

## *American Diaspora™*

### pt2-*A Big Farmer*

ExperiBreed Ltd. Publishing 2022©

By John Paul Calandra

For ages now there's been story after story of the big farmer. when a big farmer decides that the little farmer is doing good and getting recognition. Sometimes that kind of attention usually gives the bigger farmer the incentive that the competition can become much more than just a small independent market but a threat and one day can take over the bigger farm. That's when the big farmer decides by any means, it's time to take over the entire little farm. From small cattle's of cows to fleets of chickens, No matter the size, no matter the matter. there is always someone with the intended greed to maliciously take over any little business that has the chance of being influential gaining attention without the intention of taking over an industry because of its better-caring qualities. creating a buzz in the society of a better standard becoming enriched with a better overall healthier product which is merely an authenticity within its quality by traditional practices.

As the same with small independent film companies to independently made chocolate, there is always someone bigger with the maniacal means and intentions to take over the very foundations of someone else's business. From ransacking the very core of values and traditions just to industrialize to maintain their business and not standards based on a healthy agriculture. With The big farmer already being indoctrinated by business, capital assumes control by the numbers in the business, and the little farmer who isn't familiar with the numbers but is busy keeping his product the safest, cleanest, and most accurate for agricultural and health reasons as these procedures are handed down since birth and derived organically becomes the prime target.

In the old west when the big farmer couldn't buy you out, you became a person-of-interest, and wasn't long before contract thieves or outlawed bandits were hired to see to it that the competitive farm was either robbed or killed, either way, it's all about power and control. the smaller ranchers were culturally talented and pure of their products and always found themselves ceding into a less prosperous outcome by being outweighed by the bigger farms. So it wasn't a surprise to me to find out early 2020 with the announcement from the Olympic commission that "breaking" was going to be a new competition in the u.s. Olympics.

As an active Hip-Hop philosopher and an avid teacher in the b-boy and boogie-boy culture and artist of the streets since 1982, I can remember the one time the Olympics had featured about a hundred Breakers appearing to be doing one move such as the windmill, a move that Richard "crazy legs" had panned out as the continuous backspin. Alike in the Olympics, is a move called the flair also known as the "Kurt Thomas flair" in which he had gained notoriety for creating the strengthful yet flexible movement in gymnastics and this was the turning point in B-boy culture that was exploited in the mainstream media and now regarded as "breakdancing".

An expression derived directly from the oppressed was now being called “a dance where you can get hurt by breaking your bones”. Already just a decade in and was seen as a more acrobatic gymnastic movement and ignored the history and essence of the entire dance form.

B-boying was now a windmill and flair competition that led to never-ending headspins eventually becoming so repetitious with the same moves that it became a stain of stagnant ink from an overused sheet of carbon paper like its foundations became faded out in time with the dance element ignored to eventually being played out from the lack of creativeness then ending the attention of audience entirely.

The interest was gone based on the plateau of media and entertainment industries grabbing hold of the culture and buying its way in, just to buy off some of its very pioneers. Of course, you can't blame anyone who wants to make money doing what they do best, but what happens when someone unknowingly becomes an advocate for something they have no responsibility for? where rules can be broken and setting up a staged scene deliberately just to win? Well, that's the big farmers using their power to deliberately set things into “a cause and effect to control and conquer”.

New York City is “The Mecca of Hip-Hop Culture” where the dance floor is made of concrete. Original Bboy Ken Swift gained a history of being one who helped shape, create, then epitomized the style of the b-boy. A creator, inventor, and innovator in all aspects of the culture itself had stated that: “Bboy battles don't take place on dancefloors”.

The commissioner of the Olympics Thomas Bach had stated: that it would be “more gender-balanced”, “more youthful” and “to take into account the urbanization of the sport”. Did he just call it an urban sport? Hip-Hop culture has always been an open doorway to the outsider mentality and against the norms of society because of the same societies that tend to judge the outlook and ethnicities of people when hip-hop excluded the bigotry of industry and corporate events such as the Olympics. This may be just another gambit with the maneuver of gaining capital to obtain an advantage through time. However, Will the grassroots become insignificant? I mean the Olympics had over 40 yrs to include it, so why such a change now?

Hip-Hop has already diversified socialisms on its own and that is from the street alone. It lent hands to charities and stage productions that established much success. The culture had shaped so many new genres in dance movement, art, education, and music, becoming a multi-billion dollar transition from poor communities enriching the very core of all societies. So should we question terms like “the urbanization in Sports”? or how about the more convenient term like the latest “New-Wave Sport”? well it appears to be that however b-boy subculture grew into the phenomenon known as hip-hop culture worldwide, all that is about to change as a cultural asunder has already begun to cause and effect.

Bboy culture has always been an underground subculture that thrived from creative individuals that were oppressed and lived it regardless of the media status and changes in pop culture.

Bboying is much more than just breaking. It evolves when all technical aspects of a body movement that reflects on rhythmic grooves and funky soul percussion that persuades the individual to feel the drums, basslines, claps, chants to guitar rhymes and kool organ and keyboard sections, to every other instrument created including plastic buckets created on the very streets as hip-hop from the youthful buskers go hand-in-hand with street dancers.

The raw elements of traditional uprookin' to top-rock, and footwork to floorwork. from loose contorted flexibility to powerful acrobatic signature moves. One element of style always compliments another when it comes to the essence of the subcultural dance form with a combo of improvising being the blueprint of its history and the individuals who architected and invented the very foundations that the culture is based on is a testament of its groundbreaking attention its gained in time from the same dancers who were first seen introducing it locally domesticating not just new york city but the entire world.

So why, with just one month after the announcement of “breaking” in the Olympics 2024, a webpage that specifies itself as a bboy and bgirl page using a far left-wing social media website as an outlet while anonymously trying to out someone who helped build up the communities in which the dance art form became world-wide known by? With the same pages exploiting events sponsored by energy drinks to jewelry companies all kneeling to extreme radical dissent that is out to push their self-righteous interpretations of what the culture should be. The same social media pages that feature girls claiming bboy culture is “too masculine and lacks gender equality” which happens to be the identical politics of far-left extremism that is also known for their “doxxing” and “canceling out people” for the right of passage to discredit an individual that holds influence on the topic of discussion.

Is it a coincidence that it was such perfect timing to publicly try to shame someone out of their significance as a cultural icon? I can't remember the last time someone didn't make a mistake by making a bad choice or could it be deliberately done with the purpose of control and conquer? Once the stock gets known to be bad for your health, the public minds are convinced they no longer want it because of the rumor of its harmfulness that was caused by the critical bait that pushed its political hate and not for the reason of an image or text but possibly out of controversy alone.

One thing is certain, a dance that had defeated all hate, racism, inequality, and bigotry now seems to have become so influential to the point where strangers of the culture now have preceded ownership of it with the likes of “buying in just to cancel out”.

Graffiti mouth