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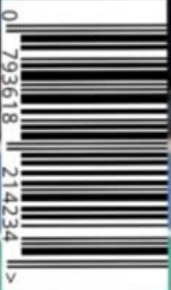
MAGAZINE



**THIS ISSUE:**

**Skeme TMT INDS**

**ERNIE PANICCOLI, SNOW QM8/FX,  
BABYROCK137 FBA, RISK FBA, RISE NEON(ITALY),  
AND KRYME (UNITED KINGDOM)**





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*SKEME TMT: THE PERENNIAL GRAFFITI ARTIST*

*STEM TMT: THE MESSIAH OF BLACK BOOKS*

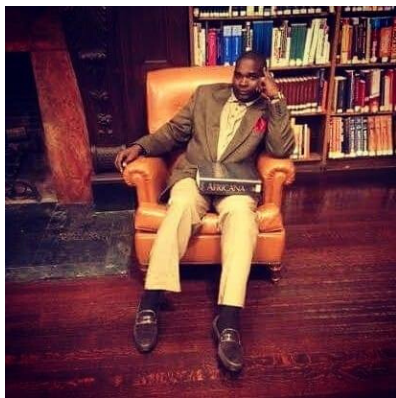
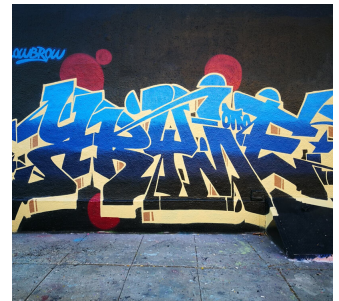
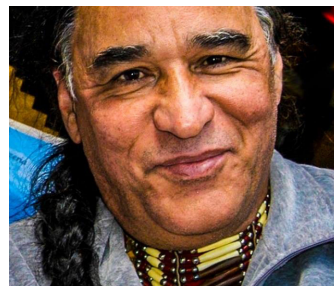
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*SNOW QM8 FX: THE UNWAVERING GRAFFITI ARTIST*



**Timur A. Davis, MS(ILS) MA**  
**CIO - Editor-in-Chief**  
**Librarian/Archivist**

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Get to know eight twenty-something  
writers who will capture our literary hearts



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## **EDITORIAL OFFICES**

115 Schley Street, 2nd Floor  
Newark NJ 07112

## **SUBSCRIPTIONS**

[www.dufunkmedia.com](http://www.dufunkmedia.com)

Du Funk Magazine is published by  
Du Funk Media Group.



## Magazine



TM



# SKEME TMT: THE PERENNIAL GRAFFITI ARTIST

by Timur A. Davis, Tarikh  
Bandeke, and Skeme

Photos by SKEME TMT

**Are you originally from Harlem, New York?**

No.

I was born in the Bronx, but I got my start in Harlem, New York. My mother was a true Harlemit and my father was from Barbados. I was born in the Bronx, in Lincoln hospital. We moved to Harlem around 1967/68 between the ages of 3 or 4, it wasn't until my later teen years that I started hanging out in the Bronx.

Historically, the Harlem Renaissance played an integral role in the early Arts movement, lasting through the U.S. Depression. Some great artists came out of The WPA (Works Progress Administration, founded in 1935; renamed the Work Projects Administration in 1939), which was a New Deal agency formed under President Franklin D. Roosevelt.

Many African American artists in Harlem benefitted from the WPA, like Augusta Savage, Jacob Lawrence, and Aaron Douglas. There were also great places throughout Harlem, such as the Cotton Club, which showcased performances by Ella Fitzgerald and Dizzy Gillespie. There were also creative cultural lectures on the streets of Harlem, from the likes of Dr. W.E.B. DuBois, Marcus Mosiah Garvey, Malcolm X, and others.

**How did you get introduced to art?**

My father used to draw, and he used to give me little things to draw. It's funny, the main memory I have of him drawing was of him drawing a fish. My father taught me how to draw by using a fish.

**“My Father taught me how to draw by using a fish...”**



His drawings of the fish were completely detailed: the eyes, gills, fins, and scales looked completely real. I practiced, practiced, and practiced some more until I got it right. It was an ongoing exercise until I could draw the fish from memory without missing any of the details. I remember doing this when I was very young. I also recall entering a Baskin Robbins ice cream parlor art contest and won. I think I was about six or seven.

**How did you get into letters and characters, and who were some of your influences in terms of graffiti?**

Well, my introduction was a little different because I went to private school. Most writers went to public schools, where the majority of them were introduced to writing early, between the ages of 12-15. Therefore, 12-15 seemed to be the average age when one was introduced to writing. At 12 years old, I was still in junior high, going to private school so I didn't meet writers early on. I saw graffiti because I lived in the city, and saw the writing and artwork on trains and buses, but, I did not know the culture or how or by whom it was done.

My earliest exposure to writing on walls was at this camp I used to go to called Camp Minisink, where we would write our names on the bunk bed canvas and the walls of the cabin. that was my earliest exposure to writing, that's how I started writing. In 78, I pledged to this fraternity, The Order of the Feather, and once you "crossed over", you earned a sweater with your nickname on it. I got the nickname: J.D. Holiday because my name was John Dash. J.D. Holiday was a well known DJ and radio personality during that time. We used to write our names all over the cabin at camp. When I came home from camp that year, I had a friend who was going to pledge the following year, come to my house, where he saw me tagging.

I didn't know he was a writer at all. He saw me tagging, he said " my tag was wack." At the time, I was writing "Cheerios". He then called me a "Toy," (Which I had no idea what that meant) and told me it was the worse tag he had ever heard. He said he wrote too and that his tag was Mr. Mean, I did not believe him at first. He tagged his name and it looked fly. He also told me about other writers that he knew, like Kase2 (RIP).He said that Kase2 had one arm and that he could knock people out and pop wheelies on a ten speed with one arm. Needless to say, I didn't believe because it sounded incredible. I later found out Mr. Mean was telling the truth, and he knew everyone he claimed he did. He later went on to take me to my first lay-up, "The 1 Tunnel" on Broadway.

**What was it like doing your first subway train?**

Skeme: What was it like in what regard?

**I've read several articles where some writers described their first time hitting trains as euphoric.**

I know what you mean. It was like that first Crack pipe hit. For me it was, "I cannot wait to go back and do better". I did a whole car with three characters (two b-boys and a Charlie Brown character) and did the other guys' name and my name. I was in amazement that I pulled the shit off. I was in amazement that I pulled the shit off. I was amazed to see it go from a drawing on paper to viewing it on a train. The way it happened was, I started going to the 3 yard. The 3 yard was like 100 ft. from my front door.





SKEME TMT INDS

It was there that I met Pore1, Blazer, and Seal and they made it seem as if they could piece, they presented themselves as experienced writers.

They told me to come back the next week and I was going to do a piece with Blazer. I went to the Woolworth store on 140th St. and Lenox Ave., and racked a lot of spray cans to do the train car. When I went back to the yard the following week Blazer and Pore1 were there, but I soon realized neither of them could piece. And like I said we were in shock when the car was completed. A window-down, end-to-end, with three characters, no small feat for a "TOY."

#### **What was Harlem like in your youth?**

Heroin was prevalent in Harlem, there were a lot of junkies around and the drug addicts looked like the walking dead. This drug epidemic impacted all of Urban America during this time.

#### **Were there any gangs during this time?**

The gang era was fading out when I was coming up. You still had some local, neighborhood gangs. By late 70s, early 80s, the ranks of the true street gangs had been decimated.

#### **Do you think the rules governing graffiti and "writing" have changed since you started, and if so, has it been for better or worse?**

The rules are relatively the same. Some guys from the early 70s make it seem like there was always this utopian society, where everybody was hugging and singing Kumbaya, and that's not true. There's always been beef, there's always been controversy, and there have always been conflicts. But, I will say that it did become more violent from the late 70s into the early 80s. A lot of it stemmed from some writers getting increased notoriety due to media attention.

#### **What graffiti crews do you represent and who were some of the noted members?**

I officially rep TMT and Phase2's crew INDS. I got put down with INDS by Phase2 himself, in the yard after piecing together. The reason I'm telling you that is because dudes are being put down in crews long after the train era is over. Most of them never actually wrote for the crews on trains, a lot of them weren't put down by the president of the crew. They were put down by second and third hand de facto parties.

Every crew that I was put down in, I was put down by the president of that crew. And I don't want to disrespect those who may have been put down in these ways.

#### **.Have you done any freelance or comission work?**

I have been in a few shows, most notably in Rome, Copenhagen, and the Neitherlands. My plate is always full with commission work.

#### **What crews were you associated with early on?**

My earliest crews were "The Nations' Top"(TNT), "Bad Graffiti Artists" (BGA), and "The Magnificent Team" (TMT). A crew member of mine came home from doing a juvenile bid. He took me to hang out in the Bronx with Kade and Tean (the Pres. and Vice-Pres. of TMT), and that's how I got down with TMT.



Skeme TMT INDS

I wasn't afraid of anything. I wasn't afraid of the cops, the rats, the third rail, or other writers. I just concentrated on what I was doing.... the train in front of me. Running into other writers wasn't something that happened a lot. Most of the time, when I was in the yard, it was just me and my partner or just me.

You mentioned that racking (or stealing) paint and other art supplies, back in the day, was part of the culture. Like, you weren't buying any supplies?

Absolutely, only suckers paid for paint.





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# STEM YNN

## THE MESSIAH OF BLACK BOOKS

By Timur A. Davis  
Photos by STEM YNN

**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft? Did you start in High School and who were some of your influences "Subway Art?" What was New York City politically during the beginning of Graffiti?**

I represent Brooklyn all day. I started graffiti in the 1980s influences was local graffiti crews like TNC.

They did a lot of pieces on Junior High School backyard. As for my talent, I was born like that. I take after my dad. I attended no art school. I started out by drawing Marvel Comics.

**How did Graffiti since the 1970s did any of the traditional rules change?**

It was a lot of pick pocketing on the trains, poverty, and crime during that time. A lot of the traditional rules changed because of evolution.

**What graffiti crews do you represent and what states do social groups where does the tag name Stem come from?** I got my name in 1985 from my favorite baseball team, The Mets.

Before that, I wrote King Duce and Ace. Those names were taken of course so I came up with Stem; Mets spelled backwards. I was into baseball cards heavy back then, but not anymore. That was the early 80s before video games.

I heard of another Stem later on when I went to school in Manhattan, by that time it was too late and I already mastered my name and would beat any Stem out there claiming my name.

I mostly represent crews I only paint with. Too much to mention but whoever or crew you seen in my piece lately that's what I push. Mostly other crews have too much in house problems they need to fix.



**How many members are in the YNN crew?**

Off the head:

Bies, Perve, Poest, Skam, Slon, Tense, Jaylo, Tekay, Kies, Blaq, Esteme, Trim, Dom, Trace and Chain 3, I would say 13 for now. I try to keep it low so I can keep track of my members. A lot of people these days throw anyone down with their crew to make it seem deep...but never get a chance to get to know these people personally. You put the wrong person down these days they can give you a bad name.

**Where did you get your Designer Markers from and do you still have them now?**

I stole and brought most of them as a teen.

People would give me markers in exchange to do artwork in their book. I have over 1,000 Designer makers right now.

**How does it feel to be a "King" of Graffiti?**

I am not King of the subways but I know I do King a lot of freight trains.

**Who were some of your influences:**

I would say that I am self taught. I learned from drawing comics and I grew up to Bob Ross Art Show on Channel 13/PBS).

**How many art exhibits have you been featured in and how was the experience?**

I do not do too much exhibits as before and do not get invited too much to reindeer games. Haters try to dim the light. When you are better than a lot of people they have a tendency not to mention your name or give credit. Especially being a person of color.

**Have you thought about teaching art to students?**

I taught kids in the YMCA as an Art Teacher.



## ERNIE PANICCOLI: THE SIXTH ELEMENT OF HIP-HOP

by Timur A. Davis and  
Tarikh Bandeale

Photos by ERNIE PANICCIOLI

**How did you become interested in Graffiti “Subway Art” ?**

It was everywhere in the late 70’s in Brooklyn, NYC etc. I was fascinated by the fact that young people with no formal art training could create such large original works and be fearless against the police, dogs and even other crews. What was New York City like socially and politically during the beginning of Graffiti? Terrible, unemployment, drug addiction, brutal, crooked cops, single parent families and a social network that did not exist.

How did Graffiti since the 1970s did any of the traditional rules change in the culture of Hip-Hop? Then it was pretty much brand new, now we have 50 years of history to learn from and copy as well as expand upon.

**How is the graffiti culture different in Canada, Brazil, and other parts of the world?**

It is Global. I shot Graffiti in 7 countries. In Brazil work can stay up for a decade, here in the US maybe a week to a month and too often barely overnight.

Take a peek into a day in the life of budding artist Stella Young and how she improves her craft.

**Have you had an opportunity to engage in freelance or contract work with your acquired skills in reference to Graffiti?**

NO

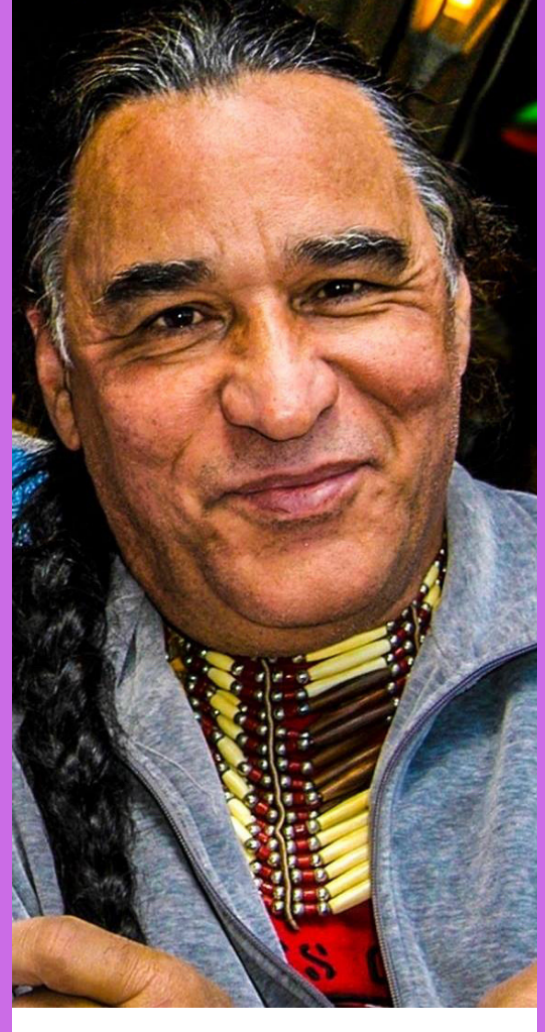
**There are five elements to Hip-Hop Culture, how important is the element of graffiti in Hip-Hop Culture?**

Was graffiti established before Hip-Hop? Yes, each of the 5 Elements existed before Hip Hop, often for centuries. Dance (B BOY) - Storytelling (EMCEES) - Drum (DJ) - Graffiti (Sand Painting, Sculpture) and the 5th Element Wisdom, Knowledge,







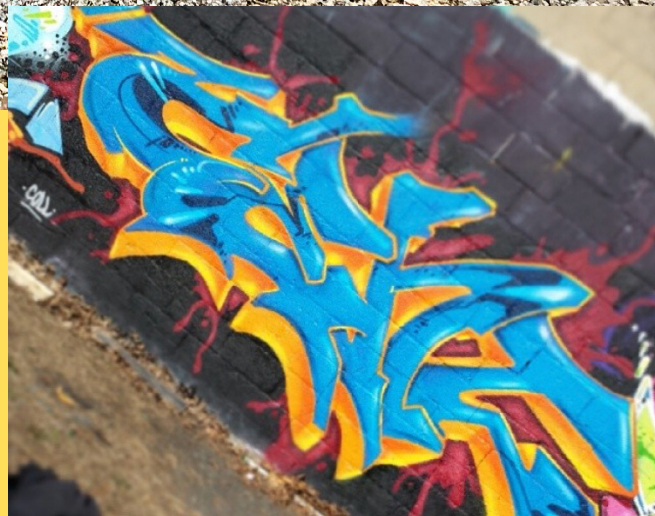


**I understand that you are known as the 6th Element of Hip-Hop why?**

Yes Because I am perhaps the only one who captured the true and living essence of the other 5 Elements with my Camera. This title was given to me by The Universal Zulu Nation along with their rare HUMAN SOUL AWARD and my Induction into The Hip Hop Hall of Fame in 2014 How many photography books have you published? Who were some of your influences in the photography profession? 9 Books 7 of which are on WWW.LULU.COM and 2 best sellers which are "WHO SHOT YA" published by Harper Collins and my new book "Hip Hop At The End Of the World" published by Rizzoli Books BrotherErnie.com

**How many art exhibits have you been featured in and how was the experience?**

I've had 30 Gallery Shows 5 of which were in England, France, Canada What are some of your current art projects? I am awaiting signed contracts from 2 companies and I have a new idea which will rock Hip Hop but is secret for now.



# CENT PFE LTD

by Timur A. Davis  
Photos by CENT

**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?**

I started in Newark, Harrison, and Kearny, NJ around 1988-1989. Acid was my first tag and then Cent around 1991.

**Did you start in High School and who were some of your influences "Subway Art?"**

Ironbound and some North Newark Graffiti was my first influences (TAC, 4REAL, KECE, TENS, TOMER) in high school (SNOW, KAWS, GAZE, PHASE2, COPE2) I studied the north Newark lost art of wild style writing as well as north Newark throw ups and funky styles.

Later influenced by Snow Qm8 overall balanced graff (bombing and piecing) and then studied and influenced by Master Themo and the Pfe style.

**What year did you start?**  
1988-1989

**When was the first and last time you did a piece on the train?**

1994 I painted my first train at an abandoned train line in Boonton N.J. and I painted a freight last month March 2020.

**How did Graffiti since the 1970s did any of the traditional rules change?**

Painting is a mode of creative expression, and new writers seem not to follow the rules to the game: in some ways a lost and not practiced. But they are the ones that do stay true to them.. a 60/40 60% do follow.

**What graffiti crews do you represent and who are some of the noted members?**

PFE CREW-CM-DRS-3C-LTD-MHS-TVS-DSL-AYAK-WOW

**Have you had an opportunity to engage in freelance or contract work with your acquired skills?**

I have been commissioned to do countless of work ranging from huge memorials, magazines, music videos, photo shoots, and City Murals within the last 16 years.



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Step 1. In the early 80's I was unknowingly exposed to the older kids in my building hallway, Lex, Bio & Retex were ripping chalkboard erasers apart & poppin the ball out of empty ban roll on bottles, then they made the ink, I had no idea why I was stealing boxes of carbon paper from the xerox room in the office at school. Step 1: Get sent to principles office. Step 2: Have a seat on the bench near supplies. Step 3: principles always busy, grab supplies say bathroom, as you leave, then out the back door! That was the bug, in 83 I used to write Evo, me & my partner Mesk, though we were bonified Bombers, today you would call Mesk, LUZE FC, back then West pulled down the boardgame Risk & said you should write this!

The state of Graffiti Politics: The Great Sage, Equal of Heaven, SUN WUKONG! Was imprisoned under the mountain of the 5 Elements by Buddha, for treating the God's unfairly (#HeBurntThemAll!) I watched as greed & personal gain corrupted institutions, I'd rather have a handful of people I can trust, than a thousand newjacks, I don't know, that never touched a train, trying to make a name for themselves, or old no talent, backstabling scumbags. As an individual, I'm too old to follow the leader, there's nothing a crew can do for me I can't do for myself! My legacy is written in stone.



**“West pulled the boardgame Risk & said you should write this!”**



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# CRUST



# CLASSES







KRYME, SCOTLAND, UK

## KRYME: URBAN ARTIST REPRESENTING SCOTLAND, UK

I started graffiti painting in Scotland in a city on the east coast, Dundee. I've been writing for nearly 18 years.

I'm not gonna claim to know the exact history of Scottish graffiti but it has had a strong scene since the 80s. Quite a lot of original writers still doing their thing these days too. I had just finished high school and started writing at the end of the same summer.

I've always noticed graffiti in my home town but I was an inline skater back in my young days and often places were filled with graffiti but I never thought about taking it up although I've always been fascinated with it.

It took an old school friend to get me involved with the culture. In the early days it was mostly my friends/crew that would inspire me. We didn't have access to many resources back then but things kicked off big time in those days. Haha I've always been inspired by my crew mates since; but generally speaking anyone who's doing traditional based style writing with strong letters gets my vote. Obviously subway art, spray can art and style wars taught us the "rules" if you know what I mean.





I've done a few panels over the years. Like any writer it's the holy grail hitting steel and there's nothing like it. Everything about it cannot be beaten. These days im a bit older and put my name to a lot of projects locally so I tend to play it safe plus my knees ain't 18 years old anymore haha

Having only started in the early millennium and was part of a new generation of writers I can't give a gospel answer but one thing I know is there's lots not knowing their history. New younger writers I love watching come up and find their style and in most cases their attitude and enthusiasm is admired but there's definitely a lack of knowledge and respect for those before them.

I used to right DAYD back at the start. It's a take on local dialect to mean "dead". It was a reference to being baked during the DAY.  
I was busted when I was 19 and thought to change it to KRYME as a tongue n cheek kinda thing. I do love a giggle haha. I do like the letters which have developed to suit my preferred flow

## Twenty years from now you will be more disappointed by the things you didn't do

I'm president of a UK wide crew SFMteam "styles for miles" lots of talented guys and girl haha. We have a big variety of styles amongst us. Traditional, new school, tech, 3D etc. we got it covered. Haha

VK is still one of the UK's longest running crews made up of a host of legends. I'm still the youngest member hahaha

OTM founded my MERES features writers worldwide. I was introduced in 2015 during an annual painting trip to NYC

XMEN, needs no introduction.

HTB is a crew based in the UK and features a kinda crossover with the SFMteam

I've done many commission pieces and projects ranging from little graffiti commissions to massive mural projects. Had some big clients such as Coca-Cola and Lloyd's Bank.



# RISE NEON: LIFE OF A PAINTER IN ITALY

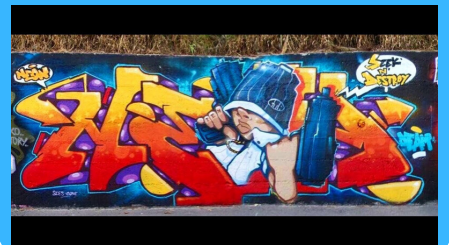
by Timur A. Davis and Rise Neon  
Photos by Rise Neon

**Did he start in High School and who were some of his influences "Subway Art?" Was self taught in terms of art?**

I've been drawing since I was a kid in swaddling clothes. I started doing graffiti in southern Italy in the early 90s. It almost started out as a game when I first saw a video of Public Enemies on TV and I immediately fell in love with what I saw. I had to be a part of that world. Having no means and money to update myself on this new discovery I would travel by train as often as I could never paying the ticket. I went to Naples to see the first shutters and painted walls and the various bombings of the first crews of writers rappers breakers etc. the more I could get to know the environment the more I understood that I was part of it, I was literally in love with it.

The more I knew, the more I wanted. And since then 25 years have passed and love has remained the same without ever changing the strong values that wrote to me.

When I got to high school I was already in love with graffiti, and I already had the first approaches on illegal walls in my city. When I was in high school, I had a chance to make so many friends, including knowledge of many other writers my age and older than me, and some crews from other cities near mine, from there I started to assimilate the first influences on the development of characters and the evolution of letters, wild style, tagging, bombing etc.



**"I was already in love with graffiti."**





**When was the first and last time he did a piece on the train?**

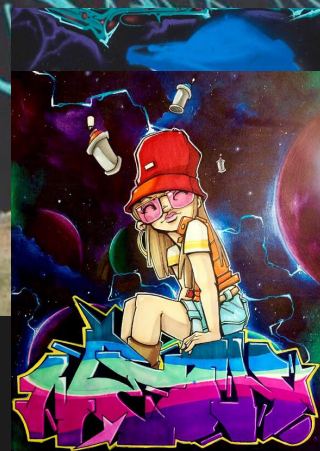
Trains always fascinated me. I was excited about going to paint it on top, but I never had the chance, and those who did it never took me, I could only tag in and out of the train trucks whenever I could make my name walk. Then over time I have devoted more and more to walls, changing the character also changes attitude and approach to writing, so that I am more focused on walls than trains!!!

**How did he receive his tag name Rise Neon and did he go by any other names prior to his current writer tag?**

The very first few days I thought about what to write is like calling me at my tag, but I'll be right there, my NEON tag came to think of the light I wanted every day for my life and for my family. I grew up in a family that was not wealthy or rich, or even in a city that offers nothing but crime, drugs, killing, and many other bad things that I lived every day, and it was like being in the dark without work and no outlets to do something good. NEON was like with graffiti and colors. I could bring some light where darkness prevails over everything. It's been since that day, NEON or RISE NEON, and it never changed, because for me to change the tag was like changing the concept of writing that I was in love with, and it was unthinkable for me to do something like that.

**What graffiti crews do he represent and who were some of the noted members?**

My first real crew was the CTA "CRASH THEM ALL" in Caserta, historic crew present in the scene since 1994. From there, I began to understand many things also because I finally had those who explained to me things that no one ever told me. Being in a large crew I got to see so many styles and ways of painting different from each other and learn that everyone has their own way of approaching graffiti. I had good teachers like "GASONE" "ZENTWO" and many others!! Then I moved to Milan, came the "IEN SOLIDS" one of the historical crews of Milan, numerous also her and with writers who in addition to being brothers have been to me as mentors; To name a few as "SISMA" "RENO DOSHER" "OPE- OPAIN" and lastly the "CPA - CITY PAINTING ARTIST" which is a worldwide crew where there are components from all over the world.





**Have you had an opportunity to engage in freelance or contract work with your acquired skills?**

I've done so many kinds of jobs in my life from the heaviest to the most boring. Having always designed, I have always tried to focus on art in general, graffiti gave me the opportunity to refine myself with spray techniques while also doing work for international brands in Italy and abroad and also doing committed works for privates. I worked with illustrations and I could pay for even one year of one of the most important schools in Milan, so while I was working I also studied, owning more and more with techniques and styles. But as much as I can work. Nothing compares to a HALL OF FAME with your crew. Graffiti is a way of life that gets inside you and you can't take out even if you want to, it's everywhere, in everything I think, I do and that I look at. I couldn't wish for anything more beautiful and for that I thank my parents who never stopped me from doing it in particular my father (designer also) Rest in Peace!!







Photograph by Koe Rodríguez



**Words Timur A. Davis and Tarikh Bandele**  
**Photography Carmelo "Snow" Sigona**

# ***SnowQm8***

## **THE UNWAVERING GRAFFITI ARTIST**

**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?**

I was born in 1968 and raised in Paterson, New Jersey. I started writing graffiti in 1978. I looked outside of my 6th grade classroom window when i first saw graffiti in my neighborhood. Mostly tags from the local gangs. I had family in the Bronx and my Pops took me to Yankee games all of the time. I would see all of the graffiti in the Bronx and my life was forever changed...

**Did you start in High School and who were some of your influences "Subway Art?"**

I was indeed inspired by Subway Art in 1984, while in the 10th grade. This really opened my mind to a myriad of styles. Decades later, I consider myself very fortunate to have had the opportunity to paint along side many of those subway era pioneers and kings.





Above  
REINDEER GAMES by SNOW QM\* FX

**Who were some of the writers that influenced you? There were so many dope writers and there are too many to list. But here are my favorites (in no order):**

NEW YORK WRITERS: VULCAN, DUSTER, LEE, FUTURA, RAMMELLZEE, DONDI, PHASE2, ZEPHYR, WEST, TRACY168, POEM, TKID, DOZE, SKEME, NOC167SEEN, SERVE., DOME, NOMAD, TATS CRU, BOM5, REVOLT, ERNI, SONIC, TACK, JON156, FLITE, TECK & SERO from Soul City Writers (SCW).

NEW JERSEY WRITERS: SCAT, ROM, TECK, SERO, SOAP45, SESCON, HEAD, AERO, KULL, DUE, ZAR, MIN, PRINS. 2NASTY, PORN, TAME

**How close were you to the Bronx in terms of distance?**

Paterson, NJ is located within 20 miles of the Bronx. Silk City is virtually parallel to the Bronx on a map. Not only did geography play a part being in close proximity to the Bx but there was a cultural parallel as well.

Many immigrants, including my own family which came from Sicily, shared kinship in the nearest industrial city to the west of the Bronx, Paterson. So it was common to see writers from the Bx influence their cousins, etc while visiting their family in Jersey. This is how we saw many styles come to be in Paterson. My mother's family was Newark, so we would visit them all the time. This is how I got to see the early days of graft in Newark as well. I had been influenced by the Bronx by way of Paterson, and Brick City as well.

**When was the first and last time you did a piece on the train?**

The first time I hit a train was in 85 in NYC. Though not much younger than those old school pioneers, I don't consider myself a train era writer. I hit a few trains on both sides of the Hudson River but never enough to make any real impact. My bombing heated up from 85-88, and then from 91 to 94. I had always been active, but those were the periods when I did my most damage. The last time I did a train was 2012.

**How did Graffiti since the 1970s did any of the traditional rules change?**

Rules? haha. So many rules and misinterpretations. Not sure where to start. I guess some of the basics like: a throwie goes over a tag, a blocky gets priority over a throwie, and a burner/piece supersedes them all. Not only do we have the over saturation of street artists and city funded buff squads, but the biggest threat to preserving the layers and lineage of our culture's history and styles, is our own. The new school has no rules. They want no rules, and this is a sign of the times we are currently living in. Though I consider myself a free spirit, without rules the culture can, and will destroy its own history.



This is what frustrates and disappoints me. Writers like the aforementioned old school Jersey guys, should never be gone over. We are living history and pioneers of the Jersey graf scene. No one will respect Jersey, if we don't respect our own history. Many Jersey writers seek validation by pursuing membership in some of the legendary NY crews. This is fine but again, ignoring, or denying, your own history and roots will always create adversity and obstacles for the Jersey graf scene. We are getting older, and when our generation is gone, there will be no one left to tell those important stories about that memorable era.

**In what state are you located now? How do you receive your tag name SNOW QM8 and did you go by any other names prior to your current writer tag?**

I still reside in Jersey. I've always had the same tag name: Snow. When I first started in '78, I briefly wrote my initials: CAS but quickly changed that once SCAT told me they can track and catch me easier if I was writing my real name or initials. I grew up near the now destroyed Alabama Ave. Projects in Paterson. Most often, I was not only the youngest (and the smallest) but mostly the only white kid writing within my neighborhood. This led to some jokes like I should write Snow White, cause I'm a white boy. I obviously dropped the word "white" and kept writing Snow for the last forty-two years. My mother thought I was selling and using cocaine because of my street moniker.

**QM8 was started in 1992 by Pkay, Self, SAT, NEK, RELEK, and myself. We had some outside advice from the West Coast's Krenz of AM7**

QM8 was started in 1992 by PKAY, SELF, SAT, NEK, RELEK and myself. We had some outside advice from the west coast's KRENZ of AM7 crew. We had all come together after our frustration with some of our former Jersey crews. There was too much ego, deception and indecision. We were all focused and hungry to elevate our graffiti exploits and styles. We decided to create our own crew so we could focus our energies and unite under something we could all believe in.



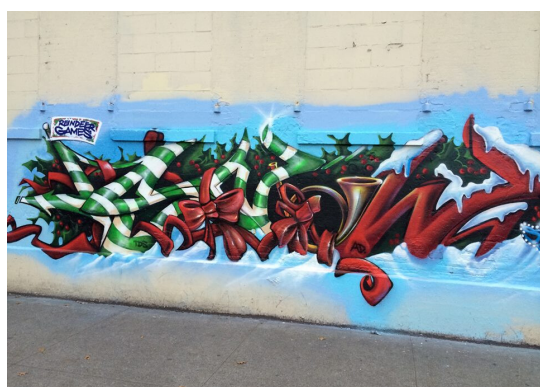


**What graffiti crews do you represent and who are some of the noted members?**

I've repped so many crews in my time. it's ridiculous. I don't really rep crews anymore, I've kind of evolved past that part of my life. I do have some fond memories of some of my affiliations and the many friends I have made over the years. Here' a quick list: TGF (ZAR), SMC, NRG ( PRINS, 2NASTY and JEROO RIP), BRONX TEAM, AIDS CREW, FX CRU, TDK ENEM and (DREAM RIP), EVIL SONS (WOW123, Germany), TDS, FBA, UW, MW, TMC (VET), BNS (SOUL, CIRE, EZRA), LTD ( TAME and PORN), MAD (ROM), HOT CRU (REK, RIC, FLAVOR from Puerto Rico), AD ( HEF).

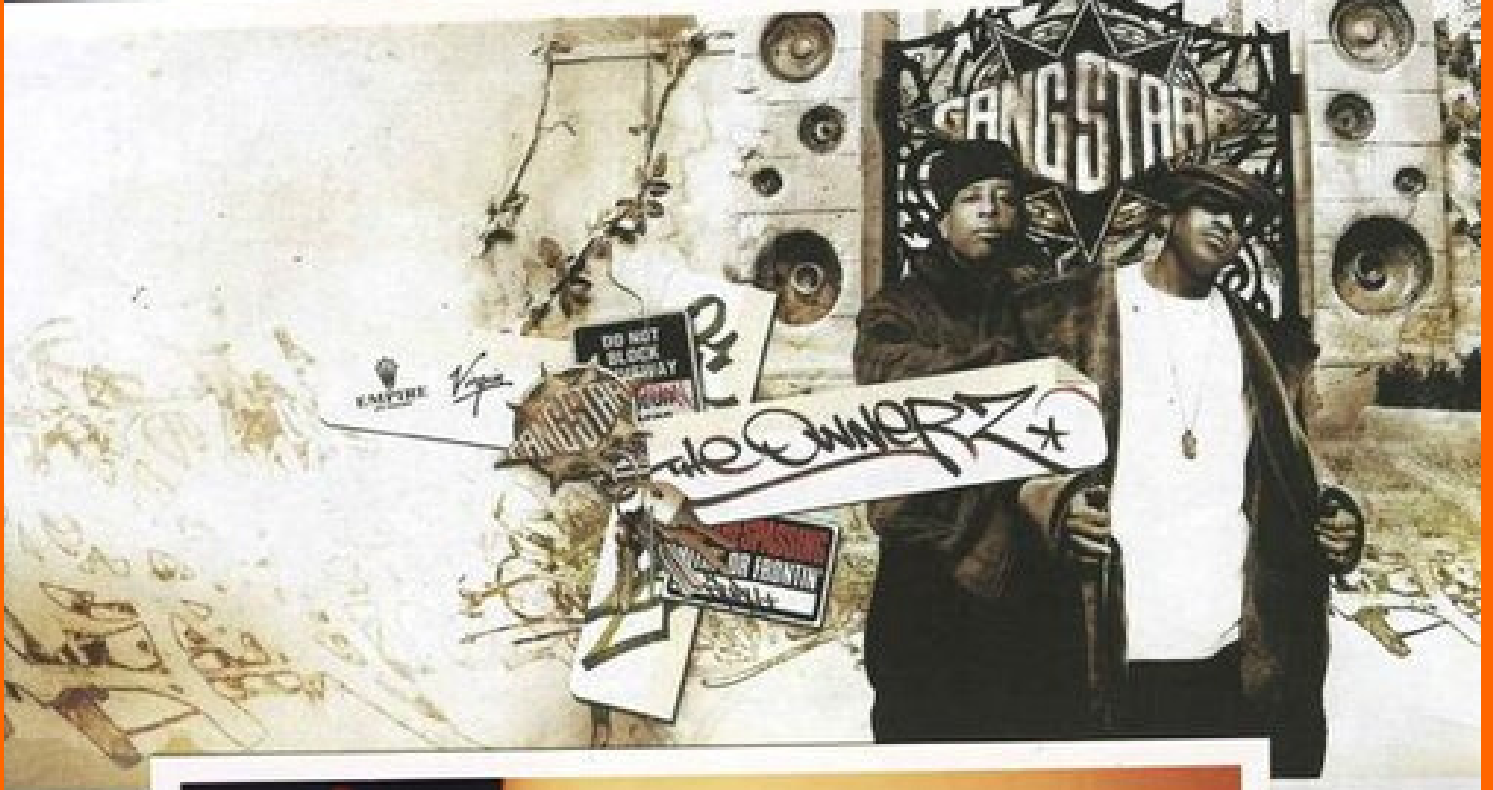
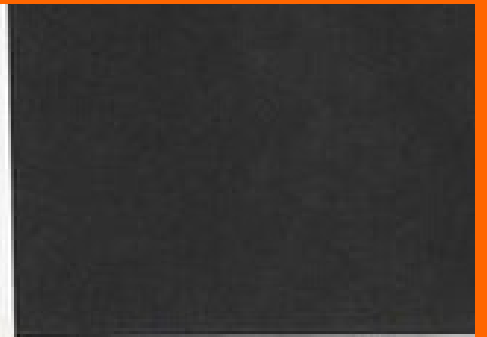
**Have you had an opportunity to engage in freelance or contract work with your acquired skills?**

I've worked as a freelance artist and went on to own my own mural and production studios. I have been blessed with so many amazing and diverse experiences through my creativity. I have worked along side of many of my favorite hip hop artists, athletes and celebrities. Some of note: Wu Tang Clan, Gangstarr, Mobb Deep, The Outsidaz, Lil Kim, Chris Brown, Will Smith and DJ Jazzy Jeff. In the toy and gaming industries I worked many years with comic book icon: Todd McFarlane (creator of Spawn). So many experiences and fine memories!





SNOW QM8



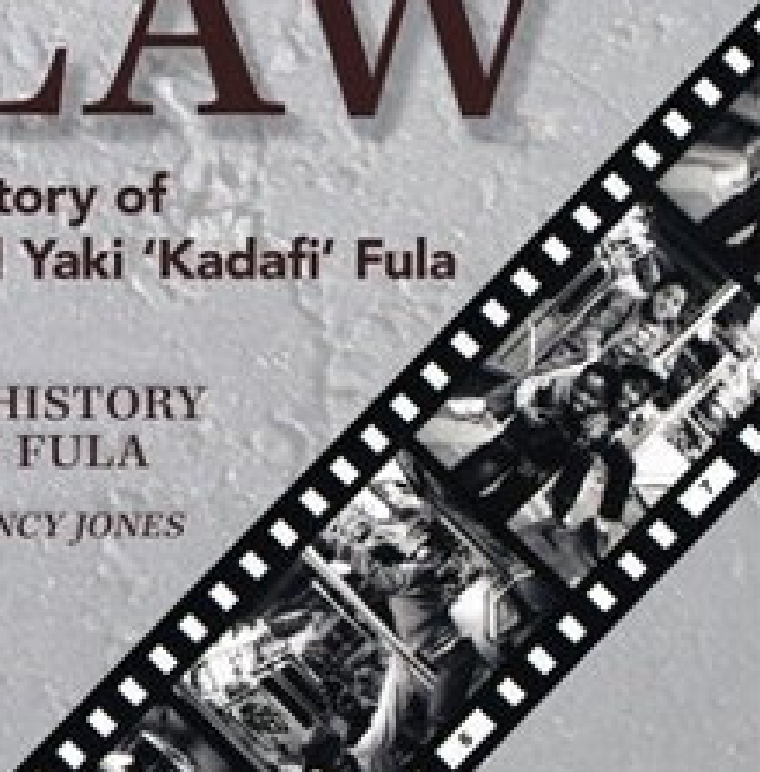
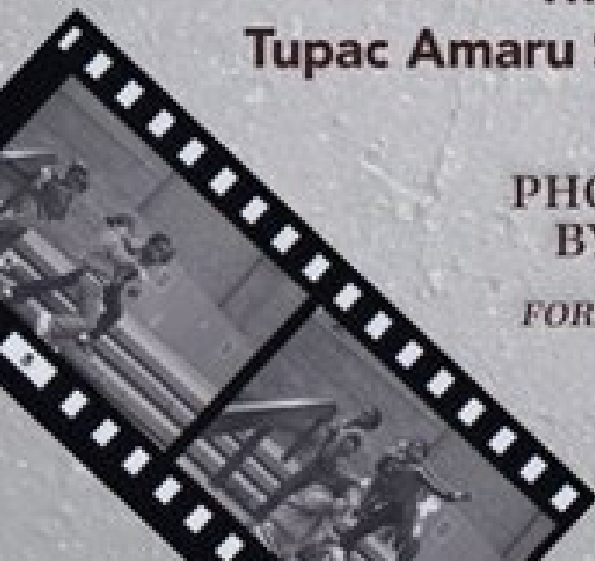


# SPIRIT OF AN OUTLAW

The Untold Story of  
Tupac Amaru Shakur and Yaki 'Kadafi' Fula

PHOTOS AND HISTORY  
BY YAASMYN FULA

*FOREWARD BY QUINCY JONES*



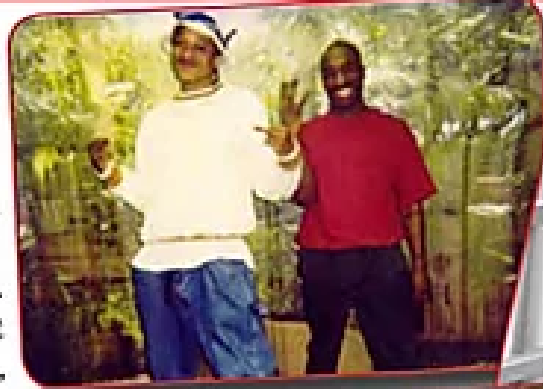
# SPIRIT OF AN OUTLAW

THE UNTOLD STORY OF TUPAC AMARU SHAKUR AND YAKI "KADAFI" FULA

History and photos by Yaasmyn Fula

More than twenty years after the untimely deaths of Tupac Amaru Shakur and Yaki "Kadafi" Fula, *Spirit of an Outlaw* by Yaasmyn Fula, Yaki's mother, reveals the truth of Yaki and Tupac's lives and exposes the underbelly of resistance that raised them. From their earliest years until the end, she was the family photographer and curator. Many photos were confiscated by state agencies but fortunately, many were preserved. Their legacies, though commodified and distorted, are resurrected in never before seen images now giving context to their spirited lyrics and plans for a better world.

Yaasmyn's book is a poignant photo journal that captures the nuances of their relationship and the Codes passed down to them. There was always a Circle of Women to whisper in their ears, teaching them courage, honor, and love. This is the story of their love and devotion to each other as told through the eyes of one of those women. The true spirit of Yaki and Tupac is preserved in their music, and with this book, their true revolutionary consciousness is finally revealed.



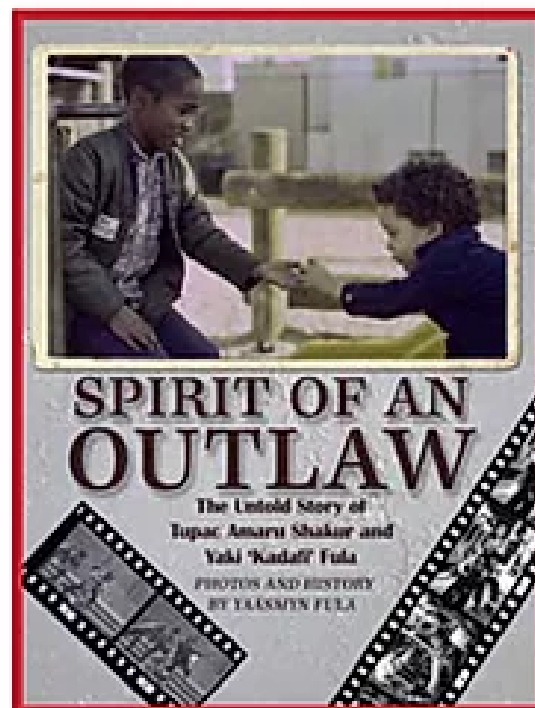
PHOTOS BY YAASMYN FULA



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Photograph by KOE RODRIGUEZ

## KOE: NEW JERSEY GRAFF WRITER AND HIP-HOP HISTORIAN

by Timur A. Davis

Photos by Koe Rodriguez

**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?**

I started writing in Jersey City during the early 80s. I was given the name "Coe" around 1984 by my uncle, who was only a few years older than me and down with Hip-Hop. I changed my name to "Koe" around 1989 so I wouldn't be confused with "Coe" from the Bronx. I stopped writing in the mid-90s to focus on a couple of creative business ventures, including a publishing company I co-owned. I've been a serial entrepreneur since.

**Did you start in High School and who were some of your influences "Subway Art?"**

I started around 1980 in grade school. I was 10 at the time. My influences were neighborhood writers and popular New York writers of the time. I saw the book "Subway Art" in 1984. It was the same year I watched "Style Wars" on PBS. Both the book and the film were game changers for me.

**When was the first and last time you did a piece on the train?**

I never painted trains. I once did a quick panel piece on a scrap train in Brooklyn in the late 80s, but that doesn't count. As a Jersey writer, my focus was primarily walls.



**How did Graffiti since the 1970s did any of the traditional rules change and did Graffiti exist before the "global-commercialization" of Hip-Hop?**

For the most part, Graffiti's infrastructure has remained the same over the years. Bombing is still key; Biting is still frowned upon; and Style will always be King. As for Graffiti's existence, it was definitely around before Hip-Hop culture, as we know it.

**Music is an integral part of any society, how important was the music element in Hip-Hop Culture?**

Music is the nucleus of Hip-Hop culture. Without it, arguably many of its other elements, including, MCing and Djing, would not exist.

**Do you think Hip-Hop Music regressed over the last decades, and if so why?**

Hip-Hop music has been completely compromised, over-commercialized and ultimately dumbed-down. Lack of respect and creativity for the culture has so-called artists making nursery school music and parading around like fools. Shows like "Love & Hip Hop" are a direct result of where the music is today. In my opinion, a lot of today's Hip-Hop music is a huge disservice to the culture and real MC's who paved the way.

**"For the most part Graffiti's infrastructure stayed the same over the years..."**

**What graffiti crews do you represent and who are some of the noted members?**

Although I'm down with a few recognized New York Crews and one OG Graffiti crew from LA, I've always represented my crew "J.C." I remember how underrepresented Jersey Hip-Hop heads were in the 80s. To that, I made it my goal to represent Chilltown (and NJ Graffiti for that matter) to the fullest. When my Crew & I were featured in "Videograf 7" in 1993, I felt we officially put Jersey's Graffiti scene on the international map. Shout out to Jersey's Coolest, "What 4," "Ash," "Mist," "Two," "Deus," "Pkay" and "Force."

*Joe Conza*  
PHOTOGRAPHIC ARTIST



©Koe Rodriguez



Photograph by KOE RODRIGUEZ

**Have you had an opportunity to engage in freelance or contract and/or art exhibits work with your acquired skills?**

I've been utilizing my art & design skills since the late 80s and have amassed a number of significant multi-media credits over the years. I was commissioned to design "Flyin' Cut Sleeves," "From Mambo To Hip-Hop" and the Blu-Ray version of "Style Wars" by my good friend Henry Chalfant, which was a complete honor. I also create all of the t-shirt designs and promo material for my vintage t-shirt brand A THOUSAND WORDS aka ATW (ATWCREW.COM). As for exhibitions, I've been a part of them in New Jersey and New York since the mid-90s.

2019 represented the first year I was simultaneously involved in three major exhibitions. I co-curated "From The Feet Up: Sneakers, Hip-Hop and New York City" at the Port Authority Bus Terminal in Times Square with my man Sean Williams; and I did a major archival installation with my brother, legendary photographer Joe Conzo at "Beyond The Streets" in Brooklyn. Lastly, I designed a kool sneaker installation for ESPN+'s show "Sneaker Center" hosted by my man Bobbito Garcia. The exhibition was part of Disney's bi-annual D-23 exhibition in Anaheim, California

**What is some advice you would an up and coming Graffiti writer?**

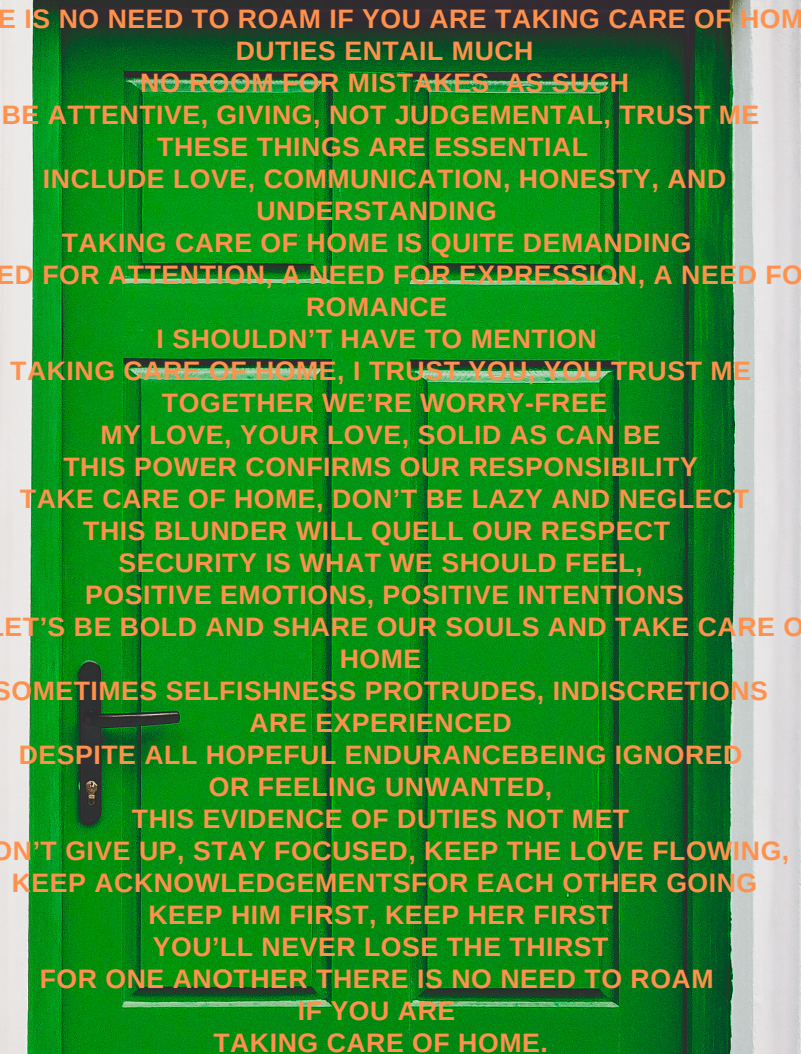
Honor and respect the artform and those who paved the way. Be original and try to elevate the craft. Bombing is kool; but Burning is better. Graff was a great stepping stone for me to explore my inherent creative talents, including writing and photography. Hip-Hop on a whole has allowed me to become a successful entrepreneur; travel the world and collaborate with so many incredible individuals and legendary brands. Independent of Graff, my advice to any creative would be, do what you love with passion and integrity; show love and support as much as you can; honor and elevate your craft, and you'll definitely live a life less ordinary.



# POETRY WEAR

## Take Care of Home

By Raquel D. Batts



THERE IS NO NEED TO ROAM IF YOU ARE TAKING CARE OF HOME.  
DUTIES ENTAIL MUCH  
NO ROOM FOR MISTAKES AS SUCH  
BE ATTENTIVE, GIVING, NOT JUDGEMENTAL, TRUST ME  
THESE THINGS ARE ESSENTIAL  
INCLUDE LOVE, COMMUNICATION, HONESTY, AND  
UNDERSTANDING  
TAKING CARE OF HOME IS QUITE DEMANDING  
A NEED FOR ATTENTION, A NEED FOR EXPRESSION, A NEED FOR  
ROMANCE  
I SHOULDN'T HAVE TO MENTION  
TAKING CARE OF HOME, I TRUST YOU, YOU TRUST ME  
TOGETHER WE'RE WORRY-FREE  
MY LOVE, YOUR LOVE, SOLID AS CAN BE  
THIS POWER CONFIRMS OUR RESPONSIBILITY  
TAKE CARE OF HOME, DON'T BE LAZY AND NEGLECT  
THIS BLUNDER WILL QUELL OUR RESPECT  
SECURITY IS WHAT WE SHOULD FEEL,  
POSITIVE EMOTIONS, POSITIVE INTENTIONS  
SO LET'S BE BOLD AND SHARE OUR SOULS AND TAKE CARE OF  
HOME  
SOMETIMES SELFISHNESS PROTRUDES, INDISCRETIONS  
ARE EXPERIENCED  
DESPITE ALL HOPEFUL ENDURANCE BEING IGNORED  
OR FEELING UNWANTED,  
THIS EVIDENCE OF DUTIES NOT MET  
DON'T GIVE UP, STAY FOCUSED, KEEP THE LOVE FLOWING,  
KEEP ACKNOWLEDGEMENTS FOR EACH OTHER GOING  
KEEP HIM FIRST, KEEP HER FIRST  
YOU'LL NEVER LOSE THE THIRST  
FOR ONE ANOTHER THERE IS NO NEED TO ROAM  
IF YOU ARE  
TAKING CARE OF HOME.

# TRECE 7EV



**@TRECE7EV**



FOR FEATURES OR BOOKINGS TEXT 201.917.2447



**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?**

I started writing in Brooklyn NY, Fort Greene to be exact. This was in 1979, but I started using the tag of "TATU" in the winter of 1979 after experimenting with a few other tags during the fall. (See question 5) I also started the xmen crew the same year in 1979.

**Did you start in High School and who were some of your influences "Subway Art?"**

Yes I actually did, freshmen year. It was in September 1979. My first influence was my cousin "Res One" He wasn't a known writer, actually just a beginner who had literally just started writing and was learning from a writer (2BAD) he met at his high school which was "AVIATION H.S." in Queens, NY. I was attending Brooklyn Technical H.S. But he started writing and talked me into it. It seemed exciting so I gave it a shot. 2BAD was definitely a major influence, he showed me the ropes about bombing, lay ups and the train yards. Another influence was "SOE", he would later become the vice Prez of the XMEN CREW.

**When was the first and last time he did a piece on the train?**

First time was in 1980 last time was 1983. I actually did not do a lot of pieces on trains. I am indigenously a bomber. I went all city in 1981 and in 1982. As well did the xmen crew become one of the city's biggest and most known graffiti crews. We killed everything in our path. From the trains, streets and we started the sticker and wheat paste poster movement. Myself and my crew became well known by the graffiti community, NYC media and always were on the vandals squad top 10.

**I started writing in Brooklyn NY, Fort Greene to be exact. This was in 1979.**



**How did Graffiti change since the 1970s did any of the traditional rules change?**

It's changed in so many ways that I can write for days. So I'll point out one or two things that bother me. The writers today have no morals or show any street ethics. We bombed anything that was city or government owned. Trains, buses, mailboxes train stations etc. But destroying or bombing on people's personal property (houses, cars etc) just in the name of getting up was not cool. Also today anyone and everyone calls themselves a graffiti writer. Graffiti is an illegal act of vandalism. May it be bombing or piecing. Doing it in an illegal setting in where you leave your tag in whichever form you choose. There are a lot of graffiti writers new and veteran that have done their thing and are actively doing their thing in the respects of what I personally feel the true meaning of what a true graffiti writer is. But doing legal painting and doing legal murals is not being a true graffiti writer. I personally feel this falls to a separate category, one which generically I'll simply say is graffiti art. There are a ton of "graffiti artist" but a true, ride or die graffiti writer is a title earned... nuff said, as I said this is my personal opinion but if someone wants to debate about it, I'm open for that.



**How did he receive your tag name Tatu and did you go by any other names prior to your current writer tag?**

Ok let's go in order by tag and how I came into choosing my official tag TATU. 1st tag - "RAP" & "RAP1" (these were the initials of my government name. Stop using it because I found out that someone already was using it, quite a few people were.)#2 "SCRAPPY DOO" (way too long of a name, I was a toy and didn't know any better )#3 "KEY" (also taken)#4 "ROID" (at the time I was the reigning king of the old school arcade game "Asteroids" , so I had the silly idea of using ROID as my tag, it was different and unique, no one was using it!! but then my peeps would tease me and call me hemorrhoid!!!).. yeah so that was NO BUENO!!)FINALLY....During the search for the perfect tag , I was running with a group of kids from the "Wykoff and Gowanus " projects. All of them diehard writers.. too name a few , " DIZ1, TORO2 , BALE , CRATE , PH , CHIBA , EPIC & quite a few more. These guys became my friends ,brothers , family and some of the original members of the XMEN CREW . While on the quest to find the best Tag , one day we were all walking through the Wykoff projects and we passed a group of old ladies who would sit on the same bench all day , every day. We had dubbed their little crew the "THE BOCHINCHERA SQUAD ". BOCHINCHERA is Puerto Rican for " A nossey gossiping person" and that's all these ladies did , was talk about everyone and everyone's business. So as we passed them , one of them says out loud , "Mira! Ese chiquito parresses "TATTOO!!!"( translation- look! The little guy looks like Tattoo!!) At the time Tattoo was a character from a TV series named "Fantasy Island " a very beloved show and a very beloved character known by everyone. But! Yes there's always a but! Tattoo from Fantasy Island was a midget and in turn I am very short, 5'2" to be exact, far from a midget but always the shortest in the bunch. To add to that Tattoo was brown skinned and had black hair and I was the same.

**Try "Tatu" ...nice and short and I wouldn't need a number behind it because I would be the only Tatu! and the rest is history...**

So! Needless to say my boys fell out laughing and screaming out loud Tattoos catch phrase " The Plane boss the plane!!!" ( Google it and you will laugh as well) I had no choice but to laugh along with my boys and my peeps "CRATE1" says that's it!! That's your tag!! Everyone agreed, so we ran straight to his house, like 6 of us and started brainstorming, different ways of spelling it and different hand styles.. because TATTOO was way too long for a tag (remember the SCRAPPY DOO disaster) everyone floated different ideas and CRATE says. Try "TATU".... nice and short and I wouldn't need a number behind it because I would be the only TATU ! and the rest is history...





**Our Mission: Xmental is a coalition of community organizers, artists, and teachers committed to mentoring and educating urban youth. We are an organization devoted to creating a safe space for our youth to practice creative self-expression and develop positive mindsets, self confidence, and self awareness. Using the elements of hip hop (graffiti, break dancing, djaying, mc'ing) we create opportunities for at-risk youth to showcase their work and engage with their communities in a positive manner.**











Chicas



DEFEND  
YOUR  
STYLE





Ironlak



A  
ATAAA

U  
AV

BROOKLYN  
718  
ROCKERS

TITAN  
Little Giant Knocks Systems



4TH AND  
ABINGTON  
AVENUE



# 4TH AND ABINGTON AVENUE







# EDITOR'S NOTE

Words by Tarikh Bandele  
Portrait by Jay Burn

In the late 1980s, Timur attended Arts High School, a magnet high school in Newark, New Jersey, studying Visual Arts under legendary instructors like Mrs. Thomas, Mr. K, Ms. Caldwell, and Mr. Carter. Many noted artists and musicians (such as Sarah Vaughn, Tisha Campbell, Savion Glover, and Michael B. Jordan) attended Arts High School. While attending the school, he befriended and was mentored by the late Jerry Gant (2 Nasty Nas), Manuel "Prins" Acevedo (TC5, NAM), Maliq "Ber1/Porn" Griffin (LTD), Tarikh "SoulOne" Bandele (BNS), Carl "Cire" Brown (CKS), and Kenoris "Des" Crisp (AWC) who lead their own graffiti "social groups"(or, crews) and taught him about the social culture of Hip- Hop and its tremendous impact on the youth in New York, New Jersey and throughout the world.

After completing high school, he attended Essex County College in Newark, NJ and received an Associates Degree in Liberal Arts (1994); Jersey City State College (now, New Jersey City University) in Jersey City, NJ and received a Bachelor of Arts in US History & African American Studies (1997); and Pratt Institute's Graduate School of Information Library Science in Brooklyn, New York and received an MS in Information & Library Sciences (2002). Timur has worked in the library profession for over twenty years, in public and academic libraries. He was a Research Analyst for such entertainment projects as: Tupac Shakur: Thug Angel: The Life of An Outlaw Documentary, and was producer for the documentary, Reflections of a Blessed Soul: Maya Angelou. Timur created Du-Funk Magazine an e-Digital magazine which depicts urban art and its cultural influence throughout the globe.



# TAME★NE

YO WHATS UP WRTTE

WITH FRITZ BERLIN

In what year and state did you start writing graffiti?  
1979, NJ

Were you in high school during that time and were you ever expelled or removed from school for graffiti?  
No

How did you receive your tag name TAME and did you go by any other names prior to your current tag?  
DJ GruffRhynoCMZ gave it to me.

There have been tons of books featuring graffiti over the years, one of the most popular of books that come to mind is Henry Chalfant's "Subway Art" which was released in the early 80s. Was that book an influence for you? What else was influential to you at that time?

Yes. A book entitled HipHop, IGT newsletters and actual 1 line trains at that present time.

When was the first and last time you did a piece on a train?  
1986 with ( Porn/Ber LTD with FC and 156 members)

In your opinion, how did graffiti change since the 1970s or early 80s? Did any of the traditional rules change?

Styles progressed and colorways increased. I guess so. I'm not privy to any traditional rules from the 70s and in the early 80s I was still working on my own pros and cons of the craft myself.

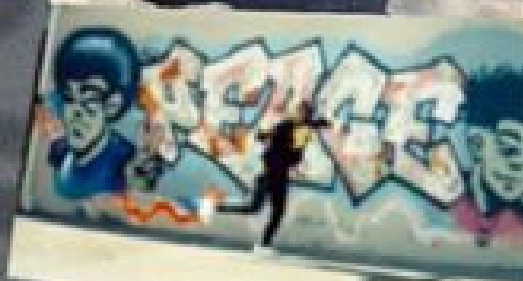
In what state are you located now?  
NJ

What graffiti crews do you represent and who are some of the noted members?

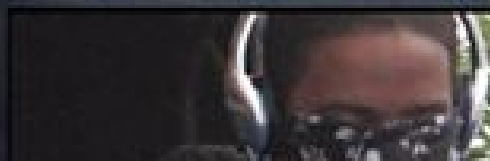
LTD NRG FC 156 TOP TC5 IBM CWK TNR YHN CBS XMen BoomSkwad QM8 Kaos Inc. NAM. Ber1, Prins, Snow, Stem1, Luze1, Burnz, Max165, Keo,

Have you had an opportunity to engage in paid freelance or contract work with your acquired skills? What are some of those projects?

Here n there but not so much as I'm still somewhat considered active as a "vandal" doing more destructive bombing than creative murals.. The city of EO paid me to commemorate Naughty ByNature's 25years of success within the city. Skateboard shops such as the now defunct Division East (Montclair NJ) and Lurking Class ( Maryland) had me do custom designs for board decks. And I've designed logos for a few underground tri-state music artists.



DUPUNK  
MAGAZINE





Above  
**BABYROCK**  
 RISK FBA.

During the mid 1970s, the cultural social dynamics throughout the United States of America changed significantly in the genres of Visual Arts, Popular Music, and Dance in Urban America which galvanized a Cultural Revolution due to poverty and crime. The Social Fabric in America was torn due to social injustices of inequality which stemmed from Dr. Martin Luther King's philosophical definition of Racism, Materialism, and Militarism which defined an unequal country. Young Lords, a civil and human rights organization transformed by the leadership of Jose Cha Cha Jimenez from a Chicago turf gang on September 23, 1968 which expanded to New York in 1969 and The Black Panther Party of Defense were advocating for Civil Rights in impoverished "minority" cities throughout the U.S.

During the epoch musicians such as Curtis Mayfield's recording group Impressions song entitled We're A Winner, The Last Poets' When the Revolution Comes, and Carlos Santana's sonnet entitled Oye Como Ya.

Junito "Babyrock137" Charriez, a Latino/African-American, was raised in cities of Harlem and Bronx, New York between 137 and 149 Street this is the area where crews such as Fast Breaking Artist (FBA), The Magnificent Team (TMT), and The Nation's Top (TNT) were established. According to @149thSt.com, the graffiti crew FBA started out of the Washington Heights section of Manhattan in 1978. The crew was comprised of mostly childhood friends from around 140th St. and Broadway. Close proximity made the One Tunnel a natural target. By the early '80s they were one of the most prominent crews on the 1 and 3 IRT lines. They became well known for whole cars with window down wild styles and characters. AIRBORNE ONE, TACK, BABYROCK 137, SEPI, ALIVE 5, KAZE and SPADE 127 were some of the founding members. Many of the gifted writers attended the magnet: High School of Music & Art, colloquially known as Castle on the Hill. During the early 1980s, FBA controlled the 1 and 3 IRT subway lines and writers

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were not allowed to paint in the lines without being affiliated with neighborhood graffiti crew or social group i.e., FBA or Ball Busters. During this epoch of subway art there were many turf wars between crews and many times outside writers were robbed for their spray paint and/or beat up severely for going into the 1 or 3 lines without expressed permission from the Ball Busters. The Ball Busters was an organization that expanded from Harlem to Brooklyn and it was organized by a hierarchy of managers to protect the neighborhood throughout the five burroughs in New York. All FBA graffiti writers were affiliated with the Ball Busters and writers needed to follow the rules in terms bringing in outside writers into 1 -3 lines.

**Interview questions:** Did the idea of Ball Busters come from the Young Lords or Black Panthers in terms of helping the community?

**Babyrock137:** No. When I was young; I was wild in the streets. I learned a lot about the Black Panthers when I in Federal Prison. Dr.

Mutulu Shakur was my mentor and comrade in Prison. I learned a lot about the Black Panthers from Shakur, because I was doing a lot reading and having great discussions with a lot of scholars behind the wall. When I went down the first time, I was a young man around 21. When I was in prison a lot of people thought I was Black. Well, I grew up around Blacks and I do not see a difference, I just speak Spanish...We are all the same. I did a total of 23 years in, I am good at this point.

**What was it like to go to the train to paint?**

**Babyrock137:**Members who were down with FBA, First Class (FC), or Ball Busters did not have a problem at all. Piecing wise it was okay. But they needed to get permission to bring someone else with them to paint. Many times outside writers will get robbed for their paint and other they may get beat up. Ball Busters had a lot of gangsters that was in the crew and things will go for a wrong turn real quick. Even if you receive permission to bring someone into the yard did not necessary mean nothing would happen.

**Babyrock137:** Big Moe (The OG) wanted your paint, you had to give it up. There were many physical beat downs, fights, and wars where many people are suffering from battle scars today. Due to scars from baseball bats, sticks, bottles, and knives. It was not all fun and games. This was years ago. We all are older now and hopefully moved on from the past.



INSIDES  
BURNERS  
THROW-UPS  
WHOLE CARS

TOP TO BOTTOMS  
END TO ENDS  
BLOCKBUSTERS

# WALK STYLE

THREE RULES OF  
GRAFFITI...  
1. NO BITING  
2. NO SNITCHING  
3. REFER TO  
RULE NO. 1.

# WALK STYLE

0000  
1111  
2222  
3333  
4444  
5555  
6666  
7777  
8888  
9999

ART IS NOT A CRIME...  
#

YARD KING  
SKEME WAS  
HERE BUT  
NOW HE'S  
GONE, WE  
LEFT HIS  
NAME TO  
CARRY ON...

BASED  
ON A  
TRUE STORY







**TWS**





# HURFA: A DYNAMIC GRAFFITI ARTIST INFLUENCED BY LADY PINK

by Timur A. Davis  
Photos by Hurfa

**What is your Tag Name?**

I'm Urfa, mexican graffitti artist.

**In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?**

I began in 1997 in Mexico City, where I was born and I currently live. Since then, I have been working now and then, specially taking breaks for my kids.

**Did you start in High School and who were some of your influences "Subway Art?"**

Yes, Zeta from Spain and Lady Pink showed me how we as women could introduce ourselves in a men's world.

**Who were some of the writers that influenced you in Mexico?**

Teacher Peque, Humo from Nezahualcoyotl city, great Basik and, on the illegal side, Hollow and Bitch.



**"Zeta from Spain and Lady Pink showed me how we as women could introduce ourselves in a men's world."**



Above  
Urfa

**What year did you start and where?**

I began in 1997, when I was finishing primary school, tagging all around the neighbourhood with a Pilot, but back then I was using my family nickname "Tacha

**What aerosol cans do you prefer to work with Montana, Ironlak, Krylon, Rusto?**

Montana is fine, but here at home we have several good brands and I rather go local.

**What graffiti crews do you represent and who are some of the noted members?**

I belong to the MGP Crew, Mexa Girls Power, integrated by 4 girls: Kesha, Sibik, Jobis and myself.

**Have you had an opportunity to engage in freelance or contract work with your Art skills?**

Fortunately, I have been able to do what I love the most all this time, painting all over the country, both independently and under contract with different institutions. I have also taken part in round tables and in the management of expositions and gatherings.















A ROCK DAVIS COLLECTION







