DANCE

Mogul Magazine

Inspiring Self & Empowerment

DANCE MOGUL EXCLUSIVE

B-BOY BEBO



Jean Lloret

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Dance Mogul Magazine

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Editorial

COMMUNITY CELEBRATES CULTURE & PURPOSE



Basil Harris
Basil Harris /CEO & Founder

Dance Mogul Magazine

INSPIRING SELF EMPOWERMENT

Dear Readers: Thank you for being a part of another Inspiring issue of Dance Mogul Magazine. In this issue we will be focusing on how grassroots community activities have impacted popular culture. We will also look at the importance and necessity of developing and actualizing healthy self-esteem, and showing how it plays a huge role in one's pursuit and achievement of life goals. We focus, too, on the value of self-promotion (in essence, "tooting your own horn"), when it comes to sharing your innovative talents and gifts before the world in an effort to advance your dreams and goals -- while helping others do likewise. In addition, this issue points out the importance of rewarding those who have continuously promoted healthy community esteem, good character, and good judgment. We take the lead on the topics mentioned, and more, as they need to be discussed in an open forum in order to provide readers better insight on developing their own perspectives. It is okay to applaud those who have already "made it" and are well-known for their contributions. However, we see a need for a continual and sincere effort at the grassroots level to uplift individuals in the local community who are making great contributions. And, it is always good for the youth to see people with whom they can identify, in their local communities, being rewarded for excellence. If it is your earnest desire and goal to promote more youth involvement in your community, one way to do that is through a rewards program. Many are using the arts, including dance, as a platform to acknowledge high achievers and future leaders. Such activities create a family friendly environment and a much-needed networking opportunity. In addition, such activities help build solid "people skills" for everyone--our youth as well as those who are older.

Seek To Find Your Inner Strength, Your Eternal Place of Refuge - Dance Mogul



- ZERO GRAVITY WINNER -

JEAN CARLOS LLORET

- TIME MAGAZINE'S CHOICE
- SO YOU THINK YOU CAN DANCE CHOICE
- BOSTON CELTICS CHOICE



COVER FEATURE DANCE MOGUL:

B-BOY BEBO

WWW.B-BOYBEBO.COM - WWW.FACEBOOK.COM/BBOYBEBO

This is the reality of Jean Carlos Lloret, better known as B-Boy Bebo. The third of five siblings, he was born in Aguadilla, Puerto Rico, on June 24, 1986. Bebo was nurtured by a single mother, who relentlessly fanned the flames of his burning desire to master the craft of dance. His mother's unwavering support over the past twelve years continues; she has been one of his most solid inspirations. His very love for dance was inspired by his eldest brother, as he vividly recalls the day he watched him dance and began thinking…. "ImAginE if I could learn to do that!" That day was the cornerstone for his monumental career. Without access or financial means to receive formal training, Bebo danced in the streets and on pieces of linoleum flooring. He mastered his signature stunts by practicing on old mattresses in the backyard of their modest home. Under the apprenticeship of his older brother, he aspired and achieved the reputation of being one of the best dancers in his field. Performing side-by-side with his brother, they triumphed over their competitors in nearly every dance competition that they entered. In 2005, after the duo won 1st Place in the "ZERO Gravity 2 on 2 Battle", Bebo was faced with one of his most challenging fears. His dedicated teacher, partner and brother announced he would no longer dance, as his growing family became his priority. Devastated by the news, Bebo questioned his own ability to continue without his mentor performing by his side. For a fleeting moment, his chances for a vibrant career in dance seemed to be bleak. Just as the eagle fledgling, Bebo was now left to perfect his flying skills alone. Equipped with the knowledge and techniques he gained from his brother, words of encouragement and support resonating in his mind from his family, and most important, untainted passion and overwhelming love for dance, he has soared to the heights he had only ImAgInEd.

YOUTUBE: IMAGINEITBEBO - TWITTER: B_BOYBEBO



DO WHAT IT TAKES TO WIN
-DANCE MOGUL MAGAZINE



ALWAYS PUSHING THE LIMITS

He has appeared in countless newspaper articles, including TIME Magazine and California News as a result of his vibrant career of performing throughout the United States. His expertise has allowed him to frequently perform and train others in France and Korea. Regularly competing in top break-dance competitions, he has earned over thirty trophies and plaques, most of which were accompanied with substantial endowments. Standing at 5 feet tall, he recalls his first trophy was his identical height. Bebo has enjoyed the experience of performing in the Boston Celtics half time show, as well as appearing on FOX TV's popular So You Think You Can Dance 2008. In the face of all odds, Bebo never gave up and worked tirelessly. For him, the journey has just begun, as his aspiration is to be the inspiration for dancers internationally. All of this simply because a little boy ImAgInEd IT!



THERE IS NO PASSION TO BE FOUND IN LIFE PLAYING SMALL IN SETTLING FOR A LIFE THAT IS LESS THAN THE ONE YOU ARE CAPABLE OF LIVING - MR. NELSON MANDELA

Continued on the next two pages....

Dance Mogul: When did you develop a passion for the arts?

Bebo: I always loved all kinds of dance, but the day I saw my oldest brother spin on his head was the day I knew I wanted to be a break dancer.

Dance Mogul: Who were some of your early inspirations?

Bebo: My oldest brother, Macho. He taught me a lot about dance.

Dance Mogul: Were your family members supportive of your passion? And how was Hip Hop viewed in your home?

Bebo: Everyone in my family loved Hip Hop! I was very young when I used to ask my mother if I could go compete. She was very nervous about letting me go, but she understood it was a passion of mine that I wanted to pursue. So, with the help of my brothers, who took me to New York and so many other places to dance, I was able to reassure her that I was ok and just wanted to dance. I have to say my family are my biggest fans. Even though they all knew my career at times would take me away from them, they still encouraged me to go and fulfill my goals and dreams. I'm blessed to have all of them in my life. I moved to L.A. 6 months ago, and I miss all of them so much. But I've had a lot more opportunities here and feel this is where I need to be right now if I want to continue with my dance career.

Dance Mogul: What was it like growing up, and did you experience any hardships?

Bebo: Growing up in a small inner city rated one of the top 5 cities for crime made it a bit risky to want to practice outside, but I took that risk. I got the support from both the good and the bad to practice on any street corner. Way too many hardships to talk about, but I took them all as lessons. I saw a lot and experienced way too many negative things, but they were the driving force in me wanting to practice hard and get out of that environment and break the cycle.

Dance Mogul: When did you realize you were a professional?

Bebo: lol, I'm still waiting for that moment... Not sure.

Dance Mogul: How do you put your body through so much abuse and be able to recover and stay fit?

Bebo: Before I was a dancer, I played a lot of basketball, so I was in pretty good shape. (YES! a 5 ft. male can still play basketball... lol) I would always walk on my hands and had good balance way before I knew I wanted to be a break dancer. I try and stay fit by practicing at least 4 days a week. I wish I could say I eat healthy but I'd be lying. It is a goal of mine to start eating better, feeding my body the healthy foods and nutrients it needs so I can have longevity doing what I love. DANCE!

Dance Mogul: What have been some of your most memorable moments in your career?

Bebo: Too many to mention. Every time I perform is a special day for me. I try to never take it for granted and savor every single minute of every performance. What stands out to me today? I'd have to say performing for the "National Day of Salsa." I'm Puerto Rican, so dance and music have always been traditional, cultural expressions of Puerto Rico's heritage. I grew up dancing to salsa, merengue and bachata daily. Love my culture, it was a great honor to dance for that event! Of course I dreamed to be on TV or in a movie, so MTV's *ABDC, So You Think You Can Dance, and Step UP 4* were all dreams come true for me. Winning 1st Place at Hip Hop Internationals World Battles, winning my first trophy that was as tall as me at age 15, being flown to Korea, France, Italy to battle. Red Bull BC1 and just recently performing on the VMA's. One of the most memorable that will forever stand out for me, was a competition where my entire family was there rooting me on, from my grandmother, mother, brothers, cousins, all the way down to my aunts, uncles, nieces and nephews. Just the feeling of that unconditional love and support was AMAZING!!

Dance Mogul: What advice would you offer the youth to to be successful?

Bebo: I would have to say to the youth that life's not easy, but a bad day, month, a bad year, or any bad experience they've gone through never has to mean a bad life. If you just believe in yourself, if you have a dream, no matter what your past may be, I want these kids to know that with hard work, faith, and some set goals, they, too, can make it happen.

You have the rest of your life to make it the best of your life, but you gotta be willing to do your work; you have to want it more than anything. "You can't just wish for things to happen. You can go back to sleep and dream about your dreams or you can get moving and chase your dreams." Those words told to me, changed my life. I changed my thoughts, my daily actions, surrounded myself with positive people, took chances, and stepped out of my habit-formed comfort zone. I now have a manager who believed in me from day one, held me accountable for my actions, my slacking, and my excuses, yet she encouraged me daily and pushed me beyond what I thought were my limits. She then told me to read a lot of self improvement, business, success books. I told her, "I never read a book, I don't like reading." She replied, "Do you have working ears and a cell phone? I'll get you the audio version and test you on it in a week." Well, I've since been listening to a motivational, inspirational new book every week. Still learning, still growing, still practicing and working hard and, hopefully, still inspiring others.

Dance Mogul: Is there anyone you would like to thank for helping you thus far?

Bebo: So many people, including my wonderful mother, my brothers, my entire family, my Ground FX crew members, friends, Keebla, and my manager Daniela, who's so much more than just a manager to me. She's loving, caring, yet strong and firm, and she's always honest--even if sometimes hearing the truth hurts. Her wisdom, efforts, and patience to teach me the work ethic needed to succeed will never be forgotten, along with some life lessons that I'll carry throughout my life. Grateful to her and my MTA Agency for keeping me busy. Thank you to Dance Mogul for creating something so amazing through which dancers may express themselves. Most of the time, dancers are behind an artist and don't really get the recognition they deserve. Being artists ourselves, it's nice to have Dance Mogul to bring us dancers to the forefront where we deserve to be. Thank you for the interview, I'm truly humbled and grateful.

B-BOY BEBO





CONGRATULATIONS TO B-BOY BEBO FOR RECENTLY BEING SELECTED TO PERFORM WITH (CIRQUE DU SOLEIL) MARCH 21, 2014 ONE NIGHT FOR ONE DROP -DANCE MOGUL MAGAZINE





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DANCE EVENTS - DANCE CLASSES- WORKSHOPS

ONE THIRD PAGE

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WELCOME TO

The UNIVERSAL ZULU NATION ANNIVERSARY

40 YRS.





MR. AFRIKA BAMBAATAA & MR. AMAD HENDERSON

UNIVERSAL ZULU NATION FOUNDERS

RED CARPET Elegance 2013



Universal Zulu Nation

40th Anniversary Celebration







Special thanks to:
Zulu Warriors & Staff
April Moore - Dorine Francis
Christine Harris - Anthony Harris


WHERE LEGEND


B'S
OS ARE MADE
RLEY
FY YOUR SOUL

2013 Lifetime Achievement Award

Universal Zulu Nation



40TH ANNIVERSARY CELEBRATION

Awarded to GRANDMASTER MELLE MEL

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MELLE MEL



HIP HOP LEGEND & ICON
GRANDMASTER MELLE MEL



Dance Mogul Magazine reviews the 40th Anniversary of The Universal Zulu Nation presented by Nubian Productions

Since announcing the restructure earlier in the year, Universal Zulu Nation has continued to show that their organization is growing not only by its members, but also their purpose and service to the culture. Dance Mogul Magazine got the exclusive interview from the leaders in the organization about how they planned to restructure the organization to better serve the culture and the community. Dance Mogul Magazine was invited to one of the organization's meetings where those in attendance were reminded of their responsibility of service and commitment to the culture. It was also made clear that there would be no exceptions and that all members would be expected to find ways to help out in their local community.

Since that meeting, the northeast was hit with one of the worst storms ever experienced on the East Coast, called Hurricane Sandy. The tri-state area was flooded beyond control and most residents were left without shelter, heat, hot water and lights for weeks. While many were seen waiting on the politics of local government, it was bought to our attention that Universal Zulu Nation had mobilized a group of their members to provide relief for those that are often forgotten about by the government or last to get aid ---if they get any at all. The relief effort provided food, clothing and emergency relief supplies for people.

The People Survival Program helped people in the community understand that they needed to be proactive when it comes to making sure they are ready for natural disaster or any emergency situation. The program was a success. When Universal Zulu Nation is not looking for ways to expand its reach in the community, you can often find the leaders planning and strategizing on how they are going to celebrate life and culture. That brings me to this year's 40th Anniversary of the Universal Zulu Nation. Dance Mogul Magazine is a publication that has a keen interest in community and culture and is always looking for ways to build and grow through networking our services and resources. When we got the call from Zulu Nation's leader, Amad Henderson, to host the Red Carpet for their 40th anniversary, we were happy, to say the least. As a magazine that focuses on Inspiring Self Empowerment, we saw this as a good opportunity for us to see first hand, up close, and personal how Zulu Nation works and how they are able to mobilize their members to create community events to celebrate the Arts and Education. Dance Mogul Magazine came staffed with four people to capture the intimate moments in time with the guest. The anniversary

was held at The National Black Theatre in Harlem NY, which has two levels that allowed the event to be very organized and spacious. Security at a Zulu Nation event seems to find a way to make all the guests feel welcome, and they are ALWAYS extending themselves to Dance Mogul Magazine and all the guest in order to make them feel at home. The celebration started on Friday and continued into Saturday with MC's, DJ's, Graff Artist and more. Hip Hop Pioneers,and up and coming artists were personally escorted over to the Red Carpet area where we were able to take photos and get exclusive interviews. Special thanks to all

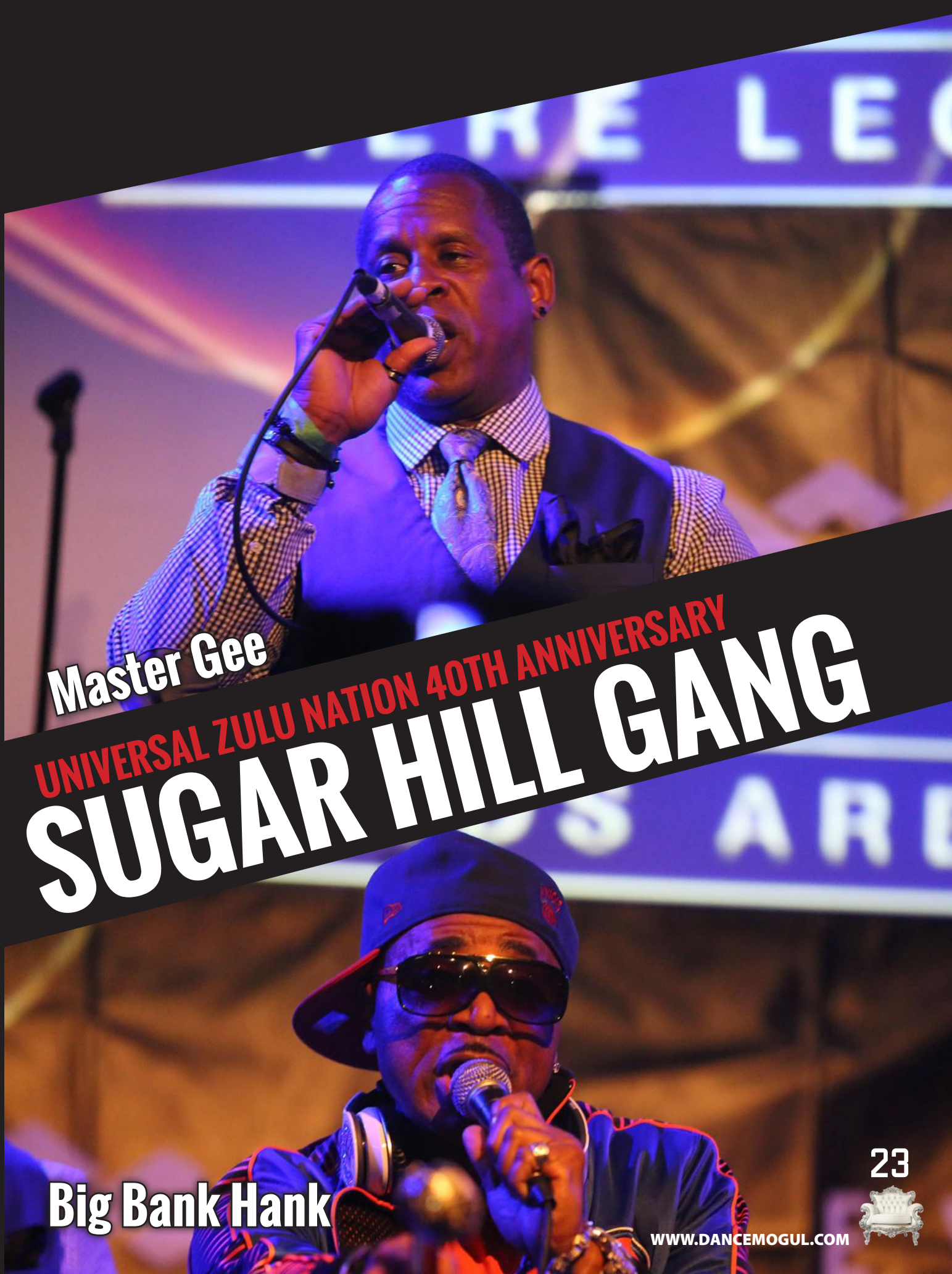
the guests and pioneers who came out to show their love and support. Universal Zulu Nation is a world wide organization that unites people of all races, in the spirit of love, unity, and having fun.

U.Z.N

Dance Mogul Magazine Red Carpet supporting staff.
April Moore, Christine Harris, Anthony Harris, Dorine Francis



Wonder Mike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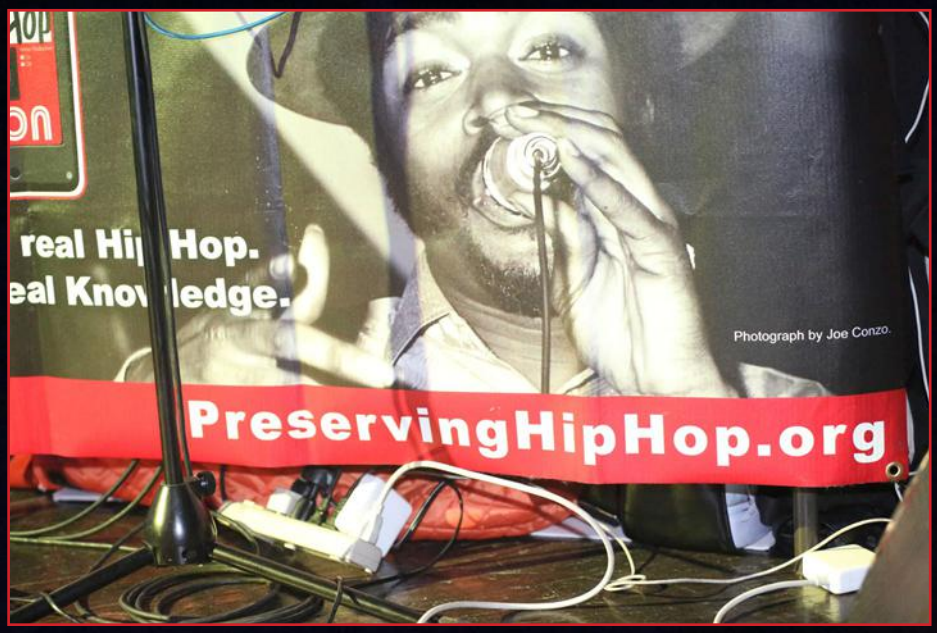
DJ SHOCK CHALOUT

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PreservingHipHop.org

SOUL SON





DANCE MOGUL MAGAZINE EXCLUSIVE COVERAGE

IC FORCE PLANET ROCK

UNIVERSAL ZULU NATION 4OTH ANNIVERSARY 2013



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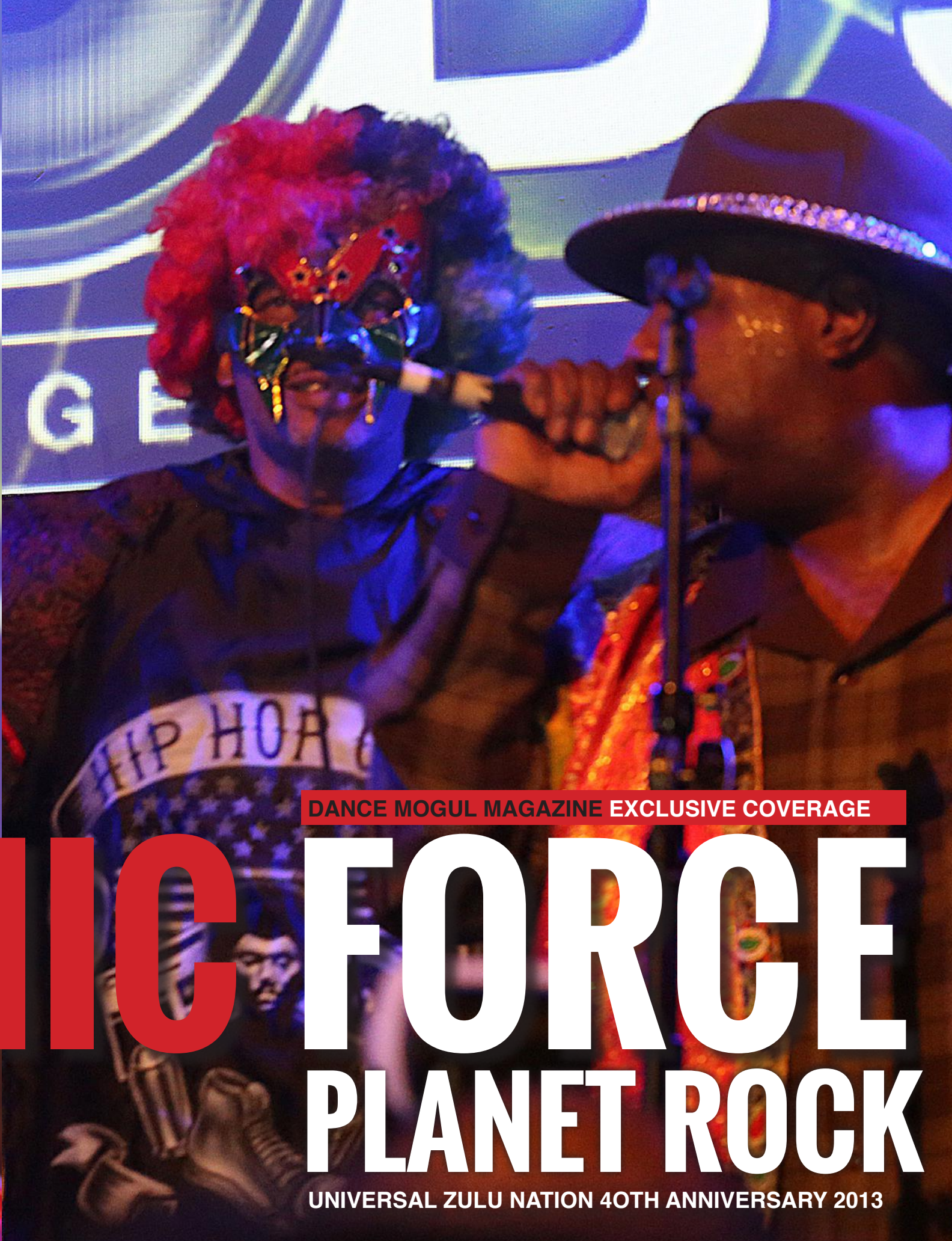

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IC FORCE

PLANET ROCK

UNIVERSAL ZULU NATION 40TH ANNIVERSARY 2013



MIRANDA WRITES

What does LPD Stand for? LPD Entertainment exhibits strength, courage, and power. Light Prevails Dark is a testimony to anyone with a dream, because all things are possible...

MC'S



ZULU NATION TRUTH

We believe in Power, Education in truth, Freedom, Justice, Equality, Work for the people, and the enlightenment of the people. We must deal respectfully with the Truth--both the negative and positive.



ZULU NATION TRUTH

We, the Zulus, should listen, analyze, speak up, stand strong and firm, question everything, seek understanding, get the answers-- the facts, bear witness to truth (and only truth), and live and die for the truth.

MASTERS OF CEREMONY

SPECIAL GUEST PERFORMERS OLD SCHOOL & NEW SCHOOL



ZULU NATION TRUTH

You know that it is a fact that Air and Wind can touch you and that you can feel it, but you cannot grab or hold onto Air or Wind in your hand. Also, you cannot see the Air or the Wind, because they are part of the unseen. You can also hear sound waves with your ears, but you cannot see sound waves or hold them with your hands, because they are part of the unseen.



DJ HUTCH - CEO MICHELE “HOUSELUV” - RIVERA STATION MGR DJ RICK SHIVER CEO

EXPLORING THE ESSENCE OF HIP HOP & HOUSE MUSIC

SOULFUL

Soulfulvibe.com was launched on September 4, 2013 by the two CEO’s, DJ Hutch & DJ Rick Shiver. It was created for DJs to have the opportunity to promote their talent of playing/ mixing great HOUSE MUSIC over the internet where it is being heard in all four corners of the world. My role as Station Manager is to oversee the day-to-day operation of Soulfulvibe. Making sure all the DJs are up and running smoothly, the promotion of the station as well as the recruiting of the DJs. What makes Soulfulvibe.com stand out? It’s real simple. Our motto is, “IT’S ALL ABOUT THE MUSIC, NOT THE EGOS”. The Soulfulvibe family, from management to the DJs, are all there to root each other on for all of the hard work that each and every one of us put in to keep Soulfulvibe growing and standing strong for the love of HOUSE MUSIC. We have a great amount of loyal supporters who listen everyday. Our station is kept “drama free”; we are all there to enjoy and release our spirit through the music that our DJs are playing. We have many events over the summer, from outdoor park family parties, to our night life Soulfulvibe club parties. Our biggest event will be our one-year anniversary party. So, check us out at www.soulfulvibe.com for the schedules, archives of all our DJ’s shows...and T-Shirts are coming soon as well. On behalf of the entire Soulfulvibe Family, I want to thank Dance Mogul Magazine for giving us the opportunity to promote our amazing internet radio show to people all over the U.S. and Internationally. “Let’s All Show Each Other Love, Peace & Unity to Keep House Music Alive.”



DJ MALIK



DJ SHAHIED



DJ BIG LOGAN



DJ T SIMMONS



DJ PAUL ALSTON



DJ MACHO MAN



MIXMAN DJ KEL



SOULFULVIBE CREW

DANCE MOGUL MAGAZINE EXCLUSIVE INTERVIEW

VIBE.COM



OUR CURRENT SOULFULVIBE DJS ARE:

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DJ HUTCH (CEO) (USA)
DJ PAUL ALSTON (USA)
DJ FAHEEM (USA)
DJ BIG LOGAN (USA)
DJ JINX (USA)
DJ T.SIMMONS (USA)
DJ AINT MIZBAVIN (USA)
MIXMAN DJ KEL (USA)
DJ MALIK (USA)
DJ WILL GEE (USA)
DJ PATZU (AMSTERDAM, HOLLAND)
DJ SCOOP (USA)
DJ ROBB (USA)
DJ SAM SKY (USA)
DJ NICKY NON-STOP (USA)
DJ CASANOVA (USA)
DJ TONY WALKER (USA)
DJ UNDERSHEP (USA)
DJ SHAHIED (USA)
DJ ERIC LOPEZ (USA)
DJ MIKE TOUHEY (UK)
DJ LEE JACKSON (UK)
DJ MACHO MAN USA)
DJ LUCKY (USA)



PHOTOGRAPHER

CAPTURING THE ART OF MOVEMENT

Dance Mogul Magazine Inspiring Self Empowerment

Cassandra was born and raised in Southern New Jersey. Prior to embarking on a career in photography, she studied fashion merchandising in New York City where she lived and worked for designers such as Calvin Klein and Ralph Lauren. It is in New York City where her passion for visual and performing arts evolved. She immersed herself in the melting pot that was New York City, exposing herself to all sorts of culture, art, and dance--from street dance to ballet. She was a regular at Broadway and Off Broadway shows, The Metropolitan Museum of Art, and venues such as Carnegie Hall and Lincoln Center for The Performing Arts. Memorable performances include Stomp, Alvin Ailey's Revelations, and Bring In The Noise, Bring in The Funk. This exposure fostered a strong artistic eye and sparked a special interest in the formal, athletic, and whimsical nature of movement. Her emotive and compelling portraits of dancers and athletes celebrate the beauty and overall essence of what she refers to as "the human creative impulse that lives within each and every one of us." Cassandra currently resides in Los Angeles, California with her husband and two children (a.k.a. The Jitterbugs) where her interests outside of making pictures include traveling, dancing, and music.







PHOTOS BY:
CASSANDRA PLAVOUKOS
THE ART OF MOVEMENT









Article by: Flo Jenkins
EMAIL: WORDSRSPIRIT@AOL.COM



POST TRAUMATIC SLAVERY SYNDROME

I saw the movie 12 Years a Slave (a birthday event with my 25-year old daughter). I had to walk out of the theatre to literally catch my breath. If you have seen it, you may well understand why I needed that departure. The night prior to seeing the movie, while organizing my files, I came across some of my family history: part of it included details of my great grandmother, who lived the latter portion of her life with a bullet in her back. Why? She was shot while running away from a North Carolina plantation where she was a slave. So, clearly, my day at the movies was doubly jarring. To decompress from the trauma of that movie, my daughter suggested we relax in a nearby bookstore—a favorite pastime of mine. Looking at me intently, my daughter saw the deep impact of this film; she'd seen me handle many challenging situations as a single mom—but today, she saw something different. I saw her concern as she tried to read my face. We talked and shared our thoughts, with questions and answers. For me, there were paradoxes, yet so many clear answers in this movie. Among them is the answer to why self-hate is so predominant amongst Blacks in our nation; for instance: Why we see the need to identify and accept as "good and right" those things that are associated with our white society, while rejecting, debasing, running away from and essentially denying our own beautiful selves. Why so many folks in America still cannot feel comfortable with the intelligence and leadership of a Black man, namely our President. How could they when they still see him/us as slaves? What slave can rule its master, after all! ("Hell to the naw!" must be the cry of their soul…) And so it is. There's a monster in our midst, a cause and effect of post-traumatic slave syndrome that is interwoven in all aspects of American life. Seeds sewn in appropriate soil and nurtured accordingly, sprout up. The seeds sown in American slavery had to bloom. Didn't the "smart" master know it would be so? Whether the Willie Lynch Letter is reality or not, the psychology and theory behind what it says is very real. We, who are Black slave descendants in America, have been taught to perpetually hate ourselves and everything about us. From the way

we think, interact with each other, do business, talk, and look. Even to the way we dance. Yet, all over the world, others are doing "the dance" we created (the rhythmic dance that is us,); not just doing and applauding it, but some claiming it as theirs. While we look on.

More to the point: We see performers in all visual mediums doing lots of dancing, mainly the styles created and popularized on the historic 1970s Soul Train television show. One style in particular is everywhere. They call it "locking." The name now shortened, losing its specificity to the generic; erasing the origination, in fact. Erasing the original is nothing new. In fact, that's a common occurrence, sometimes done out of ignorance, but often with deliberate intent as a power move.

Example of a power move: In the television mini-series, Roots, the lead character was named Kunta Kinte. The master wanted to exert power and dominance by obliterating that slave's name and identity by changing his name to "Toby". Kunta Kinte, the young slave, refused to relinquish his identity—his name (for within his name was not only his character but his roots and his very soul). Kunta would not give up his name/identity without strong resistance. This resistance was the most powerful and dramatic scene in the movie, as the slavemaster's whip to Kunta's back would be the tool used to display power and denigration. What the master was unable to accomplish in changing Kunta's mindset was only outwardly accomplished with a whip.

I use this as an example as I consider how little resistance so many of us exert not only when it comes to our very life, but also when it comes to matters of importance in our culture. When it comes to creative dance, particularly certain styles—which is us—in fact our identity in so many ways, we relinquish it too easily and show little appreciation for its value. The reasons are many, but for Blacks in America, I'm convinced that devaluing our gifts hinges on some facets of post-traumatic slave syndrome.

We've given up so much to the "whip," mainly out of sheer exhaustion from painful fighting. But too often we give up so much for the sake of false promises and, of course, the dollar bill. For this, even our name—our identity. Masters with tricky words know how to divide us as people, and are just as efficient in instilling division within our own minds. And by influence of stealthy methods, too many of us continue to easily and ignorantly relinquish what is so valuable.

Again, back to the dance. "Locking" is really the creation of a talented man named Don Campbell. "The Campbellock" was what he called it, until somehow the name was changed by someone. To erase Don Campbell's name from that dance, would erase the true identity—just like Kunta Kinte's master attempted to do by changing his name to "Toby". When no one who knows the truth speaks out for the truth, history in all areas is passed on as a perpetual lie. History then becomes unreliable; and in reality becomes "the story" of whoever tells the story and in whatever way he or she chooses.

From the most remote parts of the world, to Israel, to Japan and Korea, on television dance shows, in cartoons, in movies, dancers are so-called "Locking." Multi-millions of dollars are being made. Folks are having contests, judging dancers, and some are even calling themselves creators of this dance style, when in fact, it was DON CAMPBELL, a simple, yet extraordinarily talented guy who initially danced his way into the hearts of millions on Soul Train. If for no other reason than keeping the record straight—remember this: how can anyone attempt to take away something or dismiss the truth and think the truth crushed to earth won't rise. No one, whether by pure misinformation or with forked tongues, can continue to pretend that they created what they did not, nor can others be ultimately successful at deliberately trying to dim another's light, while promoting theirs. But here and now, DON, I give you back what's yours—your history; your identity...THE CAMPBELLOCK. DON CAMPBELL, take your rightful place of honor.

--Flo J


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B-BOY POTER
DEAN PARTUSH

MIAMI STREET DANCE

LEGACY



JON BOOGZ

Jon has been "popping" for over 13 years and has now become an internationally known artist. He has been privileged to train/work with some of the pioneers of the craft and is one of the most influential poppers of his generation. In fact, he's one of the only poppers from Miami to have been invited to compete all over the world amongst the world's best, in addition to breaking into the industry as well. Jon has worked quite a bit with Latin icon, Gloria Estefan. He recently appeared on popular TV shows like *The View*, the *Rosie Show,* and *Jay Leno;* all the appearances were with Gloria Estefan. He has also worked with the world famous Groovaloos (superstars of dance champions 2009), as well as with LXD. He also was a featured dancer in the movie, *Step Up 4 Revolution.* Jon is known for pushing the boundaries of what people may perceive popping to be. He has a very artistic approach, but still maintains the foundation of the style. Jon continues to push the limits of his craft and is carrying the Miami street dance legacy along with him. We look forward to empowering Jon so that he can ensure the next generation has the same opportunities--and more--that he had.

DANCE MOGUL MAGAZINE EXCLUSIVE INTERVIEW >>

Dance Mogul: Tell us about growing up in Florida and watching the dance scene from when you were little?

Jon Boogz: Growing up in Florida was a blessing because Miami has a very rich street dance scene, both in b-boying and popping. The culture is so diverse in Florida with Latins and islanders (Jamaicans, Haitians, Bahamians, etc.), as a result, you are exposed to so much... from salsa to reggae to hip hop. So, being exposed to all those types of music and rhythms made the street dances have a lot more flavor and style than most places in the U.S. Big events like B-boy Masters Pro Am and "Who Can Roast the Most" were events that brought some of the best street dancers from all over the world to our back yard. So, I was exposed to a lot. Also, the local skating rinks are where all the real dancing happened. Gold Coast in Ft. Lauderdale and Hot Wheels in Miami were places where everyone came to show their stuff or battle somebody. So the scene still was very organic and not so saturated with competitions and such. More organic exchanges amongst dancers happened with no judges but the crowd. Learning and growing in this type of atmosphere allowed a lot of room for freedom within the craft.

Dance Mogul: Were your parents supportive of your passion?

Jon Boogz: My mom is my biggest supporter. She believes in me to the fullest. There were times when they worried about me and thought I might be going down a tough path, but they know I'm a hard worker and someone who will put forth the effort that is needed to succeed in whatever I do.

Dance Mogul: Who were some of your early inspirations?

Jon Boogz: To be honest, some of my early inspirations were guys in my neighborhood in Baltimore. I first learned popping from a friend name Corey Ruff in Baltimore when I was 11, before I moved to Miami. Miami is where my style evolved and became what it is today, so that's why I represent Florida so hard. Corey taught me some basic waves and glides. He then introduced me to Mr. Wiggles who blew my mind when I first saw him. He brought home a Mr. Wiggles tape and we were glued to the TV. Also, Boogaloo Shrimp from the movie, *Breakin, was an inspiration.* Other than that, all the local groups in south Florida that were popping or "cuttin' up" as we called it then, were my inspirations. I wanted to be the best in my neighborhood at the time. So the local competitiveness kept me inspired a lot.

Dance Mogul: Tell us your views of the rich history of the Popping dance style?

Jon Boogz: To be honest, history is a tricky subject. I could talk for hours just on that only, so I'll try to condense this. Everyone has their own history of who made up this and who made up that. Before I get into my beliefs, I just want to say Popping has a beautiful and rich history. With that being said, a lot of history is left untold. There were tappers, and a lot of African American entertainers back in the 50's and 60's who were doing moves you see in Popping today... James Brown, Earl "Snake hips" Tucker, and the Nicholas Brothers to name a few. They just weren't calling it Popping. I believe, and from what a lot of pioneers I look up to tell me, is that history goes deeper than most know. From what it seems, Popping was created and inspired by the ethnic communities, music and entertainers of previous eras, but no one person created it. That's my belief, based on evidence I've seen. I am very happy to be a part of a dance that dates back so far and has evolved so much. To be a part of that Popping history, and to have a lot of dancers who help pioneer this craft say that I'm helping keep the legacy of Popping alive, is a blessing from GOD.

I LEARNED THAT COURAGE WAS NOT THE ABSENCE OF FEAR, BUT THE TRIUMPH OVER IT. THE BRAVE MAN IS NOT HE WHO DOES NOT FEEL AFRAID, BUT HE WHO CONQUERS THAT FEAR. - MR. NELSON MANDELA

Continued on the next two pages....

Dance Mogul: What's the best advice you can offer a young Popper?

Jon Boogz: The best advice I would give to a young popper is be original. When I started 13-14 years ago, YouTube wasn't so popular. Nowadays it's helping kids learn faster, but it's creating clones. So the best advice I would say is find inspiration within yourself. Find of out how you naturally like to move and combine it with the discipline of learning your technique. The technique is important. You cannot fully become a popper until you master your techniques. You can move however you want; as long as the technique is applied, you're all good. Also get out there and travel to other cities, states, and countries if you can, and expose yourself. The more you see, the more you grow. You have to get in the circles and go to the events or parties. Experience organic learning rather than just on the computer.



Dance Mogul: What were your favorite moments on stage?

Jon Boogz: My favorite moment on stage was the promo tour with Gloria Estefan, 2012. I was privileged to go on ABC's The View, Jay Leno, the Rosie Show, and The Voice, etc. all with a Miami legend in Music/Performance. On top of that, I got to do what I love best, Pop and Lock. So it was the biggest blessing and one of my favorite moments, so far, in my career. To perform with a legend from the city that created who I am as a dancer. Words can't describe the feeling.

Dance Mogul: Is there anyone you would like to thank for helping you so far?

Jon Boogz: I'd like to thank my family for believing in me and supporting me all these years. I want to thank Miami, because without the city, its culture, and the people, I wouldn't be Jon Boogz. I'd also like to thank my crew, Control Freakz. They inspire me every day and keep me motivated to strive for more. Lastly, I want to thank anyone who supports me--the people who watch my videos and share my work with others. Thank you. No one has to share a video or come to your performances, etc. So to all the supporters, thank you and God bless.

DMM

DANCE MOGUL: DO YOU FEEL THERE IS A NEED FOR DANCE MOGUL MAGAZINE TO HELP EMPOWER THE DANCERS BY GIVING THEM A UNITED VOICE?

JON BOOGZ: THERE IS DEFINITELY A NEED TO HELP EMPOWER DANCERS. UNITY IS THE KEY, UNITY CREATES CHANGE.

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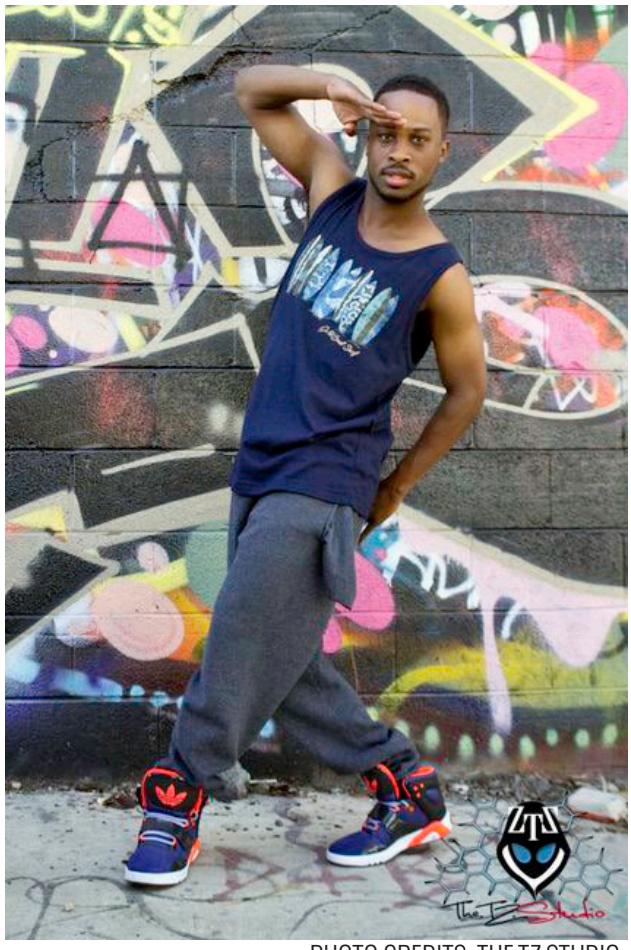
A good head and a good heart is always a formidable combination.
- Mr. Nelson Mandela

Jerod Fewell



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Dance Mogul Magazine Exclusive Interview >>

Dance Mogul Magazine had the opportunity to catch up with North Carolina native Jerod Fewell. Jerod shares with us his current grind and experiences. His journey shows that the South is not only hip when it comes to rap, but also when it comes to dance as well. We are proud to present some southern hospitality by way of Jerod Fewell.

Dance Mogul: **At what age did you discover the passion for dance?**

Jerod Fewell: The age I discovered the passion for dance was when I was seventeen years old.

Dance Mogul: **Were your parents supportive of your dancing?**

Jerod Fewell: Yes, my parents were very supportive of my dancing and anything else I wanted to do in life.

Dance Mogul: **Who were some of your early inspirations?**

Jerod Fewell: The people that were my earliest inspirations were Michael Jackson (which is the main reasons why I dance) and also Michael Jordan (how he was able to transform from a no-name basketball player to becoming the best player to ever play basketball)

Dance Mogul: **Who have you had the opportunity to train with?**

Jerod Fewell: The people I've had the pleasure of training with are Chuck Maldonado, Laurie Ann Gibson, Darrin Henson, Geo Hubela, Lyle Beniga, and Stephen "Twitch" Ross.

Dance Mogul: **Tell us about your BET experiences?**

Jerod Fewell: My experience being on BET was amazing. Just walking down the hall of my favorite actors, singers, and rappers alone was so crazy in itself, that when it came time for performance, with all of the people there watching you in the audience, in addition to the world watching from their homes, and all of the lights and cameras beaming on you, I just fed off all that energy and was able to do what I love a lot easier.

Dance Mogul: **What was it like to perform at the CIAA?**

Jerod Fewell: Being able to perform at CIAA which is one of the biggest events that happens in the South I don't think one word can describe what type of feeling that was. But to be in the presence of thousands of people and to share the same stage as celebrities was just DOPENESS!!

Dance Mogul: **What advice do you have for up and coming dancers?**

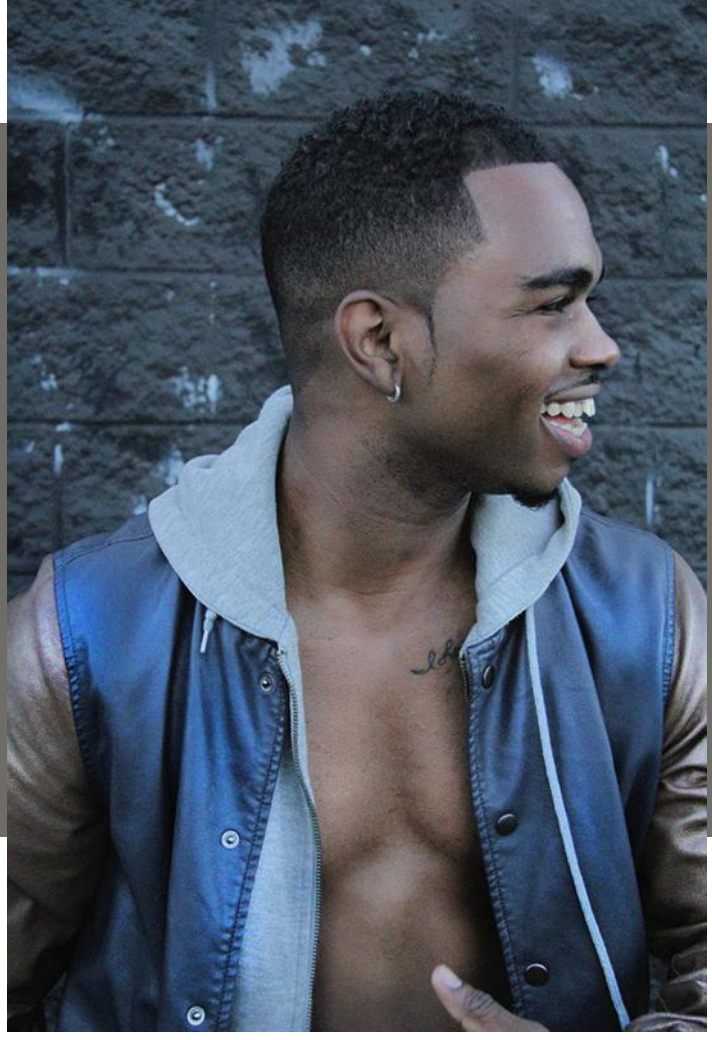
Jerod Fewell: My advice for up and coming dancers would be never to give up, because there will be times--if not more than once or twice--where you will get rejected. So, when that does happen, and it will, trust me I've been there... LOL.. but that doesn't mean you're not good. It just means that you can be great, and that something better is down the road for you. You just have to work hard and perfect your craft to make yourself better. Don't limit yourself. Step outside that box!

Dance Mogul: **How could Dance Mogul Magazine better serve the dance community?**

Jerod Fewell: Well, first of all, I think the magazine is already great, but I'll say just to keep these issues coming, because, seriously, with every issue there's inspiration, and there is hope for the next dancer.

Dance Mogul: **Do you want to thank anyone for helping you on your journey?**

Jerod Fewell: First of all, I would like to thank God for blessing me with this incredible talent and allowing me to use it in a positive way. Second, I would like to thank Chuck Maldonado for being a great friend and mentor to me. I've learned a lot from him, and with experience, I hope to keep climbing to new heights; so I thank you. Last, I would like to thank everyone that I've ever worked with and who's ever taken my class or whom I've just run across. Because some way and somehow I've learned something, and it allowed me to become the dancer I am today; so I thank you all from the bottom of my heart.



Antoine Troupe

Video

TRAVELING THE WORLD THROUGH DANCE...

Dance Mogul Magazine is seeking to self empower you everyday, by any positive means necessary. One dancer who is always willing to inspire and empower someone is Antoine Troupe. We have been following him for two years, keeping up with his success. His journey shows that there is a way for dancers to still be a success in this day in age if you believe in yourself and God's power in the Universe.

DMM

Dance Mogul: Can you give us a glimpse of life on the road as a dancer?

Antoine Frost Troupe: Well rehearsals were two weeks prior to the start of the tour. That's a lot of work. We had to learn an hour show in a couple of weeks. Every day we were learning and staging choreography. The boys rehearsed with us everyday except for one weekend when they had to go to London for a show. Mindless are some really cool kids. They work hard and don't act like they're too good at all. They're all pretty funny actually. After rehearsals with us they'd go to vocal training. So they basically were in rehearsals ALL day everyday. One thing that's very important when rehearsing for a tour is focus. We all are a team working together to put together an amazing show. There is no artist, choreographer, dancers; we are *a team.*

DMM

Dance Mogul: Are they strict with rules about going out, like drinking and hanging out?

Antoine Frost Troupe: Down time is down time, but when it's time to work, that's all we're focused on. I don't drink or smoke. They're strict about being where you need to be when you need to be there. There are fines for being late, but none of us have had a problem with that. This is a very professional cast.

DMM

Dance Mogul: As a dancer, do you think about what's next? Or do you just enjoy the moment?

Antoine Frost Troupe: I try to find a happy medium between both. I don't want to think so far ahead that I'm not enjoying every second of this opportunity, but at the same time, as a dancer everything should be geared towards maintaining work. Tours, commercials, music videos, etc., are all really fun, but they aren't vacation. We have a job to do, and if we want to continue to work, then we have to do an amazing job. People have to like working with you. In this business, people want people who are reliable and who deliver.

Dance Mogul: If you wanted to help a 13-year old who was real serious and had the potential to get to where you are now, what information could you give them?

Antoine Frost Troupe: Don't look to cut the time in half. That's the best advice to give someone. Work harder than the others around you and never doubt yourself. We all are capable of great things. Also, be personable. Know how to talk to people and make your connections. Don't be desperate, and have respect for yourself. A lot of dancers respect the "famous" dancers more than they respect themselves. If you want people to respect you, never approach them as if they are bigger than you. They'll put you in the "fan" zone, and there is no returning from there.

Dance Mogul: Thank you for your time.



Do not judge me by my successes, judge me by how many times I fell and got back up.
- Mr. Nelson Mandela





ANGEL BOOSE

Dance Mogul Magazine Exclusive Interview >>

We live in a world that is built on credit/credibility. So the question that comes up is, what is next for Dance Mogul Magazine in terms of inspiring self empowerment? The answer is the same thing that it has always been: economic sustainability. However, the climate has to be right and the people have to want it. There are so many professional people who would love to volunteer their time to do lectures and workshops for free to help the community and culture. But because people are looking for instant gratification, they are not willing to allow new and creative thinkers in the culture. That's sad because it stunts our growth as a whole. Where are we going without credit and understanding how it works and what we can do to start to grow our potential? The future for pure Hip Hop is a good credit rating. Dance Mogul Magazine reached out to Angel Boose, a strong single mother and public school teacher, to help bring credit awareness to the community. Let's let our legacy shine together.

WHAT DOES CREDIT MEAN TO YOU?

Dance Mogul: When did you first learn about credit and what it meant to your life?

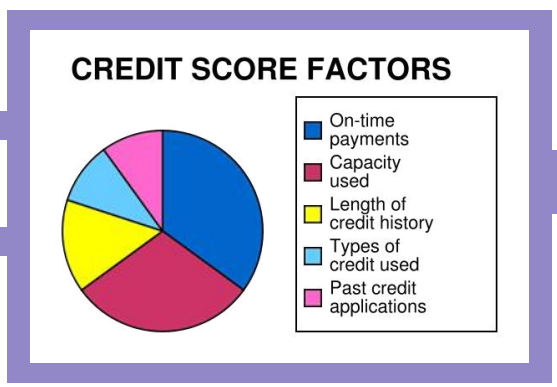
Ms. Boose: I first learned about credit during my first year of college. I took part in an Economics course, which taught me about credit cards, the fees associated with using them, the interest that you pay on an amount owed over time, etc. When I heard that a $500 purchase could cost you close to $1000 over time if you pay the minimum payment only, I was intrigued. Then I learned how building credit and having a good credit history could get you anything you wanted. I knew I wanted to have nice things and live a comfortable life. Coming from a family that was financially unstable, building good credit was the only support I could rely on.

Dance Mogul: As a teacher in the public school system, do you feel that kids should be taught about credit at a young age, even in school?

Ms. Boose: As a public school teacher, I absolutely think students should learn about credit. However, prior to being in high school I don't think it is necessary. High school students should begin being taught the advantages and disadvantages of credit cards, how interest accumulates on credit card purchases, and the effects of not paying bills on time or at all. This way students are well educated about credit and can make informed decisions about it when they turn 18 and are able to begin establishing it. Prior to taking that college course I mentioned, I had never even heard of credit. Credit is so important and can make such a huge difference in a person's life.

Dance Mogul: What are some of the ups and downs of maintaining a good credit score?

Ms. Boose: The "upside" of maintaining good credit is having access to loans, credit cards, and the ability to prove that you are a financially reliable and responsible person. The "downside" to maintaining good credit is sacrificing things. Rather than spending money frivolously on wants, you have to learn to restrict your spending on clothing, shoes, and outings. You have to learn to live within your means and buy only what you can afford to pay for. My golden rule is, if I can't afford to pay cash for it now or can't pay it off with my next check, it's not worth having. Of course that doesn't apply to car loans and mortgages, but even when making decisions on a big purchase, you have to realistically know what you can afford to consistently pay and ensure you will have enough left over for food, gas, and other unexpected expenses.



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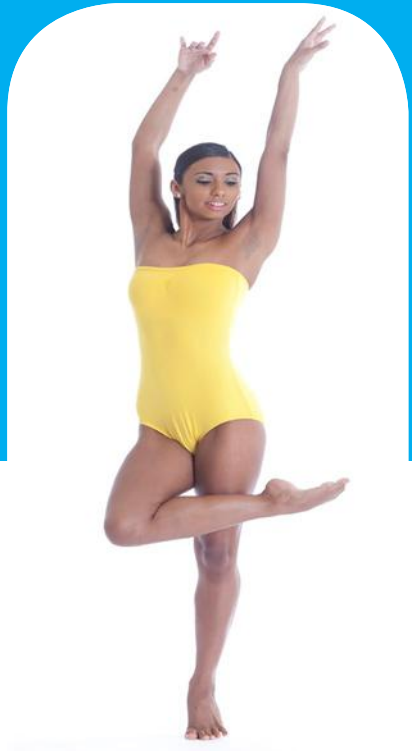

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A MOMENT IN TIME

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EXPERIENCE THE ART OF DANCE...

- Dance Mogul



DANCE THEATRE



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Through cultivating innovative collaborations with artists, arts organizations and underserved communities, the company brings meaningful interdisciplinary dance to new audiences throughout Los Angeles and the world. Since its inception in 1985, Ms. Duckler (considered "the reigning queen of site-specific performance" by the Los Angeles Times) has choreographed more than 100 original dance works at unique sites from Hong Kong and Russia to Lincoln Heights Jail in Los Angeles.

The Heidi Duckler Dance Theatre must be seen and experienced to truly understand how awesome these dancers truly are!

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Prepared by MagCloud for Dance Mogul Magazine. Get more at dancemogul.magcloud.com.