[ Mid-tempo music playing ]

[ Music continues ]

[ Music continues ]

[ Music continues ]

-Alright.

Yes, it's end of class.

-[ Speaking indistinctly ]

-Alright. From here,

so, back line, just follow whatever the front line does.

Hopefully the front line

will do the right thing.

And your necks

to the other direction,

the other way.

My name is Brysen Angeles.

I go by B-boy "JustBe."

I'm a founding member

of the Massive Monkees crew

from Seattle. Washington.

If you're not familiar

with Massive Monkees crew,

we are a hip-hop group.

We got together in 1999

as a hip-hop group

and done a lot in between now --

then and now.

- Buckle up, baby,

and feel the bass

 Denny's back,

we're big, bad apes

 Droppin' that quad

for a dollar

 And everybody wants to hear

the big man holler

-Aaaaaaaaaah!

-We started

at Jefferson Community Center.

We were all pretty much

middle school and high school.

-Jefferson Community Center

was huge for the B-boy scene,

not just the crews

who were there,

but just in general,

for the B-boy scene in Seattle,

it was a place where everybody

who came into town --

other B-boys from different areas would, you know --

the first question they ask is,

"Where's the B-boys at?"

Jefferson became known

as the place, the hub,

the mecca for B-boys in Seattle,

and the reason why that was

was because

I think Fever One's first class

started at

Mercy Middle School,

which is just a walk

through a path,

and then you're from

the after-school program

straight to

Jefferson Community Center.

So, you know,

pretty much everybody

would leave the program,

go to Jefferson,

and continue practicing,

continue dancing.

[ Indistinct conversation ]

I started dancing in '94.

Myself and another guy, Florentino,

who's a member

of Massive Monkees,

went to South Shore

Middle School.

His older brother, Rodrigo,

was a part of

this crew called BOSS.

I kind of got introduced

from watching Rodrigo.

Jefferson was where it was at.

BOSS was the first crew

to get in there.

Fever introduced BOSS

to breaking.

That's where they all went

to break.

Fever and the rest of his crew,

DVS, would come up

and kind of mentor

all the BOSS heads,

and all the younger guys

would just kind of catch it secondhand.

So it was like BOSS

was up there learning.

We were learning from BOSS.

[ Hip-hop music playing ]

Early '90s, it was like

all of the big battles

weren't happening

at big event centers.

They were still happening at community centers and schools,

so South Shore Middle School,

Mercer's Gym,

and then other place

where battles would happen

is Jefferson Community Center,

so that was, like, our practice

spot all the time.

-I used to go to school,

dream about breaking,

and look forward to going to Jefferson Community Center

like it was Disneyland.

-So, from

Jefferson Community Center,

me and Lotuz

would take the bus from Everett.

It'd be like a 2 1/2-hour ride one way,

and then we'd go to practice,

practice for like

two or three hours.

-Many dancers,

many crews at that time

in the Seattle B-boy scene --

they all pretty much quit

or stopped or went otherwise,

and we were just kids

that wanted

to continue to dance.

DVS Crew,

who really were our mentors

and told us

what positive hip-hop's about,

how to mentor other youth,

and how to become more

than yourselves,

how to be become pretty much

a positive role model

and an adult living in hip-hop.

It's not about the moves,

you know?

I could teach you moves all day,

but it's about being creative,

being yourself,

learning confidence,

and learning how to express

yourself through this art form,

in this really beautiful

art form.

[ Hip-hop music playing ]

First world championship title was in 2004

at Wembley Arena in London.

-For the 2004 World B-Boy Championship,

welcome back to the stage

supercrew the Massive Monkees!

[ Cheers and applause ]

And that in itself,

it was a 4-on-4 competition --

Twixx, JuseBoogy, Brysen,

and myself --

and we battled

several different countries

in order to win that.

And it was -- It was a huge --

it was one of the biggest competitions

at that time for us.

Yeah.

[ Hip-hop music playing ]

-Stop!

[ Cheers and applause ]

Ladies and gentlemen,

your 2004

World B-boy Champion,

Massive Monkees!

[ Cheers and applause ]

-Yeah, it was a memorable moment, definitely, definitely.

-Once again, I want to thank you

for coming out to the 2004

World B-Boy Championships!

-When you talk about

Seattle and breakdancing,

you're talking

about the Massive Monkees.

The Massive Monkess have won

world championships,

but they got their start

in the halls

of Franklin High School.

And even today, they practice

on Thursday nights

up at

the Jefferson Community Center.

I've had a chance

to go and visit,

and I see what a role model

these young people are

for even younger children

in our community.

They've done a great job

over the years,

and they celebrate hip-hop

and breakdance

in a way

that makes us all very proud.

-2004, we got phone call,

and they told us,

"Hey the Mary wants to give you

your own personal day,

called Massive Monkees Day."

We're like, "Wow!"

You know,

we're in our early 20s,

so we're thinking, "Whoa!"

So, it was such a big thing,

'cause we invited

our friends and family,

and the mayor --

he was sitting down,

just watching us practice,

and a couple of minutes later,

he presented us a proclamation

and read it to us,

and it was a --

it was a great moment for us

'cause it was something beyond just winning a competition.

It was about the community.

It was about an achievement --

a special day for us

and a special day for everybody.

Now Massive Monkees Day --

we start again at Jefferson,

and now,

celebrating for 15 years now,

everybody

from all over the world comes.

-So, Massive Monkee Day --

it's one of the biggest events of the year.

[ Hip-hop music playing ]

It exposes the breaking scene

to a lot of B-boys

that we otherwise

wouldn't have seen.

[ Hip-hop music playing ]

[ Cheers and applause ]

Because it is

a such an interna--

It's an international competition,

so international competitors

come out.

And you get to see things

that you don't see

locally all the time,

which is really cool,

and it really brings back

to the community.

I think that's what

the biggest thing is.

[ Cheers and applause ]

-It's a high-caliber

competition now.

The best of the best compete

at our celebration.

-The whole reason

that we do this event

is to celebrate the day

that the mayor of Seattle

gave us in Seattle

for basically doing

community service

and representing our cultures,

our values, and our community.

-And the biggest part,

I believe,

is why it's so successful --

it's not 'cause, you know,

of what we've done,

titles we've won,

and being on TV and so forth,

but our vibe.

Our vibe is family.

Our vibe is it's not just a celebration for Massive Monkees.

It's a celebration

for everybody,

for all the B-boys, B-girls,

for family, for friends,

for people who don't even dance,

who just want to have

a positive experience.

[ Hip-hop music playing ]

-It is a competition,

but they're bringing back

to the community

through Massive Monkee Day,

through having the Beacon open,

and every other -- every other

aspect of what they do.

[ Hip-hop music playing ]

-We were imagining ourselves

being a beacon,

so we ended up calling it

the Beacon,

kind of in tribute to that,

but we're here in the ID,

and it really is a great supportive neighborhood.

Before opening the studio,

we were looking at

some different areas.

We knew we wanted to be

in Seattle.

Beacon Hill was a big place

we wanted, too, just because

that's the neighborhood

where we really came up from.

But then we were made aware

of this opportunity

to Storefront Seattle.

And what Storefronts is

is a organization

that helps artists get into open storefronts that are unused,

and one of the

major neighborhoods

that they are helping

trying to develop is the ID.

So when we told

Storefront Seattle

what what we were looking for,

it took a while for them

to find a place.

But this was the place

that popped up on the radar,

and they were able to actually

help us get in here temporarily

to see if what we were talking about doing,

doing a dance studio/events space/creative space,

was going to be legitimate

and able to do,

so we were given opportunity

to kind of test it out

in this neighborhood.

This neighborhood

turned out to be

just a great neighborhood

to do it.

We're kind of central

to a couple schools,

a couple community centers,

as well as all of

the kind of community things

that happen

in this neighborhood.

There's festivals all the time.

-You guys ready?

-Yeah!

-They're working really hard right now.

They're putting out the energy.

So, are you guys ready?!

[ Cheers and applause ]

Here we go. 1, 2, 3.

Whoo-hoo-hoo!

They're rockin'.

Make some noise

for the volunteers.

[ Cheers and applause ]

These guys.

[ Hip-hop music playing ]

Ahh.

With the stadium

down the street,

there's always people

in this neighborhood,

an area with all the restaurants and things that happen here,

so for us to have

a big, nice storefront

where people can see us

doing it,

we've gotten a lot of eyes

and ears

just through foot traffic

and through people

who are in the neighborhood.

The other thing

that we're doing this year

is our after-school program

in partnership

with Extraordinary Futures.

There's a need for kids

in this area

to have something to do.

So, you know, we get a lot of --

We're getting a great response

at our after-school program.

-The after-school program

is important

because it gives a chance

for the young people

to explore their creativity

and also build

positive adult relationships.

So whether that be us

being there for them

just to talk and hang out

or even work on some moves

and, you know,

learn new dance skills.

Growing up, I didn't have

an after-school program,

and we didn't have

anything like this.

So that's why it's important

for us

to try to create that for them,

for the kids now coming up.

International District

and South Seattle

has just really low-income

families living here,

so, for there, I think we know

a lot of those kids

need that support and that help

and that mentorship.

So that's why I believe

it's important

to have that here for them.

Hip-hop and after-school communities,

they kind of go well

with each other

because, well, for us, we use

that as an engagement tool.

So we use it as a tool

to engage with the youth,

to connect with them.

That's kind of why

I feel it's important

and the two kind of just mend

together here, you know?

-Breaking and hip-hop

is a way to open up people

into thinking differently

and thinking outside of the box.

[ Indistinct conversations ]

Please make sure you are sitting on the orange line.

-Our kids' classes

are huge here.

Our kids' breaking classes

and our toddler class,

MiniBREAKS,

is probably the most

successful class at the place.

[ Hip-hop music playing ]

-When you kind of think

about it initially,

it's like,

"Oh, yeah, that age group

is too young to learn, you know?

They might get hurt easily.

Like, it's just too crazy

for them."

But then

if you really think about it,

it's like, "Wow, you know,

these kids

had just started

to learn to walk

and maybe talk,

and they're like" --

I don't know -- they're not really scared of things yet.

They don't know things

are scary, usually,

or most of the time,

so it's actually a great thing

to introduce to them

so they could explore

their bodies and moving

and also develop

listening skills

and socialize with other kids.

[ Music continues ]

I know for a fact in Seattle

there's no other dance classes

for this age group

that's for breaking.

For little kids, too,

they just kind of want to go,

and at that time,

they're really, really open

in that age group about, like,

expressing themselves.

Like, as soon as they get

comfortable, you're like,

"Oh, go do whatever,"

and they'll go do it.

So I really want to nurture that

and nurture their creativity

and to let them know that

they're being creative.

So, when I got into hip-hop,

I was very

disenfranchised youth.

Didn't like school,

didn't really like adults.

I didn't really feel myself

going anywhere,

but hip-hop was

really fun to me.

I wasn't -- I wasn't good

in the beginning.

I was horrible at dancing,

but I didn't care.

I loved it.

I knew that if I practiced,

I would keep getting

a little better.

If you want to try something,

if you want to do something,

then, you know, just do it.

You might not be great at it

in the beginning.

You might be horrible

like how I was horrible.

But as long as you like doing it

and as long as you're consistent

with practicing

and working at it,

anything is possible.

Rule number 2 --

Rule number 2, my most favorite rule in the whole world...

And maybe, you know,

it can make someone else

find hip-hop or breaking

and use it as a tool

to become, like, social

or to realize that they can accomplish whatever they want.

[ Gasps ] Have fun!

That is my most favorite rule

of all.

If you like to have fun, please raise your hand superhigh.

If you like to have fun...

And I see it happening

in a lot of the kids,

but even if breaking or hip-hop

isn't their thing,

I hope they, like, apply

the same philosophy

to other things

that they might end up loving.

[ Hip-hop music playing ]

-At 19 years old,

I started teaching

after-school programs.

I was teaching

Denny Middle School

and Mercer Middle School.

What you guys want to add

or take away.

-I went to Denny Middle School.

There was a class

for breaking at the school,

and I just loved that class.

Took it, like, every day.

-Chest, hit, hit, hit.

-Back in 7th grade, I moved

up here from Sacramento,

and my dad

wanted me to get involved

in some after-school program.

-Denny Middle School!

Give it up, y'all!

[ Cheers and applause ]

-And he finally signed me up

for breakdance.

I know it's kind of a --

It was new to me.

It was challenging.

I hated it at first,

but, after a while,

I dominated my first move,

which is called the hand glide,

and then from there,

this newly inspired confidence

came out,

and so I just stuck with it.

-In the cafeteria at Denny,

there was this group of dancers.

They were just practicing

for a show,

and you see this one guy

just staring at him

from the floor, and they were

dancing on the stage.

So as I was watching

for maybe a minute,

the guy that was directing turned around

and noticed that those little kids was looking

from the window.

So he gestured for me

to come here, and I came.

He's like, "Alright.

Well, do you like what you see?"

I was like, "Yeah.

I don't really know

what I'm getting myself into, but yeah."

He said, "Would you like

to join the class?"

And I was like, "Yeah."

I didn't know

what I was about to do.

I didn't know what kind

of dancing it was.

I just saw people on stage

with a lot of body movement,

and I was like, "You know what?

I think I can see myself

doing that."

About eight, nine years later, this is where I'm at now --

teaching my own classes,

spreading on the message

that Jerome taught me.

-Well, Massive Monkees --

they're like my mentors

in breakdancing,

and they're more

than just mentors.

They're like family.

They help me with any problem

in any way.

-It's definitely just

probably the best experience

that I could have ever had,

'cause, you know, high school --

obviously, like, hard

to find something to fit in,

and then, like, breakdancing --

I don't really have to fit in

in school.

I fit in out here, you know?

And then I have, like,

a different family, you know?

So I have my family, and then

I have this family, you know,

and it's always great to be a part of, like, a big community.

-Jerome was always there

to, like, guide us

into the right direction.

It wasn't just, like,

the dancing.

It was like we connected

on every level.

So it was like it was really cool to be connected

'cause all of us have the

same passion for the same thing.

It helped a lot of, like,

my friends.

You know, we all came from

different backgrounds,

and it was like some tougher

than others,

so it was it was

really good to --

It's really positive.

Like, we all show each other love as a community.

[ Hip-hop music playing ]

-These kids were improving tremendously,

and they'll do shows here

and there, and that's great.

But I want a competition where

they can build their character,

have something to look

forward to, build their skills,

and also build teamwork,

so I started doing battles.

All-out, last round!

It's going to be 8 to 10 minutes, all-out battle!

And that would set up

a competition

and have them go at it,

and it was just amazing

what potential

and that came out of that

and how they really took

themselves to the next level

as a group,

as teamwork, and as individuals,

and I got to see leaders

and I got to see

a lot of kids evolve.

[ Hip-hop music playing ]

Cleveland and Mercer

to my right!

Cleveland, Mercer!

From that time,

now seven different schools,

hundreds of kids

now battle each other,

and we call it

the Massive Break Challenge.

-We need one person to enter

in the one-on-ones

to make it an even bracket.

-So it's been

a very successful league now,

'cause my whole idea was

if basketball, soccer, football

can have games or have a league,

why not breaking?

And so Massive Break Challenge

is our official B-boy/B-girl

high school and middle school league.

So, as you know,

we have one more Massive

Break Challenge next month,

and then we're going

to the grand finale

where there's 800 people

that's gonna watch you guys

at the Folklife Festival,

Bagley Wright Theater, okay?

So, that's a big deal okay?

That's a big deal.

Having Master Break Challenge

at the Bagley Wright Theater,

a very professional theater

and stage,

and happening during

the Folklife Festival is...

a huge thing for the kids

because I will tell the kids, "Make sure you tell your mom.

Make sure you tell your dad.

Make sure you tell your brothers, sisters,

all your friends.

Make sure you tell

your principal, your teachers,

people that you love,

that you appreciate.

It's your time to shine

and show off,

so they can acknowledge

and see, "Wow.

This is why my kid is practicing

in their kitchen floor

or practicing it

in the hallways at school

or doing after-school programs,"

'cause they could see

how big it is for them

and how professional it is.

Now you see a kid onstage.

That person is doing a solo

in front of hundreds of people.

My goodness. That's gonna change that kid's life,

and I want parents to see that,

I want teachers to see that,

so when they see a kid

in a hallway...

banging the floor,

they know why.

It's that kid

that's being passionate.

It's that kid that could be

the next world champion.

It's that kid that can change people's lives worldwide --

not just in the community

but worldwide.

[ Cheers and applause ]

Well done, everybody!

Thank you very much!

-I'm really grateful for Jerome,

for Massive Monkees,

for the Beacon, the studio.

I think they're, like,

really up there.

They're making the Seattle scene really big here.

-Yeah. It's having that grit.

No matter what,

continue to move forward

and learn, learn, learn,

continue to be humble

and know that

it's not just about us,

that it's about other people.

It's about impacting people

with what we have

and how we can inspire others,

from little kids to adults.

It's for the friends

and families,

for the City of Seattle.

It's for our students

that we don't even know yet

that we're going to meet

in the future.

-That's my goal and my treat,

I think,

from doing classes,

to get to pass that --

pass that opportunity on

to realize, you know,

you should do what you love

and enjoy what you do.

-Being a part of hip-hop,

Massive Monkees,

working with kids

is what I love to do.

Helping them grow

to dance life, just --

it completes me.

It makes me who I am.

-We've learned a lot

through breaking --

just what it means to be

a part of a team,

what it means to put your work

and discipline into something.

to have goals, set goals, achieve goals,

to have a vision

and bring your vision to life,

you know, what it means to love

and be passionate

about something

and to not be fearful

of moving forward

with the things that you love

and are passionate about.

And so these are the things that

we've learned through breaking,

so it's easy for us to teach

and convey these messages

and share that through breaking.

That's our means of being able

to explain what we mean

and for us to be able to,

you know, share something

even bigger

than just the dancer,

even bigger

than just the hip-hop culture.

Those are the things that we're

able to share through dance.

I really believe

that it's endless --

There's endless possibilities

with things

that we can continue to do

even into older age,

where we're not able to compete at the highest level.

Who thought that we'd be here,

doing the things

that we're doing now?

I think that there's always

a progression of things

that we can do

as long as we stay true to it,

love it, share it,

and I think those are the things

that are keeping me --

keeping us and keeping me driven, yeah, to continue.

[ Cheers and applause ]

[ Hip-hop music playing ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Cheers and applause ]

[ Music continues ]

[ Music stops ]

[ Cheers and applause ]

-Thank you!

[ Cheers and applause continue ]

[ Hip-hop music playing ]

 Hold it now

 C-C-Come on,

come on, come on

 C-C-Come on, come on,

come on

 Hold it now

 Another East Coast, Coast

track, track

 C-C-Come on, come on,

come on

 C-C-Come on, come on,

come on

 C-C-Come on, come on,

come on

 Another East Coast, Coast track, track