulse – from which *Rain Rain* was developed – was Sue's debut show as a director.

Irene Jade - Designer

Irene Jade is a Set and Costume Designer based in the North West. She graduated with a First Theatre Design from Nottingham Trent University in 2014. Irene completed a placement as an Emerging Artist with Bamboozle Theatre in 2015, and since then has enjoyed designing for their touring shows and family workshops. She enjoys creating playful and transformative worlds for the characters to inhabit.



Hannah Boothman – Costume Maker



Hannah is a theatre designer, maker, painter, and all round crafter. As well as working with Bamboozle, she's also designed shows for other companies like Youth Music Theatre, Oldham Theatre Workshop, and Haringey Shed, and is now working on the costumes for a dance piece all about the miner's strike, called *Coal*.

Michelle Reader – Cloud-o-Matic Maker

Michelle Reader has been making unique figurative sculptures from household waste and found objects since 1997, when she graduated from a Fine Art degree at De Montfort University. She makes sculptures, props and puppets for businesses, events and theatre companies, often created from waste materials relevant to the project. Michelle has worked with Bamboozle since 1998. Alongside her own work Michelle also offers a range of eco art workshops for schools, adults, children and families.



Rain Rain - Producing the Show

Producing *Rain Rain* involves a whole team of Bamboozlers led by the Director and supported by administrators at Bamboozle HQ who make sure that the show gets out on the road and into schools once it is ready.

The research and development team spent a few days at Bamboozle HQ working on various concepts for the show. They then workshoped their ideas in a school to explore the central narrative, try out different experiences and look at how these could be incorporated into the final performance piece. During the rehearsal week the director and performers honed the ideas into the final production which included taking elements of the show into another local school to see how the students responded to it. The final version of the show was then sent straight out on the road where it spends a number of weeks visiting schools up and down the country.

Each day the stage manager and performers unload the van and put up the set in a new school. They get ready for the performances with physical and vocal warm-ups. These are important for reducing the risk of injury, for making sure that the performers are comfortable on stage and for protecting the performers' voices as they are on tour for quite a long time. The show is performed four times a day in each school and at the end of the day the stage manager and performers take down the set, re-pack the van and drive to the next venue ready for the next day's performances.

Director	Sue Pyecroft
Designer	Irene Jade
Composer	Gren Bartley
Costume maker	Hannah Boothman
Cloud-o-Matic	Michelle Reader
Set construction	Tom Cleaver
Stage Manager	Ines Sampaio Figueire
Tour co-ordinator	Jade Frost
Teachers' Companion Pack	Nicole Arkless
Patience	Kayleigh Cottam/Ravneet Sehra
Clanky Jane	Ravneet Sehra/Nicole Arkless
Buddy	Gren Bartley
Zack	George Panda

Rain Rain was devised by the company with the assistance of Christopher Davies.

We would like to thank the staff and students of Netherhall and Birkett House Schools for letting us workshop ideas and perform the show for them during the research and rehearsal phases of the project.

Bamboozle Training Courses

An Introduction to the Bamboozle Approach

Practical training courses for staff in using Bamboozle's Approach with students

Bamboozle produces interactive, multi-sensory theatrical experiences exclusively for children and young people with learning disabilities. All of Bamboozle's work, whether performance or workshop based, is underpinned by an approach that we share, as far as possible, with the schools that we visit. The Bamboozle Approach is a series of behavioural and linguistic strategies that are designed to put students at ease and enable them to engage comfortably and meaningfully with the world around them. Fundamental to our way of working is the use of creative ways to engage students. These techniques can be used in any setting whether it's in the classroom, in the drama studio or out in the world.

We offer training courses for staff to explore the strategies in more detail. These courses are available in a variety of different formats from staff INSET days to workshops with students where staff observe the techniques in practice and then analyse them with Bamboozle facilitators afterwards.

Each course incorporates:

- An explanation of the fundamental principles of Bamboozle's Approach and the thinking behind it
- Practical demonstrations of the strategies at work
- Techniques that you can begin using in the classroom straight away
- Practical demonstrations and group exploration of creative ways to engage students

Course formats include:

- Whole or part school introductory INSET training days **from £795**
- Three-day workshops which include an introduction/planning day with staff and then two days of contact time with students in the mornings and staff in the afternoons **from £2,500**
- Week-long residencies where Bamboozle works with a group of students and their teachers and support staff for the whole week on an immersive drama-based experience **from £6,950**
- Bespoke long-term culture change projects where Bamboozle works with a school at regular intervals throughout the year to embed The Bamboozle Approach along with a creative process of teaching and learning **from £10,000**

All of Bamboozle's courses are tailored specifically to the needs of the school and its students. We have delivered this training to meet a variety of needs including: **working with behaviour that challenges us, engaging students described as hard-to-reach on the autistic spectrum, seeking greater engagement with students with PMLD, adopting a creative approach to teaching and learning**, and many more.

Contacts

If you would like any more information about *Rain Rain* and Bamboozle's other touring shows or on any of Bamboozle's training courses please do not hesitate to contact us.

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