

**\*Cataclysm is Supported By:**

**Big Island Dance Council**

The Big Island Dance Council is a non-profit organization established in 1975. A volunteer Board of Directors, comprised of Big Island dancers, educators, and community leaders runs it. Each year the BIDC touches the lives of thousands of Island residents through dance education programs in schools,, guest artist workshops, professional and student performances, apprenticeships, scholarships and community service projects.

The BIDC sponsors dance education through our Creative Movement Program (for preschool and elementary school students) and Youth Outreach (YO) Program (for upper elementary, middle, and high school students). We also bring Master Class workshops to the Big Island, promote and support dance performances, local dance companies and teachers. The BIDC receives partial funding from the Hawaii State Foundation on Culture and the Arts.

**REAL**

REAL was started in 2000 with a group of about 15 youth from around Hawaii. All shared a common value; the tobacco industry's manipulation of our generation must be exposed and stopped! And so we got to work building a program for our generation, by our generation.

In 2001, REAL received a grant made up of Tobacco Settlement dollars from the state Department of Health and Tobacco Settlement Trust Advisory Board. They believe in our mission and helped us get on our feet with enough money to get our movement started.

REAL Headquarters is located at the Cancer Research Center of Hawaii on the University of Hawaii, Manoa.

Visit the website for more information and to become a member!

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BIG ISLAND DANCE COUNCIL



## What We're All About

Cataclysm is a Hawaii-based hip-hop crew consisting of five dancers: Nadia Schlosser, Tunji Johnson, Junior Hakkei, Trey Saunders, and Grady Sullivan. They have been a crew since June 2008, emphasizing dance as an alternative to substance abuse and violence. Touring the Big Island, Cataclysm has been influencing the youth and promoting healthy lifestyles through live dance performances.

Through various styles, each dancer demonstrates his or her own self-expression. Their stylized, acrobatic and humorous performances impact society with positive messages.

## Benefits of Dance

- Moderate exercise is key to remaining fit and healthy. That's what makes dance the ideal exercise! Dancing also works like a stress and tension reducer. When you take dance lessons, you make exercise a fun and enjoyable social event. Consider these dance facts:

- \* Dance contributes to increased personal confidence.
- \* Olympic athletes often include dance in their training to sharpen their control, agility, speed and balance.
- \* Dance is considered to be one of the top five physical activities
- \* Dance contributes to good posture and body alignment.
- \* Dancing encourages stretching.
- \* Dance increases your flexibility and stamina.
- \* As an aerobic exercise, dance benefits your cardiovascular system
- \* Get more fun and enjoyment out of your social life.
- \* Enjoy increased self confidence.
- \* Meet new people and make new friends.
- \* Improve your overall health.
- \* Feel more at ease in social situations.
- \* Find the exercise and fitness you've wanted.
- \* Enjoy attending more parties.
- \* Acquire more grace and poise.
- \* Overcome shyness.
- \* Relieve stress.
- \* Stand out on the dance floor.
- \* Never have to say "no" to a dance invitation.

## About the Members

**NADIA** (B-girl Pneuma) - 29 yrs old

- started dancing at 2 years old (ballet and tap). She began her professional training at 9 years old at the Performing Arts Center in California. She attended Cal Arts as a Dance major in 1997. She has done various film, television and stage performances throughout Los Angeles. She moved to Hilo in 2007 and is currently teaching at Center Stage Dance Studio and various schools throughout the island.

**TUNJI** (B-boy Katastrophy) - 17 yrs old

- inspired by the movie Rize, Tunji began with a dance foundation in Krump at the age of 16. Not long after, he began to practice popping and breaking with Grady and a few other friends, strengthening his passion for dance. "The reason I dance is to make a difference, inspire, and provide an alternative for the people of my community... and above all, to have fun." Tunji now teaches a Krump class at Center Stage Dance Studio.

**JUNIOR** (B-boy Uneek) -17 yrs old

- Norman Fujio Kalani Hakkei Jr. started as a hula dancer in the 2<sup>nd</sup> grade. He was introduced to breakdancing during the 8<sup>th</sup> grade and has continued with it since, and has even gained experience in ballet, contemporary, and modern. Some of Juniors accomplishments include winning the "Breakin' Out 1" and "Breakin' Out 2" team battles, and the "Old School Jam 2007" battle.

**TREY** (B-boy Commix) - 18 yrs old

- in his sophomore year in high school, at the age of 15, Trey found his passion in popping and choreographing hip-hop routines. His inspiration comes from seeing others show interest in dancing, and his dream is to become a choreographer to inspire others. Trey also aspires to major in Dance at the University of Las Vegas.

**GRADY** (B-boy Philosophy) - 19 yrs old

- at age 12, Grady started breakdancing where he lived most of his life: Hoffman Estates, Illinois. This only lasted for about year until he stopped, and started gymnastics in high school. At age 17, he moved to the Big Island, Hawaii, and at age 18, Grady continued breakdancing once again and expanded his dance styles by taking ballet, contemporary, and modern at Center Stage Dance Studio, where he also teaches a breakdancing class.

## Hip-Hop, Krumping, Popping, Locking, and Breaking

- **Hip-Hop Dance:** in the late 1980s, as hip hop music took new forms and its subculture established further, new dance styles emerged. Most were danced in an upright manner in contrast to breaking with its many ground moves, and were in the beginning light-footed with lots of jumping. Some moves hit the mainstream and became fad dances, such as The Running Man, but overall they contributed a lot to later hip hop styles, and heavily influenced the development of house dancing and MTV music videos.
- **Breakdancing,** breaking, b-boying or b-girling is a street dance style that evolved as part of the hip hop movement among African American and Puerto Rican youths in Manhattan and the South Bronx of New York City during the early 1970s. There are four basic elements that form the foundation of breakdance: toprock, downrock (also known as footwork), power moves, and freezes. It began as a building, productive, and a constructive youth culture alternative to the violence of urban street gangs. Breaking became popular in the Western world when street corner disc jockeys would take the rhythmic breakdown sections (or "breaks") of dance records and string them together without any elements of the melody. This provided a raw rhythmic base for improvising and further mixing, and it allowed dancers to display their skills during the break.
- **Krumping** ("Kingdom Radically Uplifting Mighty Praise") is relatively new urban street dance-form that began in South Central Los Angeles and is characterized by free, expressive, and highly energetic moves involving the arms and chest. Krump is a dance style similar in form and practice to traditional weapon dances, and for this reason is considered by many African-American krumpers to be symbolic of, or referential to, their tribal roots.
- **Popping** is a funk dance and street dance style based on the technique of quickly contracting and relaxing muscles to cause a jerk in the dancer's body, referred to as a pop or a hit. This is done continuously to the rhythm of a song in combination with various movements and poses. In the late 1970s, a popping group called Electric Boogaloo from California greatly contributed to the spread of popping, partly because of their appearance on the television program Soul Train.
- **Locking** (originally Campbellocking) is a style of funk dance and street dance. It relies on fast and distinct arm and hand movements combined with more relaxed hips and legs. The movements are generally exaggerated, and often very tightly synched with the music. Locking was originally danced to traditional funk, such as James Brown. The name is based on the concept of locking movements, which basically means freezing from a fast movement and "locking" in a certain position for a short while and then continuing in the same speed as before.