



Duwane Taylor Part One

Viviana Rocha:

Thank you so much for doing the interview. As I was just saying before we started, I really wanted to do this so that people know who you are and get to know your story. We know we're never going to get any history down and dates down, but people can at least, as they're coming up, get to know you and your story. So, do you want to tell us a little bit about who you are? Obviously, tell us your name and how you started. How did you start?

Duwane Taylor:

I'm Duwane Taylor aka Big Discipline in the KRUMP world. I guess I'm a pioneer of the UK KRUMP scene or dare I say the worldwide KRUMP scene. Dare I say it. I started krumping around 2007, 2008. I kind of consistently was pushing new ideas and trying to take KRUMP to new levels, whether it be the way I taught KRUMP, the way I battled in KRUMP or through KRUMP theatre, KRUMP performances, and even bring KRUMP to the commercial world as well. Just trying to push it onto different levels. When I got started in 2008... well, I say it's 2008, I can't remember really; I can't remember when it was. I think it was 2007, really. I started dancing quite late in general and I was drawn more to popping because it was about hitting hard, and I knew I had a lot of power and impact when I danced.

I believe I saw a video, way back even before I was dancing, of Missy Elliott [[Lose Control](#)]. [Lil'C](#) was krumping in the video, but I didn't know what it was. I was just like: "Yeah, I like that style." I was just trying to emulate it. And I was like: "It looks sick". It had that raw feeling to it, but I didn't know what it was, didn't know what it was called. I was just trying to emulate that and then through coming up in dancing, studying contemporary and ballet at college, but then doing more street dance styles after college, going to classes and just freestyling with people at college. Watching videos was a big part of me finding and developing KRUMP.

It was just seeing different videos and YouTube wasn't really that big back then, I think it was just kind of starting. So originally, you might see a little video here and there, or you Google KRUMP and nothing really was coming up except for the [Krump Kings](#)' website [no longer active]. And on the Krump Kings' website you would have different battles on there, so that was Tight Eyez; creators of Krump Tight Eyez and Mijo who ran that at the time. They used to just post their battles and their footage up there. So, I would basically watch and copy and kind of see what the common denominator was between all the videos. "Okay, he's stomping. Okay,



he's stomping. Okay, he's doing chest pop thingy." Or "He's doing a chest pop looking thingy." But for me, there was no name for it. No one was teaching at that time.

So, it was just watching videos, copying and seeing what everyone's doing and then determining those basics. And that carried on for a while, and even then, I was still developing on my own. Then I met

[Kymberlee Jay](#), I believe that was late 2007, 2008. I can't remember how I met her exactly, but she started doing KRUMP sessions at her studio [Funk Physics](#); I think it was called Buck Thursdays or something like that. And from there, it was connecting with other dancers, other street dancers who were interested in KRUMP. There wasn't a lot who were fully interested, but a lot of street dance around that time was just basically learning every style you could. So, it wasn't like, "Oh, I want to go and learn popping so I'm going to learn popping." We didn't have any access to it back then.

So, it was just, okay, we watch, and we try to copy and we do it. A new style comes in? Okay KRUMP, this new thing? Okay. Everyone's going to try and do it, so we can put it in our sets. And that's the way a lot of people were looking at it. But with those KRUMP sessions, you kind of started to see the people who had the real feeling and the real understanding of the style to know that it wasn't just another dance style. So, you started to connect to those types of people. I did a show with Kym; it was Style Fest and Kym put together a group of people who wanted to take krumping more seriously and to perform at the show. It wasn't a show, sorry, it was a battle and performance like a... I can't remember what it's called. I'm not getting another guess, but a performance slot. And from there, that's when I was able to solidify my basics; as well as those sessions that we were having before, but learning from Kym because she had learned from Lil'C and [Miss Prissy](#) when they were over shooting Madonna's [\[Hung up\]](#) video.

I was able to solidify some of the things that I was learning from watching videos. I've seen some videos with some instructional techniques from Tight Eyez and all the old videos and stuff, but some of them weren't very clear. So, it was nice to have someone who I could talk to and ask questions and be like: "What's this and that and the other?" And Kym clarified certain things, taught me new things, and confirmed and just... not justified... I can't remember words. Got bad words today. My head's a bit mashed up. I'm old.

Basically, confirmed things for me, "Okay. You're doing that right. You're doing that wrong." This that and the other. So that's the beginning of how I got started. I started to develop from



that, people who were in those sessions, a group was formed from those sessions; when the sessions started there were no KRUMP crews in the UK at that time. Wet Wipez formed from there, and they were the only KRUMP crew in the UK at the time; apart from Kym's collective, it wasn't really a crew. So, I started with Wet Wipez as well. For me, they weren't for me, to be honest. So that didn't really last long. And that's the beginning of the KRUMP journey.

Viviana Rocha:

That's awesome. It's really nice to hear that because obviously when you get into rehearsals, especially at the time that I came in, you're in rehearsals for a purpose and not necessarily to just jam. So, it's kind of nice. Especially now, because I've come in [to the KRUMP scene] and now we're in a quarantine, so it is what it is. There's something interesting about the confirmation or the validation or whatever you want to call it. Because you don't know, you're just out here learning from videos and there's no one saying, "Yeah. You're doing it okay." So, I guess from being in the sessions and learning the movement language, as well as what it's called, the basics. How did Big Discipline come about? Talk to us about the character.

Duwane Taylor:

So, with my character at first, I didn't have a KRUMP name or a KRUMP character. I couldn't find one. I had my little dance name. My dance name was Sparks. Got to light up the dance floor. It was stupid, but that was my dance name. And then I didn't really know about how to transfer that into KRUMP, so I was still just Sparks, then I was just Duwane, then I was just whatever. And then I won Style Fest, that was my first big competition. We used to battle at Throw Down back in the day, and so we used to hone our skills [in preparation]. I think I was still calling myself Sparks then, to be fair. And even, I think, when I won Style Fest I still called myself that. That's when I took KRUMP even more seriously.

So, the Style Fest before, I think it was 2008, that's when I trained with Kym and I still hadn't found my identity or my character or my style. Then the next Style Fest I entered, and I won it and that's when I said, "Okay. I really want to take this even more seriously." So, I did more research, I did more training. A lot of it on my own. And from there I started to develop and find the way that I moved and understood it as my style and my character. I think it was through forming my first KRUMP crew, Radical. When we formed, they were a group of great, young, very talented young men in KRUMP. And I think it was one of them who gave me the name. I was thinking I need a name, need a name, my style.



We helped each other to find it, I believe. And it was because I believed I was disciplined in my training; I was disciplined in the mindset. Which didn't mean I was disciplined as in hardcore, and everything must be boom, boom, boom, but it was like being able to... Really, when I needed to get into a lab and focus on finding and understanding KRUMP, understand the true essence of KRUMP, understand my relationship to KRUMP, understand what the movement was, understand what the feeling was. I really got into that lab, and I focused, and I was disciplined in it. From leading these young men as well, it was another situation of me being in that leadership role, that discipline role. So, I'm not just "You don't have to do this and it's just..." But it's also about mentoring these young men, about looking after them, by helping them grow. So, it's this kind of discipline, the teacher, the sensei, that's how it kind of started to develop.

Viviana Rocha:

Well Radical, I've not even ever -

Duwane Taylor:

Oh, you've never heard of that?

Viviana Rocha:

No.

Duwane Taylor:

I can tell you about that if you want?

Viviana Rocha:

Tell me about Radical because I've never heard of it. It's very interesting, especially because you said it was a collective of all men, right?

Duwane Taylor:

Yeah. Yeah.

Viviana Rocha:

And then going into Buckness Personified and what made you want to then support women.

Duwane Taylor:

With Radical, it kind of fell together. I wasn't ever trying to find a KRUMP crew or anything like that. I was teaching a lot with [Impact Dance](#) at the time and was teaching a lot of schools, a lot of secondary schools for [Sadler's Wells](#). A program called Sadler's Wells Connect. Sorry. Sadler's



Wells and [Greenwich Dance](#), which was Greenwich Dance Agency. We were teaching through loads of schools all over London. A lot of the time they would send me into the problem schools, so to speak, to try and discipline and get people into line, but also make them interested in dance. So, they sent me into a school called Woolwich Poly Boys, which is a boy's school in Woolwich. It was in the summer; it was basically a summer program. It was a week after I won Style Fest, I think. Something like that.

So, it was a little summer program, and it was just for a week; it aimed to try and get them ready so that they could perform at a festival. So, I went in for that week, me and [Hakeem](#) [Onibudo]; I was just assisting Hakeem at the time. We're teaching them and they had a lot of hunger, and they were really passionate. They hadn't really danced before, but it was like okay, these kids are hungry. And they were well behaved, and you could see they respected me. I've been into a lot of situations where I've gone into schools and had to draw out or earn the respect, and these lot straight away were paying attention and were on it. Even theatrically as well, we were trying to push them with character, and they already were trying. I said to them, "Do you lot want to learn KRUMP after lunch?" And they were like, "Oh yeah, yeah. I want to learn that. I want to learn that." They hadn't done it, but they've seen it or heard of it.

So, I started teaching them some KRUMP foundations. This was the first day of the week. And they just picked up to it so quickly that I was like, "Oh snap! These lot have really got something natural." From there, the next day we scrapped our plans. We scrapped our plans and were like: "Let's do something with them with KRUMP." We started every single day that week; I was teaching them KRUMP. I think it was from 10:00 till 4:00 or something like that. It was a long day; it wasn't a two-hour session. We were really drilling KRUMP and working hard in there. You know what I mean? Kicking up some BO and some sweat because them lot were working.

It was a proper session. From there, I started to see they drew to it, and they came back the next day better. Literally, from the first day to the second day they had gone home and had been labbing. Even though they didn't know what labbing was, they were practicing. They came back just free, "Oh, look, look what I did." It went on like that; they kept growing and growing. Then they performed at the festival. It went really, really well. And from there Sadler's Wells became involved and wanted the boys to perform at [Breakin' Convention](#), which obviously is massive. They were, I think, from 14 to 15 at the time. Or 13 to 15. They were quite young boys and they were going to be on the main stage at Breakin' Convention.



Hakeem was going to be in charge of directing it, I was going to choreograph it and it was going to be a KRUMP piece. In between that time where I worked with them in the summer, which was August, and Breakin' Convention that was in May, I was still working with them inside and outside of school as well. We started going to rehearsals, I was bringing them in to lab and session, so that helped them grow. When we did Breakin' Convention, there was a massive thing around it. Other than, I think, when the KRUMP came through there ages ago, Breakin' Convention, 2008, maybe. This was the first time that proper KRUMP had been on that stage again, and it was a group of 14- to 16-year-old boys from South London and they were doing a 10-minute piece on KRUMP, which was amazing.

They did really, really well and it really did blow up and did so well; they wanted to continue after that. It was about 10 of them, I think. 10 to 12 of them. But from that they really wanted to do more. And they said, "Okay. We can't be known as Woolwich Poly Boys, as a boy's school." One of the members, he actually was the one that came up with the idea and the name [Radical](#). For Kingdom Radically Uplifted Mighty Praise. And they were very spiritual boys as well. And they basically came up with that name and said, "We want to push this and do more." So, I helped them. We did more. We rehearsed. And I never performed with them at first, it was always just them. I wanted to push them out there, but they wanted me to perform with them. So Kymberlee Jay, again, gave us a chance and we performed at [Serious About Street Dance](#).

And that was their first performance under the name Radical. And again, they blew everyone away. They were, dare I say it, the highlight of the show and people just had never seen... At that point, KRUMP wasn't really being choreographed. That's another thing I want to pick up on. There was not really a lot of theatre in KRUMP, and we were doing that at Breakin' Convention. KRUMP wasn't really being choreographed. Some people were, Kymberlee Jay was from day, [Cindy Claes](#) was from day, but other than that, within the KRUMP world of people who will go to sessions or battle, they were shunning everything to do with KRUMPography or KRUMP choreography. We were shunned quite badly. Especially as they were young boys as well. It caused a massive rift in the UK KRUMP world. And that annoyed the hell out of me. Other than that, by the rest of the dance world, we were very well appreciated, and everyone got to see a different side to KRUMP. And we performed again at the next Serious About Street Dance and the boys did those performances.

But as it goes with teenage 15, 16, 17-year-old boys, or people in general, they grew older and the interest started to change, different interests evolved, and the focus wasn't there as much. So unfortunately, it was just the wrong age, I believe. I caught them at the right age to help them do some good stuff, but in terms of the longevity side of it, they had other interests. A lot



of them went into music and were quite successful as well. I kind of had to just let it go. Sorry. I spoke for ages.

Viviana Rocha:

No, you're good. I've never heard of that kind of level of history. I know you teach quite a lot, and that's quite a big part of what you do. There's the performance bit that you always have. I mean, that's how I came into it, right? You sent out a message saying, "Because I feel like it, I'm going to open a rehearsal up. If you're interested this is your chance." It can be quite a close-knit situation, partly because that's, I think, how it's been in the past. Maybe, dare I say that as a baby KRUMPer. But also, I think, it's not like places regularly take KRUMP classes. They don't hire people to that often. It's quite a close-knit thing, so I know it's quite a big part of what you do, mentoring other people. There's me, there's Buckness, there's obviously Radical, I've never heard of them. Hundreds and hundreds of people.

Duwane Taylor:

I always forget, to be fair. Especially with my kind of purpose, I always said, even if I don't want to do it, my purpose on this earth is to teach. Even if I don't want to do it. It doesn't matter what I want to do, I could want to be the best performer in the world, I could want to travel the world and tour, it doesn't matter. I'm put on earth to teach, wherever it is. And to be fair, that's why I do enjoy helping people. Unfortunately, just the way life is and the way the world is, sometimes you get burned. I try to not let it make me bitter, but I have to sometimes understand that people have their own hang ups or their own reasons.

I'm not saying I'm perfect with it, I might try and help someone, but then they might think I've said or done something in a certain way, they might take it the wrong way, then I might take that the wrong way and then division happens. But I've learned to just go, "You know what? That's life," and let things go. But my sole purpose within teaching things is to help people. I always want to look sick, don't get twisted, but I've never gone like, "I want to do this for you because it's really for me." It's just, "No. I just want to do it." You know what I mean?

It's the same with Radical. It just evolved. I just saw talent and I wanted to hone the talent, I wanted to get them out there. But again, it's that same thing, you start to see people grow and they start to have different interests and as well, let's be honest, male ego comes into play as well. Especially with young men, they start to find themselves and find their feet. It was just like, you know what? It's time for you lot to find your own feet in the world.



Viviana Rocha:

Fly little butterflies.

Duwane Taylor:

Yeah. And a lot of them have flown different ways. Some of them have gone amazingly into music, some have gone into acting amazingly as well, but it's all from that foundation of what we set up in that school.

Viviana Rocha:

There's definitely something about the essence of KRUMP. The movement itself, it's a practice, it's a way of being as well. Something I'm sure that you have taught them in terms of the essence of KRUMP. They might not be doing it now, but the essence is there that you can carry with you and put it into your life. It's quite a raw energy. Going into Buckness, I mean, first in terms of timeline, is that quite far apart?

Duwane Taylor:

From when Radical started to when [Buckness \[Personified\]](#) started it's quite far apart in that sense. In terms of when Radical ended and when Buckness started it wasn't that far apart. If I think, let me do the math, I think Radical started properly at Woolwich Poly. I started teaching them in 2009, I believe, in the summer. We first came out as Radical, I believe, in 2010. I think we had our very last performance anywhere in maybe 2011, and then Buckness started in 2012. But Radical already kind of ended by then anyway, I believe. No. Actually, no, I was trying to run both concurrently. I can't fully remember that. I'm not going to lie to you. Because we had 10 members of Radical originally and then that number got cut down because people lost interest and got older and got into college and stuff like that.

I think it got cut down to four or five. And because [Sannchia \[Gaston\]](#), a female pioneer in the UK, knew one of the boys because they went to church with her. So, I brought her into Radical at first. I always used to work with Sannchia from way back. Way, way back. And labbing with Sannchia, she also learned from Kym as well, so the connection was there, she used to go to those sessions. I brought Sannchia into Radical, and we performed with Radical as well. It was no longer just a group of boys, Sannchia was there as well.

Originally Buckness wasn't supposed to be a crew. It was just supposed to be one performance at Serious About Street Dance. So again, big shout out to Kym for giving us that opportunity. But my main thing was I think that girls can do it the same as guys, if not better. And it was a



situation where there weren't a lot of females krumping. Not that there wasn't females krumping in the UK, nor will I say that at all, but in terms of a group of females in the world, as far as we knew, there weren't any anywhere. Any female KRUMP crew. There were crews who were performing here and there together, and then that's it, one performance. Not performance, sorry. One battle, whatever, and that's it. So, my thing was, I was like, "Why isn't there? Why isn't it there? I want to put it together." Because I just believed that they can.

So, I did another. Again, it was an open call out. I put it on Facebook, and I was like, "Any ladies who want to learn KRUMP and perform? Let's go!" We had, I believe, it was eight weeks. And I say eight weeks, but we only rehearsed on Sundays. We had eight days, I believe, before the show to learn KRUMP and learn a full set as well. It was three-hour rehearsals or four-hour rehearsals every Sunday. It started with a lot of people who responded and wanted to just learn. Some people didn't quite make it. And it wasn't an audition, to be fair. Again, I wasn't like, "You need to come and it's because I want to make you look sick, so if you're not good enough, eh."

It was just that anyone could come. I didn't know how many I wanted in it, it's whatever. If there were a hundred people there, a hundred people who were good on it and working hard, they would've been in it. So many people had never KRUMPed before, [Shaniqua](#), there was a girl called Nicole, Sophia, a few girls who never ever KRUMPed before. Actually, everyone had performed on stage before, but more than maybe half of the crew hadn't KRUMPed before. So, it was literally working from scratch and every week we were building and building and learning choreography for the set as well. This was at a time where KRUMPography, proper KRUMP choreography, wasn't out there that much. I was just doing it because I wanted to push it, I wanted to see if I could do it. I can do it. I like choreography. I like KRUMP. Why can't I put it together? As long as it's got the right feeling.

We had that time. We built up. We built up. Some girls weren't quite ready for the cut, in terms of being on stage with KRUMP. They still stayed and trained with us, but they just weren't going to be in the show. When we performed it was definitely the highlight of the show. And it was unexpected. They had put so much work into it, there were tears after, it was just an unbelievable time. There was so much work that had gone into this time. Hela who was in the originals of BP. I had known her for a couple years and she had suffered from really bad anxiety. I hope she doesn't mind me saying it. And being very shy. She never performed on stage before. And she didn't like krumping in front of me.



So even if we're in a lab or in a session, she couldn't KRUMP for more than 10 seconds without running away. She had the talent, but she physically couldn't do it. But she'd go on that stage and put on a 6-minute performance and the whole of the festival or the performance, they went crazy. And everyone was like, "Who are those girls?" Because it's girls they'd never seen before. Some girls had kind of been underground or never KRUMPed before, just weren't really known. And "Who are these ladies? They're amazing. Oh my gosh." So, they blew up. And I watched the video back and I was like, "Yeah. It's amazing. It's sick!" And I said, "If you lot want to keep it going, I want to keep it going." And all of them at the time said, "Yes. We have to, we have to."

At that time, we didn't really get a lot of love from the international KRUMP scene. We had a few workshops over here, we got some love. And again, it just confirmed some of the basics I was teaching and stuff like that. But we weren't getting love internationally. This was a time where in social media it wasn't accessible to just message Tight Eyez, or just add Tight Eyez or Konkrete. But we were messaging KRUMPers from abroad and they were just ignoring us, or tagging them in your videos asking, "What'd you think?" And they were just ignoring you. I remember sending the video of the performance to a few different KRUMPers, just tagging them and thinking, "What the heck?" I haven't seen any girl KRUMP crews or female KRUMP crews out there. So let me just put this out there and say, "Yo, we're here. What do you lot think?"

I went to sleep, and when I woke up to messages and reposts and they had blown up. The video would be going, not viral, but KRUMP viral, internationally. Loads of French KRUMPers and American KRUMPers and all these KRUMPers were re-tweeting it and reposting it. It was American female KRUMPers who had pioneered over there, like [KISSES](#), she was one of the top-level female KRUMPers over there. And she was the one who said, "This is the first proper female KRUMP crew I've ever seen and it's amazing! I've been trying to get something like that going over here." And that filled me with hope. I was like, "This is something. We need to keep this going." So, we did. And we kept training, same days, and we just kept training, kept pushing. Again, people dropped off, people joined, we were in, we were out. It happens; we just kept growing from strength to strength from there. And as far as I know, I think we were the first all-female KRUMP crew in the world.



Viviana Rocha:

Well, that's mad. I feel like coming into it at the time of which I did, which was not very long at all. I hear bits of information and I can sort of put it together. So, some of the stuff you're saying, I can kind of put it together because I've heard it from you or from other people, but for me, it's crazy that not a lot of people know. You know what I mean?

Duwane Taylor:

Some know. They just don't want to acknowledge it.

Viviana Rocha:

And then there's that, but we're out here and now they're going to know because it'll be on the internet forever. No. That's dope. That's dope. I mean, I'm grateful because obviously now I'm here because you were like, "Want to come into a rehearsal?" And I was like, "I'm never leaving." Do you feel like the way females are represented in the UK KRUMP scene is different now? What is that like? Because you said they were about, but they weren't in crews so what was that like? Because it's quite a, I guess, a male dominated style. So, I'd assume that any female coming into it wouldn't want to just jump into this straight away.

Duwane Taylor:

I feel like it's completely changed now where it's a lot more accepted. I believe anyway. And to be honest with you, now that Buckness aren't around anymore I feel that that has changed the dynamic of it. I don't know. I'm not going to say, I'm an old fogey, I'm not fully around that whole scene now, but I feel like now there's not going to be the same amount of females feeling comfortable to just be. There's not a visible amount of females who are out there who are good at KRUMP and still have different sides of femininity. That was another massive thing about me as well, I didn't want to be like, "Yeah. KRUMP's a male style." It's a male dominated dance because there's more of us. And it is an aggressive dance but it's a passionate dance. And that isn't exclusive to men.

Having different sides of femininity in there and different types of females in the crew, it wasn't something I, honestly, didn't set out to do. It was just if you're female, you're there. I don't care whether you're gay or straight, black, white, Asian, it doesn't matter. But then when I started to really think about it, it's like well, you know what? It is good because it has representation. And I probably didn't think about it for a couple of years, if I'm honest. I thought, "Oh, we're really diverse." You know what I mean? And that's when I saw it. And I think that transparency was good for other females to go, "Wow. I think I could do a bit of that." Because there were girls in



the crew who could do contemporary or were doing a little bit of commercial things at the time, and more on the commercial side of things were learning some KRUMP.

So that then opens to that scene where, "I can do that and then put heels on and do this as well." You know what I mean? That versatility: I always say versatility is key. People can see that and acknowledge that it's about being versatile, not just technique and movement, but in the kind of the... How can I say it? Not necessarily the aggressiveness of my movement, but the power of my movement. I can be soft when I need to be, but also, I can be powerful when I need to be. I can be subtle, and I can still be a female. And that transparency, I believe, drew a lot of female eyes towards KRUMP at the time. Now? I don't know. I'm not going to say that it hasn't, but I do believe there's less females who are krumping at the moment, but I can't say that wholeheartedly like I know that.

But hopefully the door that we've opened is still open. Hopefully people can still look in and go, "Ah, I think I can still come through there and I see a place for me in there." Because you don't want to see KRUMP and just see it as all just raw. And then you talk to people after and they're all exactly the same, raw. You know what I mean? When you have people that you talk to like [Jonadette \[Carpio\]](#) who is probably the nicest person I've ever met in my life, but when she KRUMPS, she's not. You know what I mean? But if someone can see that and be like, "Oh my gosh. You're dope." And then the amazing reaction, the vibe, aura and the energy that they get from her can make you think, "Oh. It's not that scary. Maybe I can approach her style. I can do that. And I can come out and not be scary."

But I don't know. I'm not saying all females are like that now, but I'm saying that we were very diverse. It can attract a lot of different types of females. Females and people in general as well.

Viviana Rocha:

You said the word diverse, and my brain was already there. It became a popular word at some point when you get into certain realms and politics, and because you were just like, "Well, I want females to be represented. Come through, whatever it is." It's different than going, "Well, I need someone who's from this background and someone from this background. If you're a female, you can be masculine, feminine, in between, whatever you want, and just KRUMP innit."



Duwane Taylor:

Yeah, that's it. Exactly.

Viviana Rocha:

Which is nice! Even just thinking about when I started training because, coming into it, I was like, "All right. I'm scared." I don't know. I want to do it, it's great, but I thought, "Crap!" And you always said, "Don't try and KRUMP, you've got everything now, you just add things as you train." Which is quite nice. It's definitely been a great open space that's always been safe. I think that's maybe something to think about, in terms of the female realm, going to a space if you don't feel safe. And it's not like anyone's going to hurt you, but it's a different energy.

Duwane Taylor:

Oh, definitely.

Viviana Rocha:

So, it's definitely that. And I think Buckness definitely had that for me.