



Bboying, Fusion & Beyond

Crazy Smooth grew up with dance. But not the way you might think. It seeped in slowly. Crept around the edges of his day. He listened to funk and hip hop. He watched cyphers form at school dances. But never went in. He wasn't a dancer. He was an athlete.

In 1984 a movie came out that changed everything. Breakin' starring Lucinda Dickey, Adolfo Quinones and Michael Chambers. This was street dance on screen, like he had never seen it. Something sparked. A micro-tectonic shift happened inside of him. He started to practice in the basement. Recorded videos on VHS. Pause.Stop.Rewind. Again and again.

In 1999 Crazy Smooth (not yet honoured with his street dance name) went to New York for the Rock Steady Anniversary.

And saw all his heroes live.

He saw live hip hop culture for the first time. Beyond TV, beyond VHS. These were live sweating bodies dancing in front of him.

From this point on he never stopped dancing. He was given the name Crazy Smooth by his peers. Out of respect. The best words to describe his style placed end to end. Crazy. Smooth.

Energetic. Soulful.

His body began to explore the subtleties of the dance. What he calls the *ism*. Bboying beyond tricks. Beyond athleticism and dynamic moves, he wanted his dance to *feel*. To resonate. Bboying grew to include Rocking, House, and Pantsula.

Crazy Smooth is not against fusion when it's real.

Two dance forms coming together as an honest meeting of minds and hearts. Dance styles fusing into one another while preserving each other's authenticity. A true partnership.

Not what we often see. Contemporary dance borrowing from street dance what it likes. Tricks and dynamism. Empty movements and gestures not grounded by context, place, origin, or heart. But real fusion takes time.

Crazy Smooth has seen street dance diluted into a shell of itself in the name of fusion and hybrids.

So he stays true to what it means to him. To his own artistic voice, which is crying out to preserve the purity, beauty, and individuality of each style, Bboying, House, Rocking, Pantsula.

In his mind these dances hold the most revolutionary vocabularies. Endless possibilities. No need to dilute, he says. The richness is already there.

And then we talk about the stage. The street and the stage.

Purists say that street dance needs to stay where it came from. Alleyways, neighborhoods, the streets.

Crazy Smooth understands, but disagrees. He says it's not just about the dance. It's about what the dance is saying. The stage becomes a platform. A microphone for his message. A chance to say to new eyes, ears and hearts – *this is what I'm saying*. The stage pushes the art form, he says. Nudges it in new directions.

Lately Crazy Smooth has developed something new.

Rhythmic Contact. A fusion of styles. Contact Improvization mixed with Bboying. All the principles of Contact Improv - touch, weight, trust, flow and partnering.

And something that you rarely see in street dance – touch. One body using another for support. Fusing Contact Improvisation and Bboying has brought him somewhere new. In the way that life sometimes takes us to places we never expected.

Because dance, like us, is always evolving.

An embodiment of who we are as people. Marked by the cultural codes of time, place and origin, but always alive.

And despite our best efforts, dance is always changing, always a few steps ahead of us, around the next bend. With writers scurrying after. With our pens and papers in our hands. Out of breath. Trying desperately to write what never belonged to language in the first place.