



• EDUCATORS

• ARTISTS

• DANCERS

# HOW TO HIP LOVE



*Love*

# TO HIP-HOP, *With Love.*

## The Performance

With the technical facility of hip-hop, the sophistication of the Cotton Club's glory days, the elegance of the Harlem Renaissance, the flash of Rat Pack era, and elements of Broadway, vaudeville, robot, sneaker rhythms, comedic gesture, and mime. The Wondertwins create a distinctive style all their own. Drawing from an eclectic soundtrack spanning legendary

MCs Busta Rhymes and KRS-One, the timeless voice of Sammy Davis Jr., and poetry from Maya Angelou, Nina Simone, and Alonzo King, their performance offers a kaleidoscopic view of Black American entertainment traditions. All of these elements, moving alongside powerful choreography, come together on stage for an unforgettable audience experience.



Self-produced, directed, and choreographed by Billy and Bobby McClain, To Hip-Hop, With Love is The Wondertwins' quintessential work. The choreography traces a kinetic journey through the eras of the Cotton Club, Broadway, and Las Vegas, ending in love.

### ACT I

## Broadway to Hip-Hop

Broadway to Hip-Hop Tracing the lineage from jazz-age Broadway to the birth of hip-hop culture.



### ACT III

## L.O.V.E.

A love letter to hip-hop and the communities that created it

The full show premiered at the Oberon Theater in Cambridge, MA and has since been performed at 54 Below, New York City, August 2023, FirstWorks at The Providence G Ballroom, Providence, RI, March 2023, and venues across New England and beyond.

**The Wondertwins are identical twins Billy and Bobby McClain: Award-winning street dance pioneers.** Billy and Bobby McClain started dancing at age eight, imitating the moves they saw on Soul Train. By 9 years old, they were performing at family cookouts. At 10, they won their first competition—judged by hip-hop pioneer Kurtis Blow, and were recruited into The Funk Affects, Boston's first professional street dance crew. That same crew inspired a young New Edition and New Kids on the Block. The Wondertwins would later co-choreograph the Magic Summer Tour and produce "I'll Be Waiting For You" for the Face the Music album.

They spent seven years opening for Run-DMC, LL Cool J, KRS-One, Queen Latifah, MC Lyte, and Public Enemy. Then in 1989,

Bobby Brown called with an offer to join his Don't Be Cruel world tour. Division I schools were recruiting them for basketball at the same time. They chose dance. That decision shaped everything.

They are self-taught performers who studied the Nicholas Brothers, the Hines Brothers, Ben Vereen, Gene Kelly, and Fred Astaire, along with Berry Brothers, Savion Clover, and Micheal Jackson, with the rigor of conservatory students. The Apollo Theater brought them back, a record sixteen times. They have never stopped performing; or teaching.

For over thirty years, both Billy and Bobby have worked as educators in Boston Public Schools. Together, they have led Project RISE- Academic/Performing Arts program for inner city youth for over 25 years.

# Wondertwins

These numbers tell the story of our life's work.



**46**

YEARS AS PERFORMING ARTISTS

**16**

APOLLO THEATER PERFORMANCES

**30+**

YEARS AS BPS EDUCATORS

**25+**

YEARS LEADING PROJECT RISE

Behind each number is a community shaped, a student lifted, a stage earned. The Wondertwins have never stopped..... for *forty-six* years.

## The Language of Hip-Hop

Hip-hop has its own vocabulary; built in the streets, perfected on stages from Harlem to Singapore. Before the show, learn the moves by name.

### POPPING

A street dance style using quick muscle contractions to create a “pop” in the body, often locked precisely to the beat.



### LOCKING

A funk dance style that “locks” a position in place before moving again. Known for its energy, humor, and precise timing.



### VAUDEVILLE

Early 20th-century variety entertainment combining comedy, music, and dance. Many Black legends, including the Nicholas Brothers, rose from vaudeville stages.



### ROBOT

A mime-based style imitating mechanical movement through precise isolation. Requires extreme body control and concentration.



### VERNACULAR DANCE

Dance created by everyday people and passed down through culture; not trained in formal institutions. Hip-hop is Black vernacular dance.

### ISOLATION

Moving one part of the body independently while the rest stays still. A core technique in popping and a signature of The Wondertwins’ style.



### CHOREOGRAPHY

The art of designing and arranging movement in performance. The Wondertwins self-choreograph, self-direct, and self-produce every show.

### MIME

Performance through gesture and movement without words—woven into The Wondertwins’ hip-hop to expand its emotional range.



## Teaching Context: Curriculum Connections

*To Hip-Hop With Love* draws from American history, Black cultural expression, music theory, storytelling, and community. The connections below are starting points. Below are the curriculum areas this performance speaks to directly.

English Language Arts

American History

Music

Dance & Physical Education

Social Studies

Visual & Performing Arts

Media Literacy

### Student Questions

- 1. Did you experience joy during this performance?
- 2. Did you experience moments where you sang along with the soundtrack?
- 3. Do you think the arts (song, dance, poetry) could change the world?
- 4. Did the performance take your mind on a journey?
- 5. Could you tell the WONDERTWINS apart ? :)

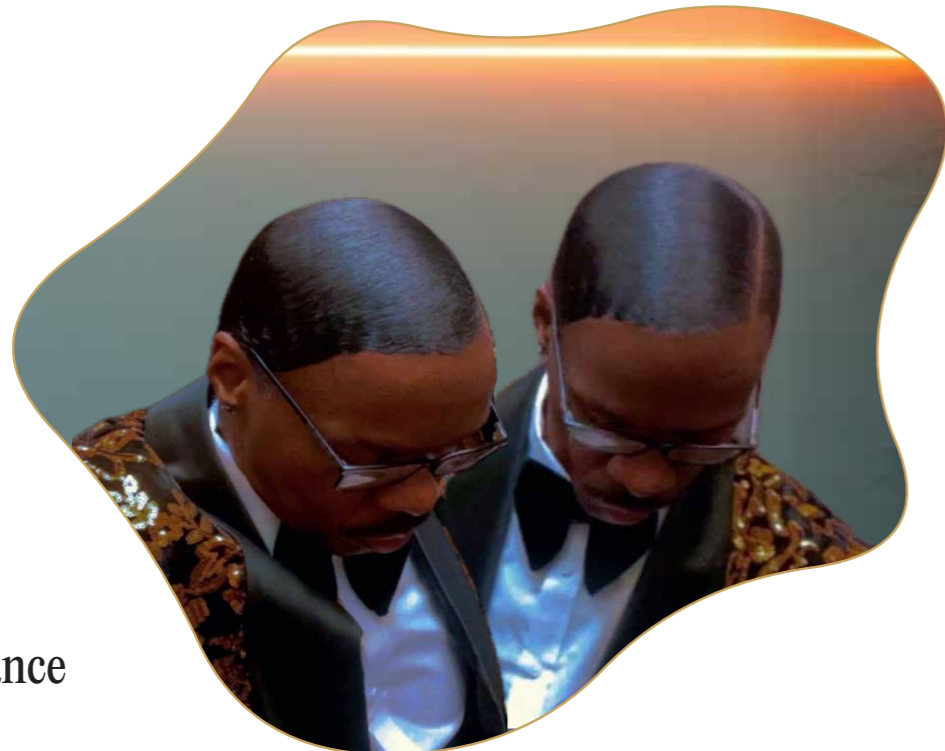
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### Teacher Questions

- 1. Were you able to identify the cultural importance during *To Hip-Hop with Love*?
- 2. Did the performance offer you anything that you haven't seen in a hip-hop performance?
- 3. Were there any memories through the performance that connected to you on a personal level?
- 4. Did you experience an emotional response?
- 5. Were there elements of the show that you didn't expect to see?

YES	NO
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## Select Performance History

### MAJOR VENUES & FESTIVALS

- Jacob's Pillow Dance Festival  
*"Unreal Hip-Hop" & Inside/Out (2014, 2016)*
- Apollo Theater, New York City  
*6-time Amateur Night champions; record 16 stage appearances*
- 54 Below, New York City  
*To Hip-Hop, With Love (August 2023)*
- Lincoln Center, New York City
- Maurice Hine Club Harlem, Apollo Theater
- NYC Town Hall
- Joe's Pub — DanceNOW NYC
- Dixon Place, New York City
- Brooklyn Dance Festival
- Detroit Jazz Festival
- Martha's Vineyard Performing Arts Center
- The Music Hall Loft, Portsmouth, NH
- ICA Boston
- TedX Boston
- DanceNOW Boston

- FirstWorks / The Providence G Ballroom, Providence, RI (March 2023)
- Cape Dance Festival
- Rochester University, Southern Vermont Dance Festival, Colby College

### INTERNATIONAL

- UraGano, Italy
- Concepto Vimen, Mexico
- Singapore (Apollonia / Purple Rain "Since I Fell For You" tour)

### NOTABLE TOURS & COLLABORATIONS

- KRS One, "Temple of Hip-Hop" (2024)
- Stevie Bee, "Spring Love" (2016)
- Bobby Brown, "Don't Be Cruel" U.S. / UK World Tour
- New Kids on the Block. Co-choreographed Magic Summer Tour; produced a song for their album
- Maurice Hines, "Apollo Club Harlem" at the Apollo Theater
- Kurtis Blow, EPMD, Public Enemy, Queen Latifah, KRS-One, Afrika Bambaataa

*"Absolutely beautiful, strong, powerful, and electric... made for Broadway."*

Judith Jamison, Former Executive Director,  
Alvin Ailey American Dance Theatre

*"The Wondertwins dance in the same spirit as the great brothers of dance before them."*

Maurice Hines, Legendary Performer & Director





2026  
State Senate Citation,  
Hip-Hop Pioneers



2025  
Berklee Hip-Hop  
Hall of Fame  
Induction

2025  
Move The Crowd Lifetime  
Achievement Award



2022  
USA Fellows, United States  
Artists (*Dance category,  
\$50,000 unrestricted fellowship*)



2019  
Artists for Social Change,  
Berklee College of Music



2013  
Pioneers of Dance-Origination (*alongside Complexions founders  
Desmond Richardson & Dwight Rhoden, Alvin Ailey principal  
Renee Robinson, Dr. Eric Michael Dyson, Terrance Howard*)



1989-2014  
6 Time Apollo Amateur Night  
Champions; -Record 16 Apollo  
Stage Appearances



# Artist's Statement

Our goal as performing artists is to give audiences an experience of dance that surpasses visual stimulation alone. This experience is not relegated to great moves and music. There is emotionality attached to the intent and purpose of our work. Hip-hop culture has saved lives and brought awareness to the conditions faced in our underserved communities. By using our creative gifts within the community, we shift the narratives the media too often gets wrong. But hip-hop in the wrong body, with the wrong purpose, goes against the origins of the four elements. It is our responsibility as hip-hop artists to uplift the community artistically through our work—to educate, and to entertain.

Wondertwins,

*Billy McClain Bobby McClain*

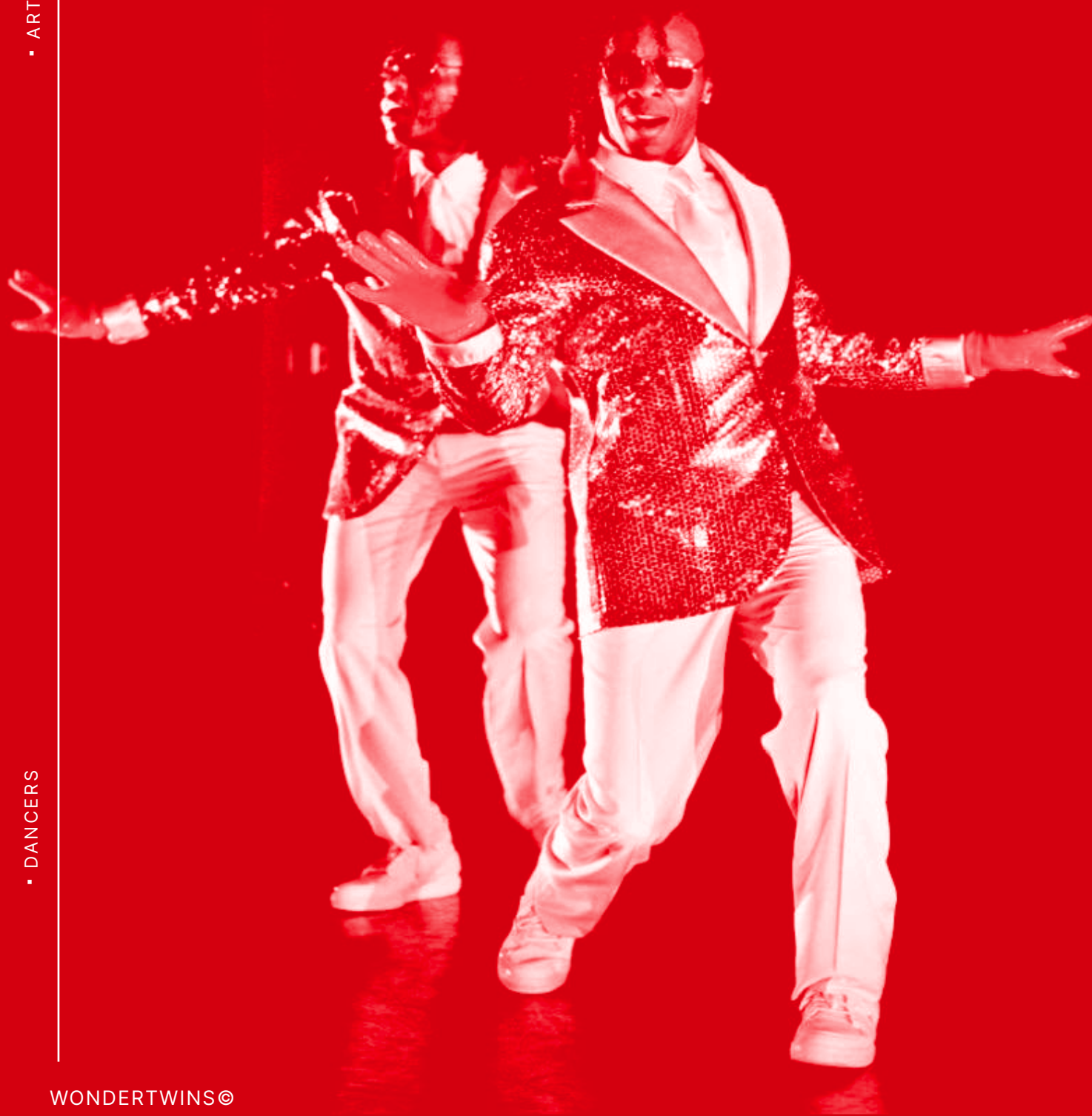
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